



BFI UNLOCKING FILM HERITAGE 2013-2017
Digitisation Fund Phase Three
Guidelines for Applicants
Commercial Rights Holders

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1. INTRODUCTION AND SCHEME OUTLINE

Thank you for your interest in the BFI's Unlocking Film Heritage Digitisation Fund. Within the Unlocking Film Heritage programme we have allocated a fund of up to £5 million over a three year period for the digitisation of film. This programme has been made possible through an award of National Lottery funding to the BFI.

In our forward plan *Film Forever*¹ we outline how we intend to encourage people to build a lifelong relationship with film, to help create audiences for a broader range of films across all platforms and to ensure that film can be accessed and enjoyed by everyone across the UK. Our plans for 2013-17 contain three interlinked strategies to help us achieve these aims.

- Expanding education and learning opportunities and boosting audience choice across the UK;
- Supporting the future success of British Film;
- Unlocking film heritage for everyone in the UK to enjoy.

1.1 Unlocking Film Heritage

The goal of the programme is to ensure that the people of the UK, filmmakers, educationalists, researchers and other users can access and enjoy the full range of their rich screen heritage, regardless of where they live or where that heritage is held.

In turn, this will ensure that the UK's screen heritage is safeguarded for future generations and is widely available for learning and enjoyment.

1.2 The Digitisation Fund

To achieve this goal, Unlocking Film Heritage is committed to digitising 10,000 titles. The work has been divided between a number of separate strands: 5,000 from the BFI National Archive and 5,000 from the significant public collections and rights holders' collections in the UK.

This strand of the fund is open to rights holders and collection owners who hold British films and Television programmes originated on film, which have either been released theatrically or broadcast on terrestrial television, or made available for public purchase or rental via traditional Home Entertainment release.

2. PRIORITIES FOR DIGITISATION

Unlocking Film Heritage will deliver a major expansion of public access to British film and TV. Many of the films that will be digitised will not have been widely seen in decades. By making them available we aim to transform our understanding of the shape, history and diversity of film and TV in the UK. The titles to be digitised must have originated on film. They will include films from 1895 onwards and

¹ See www.bfi.org.uk/about-bfi/policy-strategy/film-forever for information on *Film Forever*.

comprise documentaries, amateur films, news films, films originally designed as public records, political films, sponsored and industrial films, advertisements, feature films, short fiction, animation, artists' moving image and TV programmes. Complete film collections that do not fit into a curatorial theme but fulfil the following criteria will also be eligible in this round.

At the end of the programme we want a collection of newly digitised works that:

- will appeal to new and diverse audiences;
- reflect and are relevant to the diversity of contemporary Britain;
- represent and relate to all areas of the UK;
- are currently largely unknown/unseen;
- support educational priorities
- enable marketing through stories that address a wide range of communities.

2.1 Themes

Key Curatorial themes have been identified and developed for each Call for Applications and used to inform our decision-making over which film materials to prioritise.

The themes for this 2015 call range from broad areas of interest such as 'Britain on film' (working title), featuring people and places UK wide, through to targeted themes associated with key anniversaries or events. The themes for this call are set out in Appendix B.

2.2 Diversity and engagement

The BFI believes everybody in the UK should have opportunities to engage with film – whether watching, making or learning about it. The UK is a vibrant and diverse society and our film sector should celebrate and reflect this fully. Voices from all backgrounds will help appeal to wider audiences, and encourage more people to engage with film – both as viewers and filmmakers.

Above all, we want to encourage audiences to watch archive films by selecting titles that are compelling, intriguing and relevant. Watchability is important. We want to work in partnership with applicants to identify films with which the public can engage.

Diversity in audiences relates both to the diversity of the audiences themselves, and to the diversity of the content they watch. Therefore, Unlocking Film Heritage has a role in ensuring that the films digitised reflect the richness of the diversity in the UK population.

2.3 Accessibility

The newly digitised films must be easily accessible by audiences anywhere in the UK. A minimum requirement will be that the material is made available on a non-

exclusive basis on the BFI Player. We will also be looking for applications that include plans to make material available theatrically, for touring, TV broadcast, and on DVD. This will be a necessity where VOD rights are not available.

3. HOW MUCH IS AVAILABLE?

Up to £1.5m is available across both the Rights Holders and Significant Collections strands in this second round.

The minimum level of application is **£5,000**²

We expect the competition for funding to be high and the success of the applications will be assessed on the quality and appropriateness of the content. Although we are not setting a specific cap per applicant, for guidance we would not expect a single application to exceed £100,000.

All technical costs are determined by the UFH Universal Rate Card based on originating format, run time and deliverables output. [Please see Appendix E]

4. TIMETABLE FOR APPLICATIONS

There are anticipated to be two further calls for applications to the Digitisation Fund over the remainder of the UFH programme³

- Phase 3 Guidelines published on 15th June 2015
 - Application deadline: 21st August 2015 at 5pm
 - Grant Funding confirmed: October 2015

5. WHO CAN APPLY?

This strand of the fund is open to rights holders and collection owners who hold professionally produced British films and Television of twenty minutes and over which have either been released theatrically, broadcast on terrestrial television or been made available for public purchase or rental via traditional Home Entertainment release. For clarity amateur film is not eligible for funding. Please note shorter films will also be considered for digitisation funding if they are offered free of charge to the public on BFI Player. See Appendix A for guidance on the definition of British film and Television.

Applicants must be EITHER

- legally constituted organisations operating in the UK.

OR

² In exception circumstances, applications below £5,000 will be considered where the film to be digitised merits consideration. Please ensure you contact BFI before making an application below £5,000.

³ These deadlines may be subject to some change

- legally constituted organisations operating outside the UK that hold significant British films, providing the content digitised through the fund is widely available to UK audiences.

6. WHAT YOU CAN APPLY FOR

The fund will support the technical costs of digitising British film and Television programmes originated on film, which have been either released theatrically, broadcast on terrestrial television or made available for public purchase or rental via traditional Home Entertainment release. All titles must also relate to the agreed curatorial themes [see Appendix B] or in the case of Feature films have a strong exhibition plan to support a stand alone strand outside of the published themes.

6.1 Technical costs

Technical costs include but are not limited to: scanning; audio transfer; picture clean-up (dirt busting); grading; creation of Digital Cinema Package (DCP) (where Theatrical exploitation is proposed); creation of ProRes 4:2:2 HQ mezzanine HD files for creating transcodes; M-peg4 viewing proxy files and the production of LTO5 data tapes containing these deliverables for disaster recovery preservation and storage.

Through a tender process, the BFI has developed a Digital Framework Partnership with five leading facility houses who are offering a competitive Universal Rate Card for this programme of film scanning [see Appendix E]. These rates form the basis for all technical costs for the UFH project and should be used as the basis for applications to this fund.

There is no requirement that applicants should use the Digital Framework Partnership but if other routes for technical work are used (a) funding requested cannot exceed the Framework costs, and (b) the minimum technical delivery requirements must be achieved [see Appendix D]. Using the Framework Partnership will help ensure that digitisation is completed to the correct technical standard at competitive rates, thus maximising the public value of lottery funding.

6.2 What cannot be funded

The fund cannot cover costs associated with:

- Content that does not broadly match the curatorial themes⁴
- Digitising material **originated** on tape or any non-film format
- Digitising material that already exists in data file format⁵
- Digitising non-British film

⁴ If you have significant material that does not meet the curatorial themes funding may still be considered. Please contact the BFI to discuss prior to making any application (see section 13 for contact details).

⁵ Where poor quality digital files or incorrect transfers of culturally important material have occurred (e.g. incorrect speed, aspect ratio) an exceptional case can be made to re-digitise from digital tape or master source).

- Research and rights clearance including any third party permissions and payments
- Any non-technical costs
- Any distribution costs including but not limited to re-certification by the British Board of Film Classification (BBFC)
- Content that is already published on a publicly available website⁶
- “Retrospective” digitisation (i.e. to cover costs already incurred) or work that has already started
- Costs of any capital expenditure

6.3 Technical standards

The ambition for UFH is to create the best quality digital elements affordable within the Programme. The outputs for a given title chosen for the UFH project will be defined from the point of selection within two general categories: DCP and BFI Player only.

For further detail, please refer to the UFH Technical Standards & Deliverables [Appendix D].

7. PARTNERSHIP FUNDING

Commercial rights holders will need to cover costs of research, rights clearance and work required to prepare material for digitisation and also meet costs for distribution and exploitation where applicable. Although partnership funding is not a formal requirement, value for money will constitute an element of the assessment process and applications showing strong partnership funding will be favourably considered.

8. RIGHTS AND RECOUPMENT

The BFI is seeking to preserve and make the UK’s rich screen heritage widely available to audiences through the UFH programme. Our aim is that the digitised content is accessible by the public in the UK via the BFI’s VoD platform, BFI Player, as well as its online and offline partnered non-commercial educational projects.

It will be a condition of funding that successful applicants grant a licence to the BFI to use the materials as outlined below (subject to any limitations on the rights held by the successful applicant). It will be the applicant’s responsibility to ensure that all clearances necessary for such exploitation of the digitised content have been obtained.

⁶ In exceptional circumstances – where material exists in digital file format that can make a strong contribution to the curatorial themes - consideration will be given to funding file transcode costs

8.1 Exhibition and Exploitation

All applicants are encouraged to prepare an ‘exhibition’ or ‘exploitation’ plan for the digitised content which could be commercial or non commercial/education, theatrical, non-theatrical or home entertainment or a combination depending on the rights held by the applicant in the content [see Appendix F]. Applicants will need to specify in the application the rights it holds in each part of the material, the duration of those rights, and any restrictions on exploitation of those rights (e.g. from underlying rights holders or current distribution agreements). Applicants will also be asked to confirm whether the material can be made freely available on the BFI Player or whether a charge per view/download will be required.

We recognise that the applicant may not control the VOD rights for some titles and therefore cannot grant a licence to the BFI to include the content on the Player. In such cases a robust ‘exhibition’ plan demonstrating wide audience reach within the UK will be a requirement of funding.

In addition, as the programme is publically funded any grant made by the BFI is recoupable from income derived from the exploitation of the digitised content (if any) as set out below. Such recouped funds will be made available by the BFI for other public projects.

Note it will be a contractual requirement to inform the BFI of all planned releases at least three months in advance of publication. A template to track your releases will be provided.

8.2 BFI Player

The BFI will require a non-exclusive licence for the transactional video-on-demand rights for the purpose of featuring the material on the BFI Player platform (and/or any similar service offered by the BFI at a future date), throughout the UK and Eire and for a period of two years from the earlier of (a) the date the content is first made available on the BFI Player, or (b) one year following the creation of the digitised content.

Following this initial two-year period, the licence period will be extended on a rolling basis until (a) ten years have elapsed from the creation of the digitised content, or (b) three months have elapsed from notice by either party of their wish to terminate, whichever occurs earliest: provided that in any event where the applicant retains the appropriate rights to authorise exploitation on BFI Player but has not made the digitised content available via any channels other than BFI Player, the applicant may not exercise its right to terminate.

8.3 Non-commercial educational use

The successful applicant will grant the BFI the following rights throughout the UK and Eire for a period of ten years from the creation of the UFH digitised content in each case:

Online educational: streaming extracts totalling no more than twelve minutes in duration in a non-downloadable form accessible to users via any online educational resource provided by and for the BFI.

Onsite use: providing the content on demand via viewing terminals and/or via secure wireless connections (including but not limited to secure Wi-Fi networks and Bluetooth connections) for access by individuals or small groups within or in immediate proximity to any BFI endorsed facility, and screening the content to non-paying audiences in screening spaces on BFI premises.

8.4 Promotional use

The applicant will further grant the BFI the right to use artwork, stills and trailers together with excerpts from the UFH digitised content (not exceeding three minutes in aggregate total from any one film) for the purpose of promoting the UFH programme, the BFI Player, and the BFI's educational projects, throughout the world and for a period of ten years from the creation of such digitised content.

8.5 Royalties and recoupment

The digitisation grant will be recouped by the BFI from BFI Player revenues and, in certain specific instances, from the applicant's revenues, as set out below.

(a) Accounting from BFI to applicant

Prior to recoupment of the digitisation grant all revenues from exploitation of the applicant's content on BFI Player will be split as follows: 10% will be retained by the BFI and applied to recoupment of the digitisation grant, and the balance will be shared equally between the BFI and the applicant. Following recoupment of the digitisation award all on-going revenues received by the BFI shall be shared between the BFI and the applicant on a 50/50 basis.

(b) Accounting from applicant to BFI

In the event that:

(i) the applicant's gross receipts derived from exploitation of the digitised content in all media throughout the world during the period of ten years following creation of the UFH digitised content (excluding any revenue share from BFI Player) exceed £100,000; and/or

(ii) the applicant is unable to licence the digitised content for use on BFI Player, but has submitted a plan for distribution via other channels which has been approved by the BFI;

the applicant will account to the BFI a 5% share of all gross receipts from exploitation of the digitised content in all media throughout the world until recoupment of the digitisation grant.

For further information on Rights and Recoupment please refer to Appendix C.

Where the applicant elects to make digitised content available on BFI Player free of charge to users for the initial licence period described in 8.2 above, there will be no requirement for repayment of the digitisation grant in relation to that specific piece of content.

9. THE NATIONAL CATALOGUE

The BFI is creating a National Catalogue that will centralise the knowledge base on British film and offer a definitive statement of our national filmography.

In Phase One of this project, the BFI is creating a list of all theatrically released, feature-length films produced in the UK since the start of film production. They will be registered as unique works in the Entertainment Identifier Registry (EIDR).

Every title selected for digitisation will be part of the National Catalogue [See UFH Technical Standards and Deliverables Appendix D].

10. DELIVERY

Your application should include confirmation of meeting the deadline within the Title Information and Budget template for digitisation that meets the publication dates for BFI Player, outlined within the Appendix B.

All digitised content must be completed and delivered to the BFI no later than March 2017; or earlier where required as indicated in the Curatorial Themes schedule. Deadlines will be agreed at contract stage. Failure to deliver to a mutually agreed deadline may result in refusal to pay expended digitisation or any other costs.

Ability to meet the required deadlines will be a pre-requisite for application to any subsequent funding rounds. It should be noted that the Curatorial Themes dates are publication/upload dates and delivery will be required a minimum of two months in advance of these.

11. HOW TO APPLY

11.1 Timetable for applications

Applications can be made at any time from the launch of the UFH Digitisation Fund up to the closing deadline of 5pm on 21st August 2015.

11.2 The application process

Please read these guidelines carefully. Contact the Unlocking Film Heritage team (via email ufh@bfi.org.uk) if anything is unclear.

There are a number of important documents supporting these guidelines including the UFH Technical Standards and Deliverables, Rights and Recoupment, Digital Framework Universal Rate Card and Curatorial Themes. These are included with these guidelines. Please ensure that you read ALL these documents carefully.

Complete the title information and budget spread-sheet giving details of your whole application and fill in the Exhibition and Exploitation plan per title for the content you are seeking grant funding to digitise. Please use the templates provided. This is the key part of your application and you should ensure that you include information covering all the questions asked on the application form.

Please keep in mind the criteria in section 11.3 below against which your application will be assessed.

All applicants must complete the online application available on the BFI website www.bfi.org.uk/ufhfund. You will also find the required templates for supporting documents on this web page.

Attach all relevant additional documents. These should include the **Title Information and Budget spread sheet and an Exhibition/Exploitation plan per title**. Please make sure you include everything that we ask for but do not include any other documents. If we need further information to help us assess your application we will contact you.

When first using the online application you will need to create an account which allows applications to be saved and reviewed before submission. Once the account is set up future applications will be pre-populated with your contact details. Logging in to your account allows you to access your in-progress or submitted application.

11.3 The proposal

Your application should describe the content that you are proposing for digitisation. It should include sufficient detail to inform and guide the selection panel and should show how this material meets the curatorial themes and is likely to appeal to and engage audiences.

Your proposal should contain the following sections and as a minimum address the areas set out below:

A. Content Description

- Details on the films that you are requesting funding to digitise (describe within the Exhibition/ Exploitation Plan)
- In the case of a collection of films describe the significance, audience appeal or importance of the film maker.

B. Fit with Curatorial Themes

- Indicate that the films you are proposing to digitise broadly fit with the curatorial themes⁷ (describe within the Exhibition/ Exploitation Plan)
- Where funding to DCP is applied for Feature films outside of the Curatorial Themes, a robust Exhibition/Exploitation plan will be needed.

C. Strength of the material selected

- What is it about this material that makes it interesting or significant? (describe within the Exhibition/ Exploitation Plan)
- What audiences will this material appeal to and why? (describe within the Exhibition/ Exploitation Plan)

⁷ If you have significant material that does not meet the curatorial themes funding may still be considered. Please contact the BFI to discuss prior to making any application (see section 13 for contact details).

D. Diversity

- Indicate how the material you are proposing to digitise helps to represent and reflect the broad diversity of the UK (describe within the Exhibition/ Exploitation Plan)

E. Rights

- Outline the rights that are available for the material you want to digitise (describe within the Exhibition/ Exploitation Plan)

F. Schedule

- Confirm your plans for delivery, showing how content will be submitted to the BFI at **least two months** prior to the Curatorial themes publication date (note the date for delivery within the Title Information and Budget spread-sheet)

11.4 Attachments

Please see below the list of attachments which should accompany your application.

- **Title Information and Budget spread-sheet** - Please include digitisation costs based on the Universal Rate Card [Appendix E]. A template is provided for this.
- **Exhibition/Exploitation Plan**- See 8.1 above. A template is provided for this and we include two sample plans for reference.

12. WHAT HAPPENS NEXT?

12.1 Acknowledgement

When you submit your completed application, you will receive an automated response to confirm it has been received.

The BFI will then confirm by email that the application has been received, and provide the unique reference number (URN) that has been assigned to it.

The BFI will also check your application for eligibility. If it fails to satisfy any of the eligibility criteria your application may be rejected and you will be notified in writing.

12.2 Assessment

Each application will be assessed against the criteria listed below. They will be assessed by the BFI by an assessment panel that may involve a representative from the following departments: Archive, Partnerships, Finance, Curatorial, Collections and Information. We may also consult strategic partners and independent specialists.

All eligible applications will be assessed against the following criteria:

Public and cultural value

- Strength of material selected

- Contribution to curatorial themes is strong and clearly articulated
- Selected material likely to have strong audience appeal

Diversity

- Content reflects the diversity of the UK
- Includes audio described or subtitled material

Rights

- Content available for licence to BFI for BFI Player, educational and promotional use
- Content not available to licence for BFI Player but application includes strong plan for distribution in other media

Technical standards and quality assurance

- Application describes preferred technical route
- Application shows ability to meet UFH Technical standards
- Quality assurance processes in place

Strength of financial plan

- Budget in line with Framework rate card
- Applicant has the resources and ability to deliver project
- Value of in-kind contribution made by applicant (partnership funding)

Exhibition plan/audience reach

- Application includes a strong audience/exhibition plan
- Content likely to have wider audience reach
- Comprehensive exploitation plan where VOD rights not applicable is included (see above)

The assessors will consider the criteria listed above and will score the application using the table below:

Score = 3	Met – strong	The application exceeds the criteria
Score = 2	Met	The application meets the criteria
Score = 1	Partially met	The application partially meets the criteria
Score = 0	Not met	The application does not meet the criteria

12.3 Offer of funding

If you are successful in your application we will send out an Offer of Funding setting out the terms and conditions attached to this funding. This Offer of Funding will contain, at a minimum, the following terms and conditions:

12.4 Rights agreement

This will be agreed in line with the Rights and Recoupment terms outlined in Appendix C.

12.5 Term of funding grant

Up to March 2017 or earlier as appropriate in the timeline set out in your application.

12.6 Payment of the grant

The grant will be provided in instalments (to include a holdback until delivery of the final digital assets).

12.7 Branding

The BFI will issue Branding Guidelines to successful applicants who will be required to ensure that the Digitised Materials and all associated promotional advertising and marketing materials produced by them shall bear the BFI's UFH Funding Credit and logos (as supplied by the BFI) to acknowledge the award.

12.8 Other conditions

The Offer of Funding may be terminated and any funding already advanced may be required to be repaid in the event that any of the requirements set out in these guidelines are breached.

Any grant must be used exclusively for the purpose for which it was requested as set out in your Application.

13. QUESTIONS AND GETTING IN TOUCH

If you have any queries about these guidelines, please first refer to the Frequently Asked Questions on our website at www.bfi.org.uk/ufhfund. If you then require further information you can get in touch with us via the contact form on the website or email us on:

ufh@bfi.org.uk

Our postal address is:
Unlocking Film Heritage
Digitisation Fund
BFI
21 Stephen Street
London W1T

APPENDICE14.1

APPENDIX A - British Film and Television Checklist

British Film & Television – Broad Checklist Cultural Content (Please use this as a broad checklist and indicate which apply where possible)	
Programme/Title set in the UK	
Lead characters British citizens or residents	
Film based on British subject matter or underlying material	
Original dialogue recorded mainly in English language	
Cultural Contribution	
Film represents/reflects a diverse British culture, British heritage or British creativity	
Cultural Practitioners (below)	
Director	
Scriptwriter	
Producer	
Composer	
Lead Actors	
Majority of Cast	
Key Staff (lead cinematographer, lead production designer, lead costume designer, lead editor, lead sound designer, lead visual effects supervisor, lead hair and makeup)	
Majority of Crew	

14.2 APPENDIX B - UFH Curatorial Themes

Themes for Third Tranche of Funding

NB – all theme titles given in this document are working titles. All film titles are indicative. Indicative publication dates are given in brackets. These may be subject to change and will be discussed in more detail with successful applicants.

Britain on Film [July 2015]

Britain on Film is the major project to emerge from Unlocking Film Heritage, embracing thousands of titles across the duration of the project. Everyone has an engagement with the places that help to tell their own story: where they were born; where they went to school; where they worked; where their parents and grandparents lived; where they went on holiday; where they live now. *Britain on Film* enables people throughout the UK to find films that enable them to explore the places that relate to their own personal histories.

Films selected for the project will all contain a strong sense of place – streets, countryside, landmarks, a church, a factory. Many will be instantly recognisable to thousands of people. Or maybe the location has changed beyond all recognition and the film transforms our understanding of somewhere we thought we knew. Or maybe it's a remote, but evocative spot, known to only a handful of people. These films are about defining the landscape of the UK.

The audience for these films is very broadly based. The most widely accessible platform for the project will be online. Many people will discover these films through Google searches relating to the places that they know. For many people it will be the first time that they have watched archive films online.

The project has three phases:

Launch July 2015: the whole of the UK will be mapped as far as possible. Necessarily there will be more films from London, Glasgow or Birmingham than from a small village, but we aim to provide as much geographic spread and diversity as possible.

July/August 2015: The first iteration of the theme will focus on films about and showing life in towns, cities and the urban environment.

Year two: 2016's new additions will feature villages, rural life and the countryside.

Year three: 2017 will see the addition of films about Britain's coast and the sea.

What are we looking for?

Films that create a very strong sense of place; films that are instantly evocative of a place; films that show locations that have remained unchanged or are wholly transformed. We are particularly keen to include films that explore people's lives in a particular location. Wherever possible, we are looking for films that contain

strong human interest stories – i.e. featuring people with whom audiences will engage.

Films included in the project range from early actuality films to home movies to short documentaries to artists' films and feature films, to films made for television. The project has the ability to embrace all kinds of filmmaking. This diversity will help to ensure the richness of the resource.

To ensure the widest geographic spread of materials, Regional and National archives have selected content to ensure the mix of films that they offer covers the full geography of their region or nation; offers diversity of film type and, as far as possible, shows a broad chronology.

User research has shown that many people looking at similar resources want to watch short form films – i.e. 15 minutes and under — so that they can easily have the satisfaction of watching a film from beginning to end. As such, partners are encouraged to prioritise selecting films with short running times wherever possible.

Diversity and inclusivity are central to the project.

Provisional themes for the second tranche of funding

Theme names (working titles)	Launch month (provisional)
Britain On Film: Towns and Cities	Launching July 2015 with Additional phased delivery until December 2016
Britain On Film: Villages and Rural Life	May 2016
Britain On Film: Coast and Sea	May 2017
Industrial Heritage on Film	TBC 2016
<p>Film and TV representing Britain's industrial heritage in the twentieth century. The collection will cover four key topics*: Coalmining, Steelmaking, Shipbuilding and Textiles. The BFI's This Working Life project gives an idea of the types of film that might be selected: films commissioned by the coal, steel, shipbuilding and textile industries, their representation within feature films and political films, reportage and personal reflections. The emphasis is on a wide geographical coverage, varied points of view, human interest stories, the highs and lows of the industries' histories – and works which will strongly resonate with those who have personal or family connections to the subject.</p> <p>*As well as other industries – e.g. slate, weaving, fishing, mining</p>	
Black Britain on Film	OCT 2015/January 2016 TBC
<p>How have black Britons been portrayed in film and TV? Launching in Black History Month, Black Britain on Film will chart changing attitudes and hidden histories throughout the 20th century: trailblazers, icons (including film and TV figures), stereotypes and controversies but also everyday aspects of black British life. The collection will embrace fiction film and TV as well as all non-fiction genres. We welcome selections illustrating the geographical spread of black British</p>	

communities and offering unique perspectives. We are particularly keen to include work made by black British filmmakers, both amateur and professional.	
Forgotten Features	TBC 2016
Feature films are included in many of the UFH themes but until now there hasn't been a collection devoted to features which don't fit the themes and which remain unavailable on DVD. Audiences for the 'Projecting the Archive' strand at BFI Southbank reveal an appetite for these neglected films. We are looking for films from any era which have some quality in themselves - direction, story, cast - that could attract a contemporary audience. 'Unavailability' in itself is not a strong enough criterion. With this collection we will start to broaden knowledge about the story of the British feature film.	
Animals on Film	March 2016
This collection will explore the differing ways in which pets and other animals have been portrayed by professionals and amateurs on film and TV. Natural history is one of the forms of film and TV with which Britain is most associated and enjoys an extraordinarily rich history, while the relationship between the human and natural worlds has been captured in a whole range of other genres and categories.	
Other Grooves	June 2016
In our companion collection to Beat Generations (see June 2015), Other Grooves explores the flipside of British culture, from Teddy boys to New Age Travellers, embracing alternative cults, communes, strange folk customs, biker gangs, activists – outsiders who lend colour to British life.	
What's That Film?	June 2016
A lucky dip into the odd, the esoteric, the delightful and the downright dangerous. From a music video 'featuring' Jack the Ripper to a 16-year old Joan Collins' first screen appearance (in a film about the by-products of coal) to a nature film about rabbits which turns into wartime propaganda, these films are among the stranger items held by archives. A second key element of the collection will be unidentified films - items in our collections that look intriguing, but which require some detective work to really make sense of them. Here we will be relying on 'citizen researchers' – i.e. our audiences and viewers will be helping us with identification.	
Cricket on Film	June 2016
A collection of films of all genres, from feature film to documentary and home movies, newsreel and TV coverage, exploring the subject of cricket. The aim is to include footage of as many English and Welsh league clubs as possible. The collection should also illustrate the culture and history of cricket: professional, amateur and educational, national and local.	
Olympic Games on Film	July 2016
To coincide with the Olympic Games in Rio, this collection will include films, of all genres, both relating to the Games themselves or to any Olympic sports past and present. We aim to include films of all Olympic sports (past and present) – whether	

or not the record is of the sport at the Games - as well as other sports that, sadly, have never made it to the Olympics- e.g. cheese rolling, competitive bun-eating or even the odd egg-and-spoon race.

Home Movies

August 2016

A collection celebrating and exploring the British home movie and other amateur films. Between them, they present a remarkable and private world of the lives of British people throughout the 20th century: films usually intended only to be viewed by the families and friends of those who made them, documenting lives and experiences that are resonant to most of us.

While amateur films will be included in many other collections in UFH, this collection takes amateur film itself as its subject. Therefore films selected for this collection should not be chosen simply because they happen to be non-professionally produced. Instead they will be amateur films that either stand out because of their content (e.g. covering an important subject or event not otherwise found on film) or their form (e.g. exceptional filming technique) or are more typical examples which help to tell the story of amateur films in the UK, and the many historical, cultural and technological turns it has taken.

Many of the BFI selections will highlight the home movies of famous public and film industry figures and of those involved in the British colonial experience. Partners' selections will focus on home movies and amateur films that show off the richness of their exceptional collections in this area.

Arts on Film

August 2016

A collection of films concentrating on arts and artists, including fictional, documentary and TV coverage. We are looking to focus on the following art forms: dance, theatre, literature, visual arts. Priority should be given, where possible, to the work of artists and writers that has a currency with contemporary audiences.

The Cinema of WWI

September 2016

Feature films and TV dramas about WW1. Ties in with major UK-wide project on Cinema of WW1.

South Asian Britain on Film

September 2016

How have South Asian Britons (i.e. people from Indian, Pakistani, Bangladeshi, Nepalese and Sri Lankan backgrounds) been portrayed in film and TV? South Asian Britain will chart changing attitudes and hidden histories throughout the 20th century: trailblazers, icons (including film and TV figures), stereotypes and controversies but also everyday aspects of South Asian lives in the UK. The collection will embrace fiction film and TV as well as all non-fiction genres. We welcome selections illustrating the geographical spread of the South Asian communities and offering unique perspectives. We are particularly keen to include work made by British filmmakers from South Asian backgrounds, both amateur and professional.

1917/1918 on Film	January 2017/2018
<p>This annual online project creates a snapshot of a single year through film and will be launched on 1 January of each year. The project will run from 2014-2018, the centenary years of WW1, and films selected will include newsreels, actuality footage, dramas and comedies. Films selected will not necessarily be about the war, but will reflect what was screened and filmed during the period. The 1914 collection, now available on BFI Player, gives a further idea of the range we are looking for.</p>	
Thriller	November 2016
<p>Suspense, tension, and edge-of-the-seat thrills, are the mainstays of this genre of uncertainty, anxiety and terror, driven by the question: who can you trust? Psychological thrillers, crime thrillers, spy thrillers, conspiracy thrillers, erotic thrillers and mystery thrillers will all be considered for the BFI's 2016 blockbuster season project, which will spotlight themes with a contemporary resonance, such as enemies within, identity theft, whistle-blowers, political and corporate corruption, surveillance, paranoia and global conspiracy.</p>	
The Pleasure Principle	December 2016
<p>Sex has played a part in British cinema from the very beginning – right back to 1899, films such as <i>A Kiss in the Tunnel</i> aimed to titillate the viewer. In the internet age such comparatively chaste films may seem antiquated but they help us to tell a fascinating and poorly documented chapter of British filmmaking. This collection aims to remember and reclaim these once disreputable films - from mondo exposés of the Soho strip scene to tales of British nudists. This collection will also document the changing attitudes to sexual behaviour as shown on film and television.</p>	
Film of the Day (Anniversaries)	January 2017/ 2018
<p>Films for this slot will come from across UFH selections, however we are looking, in particular, for films that mark anniversaries or are seasonally relevant. These include films of any genre which strongly tie in to historical events, both national and local, births or deaths of the famous or the obscure, but should concentrate on events 100, 75, 50 or 25 years ago. They also include films which relate strongly to national, regional and local festivities and calendar events such as New Year's Day, Christmas, Valentine's Day, Eid, Passover, Wimbledon or the Notting Hill Carnival.</p>	
Advertising	March 2017
<p>Even in the age of YouTube, a huge proportion of the screen advertising produced in the UK for more than a century is still unavailable, and much of its history largely untold. This collection offers insight into British social history, the ways in which goods and services have been marketed, as well as an opportunity to study the careers of key British feature directors who also worked in advertising, such as Ridley Scott or Jonathan Glazer. The emphasis is on advertising proper, i.e. films directly selling a product or service, so we are excluding public information films, and industrial sponsored films produced for broader purposes. However, provided they are produced on film, examples can be from both cinema and television. We particularly welcome examples representing the regional and local manifestations</p>	

of the advertising form. The emphasis should be on titles that help tell the story of screen advertising or which are particularly likely to entertain modern online viewers.	
Tennis on Film	June 2017
A collection of films of all genres, from feature film to documentary and home movie, newsreel and TV coverage. The collection should illustrate not only the game itself as played by national stars and local players but also the culture and history around it - professional, amateur and educational, national and local.	
Powell and Pressburger & Co	July/ August 2017
The work of Michael Powell and Emeric Pressburger featuring all their films, both as a team and as individuals. We will also be looking for British work by Powell and Pressburger's closest collaborators on films that they made away from the Archers' productions: Hein Heckroth, Alfred Junge, Jack Cardiff, Christopher Challis and Brian Easdale. Additionally, we will also be looking for related thematic films with a clear link to Powell and Pressburger, for example, short films about The Royal Ballet/Sadler's Wells and/or The Mercury Theatre in the late 1940s.	
LGBT Britain	July 2017
Launched to mark the 50 th anniversary of the 1967 Sexual Offences Act, LGBT Britain will chart changing attitudes and hidden histories throughout the 20th century of lesbian, gay, bisexual and transsexual people: the trailblazers, icons (including film and TV figures), stereotypes and controversies but also everyday aspects of LGBT lives in the UK. The collection will embrace fiction film and TV as well as all non-fiction genres. We are particularly keen to include work made by LGBT filmmakers, both amateur and professional.	
British Animation	October 2017
A major collection telling the story of British animation from Melbourne-Cooper to Halas and Batchelor to Bob Godfrey to Aardman and beyond.	
Disability on Film	November 2017
How have people with disabilities been portrayed over the last 100+ years of filmmaking? Disability on Film will chart changing attitudes and hidden histories throughout the 20th century: trailblazers, icons (including film and TV figures), stereotypes and controversies but also everyday aspects of the lives of people living with disabilities. The collection will embrace fiction film and TV as well as all non-fiction genres. We are particularly keen to include work made by filmmakers with disabilities, both amateur and professional.	
Jewish Britain on Film	November 2017
How have Jewish Britons been portrayed in film and TV? Jewish Britain on Film will chart changing attitudes and hidden histories throughout the 20th century: trailblazers, icons (including film and TV figures), stereotypes and controversies but also everyday aspects of Jewish lives in the UK. The collection will embrace fiction film and TV as well as all non-fiction genres. We welcome selections illustrating	

the geographical spread of Jewish communities and offering unique perspectives. We are particularly keen to include work made by British filmmakers from Jewish backgrounds, both amateur and professional.

Comedy

November 2017

Early cinema's most famous exponents were comedians - Charlie Chaplin, Buster Keaton, Laurel and Hardy - and two of these were British. Early film comedy has its roots in Victorian music hall, and comedy films were a part of the music hall bill. Perennially popular, comedy can be a serious business, with rule-breaking, subversion, disruption and mocking authority all a part of the British tradition. The BFI's 2017 blockbuster season celebrates a wide terrain including clowning and slapstick; farce and absurdism; screwball and sit-coms; black comedies and bad taste; deadpan and droll comedies of circumstance; films of erudite wit, pastiche and mockery; camp and carry-on; social satire and comedy as political protest.

14.3 APPENDIX C - UFH Rights and Recoupment

UFH Rights and Recoupment Terms

1. Definitions

“Additional Material” means promotional and production material relating to the Titles such as but not limited to trailers, stills, production artwork, props or other physical materials appearing in or used for the Titles, cast and crew biographies, production notes, metadata, costume designs, font designs or graphic designs, and the names, likenesses, voices, gestures or other characteristics of artists in their roles in the Titles.

“Applicant’s Receipts” means 100% of all revenue received by the applicant directly and identifiably from all exploitation of the Titles utilising the Digitised Materials in all media throughout the world, excluding any sums payable by BFI to the applicant as specified in paragraph 3.

“BFI Receipts” means the sum of all amounts paid by users of the Service to purchase views of the Titles.

“Confidential Information” means any and all technical, financial or other information (whether in oral, written, or electronic form) imparted in confidence or disclosed by one party to the other or otherwise obtained by one party relating to the other’s business, finance or technology, know-how and other intellectual property, assets, strategy, transactions, processes, products and customers, including without limitation information relating to manufacturing or other processes, management, financial, marketing, technical and other arrangements or operations of any person, firm, or organisation associated with that party.

“Device” means any reception and/or communication and/or playback device now known or hereafter devised capable of receiving and displaying audio-visual content (whether by itself or in combination with any other device) including without limitation televisions, personal computers, tablet computing devices, mobile phones, set-top boxes, internet-connected televisions, computer games consoles and handheld gaming devices.

“Digitised Materials” means the digitised transfers of the Titles (and, where applicable, Additional Materials) created under the UFH programme.

“Educational Rights” means the right to make a moving-image work available on a non-commercial educational basis by (a) streaming extracts totalling no more than twelve (12) minutes in a non-downloadable form accessible to users on any Device via any online educational resource provided by the BFI and/or (b) making available on-demand via viewing terminals and/or via secure wireless connection (including but not limited to secure Wi-Fi networks and Bluetooth connections) to users’ Devices for access by individuals or small groups within or in immediate proximity to any BFI endorsed facility and/or (c) screening to non-paying audiences in screening spaces on BFI premises.

“Exploitation Date” means in relation to each Title the earlier of: (a) the date Digitised Materials of that Title have been made available on the Service by the BFI; or (b) one (1) year following the start of the Term.

“Extension Period” means in relation to each Title, the period starting at the expiry of the Initial Period and ending on the earlier of (a) three months from notice by either party of their wish to terminate such period or (b) the end of the Term; provided that, where the applicant retains the Transactional Video-on-Demand Rights but has not made the Digitised Content available via any channels other than the Service, the applicant may not exercise its option to terminate.

“Initial Period” means, in relation to each Title, the period starting on the Exploitation Date and ending two (2) years later.

“Service” means the BFI’s VoD content offering ‘BFI Player’ and/or any similar service offered by the BFI at a future date.

“Term” means in relation to each Title, ten (10) years from the date the Digitised Materials relating to the Title have been delivered to the BFI in accordance with the application terms.

“Territory” means the United Kingdom of Great Britain and Northern Ireland, Malta, Gibraltar, the Channel Islands, the Isle of Man and the Republic of Ireland.

“Titles” means the films the applicant is proposing for digitisation in its application to UFH.

“Transactional Video-on-Demand Rights” means Video-on-Demand Rights exploited via so-called ‘transactional video-on-demand’ and/or ‘download-to-rent’ models whereby the opportunity for users to access and view particular items of content in accordance with the User Terms, whether by (a) streaming such content to a Device whilst connected to the internet or (b) by temporary download of such content to a Device while connected to the internet, such temporary downloads enabling a user to view the content both (i) while the content is being downloaded and the Device is connected to the internet and/or (ii) after the content has been downloaded, by retrieval of a temporary copy stored on a user’s Device (regardless of whether that Device is connected to the internet) is purchased by users in relation to a specific items of content selected by the user at the point of purchase.

“TVoD Exploitation Period” means in relation to each Title, its Initial Period and its Extension Period together.

“UFH” means the Unlocking Film Heritage programme.

“UFH Investment” means all sums awarded by UFH for digitisation of the Titles.

“User Terms” means terms whereby users of the Service will have 48 hours to complete viewing a Title, to commence no later than 30 days following the user’s purchase.

“Video-on-Demand Rights” means the right to exploit a moving-image work via any of a variety of services (including those currently available and any subsequently developed) whereby it may be transmitted via any form of electronic transmission (including but not limited to the internet, wireless networks and wireless telephony) for reception, temporary storage and access on any Device and through which a user may order the exhibition of the moving-image work at a time determined by the user (or as near thereto as then current technology permits),

whether immediately or for temporary storage and viewing but excluding permanent retention.

2. Grant of Rights

2.1 The applicant grants the BFI the following rights in the Titles and Digitised Materials:

- (a) the non-exclusive Transactional Video-on-Demand Rights throughout the Territory via the Service and during the TVoD Exploitation Period; and
- (b) the non-exclusive Educational Rights throughout the Territory during the Term.

2.2 The applicant further grants to the BFI the non-exclusive right to use and authorise the use of any of the Additional Materials and extracts from the Titles (in each case, whether in the form of the Digitised Materials or otherwise) in all media throughout the world during the Term for the purposes of advertising and promoting UFH, the Titles, the Service and the BFI's educational projects.

2.3 For the avoidance of doubt the rights granted in the Titles the Digitised Materials and the Additional Materials include the right for the BFI to:

- (a) use, copy, encode, encrypt, digitise, transcode, reformat, transmit, communicate, store (whether on a transient or permanent basis) and transfer to any of its technology partners, suppliers and other third parties located anywhere in the world, the Titles the Digitised Materials and the Additional Materials to the extent necessary for the operational delivery of the Service;
- (b) make any cuts and/or edits to the Titles the Digitised Materials and the Additional Materials as may be required in relation to regulatory and/or censorship requirements, and/or preparation of dubbed or subtitled versions; and
- (c) authorise any of its technology partners, suppliers and third parties to perform anywhere in the world any activities in respect of the Titles the Digitised Materials and Additional Materials to the extent required for the operational delivery of the Service (including without limitation receiving, using, copying, encoding, encrypting, digitising, transcoding, reformatting, communicating and storing the Titles the Digitised Materials and Additional Materials).

3. Division of BFI Receipts

3.1 The BFI Receipts will be divided between the BFI and the applicant as follows:

- (a) prior to recoupment of the UFH Investment:

45% to applicant

10% to be retained by the BFI to recoup the UFH Investment

45% to BFI

- (b) following recoupment of the UFH Investment:

50% to applicant
50% to BFI.

4. Division of Applicant's Receipts

4.1 In the event that the Applicant's Receipts during the Term exceed £100,000 (one hundred thousand Pounds Sterling), 5% of Applicant's Receipts will be payable by the applicant to the BFI until recoupment of the UFH Investment.

4.2 Where the applicant authorises the BFI to make a particular Title available on the Service free of charge to users (and without the requirement of any related payment by the BFI to the applicant) during the entirety of the TVoD Exploitation Period, there will be no requirement for repayment of the UFH Investment relating to that Title.

5. Accounting

5.1 The parties will prepare statements in relation to sums due under the terms of the application as follows:

(a) the BFI will prepare statements in relation to each calendar quarter or part thereof during the TVoD Exploitation Period, to be sent to the applicant along with payment of any sums owed within 60 days from the end of the relevant quarter;

(b) the applicant will prepare statements in relation to each calendar year or part thereof during the Term, to be sent to the BFI along with payment of any sums owed within 60 days from the end of the relevant year.

5.2 Accounting will take place separately for each Title.

5.3 All sums referred to herein and/or stated as payable to either party are exclusive of VAT except where otherwise stated. VAT on any sums due will be paid on submission of a valid VAT invoice.

5.4 Either party may withhold any taxes, duties, charges or levies on payments as may be required by any applicable law, rule or regulation and shall remit any such taxes, duties, charges or levies to the appropriate tax authority.

6. General Distribution Terms

6.1 Except as explicitly set out in these terms, BFI shall determine in its sole discretion all aspects of the Service, including without limitation:

(a) the editorial approach, design, look and feel of the Service;

(b) any marketing and promotional content, sponsorship and advertising included on the Service;

(c) all commercial and business matters relating to the Service including price points and promotional offers in relation to the Titles;

(d) all technical matters relating to the functionality, delivery and maintenance of the Service;

(e) the terms and conditions for use of the Service.

7. Content Protection and Security

7.1 BFI will use industry-standard geo-filtering techniques, DRM technology and other mechanisms designed to ensure that:

(a) viewing of the Titles via the Service is only available to users within the Territory;

(b) unauthorised access to and/or copying or distribution of Titles offered via the Service is prevented.

8. Intellectual Property

8.1 BFI shall not acquire or be deemed to have acquired any ownership of any intellectual property rights in the Titles the Digitised Materials and the Additional Materials except to the extent licensed in this agreement.

8.2 To the extent the process (where performed by the BFI) of digitising the existing picture and (if applicable) sound elements of the Titles results in the creation of a new copyright work derived from the existing elements, BFI hereby assigns the copyright in any such work to the applicant.

8.3 The applicant shall not acquire or be deemed to have acquired ownership of any right, title or interest in the following:

(a) the goodwill of BFI and its affiliates;

(b) the Service including without limitation any content published on the Service (except the Titles and the Additional Materials), any technological means of delivering the Service, any information and data relating to the Service, including information relating to the exploitation of content on the Service and all information and data directly or indirectly relating to users of the Service including all personally identifiable information in relation to registration, viewing behaviour or purchasing.

9. Confidentiality

9.1 Each party agrees not to disclose the other's Confidential Information except:

(a) where the other party consents in writing;

(b) to its employees, officers, directors, agents, contractors, representatives or advisers to the extent such disclosure is necessary for carrying out its obligations and exploiting its rights under this agreement and provided that such persons are made aware of and comply with the obligations in this clause;

(c) where it is or becomes part of the public domain through no fault of the recipient;

(d) where it is lawfully received by the recipient from a third party free of any obligation of confidence at the time of its disclosure;

(e) where it is independently known to or developed by the recipient, without access to or use of such information;

(f) where it is required by law, by court order or any governmental or regulatory authority; or

(g) after two years have elapsed from the end of the Term.

9.2 Each party shall give notice to the other immediately on becoming aware of any unauthorised disclosure, misuse, theft, or loss of the other party's Confidential Information.

10. Suspension and Withdrawal

10.1 The applicant will have the right to withdraw a Title from distribution in the event that the applicant can reasonably demonstrate that:

(a) there is a genuine claim or genuine threat of a claim that distribution of the Title may infringe the rights of a third party; or

(b) the continued distribution of the Title violates or is likely to violate any applicable law, court order or government regulation in the Territory.

In such event, the applicant shall immediately notify BFI in writing specifying the Title to be withdrawn from the Service and BFI's educational projects and the reason for the withdrawal.

10.2 On receipt of the applicant's notice to withdraw a Title for the reasons specified in 10.1 above, the BFI will use commercially reasonable endeavours to remove the affected Title from the Service and its educational channels within three (3) working days, provided that such removal shall only apply prospectively, and not to any previously purchased views of the Titles (including current, unexpired viewing periods in accordance with the User Terms).

10.3 In the event of a Title being withdrawn from the Service at applicant's request pursuant to 10.1 and 10.2 above, applicant will within 30 days from the date of withdrawal reimburse BFI for all costs, expenses and liabilities incurred by BFI in removing the Title from the Service.

10.4 Following withdrawal the applicant will make its best efforts to remedy the matters preventing distribution of the affected Title. During this time the TVoD Exploitation Period will be suspended. Once the applicant has resolved the issues preventing distribution as specified in 11.1 above, the applicant will immediately notify the BFI, at which point the BFI will resume exploiting its rights for the remainder of the TVoD Exploitation Period as existed at the date of the applicant's withdrawal notice.

10.5 In the event that at the end of the Term the applicant has not been able to make arrangements for a resumption of distribution of the affected Title, the applicant will repay to the BFI any unrecouped balance of the UFH Investment.

10.6 For the avoidance of doubt nothing in this paragraph 10 diminishes BFI's rights in this agreement or reduces the applicant's liabilities in relation to its warranties and indemnity provided herein.

11. Warranties and Indemnity

11.1 The applicant warrants agrees and undertakes with BFI that:

(a) the applicant has the right to enter into and perform this agreement and to grant to the BFI all of the rights and licences granted in this agreement and has not entered into and shall not enter into any arrangement which conflicts with this agreement or which would inhibit the free and unrestricted exercise by the BFI of its rights pursuant to this agreement;

(b) the applicant is licensing the rights specified in paragraph 2 to the BFI and providing the Digitised Materials (where the Digitised Materials have been prepared under the control and supervision of the applicant rather than the BFI) to the BFI free and clear of all recording synchronisation mechanical dubbing re-dubbing sub-titling and all distribution royalties and any other payments whatsoever including without limitation any repeat and re-use fees and residuals (if any) and payments of any nature whatsoever arising under any agreement between the applicant and any third parties in connection with the production and delivery of the Titles the Additional Materials and the Digitised Materials or under any union and/or guild agreement;

(c) the Digitised Materials (where prepared under the control and supervision of the applicant rather than the BFI) are and will on delivery be in first-class condition, do not contain any computer virus, worm, Trojan horse or other malware, and comply with all advertising credit obligations to third parties connected with the Titles the Additional Material and Digitised Material;

(d) nothing contained in the Titles and the Additional Material infringes any right of copyright, performer's right, moral right, right of privacy, right of publicity or any other right whatever of any third party, or is obscene or defamatory;

(e) the applicant undertakes to indemnify the BFI and keep the BFI at all times fully indemnified from and against all actions proceedings claims demands costs (including without prejudice to the generality of this provision the legal costs of the BFI incurred on a solicitor and own client basis) awards and damages howsoever arising directly or indirectly as a result of any breach or non-performance by the applicant of any of the applicant's undertakings warranties or obligations under this agreement.

12. General

12.1 This agreement shall not be deemed to constitute a partnership or joint venture or contract of employment between the parties.

12.2 This agreement does not create or imply the creation of any rights under the Contracts (Rights of Third Parties) Act 1999 (including any subsequent amendment) which are enforceable by any person who is not a party to the this agreement.

12.3 This agreement contains the entire understanding between the parties and any variation of or addition to or deletion from the provisions of this agreement shall not be effective unless the same has been reduced into writing and signed by or on behalf of the parties hereto by persons duly authorised.

12.4 This agreement shall be governed by and construed in accordance with the laws of England and Wales the courts of which shall be courts of competent jurisdiction.

14.4 APPENDIX D - UFH Technical Standards and Deliverables

Summary of technical standards and deliverables

Introduction

This document summarises the technical approach to film scanning, the delivery of digital file content and cataloguing required by the Unlocking Film Heritage (UFH) project.

Contents:

1. Technical standards for digitisation
2. Summary of deliverables
3. Descriptive metadata
4. Technical metadata

Sub Sections:

- A Framework rate card
- B LTO delivery – LTFS

1. Technical standards for digitisation

Image Digitisation Standard

The ambition for UFH is to scan film preferably at 2k 10 bit log/lin to create the best quality digital element affordable within the Programme. If 2k scanning is not achievable or practical then the ambition is to capture the data at the highest quality available, choosing a scanning method that best suits material type and condition, with 4:3 PAL SD being the minimum standard. For HD scanning, the preferred standard is 1080P, however a minimum standard of 720P is also acceptable. Correct running speed must be determined and identified within metadata for all transfers. For all film scanning, the original film image aperture should be captured.

Audio Standard

Digital sound files, derived from either optical or magnetic film tracks should be in .wav or broadcast .wav format as appropriate, at a minimum standard of 48kHz/24 bit, with 96kHz/24 bit being the preferred standard. Digital sound files made simultaneously with image scans can be in AIFF format as appropriate.

Mezzanine file standard

Finished files representing the scanned, conformed, dust-busted (where applicable) and graded film materials, in the original presentation aspect ratio, with accompanying synced audio (where applicable) should be presented for use within the BFI Player as a ProRes HQ file.

The first frame of the film should be the first frame of the finished file. Likewise, the last frame the film should be the final frame of the file.

Viewing file standard

MPEG4 HD h.264 viewing file created from the mezzanine file. The file should be set for streaming at 5Mb/s.

Fixity file

All files for preservation within an archive should be supplied with accompanying fixity data e.g., MD5 checksum or hash value, provided at source.

MD5 file should be provided at the following level

DPX: At folder level (i.e. folder per reel)

ProRes 422: At file level

WAV: At file level

MD5 files should match either folder level or file level naming convention

2. Summary of deliverables

For clarity, the anticipated outputs for a given title chosen for the UFH project will be defined from the point of selection within two general categories: DCP and BFI Player only. The following lists define the essential deliverables preferably conveyed on LTO5 (reference **Section C** for LTFS file structure) with two copies for preservation purposes for each scenario:

DCP creation

- Film scan, preferably 2k 10 bit log .dpx files
(Scan capturing the full dynamic range without gamma applied)
- Preservation standard raw audio files (48k or 96k 24 bit .wav)
- Finished ProRes 4:2:2 HQ Mezzanine HD file
- Finished HD h.264 file @ 5Mb/s
- DCDM (to include final audio .wav files and the final image files as a 16 bit .tiff image sequence, in X, Y, Z colour space)
- Unencrypted DCP
(The DCP to be delivered on portable hard drive, such as the CRU drive)

BFI Player only deliverables

- Play-ready video – ProRes HQ format
- Trailer
- Metadata
- Editorial summaries
- Image thumbnail (JPG and PNG only)
- Subtitles closed captions (DFXP files only)

3. Descriptive metadata

EIDR⁸ is the key dependency in this area, as all titles selected for UFH workflow must be registered with EIDR. Therefore the core EIDR registration fields form the basis of the metadata requirements.

1) Title

a) Article – supply where required, and capitalise Article – e.g. The not the, A not a

b) Title (the template allows for two titles where two are required e.g. Red Shoes and Crimson Slippers)

c) Title language – the language of the title text. Not the language of the film audio or subtitles.

d) Title type:

i) Original: use for the title of a moving image work when first released or broadcast in the country of origin.

ii) Alternative: use for any title by which a moving image work is known other than the Original title

iii) Archive: use for any title supplied / constructed by the archivist / cataloguer where no formal title is available onscreen.

2) Work Type

Describes the *original intention* of the Work:

a) Film – a work conceived to be projected (analogue or digital)

⁸ EIDR <http://eidr.org/>

b) Television – a work conceived for TV broadcast

3) Sound:

a) Silent: use for works which were *produced as silent*, as opposed to works which are simply missing their audio component.

b) Sound: for works which were *produced with sound*, as opposed to works which have had an audio component added after the fact – e.g. music added

4) Language – the language(s) of the film dialogue / subtitles / intertitles.

a) Language – template allows you to select from list

b) Usage – select from these options:

i) Dialogue (original)

ii) Dialogue (dubbed)

iii) Subtitles

iv) Intertitles

5) Production Company (optional) – where applicable, organisation or company under whose financial, technical and organisational management a work was made. Not applicable for some types of work, e.g. home movies.

6) Date

a) Date - in ISO format, YYYY-MM-DD – e.g. 2013-06-01

b) Type – from these options: Copyright, Release, Production, Television

c) Precision – do not supply a Precision if date is exact, but where date is approximated or estimated, supply Precision: Circa

Date should be supplied to as fine a degree as possible, and must provide at least a year.

Supply full date if known (YYYY-MM-DD). Where month is known but not day, default to 1st of month (YYYY-MM-01 eg 1955-08-01). Where year is known but not month or day, default to first of January (YYYY-01-01 e.g. 1937-01-01)

The term released may have different meanings in different contexts. For example, for feature films it is the theatrical release date in the main country of origin; for non-theatrical works (e.g. home movies, industrial films), the year, month or date of first known screening.

If no other date is known, use the best estimated date of production.

7) Country of Origin - the country of the Production Company of the work (if known); otherwise, the country from which the bulk of work actually came.

Template allows you to select from list.

Assumption is that all submissions will originate from UK, so this may be moot. BFI will populate field with UK automatically if country not supplied.

8) Approximate Duration

a) Minutes – supply 3 hours as 180 minutes

b) Seconds – only supply where known accurately

For example: 90 minutes 35 seconds

9) Regional Archive, Identifiers, URLs, description

- a) Name: official name of supplying Archive – template allows you to select from list.
- b) Record ID: your own unique identifier for this work, from your own system
- c) Persistent URL: a persistent website address for the specific record in your web platform
- d) URL for website front page: a website address for your organisation
- e) Regional Archive Information: a text describing your archive (maximum 400 characters)

10) Contributors

- a) Director(s) – where known, Director(s) should be supplied, in form Surname, Firstname (e.g. Powell, Michael)
- b) Cast – where known, cast / on-screen participants should be supplied, in form Surname, Firstname (e.g. Grant, Cary)
- c) Sponsor – where known, Sponsor should be supplied. If individual, supply as Surname, Firstname. If organisation, supply as displayed (e.g. British Gas).
- d) Others – where known, supply names and activities of other contributors, in form Surname, Firstname. (eg McConnachie, Stephen). Enter the Activity (i.e. nature of their contribution to the film) – template allows you to select from list, or copy / paste from Activities sheet.

11) Subject

A keyword or keywords to indicate what the film is *about*. E.g. *Town and country planning* or *Petroleum industry*. Select from supplied Subject list.

12) Genre

A keyword or keywords to characterise the general style of the work. E.g. *Actuality Films* or *Amateur and Home Movies*. Select from supplied Genre list.

13) Series Title (if part of a series)

- a) Article – supply where required, and capitalise Article – e.g. The not the, A not a
- b) Title e.g. Story of Film
- c) Title language – the language of the title text. Not the language of the film audio or subtitles.
- d) Title type:
 - i) Original: use for the title of a moving image work when first released or broadcast in the country of origin.
 - ii) Alternative: use for any title by which a moving image work is known other than the Original title

14) Release or Distribution context of the supplied version

Description of the intended release or exhibition context of the version you are supplying. Select from these options:

- a) Theatrical - theatrical screening of the film in the country where the film was primarily produced
- b) Non-theatrical – release outside of mainstream commercial theatrical context, e.g. industrial film, medical film
- c) TV transmission – television broadcast
- d) Not for Release - not intended for formal release or exhibition, e.g. home movies and amateur films

- e) Unreleased - intended for release, but the release did not occur (or has not yet occurred)
- f) Pre-release – any version which predates a formal release or exhibition (for example: work prints, censorship or ratings submissions, rushes etc.)
- g) Unknown - use only when none of the above is considered suitable

15) Format

Description of physical format of source elements (e.g. 35mm Film, 16mm Film, 8mm Film)

16) Colour

Choose from three options:

- a) Colour
- b) B/W
- c) Colour and B/W

17) BFI Player text – three texts are required, to serve multiple BFI Player display requirements: caption, standfirst and content. In addition, an extended text can be supplied, adding context.

- a) Caption (Max 40 characters, around 6-7 words)
- b) Standfirst (Max 150 characters, around 20-25 words)
- c) Content (Max 400 characters, around 55-65 words)
- d) Optional Additional Context (Max 600 characters, around 80-100 words)

For detailed information on tone of voice and text specifications, please refer to the guide *Writing for the BFI Player*.

18) Geographic location

Where known, please supply the geographic location for the entire film, as described here.

NOTE: where it is preferred to state location for a specific timecode, please refer to section 20 below.

Locations should be selected from separate list - see Excel document *Geographic Locations*, available to download from this link:

https://drive.google.com/file/d/0B7YK_i-fjsX2VnByZFB1QmgwZWc/edit?usp=sharing

You can search (using Ctrl + F) / filter by place name, county, type, to find the desired location. There is a Google Maps URL provided on the lookup list, to enable you to confirm the location is correct - click to open the URL in a web browser.

Supply the ref from the location, in the Selections tab - that will enable the data import to establish a link to the correct geographic location in the BFI database.

19) Theme

Please supply the specific UFH theme illustrated by the entire film. Select from controlled list.

NOTE: where it is preferred to state theme for a specific timecode, please refer to section 20 below.

20) Timecoded section

Where it is desired to mark a particular timecoded section of the film for attention, this describes how to achieve that, and the constraints.

Explanation

It is possible to identify timecoded section(s) for three reasons:

- a) High quality: in other words, this section of the film is the best section, in the opinion of the supplying organisation, and should be privileged for playback on BFI Player
- b) Theme: this section can be used to illustrate a particular theme
- c) Geographic location: this section is filmed in this geographic location

Mechanism:

Suggest a combination of two fields for each case:

- a) Timecode (start and end) and Reason
- b) Timecode (start and end) and Theme
- c) Timecode (start and end) and Geographic Location

The timecode field should follow format hh:mm:ss:ff (frames). The second field should use controlled vocabulary from the theme list, or a location value meeting location spec below.

Examples:

Timecode start	Timecode end	Reason
00:05:26:04	00:07:35:13	Best section

Timecode start	Timecode end	Theme
00:05:26:04	00:07:35:13	Victorian
00:09:20:20	00:13:04:20	Cycling

Timecode start	Timecode end	Location
00:05:26:04	00:07:35:13	187587s
00:09:20:20	00:13:04:20	87539
00:20:17:09	00:23:00:00	17658

Locations should be selected from separate list - see Excel document *Geographic Locations*, available to download from this link:

https://drive.google.com/file/d/0B7YK_i-fjsX2VnByZFB1QmgwZWc/edit?usp=sharing

You can search (using Ctrl + F) / filter by place name, county, type, to find the desired location. There is a Google Maps URL provided on the lookup list, to enable you to confirm the location is correct - click to open the URL in a web browser.

Supply the ref from the location, in the Selections tab - that will enable the data import to establish a link to the correct geographic location in the BFI database.

4. Technical metadata & file naming

Technical metadata

Technical metadata is required for all files delivered, as listed above.

“It is to be expected that audio visual files will have sufficient Metadata embedded in them and/or associated with them to describe their Content to the production ... systems with which they will interact.”⁹

To maximise data workflow efficiency (automatic information extraction and import of metadata into desired system, thereby reducing the cataloguing challenge for each selected item) our strong preference for delivery of technical metadata is a separate discrete XML file or side-car XML file, but technical metadata can also be embedded in file headers or containers (e.g. mxf).

Full technical metadata specifications for DPX image scans, DCDM, DCP, ProRes HQ format and WAV, along with MPEG4 h.264 HD viewing file and user defined metadata, will be provided to successful applicants.

File naming

There is a required file naming convention for files produced within the UFH project. Full details will be provided to successful applicants.

Section A: Framework rate card

The Framework rate card presents a range of work routes (see separate worksheets) for simple calculation of costs. Each route includes a range of options:

- Web-based delivery (BFI player)
- DCP delivery
- Stock and other costs
- HD scan cost (where 2k is not viable)

These routes are expandable within the MS Excel spread sheet (worksheet for each) for further details of each workflow:

- Route 1 - details digitisation costs when the source material is a Print (Silent or Combined) - 35mm / 16mm / 9.5mm / 8mm
- Route 2 - details digitisation costs when the source is either a BW or Colour Intermediate with Separate Sound - 35mm / 16mm / 9.5mm / 8mm
- Route 3 - details digitisation costs when the source is Original Negative either Silent or with Separate Sound - 35mm / 16mm / 9.5mm / 8mm
- Theatrical DCP rates

Section B: LTO Delivery - LTFS

All Preservation files should be supplied on LTO5 data tape using LTFS file system 2.0 or above.

The IBM Linear Tape File System - Single Drive Edition product is software developed by IBM to implement a tape-based file system using the Linear Tape File System format. This software implements the LTFS format and allows tapes to be

⁹ Technical metadata as described within EBU Tech r 123

formatted as an LTFS Volume. These LTFS Volumes may then be mounted using the Linear Tape File System software allowing users and applications direct access to files and directories stored on the tape, including drag-and-drop of files.

Using the Linear Tape File System, files can be created on tape and accessed similar to the process of creating and accessing files on an external hard drive or a USB flash drive. Applications, such as file browsers, image viewers and media players can directly browse and access files on tape. LTFS enables easy and simple use of tapes in desktop computers and embedded systems.

14.5 APPENDIX E - Digital Framework Suppliers and Rate Card

The Digital Framework suppliers are:

- Arvato/Bertelsmann
- Deluxe
- Dragon Digital
- Pinewood Post
- Prime Focus

ROUTE 1 : Source materials are either 16mm, 35mm, 8mm or 9.5mm graded combined PRINTS

Archive and Web deliverables of 2 x LTO5 tape containing raw scans, WAV (if applicable), finished Apple ProRes 4:2:2 (HQ) plus an MPEG4 h.264 proxy file (from the finished ProRes 4:2:2 (HQ))

Please note all rates are based on the film being cleaned, prepped and repaired in advance of scanning

Print: SD/HD scan or telecine for small gauge (without sound) to 1080 on LTO5, ProRes 4:2:2 (HQ) and MPEG4 h.264	15	30	45	60	90	120	120+
Sca/TeleCine of small gauge to HD file 1080p or 720p -TeleCine or scan includes technical grade	£ 73.65	£ 184.13	£ 294.60	£ 368.25	£ 589.20	£ 810.15	£ 957.45
HD Playout - ProRes 4:2:2 (HQ) and MPEG4 h.264 proxy	£ 25.00	£ 62.50	£ 100.00	£ 125.00	£ 200.00	£ 275.00	£ 325.00
Upload and electronic delivery of ProRes 4:2:2 (HQ) file to BFI Player Platform (Currently Ooyala)	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Upload and electronic delivery of ProRes 4:2:2 (HQ) and MPEG4 h.264 files to Client for QC approval	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Total	£118.65	£286.63	£454.60	£573.25	£889.20	£1,205.15	£1,402.45

Print: SD/ HD scan or telecine for small gauge (with sound) to HD, WAV, ProRes 4:2:2 (HQ) and MPEG4 h.264	15	30	45	60	90	120	120+
Scan/TeleCine of small gauge to HD file 1080p or 720p - to ext drive (includes technical grade)	£ 73.65	£ 184.13	£ 294.60	£ 368.25	£ 589.20	£ 810.15	£ 957.45
Separate audio transfer to WAV, layback and conform/sync to picture	£ 75.00	£ 187.50	£ 300.00	£ 375.00	£ 600.00	£ 825.00	£ 975.00
HD Playout - ProRes 4:2:2 (HQ) and MPEG4 h.264 proxy	£ 25.00	£ 62.50	£ 100.00	£ 125.00	£ 200.00	£ 275.00	£ 325.00
Upload and electronic delivery of final approved ProRes 4:2:2 (HQ) file to BFI Player platform <i>Ooyala</i>	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Upload and electronic delivery of ProRes 4:2:2 (HQ) and MPEG4 h.264 files to Client for QC Approval	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Total	£193.65	£474.13	£754.60	£948.25	£1,489.20	£2,030.15	£2,377.45

Print: HD or 2K scan or telecine for 16mm or 35mm (without sound) to raw DPX, ProRes 4:2:2(HQ) and MPEG4 h.264	15	30	45	60	90	120	120+
Scan Film to 2K DPX -scan and I/O to ext drive (includes technical grade)	£ 145.60	£ 280.80	£ 416.00	£ 520.00	£ 748.80	£ 977.60	£1,444.00
HD Playout - ProRes 4:2:2 (HQ) and MPEG4 h.264 proxy	£ 25.00	£ 62.50	£ 100.00	£ 125.00	£ 200.00	£ 275.00	£ 325.00
Upload and electronic delivery of ProRes 4:2:2 (HQ) file to Ooyala	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Upload and electronic delivery of ProRes 4:2:2 (HQ) and MPEG4 h.264 files to Client for QC approval	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Total	£205.60	£413.30	£621.00	£785.00	£1,138.80	£1,372.60	£1,889.00

Print: HD or 2K Telecine/Scan for 16mm or 35mm (with sound) to raw DPX, WAV, Apple ProRes 4:2:2(HQ) and MPEG4	15	30	45	60	90	120	120+
Scan film to 2K DPX - TeleCine or, flat scan and I/O to ext drive (includes technical grade)	£ 145.60	£ 280.80	£ 416.00	£ 520.00	£ 748.80	£ 977.60	£1,444.00
Separate audio transfer to WAV, layback and conform/sync to picture	£ 75.00	£ 187.50	£ 300.00	£ 375.00	£ 600.00	£ 825.00	£ 975.00
HD Playout - ProRes 4:2:2 (HQ) and MPEG4 h.264 proxy	£ 25.00	£ 62.50	£ 100.00	£ 125.00	£ 200.00	£ 275.00	£ 325.00
Upload and electronic delivery of ProRes 4:2:2 (HQ) file to Ooyala	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Upload and electronic delivery of ProRes 4:2:2 (HQ) and MPEG4 h.264 files to Client for QC Approval	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Totals	£ 265.60	£ 570.80	£ 876.00	£ 1,100.00	£1,648.80	£2,197.60	£2,864.00

Stock not included in above rates

Workflow Description

Archive and Web Deliverables of 2 x LTO5 Tape containing raw scans, WAV (if applicable), finished Apple ProRes 4:2:2 (HQ) file plus an MPEG4 h.264 proxy file (from finished ProRes 4:2:2 (HQ))

Scan or telecine the film print to agreed file format including technical grade as capture sound 24 bit 48KHzWav files, output to LTO5 x 2 tapes.

Carry out best light grade and playout to ProRes 4:2:2 (HQ) file with audio sync also output to the same 2 x LTo5 tapes, create MPEG4 h.264 proxy file and add to LTO5 tapes

NB: Required delivery of ProRes 4:2:2 (HQ) files to BFI player via upload to Oolaya, a URL will be provided and delivery clarified

ROUTE 2: Interpositive, Dupe Negative and Sep sound

Archive and Web deliverables of 2 x LT05 tape containing raw scans, WAV (if applicable), finished Apple ProRes 4:2:2 (HQ) plus an MPEG4 h.264 proxy file (from the finished ProRes 4:2:2 (HQ))

NB: These rates assume the film has been cleaned and prepped in advance of scanning

Interpositive / Dupe Negative / Sep sound: 2K scan for 16mm or 35mm (with sound) to raw DPX, WAV, ProRes 4:2:2 (HQ) and MPEG4 h.264	15	30	45	60	90	120	120+
Scan film to 2K DPX - to ext drive or LTIO (includes technical grade)	£ 145.60	£ 280.80	£ 416.00	£ 520.00	£ 748.80	£ 977.60	£ 1,444.00
Extra grading rates (via LUT) - Best Light grade	£ 83.33	£ 208.33	£ 333.33	£ 416.67	£ 666.67	£ 916.67	£ 1,083.33
Restoration auto Phoenix / DVNR single pass	£ 43.75	£ 109.38	£ 175.00	£ 218.75	£ 350.00	£ 481.25	£ 568.75
Separate audio transfer to WAV, layback and conform/sync to picture	£ 75.00	£ 187.50	£ 300.00	£ 375.00	£ 600.00	£ 825.00	£ 975.00
HD Playback - ProRes 4:2:2 (HQ) and MPEG4 h.264 proxy	£ 25.00	£ 62.50	£ 100.00	£ 125.00	£ 200.00	£ 275.00	£ 325.00
Upload and electronic delivery of Final approved ProRes 4:2:2 (HQ) file to BFI Player Platform	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Upload and electronic delivery of ProRes 4:2:2 (HQ) and MPEG4 h.264 files to Client for QC approval	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Totals	£ 392.68	£ 888.51	£ 1,384.33	£ 1,735.42	£ 2,665.47	£ 3,595.52	£ 4,516.08

Interpositive / Dupe Negative / Sep sound: 2K scan for 16mm or 35mm (without sound) to raw DPX, ProRes 4:2:2 (HQ) and MPEG4 h.264	15	30	45	60	90	120	120+
Scan film to 2K DPX - TeleCine or flat scan and I/O to ext drive or LT05 (includes technical grade)	£ 145.60	£ 280.80	£ 416.00	£ 520.00	£ 748.80	£ 977.60	£ 1,444.00
Extra grading rates (via LUT) - Best Light grade	£ 83.33	£ 208.33	£ 333.33	£ 416.67	£ 666.67	£ 916.67	£ 1,083.33
Restoration auto Phoenix / DVNR single pass	£ 43.75	£ 109.38	£ 175.00	£ 218.75	£ 350.00	£ 481.25	£ 568.75
HD Playback - ProRes 4:2:2 (HQ) and MPEG4 h.264 proxy	£ 25.00	£ 62.50	£ 100.00	£ 125.00	£ 200.00	£ 275.00	£ 325.00
Upload and electronic delivery of Final approved ProRes 4:2:2 (HQ) file to Ooyala	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Upload and electronic delivery of ProRes 4:2:2 (HQ) and MPEG4 h.264 files to Client for QC Approval	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Totals	£ 317.68	£ 701.01	£ 1,084.33	£ 1,360.42	£ 2,065.47	£ 2,770.52	£ 3,541.08

Stock Costs

Rates for LT05 stock @ approximately £25.00 each (2x LT05s to have all digital file deliverables including raw DPX scans, restored DPX (if applicable), ProRes 4:2:2(HQ), WAV and MP4)

Workflow Description

Archive and Web deliverables of 2 x LT05 Tape containing raw scans, WAV (if applicable), finished Apple ProRes 4:2:2 (HQ) plus an MPEG4 h.264 proxy file (from finished ProRes 4:2:2 (HQ))

Scan or telecine the Interpositive, dupe negative and Sep sound to agreed file format including technical grade capture sound 24 bit 48KHzWav files, output to LT05 x 2 tapes.

Carry out best light grade and playback to ProRes 4:2:2 (HQ) file with audio sync also output to the same. 2 x LT05 tapes, create MPEG4 h.264 proxy file and add to LT05 tapes.

NB: Required delivery of ProRes 4:2:2 (HQ) files to BFI player via upload to Oolaya, a URL will be provided and delivery clarified

ROUTE 3: Original Negative Plus all Feature Titles approved to DCP level from Intermediate Film Elements

Archive and Web deliverables of 2 x LTO5 tape containing raw scans, WAV (if applicable), finished Apple ProRes 4:2:2 (HQ) plus an MPEG4 proxy file (from the finished ProRes 4:2:2 (HQ))

NB: These rates assume the film has been cleaned and prepped in advance of scanning

Original Negative: 2K scan for 16mm or 35mm (with sound) to raw DPX, WAV, ProRes 4:2:2 (HQ) and MPEG4 h.264	15	30	45	60	90	120	120+
Scan film to 2K DPX - Telecine or, flat scan to ext drive (includes technical grade)	£ 145.60	£ 280.80	£ 416.00	£ 520.00	£ 748.80	£ 977.60	£ 1,444.00
Extra grading rates (via LUT) - scene to scene grade	£ 333.33	£ 833.33	£ 1,333.33	£ 1,666.67	£ 2,666.67	£ 3,666.67	£ 4,333.33
Restoration auto Phoenix/DVNR variable pass	£ 87.50	£ 218.75	£ 350.00	£ 437.50	£ 700.00	£ 962.50	£ 1,137.50
Manual restoration - Phoenix / MTI / Diamant / Mokey /Relativity (intermediate level 10x run time)	£ 166.67	£ 416.67	£ 666.67	£ 883.33	£ 1,333.33	£ 1,833.33	£ 2,166.67
Separate audio transfer to WAV, layback & conform/sync to picture	£ 75.00	£ 187.50	£ 300.00	£ 375.00	£ 600.00	£ 825.00	£ 975.00
HD Playout - ProRes 4:2:2 (HQ) & MPEG4 h.264 proxy	£ 25.00	£ 62.50	£ 100.00	£ 125.00	£ 200.00	£ 275.00	£ 325.00
Upload and electronic delivery of final approved ProRes 4:2:2 (HQ) file to BFI Player platform	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Upload and electronic delivery via of ProRes 4:2:2 (HQ) and MPEG4 h.264 files to Client for QC Approval	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
TOTALS	£ 853.10	£ 2,039.55	£ 3,226.00	£ 4,087.50	£ 6,348.80	£ 8,660.10	£ 10,501.50
Original Negative: 2K scan for 16mm or 35mm (without sound) to raw DPX, ProRes 4:2:2 (HQ) and MPEG4 h.264	15	30	45	60	90	120	120+
Scan film to 2K DPX - TeleCine or flat scan & I/O to ext drive (includes technical grade)	£ 145.60	£ 280.80	£ 416.00	£ 520.00	£ 748.80	£ 977.60	£ 1,444.00
Extra grading rates (via LUT) - scene to scene grade	£ 333.33	£ 833.33	£ 1,333.33	£ 1,666.67	£ 2,666.67	£ 3,666.67	£ 4,333.33
Restoration auto Phoenix/DVNR variable pass	£ 87.50	£ 218.75	£ 350.00	£ 437.50	£ 700.00	£ 962.50	£ 1,137.50
Manual restoration - Phoenix / MTI / Diamant / Mokey /Relativity (intermediate level 10x run time)	£ 166.67	£ 416.67	£ 666.67	£ 883.33	£ 1,333.33	£ 1,833.33	£ 2,166.67
HD Playout - ProRes 4:2:2 (HQ) and MPEG4 h.264 proxy	£ 25.00	£ 62.50	£ 100.00	£ 125.00	£ 200.00	£ 275.00	£ 325.00
Upload and electronic delivery of Final approved ProRes 4:2:2 (HQ) file to BFI Player Platform	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Upload and electronic delivery t of ProRes 4:2:2 (HQ) and MPEG4 h.264 files to Client for QC	£ 10.00	£ 20.00	£ 30.00	£ 40.00	£ 50.00	£ 60.00	£ 60.00
Totals	£ 778.10	£ 1,852.05	£ 2,926.00	£ 3,712.50	£ 5,748.80	£ 7,835.10	£ 9,526.50
Stock Costs							
Rates for LTO5 stock @ approximately £25.00 each (2x LTO5s to have all digital file deliverables including raw DPX scans, restored DPX (if applicable), ProRes 4:2:2(HQ), WAV and MP4)							
Workflow Description							
Archive and Web Deliverables of 2 x LTO5 Tape containing raw scans, WAV (if applicable), finished Apple ProRes 4:2:2 (HQ) plus an MPEG4 Proxy file (from finished ProRes 4:2:2 (HQ))							
Scan or telecine the original negative and separate sound to agreed file format including technical grade capture sound 24 bit 48KHzWav files, output to LTO5 x 2 tapes.							
Carry out extra grade and auto restoration pass on phoenix/DVNR output restored files to LtO5 x2 and to HQ Pro Res file with audio sync also output to the same 2 x LTO5 tapes,							
Create MPEG4 h.264 proxy file and add to LTO5 Tapes							
NB: Required delivery of ProRes 4:2:2 (HQ) files to BFI player via upload to Oolaya a URL will be provided and delivery clarified							

Theatrical DCP creation							
2K scan for 16mm or 35mm (with sound) to DCP	15	30	45	60	90	120	120+
Route through workflow prior to DCP creation							
Scan film to 2K DPX - clean, flat scan & I/O to ext drive (includes technical grade)							
Extra grading rates (via LUT) - scene to scene grade							
Restoration auto Phoenix/DVNR variable pass							
Manual restoration - Phoenix / MTI / Diamant / Mokey /Relativity (intermediate level 10x run time)							
Separate audio transfer to WAV, layback & conform/sync to picture							
Route 3 Workflow as described above	£ 843.10	£ 2,039.55	£ 3,226.00	£ 4,087.50	£6,348.80	£ 8,660.10	£ 10,501.50
DCP from restored DPX, restored WAV on hard drive, DCDM from raw DPX, restored DPX, WAV, ProRes 4:2:2 (HQ), MPEG4 h.264 (2xLTO5)	£ 296.00	£ 480.00	£ 720.00	£ 960.00	£1,440.00	£ 1,920.00	£ 2,260.00
Total (after single auto pass) all deliverables to 2x LTO5	£ 1,139.10	£ 2,519.55	£ 3,946.00	£ 5,047.50	£7,788.80	£10,580.10	£ 12,761.50
2K scan for 16mm or 35mm (without sound) to DCP	15	30	45	60	90	120	120+
Route 3: Workflow above (without sound) TOTAL	£ 778.10	£ 1,852.05	£ 2,926.00	£ 3,712.50	£5,748.80	£ 7,835.10	£ 9,526.50
Deliverables of DCP from restored DPX, restored WAV on hard drive, DCDM from raw DPX, restored DPX, WAV, ProRes 4:2:2 (HQ), MPEG4 h.264 (2xLTO5)	£ 296.00	£ 480.00	£ 720.00	£ 960.00	£1,440.00	£ 1,920.00	£ 2,260.00
Total (after single auto pass) 2x LTO5	£ 1,074.10	£ 2,332.05	£ 3,646.00	£ 4,672.50	£7,188.80	£ 9,755.10	£ 11,786.50
NB Stock rates not included above.							

14.6 APPENDIX F - UFH Exhibition and Exploitation Plan Template

Exhibition/Exploitation Plan: Please overwrite and replace the descriptors on the right of the form in your application.

Title (or TV series) / Director / Year / running time	Basic filmographic info	
Applicant		
Licensor / Rights Holder	If different from applicant Rights available for material	
Why? (stories and angles in bullet points)	E.g. What is special about this film in the history of British cinema? Why is it of interest to audiences today? What connections can be made to make it stand out? What are the strong press and marketing angles for this film? What else could this film be compared to? What is the relevance to the cultural themes?	
Why Now? (& is there flexibility?)	What makes it particularly timely to be digitised and made available now? Note any relevant anniversaries, tie-ins and target dates	
Audience Profile (who is the target?) NB Diversity	E.g. Children; B&ME (which); disability; older audiences, etc. Note if materials will be created for hard of hearing subtitles, audio description tracks etc.	
Context & scale of release (inc. dates and number of screens and/or DVD units)	e.g. BFI Blockbuster	
	Major Season	At which venue/s?
	Stand alone release	Name venues if committed
	Festival/Repertory/Other (specify)	Name venues if committed
Events (bullet points)	An event is something more than a basic cinema screening, it is something that for example involves a special location, guests introducing the film, audience participation etc.	
UK-wide reach (inc. DVD publishing, VoD platform; TV broadcasting with dates) indicate if not available for BFI Player and alternative routes to market	List proposed release and transmissions dates and platform/publishing partnerships e.g.: DVD – published by BFI/Network/Arrow etc. VoD: BFI Player; Curzon Home Cinema; Amazon; iTunes; Netflix TV: BBC1-4/C4/Film4/Sky/other channels	
Partnerships	E.g. any organisation/s cooperating with the project for mutual benefit and increased capacity or reach.	
Finance and Figures	Release Budget:	E.g. press and marketing spend, other technical and event costs to reach the audience
	Financial Forecast:	Income targets per platform
	Audience Projection:	Number of viewers per platform
Notes		

Example 'One' of completed Exhibition/Exploitation Plan

Title (or TV series)/ Director / Year / running time	AKENFIELD / Peter Hall / 1974 / 95 mins	
Applicant	BFI	
Licensors / Rights Holder	Rights Holder	
Why? (stories and angles in bullet points)	<ul style="list-style-type: none"> • Rediscovery of an unusual, high-quality film of the popular book and theatre play that tells the story of the century and how hard it is to leave home • Strong regional content – but UK-wide appeal • Theatrical release day and date with DVD, Video on Demand as part of a Blockbuster project • Potential for television sales • A reappraisal of a little-known title featuring an amateur cast by an important figure in British culture, prefiguring current theatre techniques e.g. London Road 	
Why Now? (& is there flexibility?)	Part of Britain on Film, also to coincide with the anniversaries of WWI and WWII	
Audience Profile (who is the target?); NB: diversity	<p>Older audience; British film fans; People connected with East Anglia; Students / schools learning about the way people were in rural communities in the early 20th century; Classical music fans (Sir Michael Tippett score); Theatre fans (for Sir Peter Hall)</p> <p>Diversity: hearing/sight impaired materials would benefit the release</p>	
Context & scale of release (inc. dates and number of screens and/or DVD units)	e.g. BFI Blockbuster	Britain on Film
	Major Season	
	Stand alone release	Theatrical reissue/extended run
	Festival/Repertory/Other (specify)	Looking for an East Anglian festival or event to premiere, with extended runs in cinemas including BFI Southbank and UK-wide. The film also has strong potential for rural film society viewing. Film Distribution: 50+ screens DVD forecast: 1000 units Year 1
Events (bullet points)	Cambridge Film Festival would provide a strong festival launch in early Autumn.	

UK-wide reach (inc. DVD publishing, VoD platform; TV broadcasting with dates) indicate if not available for BFI Player and alternative routes to market	<ul style="list-style-type: none"> • Theatrical screenings • DVD • iTunes • We would make available to VOD platforms on a non-exclusive basis • BFI Player • We would offer to TV broadcasters for scheduling in 2016 and beyond 	
Partnerships	East Anglia Film Archive are partnering on the restoration	
Finance and Figures	Release Budget:	£XXk
	Financial Forecast:	Theatrical revenue forecast: £XXk Home Entertainment £XXk [DVD revenue: £Xk + iTunes: £Xk] TV & VOD £XXk
	Audience Projection:	50 cinemas with a strong regional bias
Notes		

Example 'Two' of completed Exhibition/Exploitation Plan

Title (or TV series)/ Director / Year / running time	HUE & CRY (1947) Dir: Charles Crichton Running time: 82 mins	
Applicant	STUDIOCANAL UK	
Licensor / Rights Holder	Rights Holder	
Why? (stories and angles in bullet points)	<ul style="list-style-type: none"> • Celebrated Ealing comedies in HD for the first time • Restorations of culturally significant material • Broadening out theatrical reach of these titles thanks to digital materials • Correcting previously bad transfers to DVD • A reappraisal of perhaps previously little known titles • A broadening out of the geographical film landscape of Britain • Celebrate the 60th Anniversary of The Maggie in 2014 • Celebrate the 60th Anniversary of Out of the Clouds in 2015 	
Why Now? (& is there flexibility?)	To coincide with the launch of the Portrait of Britain season with the flexibility to include in the later particular strand i.e. Towns & Cities, Countryside or Coast & Seaside (NB we have other titles to submit for these at a later date too)	
Audience Profile (who is the target?)	Older audience, classic film fans, independent & art-house cinemagoers, film students, children	
Context & scale of release (inc. dates and number of screens and/or DVD units)	e.g. BFI Blockbuster	
	Major Season	
	Stand alone release	
	Festival/Repertory/Other (specify)	Our publicity campaign and promotion for the BFI Portrait of Britain screenings and new DVD/Blu-ray release would also highlight the availability of the DCP for booking by exhibitors, film societies etc around the country. Our theatrical agent would also promote the availability of the new, restored format via their usual channels. We would also approach For all titles: DVD forecast: X units Year 1 Blu-ray forecast: X units Year 1
Events (bullet points)	<ul style="list-style-type: none"> • Special event screenings in the cinemas local to the region the film was shot in, celebrating the new restoration and promoting the film as important to the cultural heritage of the area. The event screenings will also help to promote the BFI's Portrait of Britain season outside of London. We would look to find champions of the film to introduce 	

	them and making artwork and stills available from the films for the venues.	
UK-wide reach (inc. DVD publishing, VoD platform; TV broadcasting with dates) indicate if not available for BFI Player and alternative routes to market	<p>Theatrical screenings DVD / Blu-ray Special Edition iTunes We would make available to VOD platforms on a non-exclusive basis BFI Player We would offer to TV broadcasters for scheduling in 2015 and beyond</p>	
Partnerships	With our theatrical agent Park Circus	
Finance and Figures	Release Budget:	£Xk per title
	Financial Forecast:	<p>On each title: See below for Theatrical revenue forecast £Xk – Home Entertainment [DVD & BD revenue: £Xk per title + iTunes: £Xk] TV & VOD impossible to forecast at this stage</p>
	Audience Projection:	<p>HUE AND CRY - X-X screens / £XXXX - £XXXX</p> <p>THE MAGGIE - X - X screens / £XXXX - £XXXX</p> <p>THE MAGNET – X screens / £XXXX</p> <p>OUT OF THE CLOUDS – X screens / £XXXX</p> <p>PAYROLL – X screens – X screens / £XXXX</p> <p>THE YELLOW BALLOON – X screens / £XXXX</p> <p>All would include a strong regional / London balance, particularly in the regions that the films were shot in</p>
Notes		

Important Information

1. The application form does not necessarily cover all the information the British Film Institute uses to decide which applications to fund. The BFI can ask applicants for extra information. As part of 'due diligence' we may require copies of the applicant's or the applicant's partners audited and/or management accounts.
2. All applications are made at the applicant's own risk. The BFI will not be liable for loss, damage or costs arising directly or indirectly from:
 - the application process;
 - the BFI's decision not to provide an award to an applicant; or
 - dealing with the application.
3. The BFI's decisions on applications are final.
4. The BFI will not pay the award until it has received a fully executed copy of the Offer of Funding.
5. The BFI will publicise information on the number of applications it receives and the awards made.
6. The Freedom of Information Act 2000 gives members of the public the right to request certain information held by the BFI. This includes information held in relation to applications to the BFI's Lottery funding programmes or schemes. Therefore if you choose to apply to the BFI you should be aware that the information you supply, either in whole or in part, may be disclosed under the Freedom of Information Act.
7. Sometimes the BFI's Governors or members of staff may be involved in some way with applicants. This interest has to be declared in applications from such applicants. The relevant Governor or staff member will not be involved in assessing the application or the decision to make an award. Applicants are advised not to try to influence the success of their application by approaching a Governor or staff member.
8. It is important that applicants carefully check the information given in the application form. The BFI's standard terms and conditions entitle it to withhold or reclaim an award in the following circumstances:
 - If the application was filled in dishonestly or with incorrect or misleading information about the organisation or the project whether deliberately or accidentally; and
 - If during the term of the agreement the awardee acts dishonestly or negligently to the disadvantage of the project.

The British Film Institute will follow up cases of suspected fraud and will pass information to the police.

9. **Complaints and appeals:** The BFI's decision is final. Inevitably, applicants will have to be turned down and may be disappointed by this result. Formal appeals against the final decision will not be considered unless the applicant has good cause to believe that the procedures for processing the applications were not adhered to, or applied in such a way as to prejudice the outcome of the application. A copy of the BFI's Complaints procedure can be downloaded from the website or obtained on request from the BFI's Communications department.