BFI UNLOCKING FILM HERITAGE 2013-2017
Digitisation Fund Phase Two:
Guidelines for Applicants
Significant Collections

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Contents

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.

Our aspiration is to strike a balance between providing maximum public access to our rich screen heritage whilst supporting public collections in generating income to deliver their core business.

1.2 The Digitisation Fund

To achieve this goal, Unlocking Film Heritage is committed to digitising 10,000 titles, 5,000 from the BFI National Archive and 5,000 from the significant public collections and rights holders' collections in the UK.

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 Britain.

The titles to be digitised must have originated on film. They will include films from 1895 onwards and 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.

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

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

- 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 will be identified and developed for each funding round and will be used to inform our decision-making over which film materials to prioritise.

The themes for this funding round range from broad areas of interest such as 'Britain on Film' 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 A

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 £2m is available across both the Rights Holders and Significant Collections strands in this round.

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

We expect the competition for funding to be high and applications will be assessed on the quality and appropriateness of the content linked to the curatorial themes. Although we are not setting a specific cap, 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. [Document supplied separately]

4. TIMETABLE FOR APPLICATIONS

There are anticipated to be up to two further calls for applications to the Digitisation Fund over the course of the UFH programme[2]

- Phase 2 Guidelines published on 8th September 2014.
  - Application deadline: 21st October 2014 at 5pm
  - Funding awards announced: 9th December 2014

- Phase 3 Guidelines published Summer 2015 (provisional timing)

5. WHO CAN APPLY?

This strand of the fund is open to national and regional film archives and significant screen heritage collections as listed in Appendix D. These public, non-profit making, charitable organisations' collections were identified as part of the previous Screen Heritage UK programme. Each collection was assessed against key 'significance' criteria by an expert panel and ratified by the Screen Heritage UK Board in March 2010.

Applications should be made through lead organisations as listed in Appendix D but should include material from the breadth of significant collections where appropriate.

6. WHAT YOU CAN APPLY FOR

The fund will support the technical and certain operational support costs of digitisation. All titles must also relate to the agreed curatorial themes [see Appendix A].

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 six 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.

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[2] *These deadlines may be subject to some change*

6.2   Operational support costs

It is also possible to apply for support to cover certain ancillary costs not included in the digitisation rate card. This includes but is not limited to: film preparation to repair sprockets or splices; add leader; cleaning; creation of descriptive and technical metadata, including requirements for the National Catalogue; EIDR registration and writing of the required synopsis for BFI player. See the UFH Universal Rate Card under other costs.

Applications can include requests to digitise regionally relevant[3] material held in the BFI National Archive (although this should be done in consultation with BFI curators). The costs of digitising any such material should be included within your application. In order for you to be able to subsequently use the material for cultural and educational purposes, excluding any commercial exploitation, the BFI will grant the applicant a licence where rights are controlled by the BFI.

6.3   What cannot be funded

The fund cannot cover costs associated with:

- Content that does not match the curatorial themes

- Digitising material **originated** on tape or any non-film format

- Digitising material that already exists in data file format[4]

- Digitising non-British film[5]

- Any third party permissions and payments associated with rights clearances

- 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 website[6]

- "Retrospective" digitisation (i.e. to cover costs already incurred) or work that has already started

- Costs of any capital expenditure

7.   PARTNERSHIP FUNDING

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 (in cash or kind) will be favourably considered.

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[3] *In this instance regionally includes the nations of the UK*

[4] *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.*

[5] *In exceptional circumstances consideration will be given to costs associated with digitising important cultural films uniquely held in one of the national or regional public archives (e.g. significant material relating to World War 1).*

[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.   RIGHTS

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. It will be the applicant's responsibility to ensure that all clearances necessary for such exploitation of the digitised content have been obtained. Particular attention is drawn to any Television/ documentary content selected, and applicants are directed to ensure that 3rd party rights (e.g. use of 3rd party footage; art works; etc.) are cleared.

8.1   BFI Player

The BFI will require a non-exclusive licence for the free video-on-demand/ download 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.

8.2   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.

8.3   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 or 10% of the running time of the Title whichever is shorter) 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.

8.4   Recoupment

Where the applicant is unable to grant free video-on-demand rights and can only make the digitised content available on BFI Player behind a pay wall (transactional video-on-demand rights) there will be a requirement for repayment of the digitisation grant in relation to that

specific piece of content from BFI Player revenues whereby 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 ongoing revenues received by the BFI shall be shared between the BFI and the applicant on a 50/50 basis.

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. Assistance will be provided to support this task [See UFH Technical Guidelines and Deliverables Appendix C].

10. DELIVERY

All digitised content must be completed and delivered to the BFI no later than 12 months from the date the grant is awarded, or earlier where required as indicated in the Curatorial Themes schedule [see Appendix A]. 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 one month 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 to 5pm 21st October 2014.

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, list of Significant Collections and Curatorial Themes. These are included with these guidelines. Please ensure that you read ALL these documents carefully.

You need to complete 4 documents in order to make your application:

1- **Application Form** (this is an online document)

2- **Title Information & Budget spread-sheet** -giving us information on the titles you want to digitise. (A template is provided. You need to upload this document with your application)

3- **Application Support Document** – giving us information on the questions outlined in 11.3 below. (A template is provided. You need to upload this document with your application)

4- **Risk Register** – describing any risks associated with the project and your mitigation plans. (A template is provided. You need to upload this document with your application)

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 i.e. documents 2,3 and 4 listed above. 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 on-line 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 **Application Support Document** and **Title Information & Budget spread-sheet** should cover the questions set out below:

A.   Content Description

- A detailed list of the films that you are requesting funding to digitise (Title Sheet)

- A brief narrative summary outlining the overall approach behind your selections with reference to the curatorial themes

B.   Diversity

- A description showing how you have considered diversity issues in making your selections – giving specific examples.

C.   Exhibition and Audience Plans

- A brief description of your plans to show this material to audiences in your area

D   Technical Standards

- Confirmation that you are able to meet the minimum UFH technical standards detailing any changes you are proposing from Round One (if applicable)

E   Risk Assessment

- A risk assessment covering project delivery and rights clearances (Risk Register template)

11.4 Attachments

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

- **Title Information Sheet -** A template is provided for this.

- **Application Support Document –** pro-forma questions are provided

- **Risk Register -** a template is provided for this.

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

Diversity
- Content reflects the diversity of the UK

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
- Risks and mitigation in terms of rights clearances well considered

Strength of Project Delivery and Management
- Risk assessment and mitigation well considered

Technical standards and quality assurance
- Application shows ability to meet UFH Technical standards
- Quality assurance processes in place

Strength of financial plan
- Budget in line with Framework rate card

Exhibition plan/audience reach
- Application includes evidence of wider audience reach for digitised content

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 January 2016 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 and will require acknowledgement of the award and use of a logo (as supplied by the BFI) on all publicity materials issued in respect of the project.

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 1LN

14.1 APPENDIX A - UFH Curatorial Themes

Themes for Second Tranche of Funding

For this funding phase we would like applications covering the themes through to April 2016. To assist with your forward planning we are also publishing here the provisional themes through to the end of the Project. These future themes are greyed out and for reference only at this point.

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 (working title) [Spring 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 May 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.

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 will 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.

We need to ensure the widest geographic spread of materials. Regional and national archives should ensure that that 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 name	*Launch month*
Beat Generations	**June 2015**
Every generation has its own musical subculture, most of which have been translated to the screen. From the dawn of rock 'n' roll cinema in the 1950s to the modern concert film, pop and film have been reliably popular bedfellows. This collection explores the history of pop in cinema and musical subcultures on film: jazz, rock'n'roll, Northern soul, psychedelia, folk, punk, dance, rave.	
Football on Film	**August 2015**
A collection of films of all genres, from feature film to documentary and home movie, newsreel and TV coverage, exploring the subject of football. The aim is to include footage of as many clubs as possible. The collection should also illustrate the culture and history of football: professional, amateur and educational, national and local.	
The Home Front	**September 2015**
Marking the 70th anniversary of the end of WW2 (VE Day), this collection of films explores life on the home front and how we celebrated VE and VJ Day. Films included for the project do not need to be about the War, but should reflect life between 1939-45 or what we watched in the cinema during this period. The collection will include the widest range of films from adverts and home movies to feature films.	
Love	**November 2015 TBC**
Romance is such a fundamental part of cinema, from *A Kiss in the Tunnel* to *Notting Hill*, that it would be easier to list films which lack it than those which feature it. However for this theme we're looking for films where romance is the flame that burns most brightly, where a romance is what draws an audience. Onscreen, the British have been notoriously prim and repressed about romance (and sex). What we're looking for are films which underline or undermine that assumption, films which explore the Heaven and Hell of romance, less familiar titles which will provoke or even stimulate an audience.	
Black Britain on Film	**October 2015**
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 communities and offering unique perspectives. We are particularly keen to	

include work made by black British filmmakers, both amateur and professional.

Jewish Britain on Film	TBC

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.

Industrial Heritage on Film	November 2015

Film and TV representing Britain's industrial heritage in the twentieth century. The collection will cover four 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.

1916/ 1917/ 1918 on Film	January 2016/ 2017/ 2018

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.

Film of the Day	January 2016/ 2017/ 2018

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.

Railways on Film	February 2016

This collection will explore the romance, technology and history of trains and railways in Britain and British filmmaking through the 20th century. From fiction film through documentary, advertising and publicity to home movies, films by the railway industry, as well as by passengers, train-spotters and observers, this collection will range across the present and former railway network.

Public Information Films	March 2016

To qualify as a Public Information Film, a film must have been produced for general distribution by or for a body that is part of government, but it can belong to any genre or cover any subject. For UFH eligibility purposes the BFI's selection will concentrate on films

produced centrally by the UK government for national and international distribution and which are not already widely available. From partner collections we are interested in engaging local government / official productions, with an emphasis on films that stand out for their content or approach, and which are likely to have a wide appeal to contemporary audiences.

Shakespeare on Film	April 2016

In April 2016 we commemorate the 400th anniversary of the death of William Shakespeare, providing us with an opportunity to make available a wide range of film and TV adaptations of his work as well as contextual TV docs and short films which detail aspects of Shakespeare's life and work.

Victorian Cinema	April 2016

This major project aims to make available all Victorian films surviving in UK archives. All such films will be included, irrespective of subject or genre, provided they are British productions and were produced at any point up to the end of 1901. While the vast majority of these are held by the BFI, we encourage submission of any films which are held by partner archives and are not in the BFI National Archive. While most digitisations will be of films which have not been digitised previously, a new scan of film masters will be considered in the case of films whose earlier digitisation was of a low standard. This will be a transformative project that will help us to re-write the history of filmmaking in Britain in the late 19th century and at the dawn of the 20th.

Forgotten Features	2015/2016 TBC

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.

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.

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.

Powell and Pressburger & Co	TBC

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.

The Pleasure Principle	December 2016

Sex has played a part in British cinema from the very beginning – right back to 1899, films such as *A Kiss in the Tunnel* 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.

Advertising	March 2017

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 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.

LGBT Britain	July 2017

Launched to mark the 50th 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.

The Sixties	July 2017

To coincide with the 50th anniversary of the Summer of Love, this major collection takes a look back across the decade to chart the wide-ranging social, cultural and political changes that swept Britain. The project will include film and TV material that covers all aspects of the era - from feature films, documentaries and home movies to the burgeoning 'underground' film scene.

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.

Animals on Film	TBC

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.

Arts on Film	TBC

A collection of films concentrating on arts and artists, including fictional, documentary and TV coverage. We are looking to focus on the following artforms: 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.

Crime/ Film Noir	TBC

'Film noir' is a term most frequently associated with Hollywood's moody, stylish dramas of the 40s and early 50s, loaded with post-war angst. However British cinema developed its own tradition of noir, famously with *The Third Man* or *It Always Rains on Sunday*. Although films noirs are often crime films, noir is not so much a genre as a language, a way of looking at the world, so doomed romances may fit the bill better than 'straight' thrillers. This theme will feature a rich but neglected vein of British cinema.

14.3 APPENDIX B - UFH Rights Agreement

UFH Rights 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.

"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 Free 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.

"VOD 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 view the exhibition of the moving-image work free of charge and 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 Free Video-on-Demand Rights throughout the Territory via the Service and during the VOD 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. 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 technical matters relating to the functionality, delivery and maintenance of the Service;

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

4. 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.

5. 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.

6. 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.

7. 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 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.

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 VOD 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 VOD 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 un-recouped 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.

8. 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 Licensor of any of the Licensor's undertakings warranties or obligations in this Clause 11.

9. 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 C- 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

EIDR[7] 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 – eg The not the, A not a
b) Title (the template allows for two titles where two are required eg 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)
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 – eg music added

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

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[7] EIDR http://eidr.org/

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, eg home movies.

6) **Date**
a) Date - in ISO format, YYYY-MM-DD – eg 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 eg 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 (eg 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 Secondname, Firstname (eg Powell, Michael)
b) Cast – where known, cast / on-screen participants should be supplied, in form Secondname, Firstname (eg Grant, Cary)
c) Sponsor – where known, Sponsor should be supplied. If individual, supply as Secondname, Firstname. If organisation, supply as displayed (eg British Gas).

d) Others – where known, supply names and activities of other contributors, in form Secondname, Firstname. (eg McConnachie, Stephen). Enter the Activity (ie nature of their contribution t 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*. Eg *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. Eg *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 – eg The not the, A not a
b) Title eg 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, eg industrial film, medical film
c) TV transmission – television broadcast
d) Not for Release - not intended for formal release or exhibition, eg 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 (eg 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."[8]

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:

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[8] Technical metadata as described within EBU Tech r 123

- 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

Note; the latest version of the Framework rate-card will be forwarded separately.

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 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.

14.6 APPENDIX D– List of Significant Collections

Significant Screen Heritage Collections

[Lead applicant organisation in bold]

East Anglian Film Archive (EAFA)
Other significant collections in this region:
- History of Advertising Trust (HAT)
- The Children's Film Unit
- The Cambridge Centre for South Asian Studies
- Screen East Short and regional back catalogue from First Take, Digital Shorts, The Children's Film Unit

London's Screen Archives Network

Imperial War Museum (IWM)

Media Archive for Central England (MACE)
Other significant collections in this region:
- The National Tramway Museum
- Rolls Royce
- BBC Collection
- Birmingham Archives and Heritage, Philip Donnellan Collection
- Staffordshire Film Archive

National Screen and Sound Archive of Wales (NSSAW)

North West Film Archive (NWFA)
Other significant collections in this region:
- Workers Film Association (WFA) Media and Cultural Centre

North East Film Archive
Other significant collections in this region:
- Amber Films
- Turner's Collection
- Trade Films
- Tyne and Wear Archive (TWA)
- TH Brown Collection

Northern Ireland Digital Film Archive

Scottish Screen Archive (SSA)

Screen Archive South East (SASE) with Wessex Film and Sound Archive

South West Film and Television Archive
Other significant collections:

- Trilith
- Dartington

Yorkshire Film Archive (YFA)

Other significant collections in this region:

- One to One Video
- The CH Wood Collection
- Huddersfield Video and Cine Club
- The West Yorkshire Police Imaging Unit

<u>Important Information</u>

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.