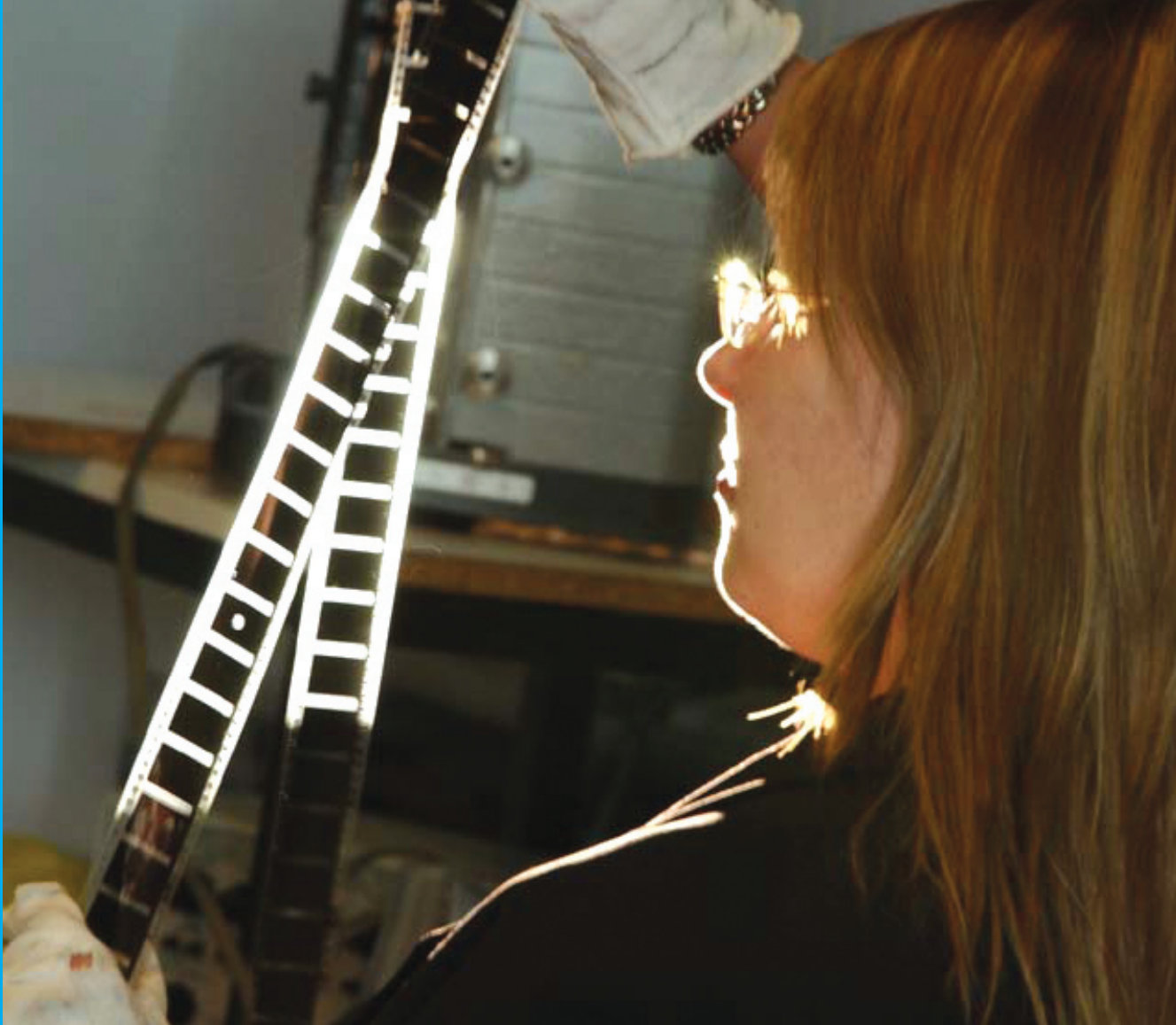


Commercial Development Toolkit for Audiovisual Collections



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Museums, Libraries and
Archives Council



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How to use: introduction

Who is this toolkit for?

This is a toolkit intended to support anyone working with an audiovisual collection, however small, who wants to make it accessible for others to use, especially for commercial purposes.

There are over 160 different organisations holding audiovisual collections in the South East region. Between them they hold a wide range of content - from the charming amateur footage and local news material of the Wessex Film and Sound Archive and South East Film & Video Archive, to the specialist collections of the dock areas of Portsmouth and Southampton and the Museum of English Rural Life; unique material of the Pestalozzi village and Pitt Rivers collections; and large subject specialist centres such as the Beaulieu collection of motoring footage.

They are all operating independently and not yet in a position to benefit from economies of scale or to create a critical mass of audiovisual material that could be commercially developed. They are operating at different levels of development and standards.

Many of the audiovisual collections in the South East may have commercial value as well as a community cultural history value and this toolkit is for those who wish to develop that potential commercial value further.

Definitions used in this toolkit

In this document we frequently use the following terms:

- ▶ **Audiovisual** - film, video and sound recordings regardless of their format;
- ▶ **Collection** - a number of film, video and sound recordings that are held by an organisation which may or may not be actively managed;
- ▶ **Archive** - an organisation owning or managing an audiovisual collection. The specific role of an archive is to collect and preserve, usually unique, material that reflects their mission and make this material accessible. The archive may or may not own the rights for commercial exploitation.

What is commercial development?

There are many different ways in which the commercial potential of an audiovisual collection can be developed to generate income:

- ▶ reactive sales i.e. reacting to telephone or email request;

- ▶ proactive marketing of the collections on the internet targeting potential customers;
- ▶ commercial representation of a collection by a commercial archive service;
- ▶ commercial management of a collection by another commercial archive; and
- ▶ creating products from the collection for commercial sale.

Why commercial development?

This toolkit for commercial development forms part of wider piece of work supported by SEEDA and Screen South that presented a strategic overview of current commercial development of audiovisual collections in the South East. This report identified a range of existing commercial opportunities drawing on other regional, national and international comparators; analysed the defining characteristics and critical success factors of these existing commercial opportunities; and then selected a sample of the collections in the South East to develop into a selection of case studies for commercial opportunities. The initial phase of this work concluded that there were indeed ways in which organisations could be more effectively exploiting their audiovisual collections to produce income. You can find out more about that work at www.semlac.org.uk/archives.

A definition of commercial viability is that sufficient income is generated to cover the costs of running the business. It is recognised that this is not realistic for all but a few of the collections in the region. With the high level of capital investment and staff costs required to identify and find what is held in these collections it would not be viable to set them up on a commercial basis. However, that is not to say that there are not commercial opportunities to be pursued and this toolkit is intend to support this commercial development.

It is difficult to obtain sufficient funding to cover all the needs of an audiovisual collection. Therefore any opportunities to generate new income must be grasped and developed.

At the same time there is increasing demand to use audiovisual material in more and more different products - television and radio programmes, news, advertisements, DVDs, websites, mobile phones, commercial educational products, by teachers and students in the classroom. Many production companies and broadcasters are producing whole long-running series based on using archive audiovisual material. They are always looking for footage that has not been seen before - something different. For example, the BBC's *Nation on Film* series.

What is this toolkit?

This toolkit will enable those working with audiovisual collections to find information about specific management issues of acquisition, deposit, storage, preservation, digitisation, cataloguing commercial sales and copyright.

It will also introduce for the first time some standardisation of working practices and systems employed. This will lay the foundation for building a shared facility in future and thus gain that critical mass which is vital to successful commercial exploitation.

Why a toolkit?

This toolkit aims to try and help organisations look at their own internal practices in order to enable them to gain some of key critical success factors that will prepare and equip them to make access to their collections possible on a commercial basis.

An analysis of the critical success factors of a range of existing commercial activity, showed that certain conditions need to be met:

- ▶ Knowledge of what is held in the archive, not only the titles, but also what is seen within each film. There is a minimum level of cataloguing essential to enable exploitation;
- ▶ Exploitation of footage archives, especially for commercial purposes, but also for educational use, is dependent on knowledge about the provenance of the footage and any third party rights that lie within the material. For example music, musicians, literary, stills. In order to exploit the content, the archive must be able to get permission from the owner of the rights and clarify the position with regard to third party contributor rights. Clarity of rights ownership is essential before any commercial exploitation can be considered. Initiatives such as the recently launched [Creative Archive Licence Group](#) launched by the BBC, Channel 4, bfi and the Open University will eventually simplify access to media archives for personal and educational use;
- ▶ Some form of legal advice and support is useful to draw upon sensible legal practice and management of donor expectations and risk management;
- ▶ To be marketable the material must be of acceptable technical picture quality for use in television, advertising or film;

- ▶ The material should also be of use in a range of different outlets, and there should be a wide range of material on offer;
- ▶ The market is both commercial - television, feature films, pop videos, advertising, corporate and educational;
- ▶ The customers (especially television producers) will require very tight turn around and be very demanding of the services offered;
- ▶ Staff managing and working in these archives need to have a good knowledge of all aspects of the audiovisual media - complexities of cataloguing, different formats, preservation, storage as well as how the footage is used in a range of different outlets;
- ▶ Staff need to have some commercial awareness - speedy response to requests are essential; and
- ▶ Be proactive in the local market - selling one-off videos and clips to the public as well as sell-through video.

How to use: toolkit content

Summary of content

Acquisition and deposit policy guidelines

These principles help to define the purpose of the collection and to ensure that only that which is relevant to the collection is acquired and deposited. They will help to ensure that content acquired and deposited is appropriate and suitable for commercial use.

Model terms of deposit ([downloadable](#) as a Microsoft™ Word document)

This is a model agreement to be used when considering an offer to accept material on deposit.

Storage and preservation

These guidelines explain why good storage and preservation practice are necessary for the future use and exploitation of the audiovisual collection. The guidelines also give practical information about correct storage and preservation.

Data requirements

This outlines the key elements of cataloguing by identifying the main fields for data input that will assist good management of the collection, ensure consistency and therefore ease of uses for customers and aid exchange of data with customers and other audiovisual collections that might represent the material in future.

Standards for digitisation

These standards indicate the current industry practice. Their use will ensure that the audiovisual material is digitised and stored on common formats. This will aid exchange of data with potential partners and customers and also ensure that the audiovisual material will be more accessible for exploitation in the future via websites.

Guidance on rights issues

An understanding of copyright and underlying (or third party) rights that are embedded in productions is essential to enable staff involved with enquiries and commercial use of the audiovisual collection to understand the

customers' requirements and to licence the appropriate material in the most appropriate way.

Model terms of trade (downloadable as a Microsoft™ Word document)

This is a model agreement to be used when discussing the services of the organisation with commercial customers. They outline the terms under which the organisation conducts business.

Model licence agreement (downloadable as a Microsoft™ Word document)

This is a model agreement to be used when licensing the use of audiovisual material. It formally lays out the details of the material sold, for which purpose, which territories the final product will be distributed in and for how long, together with the price paid for this use.

Reviewing rights issues for existing collections

Guidelines on how to tackle the problems of older collections for which there is insufficient information with regard to the rights for exploitation. Clarification of the right to exploit situation is essential for future use and exploitation.

Glossary of technical terms

An explanation of the key terminology used in the document and in the audiovisual archive business in general. This will help those working with potential sales of audiovisual material feel more familiar with the language used.

References

A bibliography of essential guidance, and list of relevant websites for organisations.

Sources of further advice

Organisations that will be able to provide you with professional support and advice.

Using the toolkit

You can easily move between different sections by clicking on the highlighted contents section. This will enable you to find what you are looking for more easily.

Within each section you will also find highlighted terms that you may not be familiar with. If you click on these you will be directed to the definition in the glossary.

The toolkit also contains model agreements that can be downloaded as word documents and adapted for use by your organisation. These agreements cover receiving material on deposit, offering a sales service and licensing the commercial use of footage.

Is this toolkit useful?

Please let us know what you think of this toolkit and make suggestions for improvements. We will use your suggestions to revise and update this document. Send your comments to:

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Acquisition and deposit policy guidelines

Who is this for?

This document is to be used by staff working with audiovisual collections when evaluating what material to acquire or hold on deposit by the organisation.

What is an acquisition policy?

It is a statement of the criteria that will apply to the acceptance of any donations, or acquisitions by the organisation. It is designed to ensure that the creation and development of the audiovisual collection is relevant to the objectives of the organisation and capable of being used in a range of different ways in the future.

The collection could include cinema newsreels, documentaries, educational and training films, travelogues, advertising and promotional material, corporate videos and regional television programmes - alongside hundreds of films shot by local families and enthusiasts.

All gauges of film, videotape, and digital media on all formats maybe appropriate to the collection. Similarly, material created by both amateurs and professionals may be relevant to the collection.

For help in framing an acquisition policy please refer to The National Archives' [Archive Collection Policy Statements: Checklist of Suggested Contents](#).

Why have an acquisition policy?

An acquisition policy will ensure that only material appropriate to the activities of the organisation will be retained. It will serve to inform the wider community of the objectives of the organisation, including potential commercial parties. A clear policy will ensure that time and resources are not wasted on the maintenance of inappropriate material.

How should material be acquired and deposited to enable commercial use?

In order to ensure that it is possible to maximise the potential of the collection, the person responsible for acquisition and deposit should ensure that as well as the physical material (film, video, sound recordings) all relevant information about the provenance and ownership of the collection is recorded in the organisation's database.

In addition it is essential to negotiate the right to make the material accessible for commercial or heritage purposes. Both parties - the organisation and the donor, should agree a clear statement confirming these rights. The organisation must ensure that any acquisition or deposit is accompanied by clear information with regard to any future reuse of the material, the [rights issues](#) of the material, any existing information about any third party rights that might reside in the material e.g. photographs, music, literary.

When negotiating for the acquisition of material or accepting a donation, the person from the organisation responsible for acquisition and deposit must make the position of the organisation perfectly clear through the acquisition policy and terms of deposit agreements and not be pressurised to accept material that does not meet the criteria. Costs of storing, maintaining and preserving the collection must be acknowledged in the negotiation process and therefore it is reasonable for the organisation to expect to be able to use the material to generate some income that will make some contribution towards the maintenance costs. Alternatively, if this is not acceptable to the donor, the organisation could charge a reasonable maintenance fee.

The organisation should endeavour to acquire material by gift or long-term deposit.

Ideally, the organisation should acquire the non-exclusive rights to be able to license any future re-use of the material. If this is not possible immediately on deposit then the rights should cede to the organisation after a period of time - say 10 years. If this is not achieved it will not be possible to do anything with the collection in terms of access, whether for commercial or other uses.

It may be appropriate to purchase material in certain circumstances. For example, the material is unique and of significant relevance to the collection and likely to be lost to the region. Again, the organisation must try to acquire the rights to licence the reuse of the material together with precise information regarding all third party rights or any other qualifying factors.

There may be occasions when it will be appropriate to borrow and copy items which otherwise could not be preserved. If this is done, then all information about the rights owner, contact details, conditions governing any use of the material must be established and held with the material.

Copies of deposited or donated material may be made for owners if requested; the organisation has the discretion to charge the owner to cover the cost of copying and handling.

It is essential that the organisation establish if the material is held and preserved by another organisation. If this is the case, then responsibility for preservation and access must be established. In general if the material is being preserved elsewhere, then the organisation should fulfil an access function by agreement with the preserving organisation.

Photographs, research notes, documents and ephemera associated with film and sound recordings maybe be collected whenever possible, and stored in appropriate conditions.

The organisation may also develop an oral history collection - either directly associated with acquired material; or independent recordings about the region/subject. The rights to reuse this material should be acquired, by using a consent form.

How to be pro-active in acquisition

An annual review of the collection should be conducted to assess strengths and weaknesses of coverage, forming the basis of proposals for pro-active acquisition searches, to address areas of under representation (in terms of content, period, place, and producer).

How to dispose of donations

Where the majority of footage within a collection is more appropriate to a sister organisation, the donor should be informed that the material would be redirected to a more appropriate organisation. Where the collection is not appropriate to the organisation or any sister organisations, the donor may decide that the rejected material should be returned to them.

Model terms of agreement for deposit

(downloadable as a Microsoft™ Word document)

1. Deposit

(i) In these terms of agreement, the word 'depositor' shall mean either the person who places film and/or sound records on deposit, or his/her lawful heir or successor in title, as the context demands and the word 'Recipient' shall mean the Organisation, or any successor who shall, from time to time, be authorised, by statute or otherwise, to keep and preserve records.

(ii) The word 'deposit' shall mean that the party named overleaf as the depositor has placed the records listed in the Schedule hereto in the custody of the Organisation, but that this in no way alters or otherwise affects the ownership of the material. It is agreed that while the period of custody is herein unspecified, the records shall remain deposited in the custody of the Organisation for such as time as:

a) is sufficient to justify any expenditure of the Organisation on cataloguing, conserving and making accessible the records. In normal circumstances, this would be for a minimum of twenty years.

or:

b) payment is made by the depositor for the cost to the Organisation of cataloguing, conserving and making accessible the material deposited in accordance with the agreed fees outlined in the attached Schedule.

and/or

c) the depositor grants the Organisation the right to make the material available on a commercial basis as outlined in the attached Schedule.

(iii) Records may be reclaimed by the depositor on the terms specified in section 6 below.

(iv) The Organisation reserves the right to return to the depositor any records deemed to be of no historical interest or, with the consent of the depositor, to transfer them to a more appropriate place of deposit.

(v) The name and address of the owner or depositor will be kept both on file and on a computerised database permanently for legal purposes, but will not be released to third parties without express permission. In order that Organisation can comply with the [Data Protection Act 1998](#), which includes the principle that personal data shall be up-to-date and accurate, any change in the name and address of the owner or depositor of the records must be notified to the Organisation. The Organisation will not accept responsibility for any consequences which may result from the failure to notify such changes.

(vi) The Organisation will become joint data controller with the owner of the records for the period of time they are held by the Organisation, unless otherwise

specified. This means that both are responsible for compliance with the principles of the Data Protection Act 1998.

2. Access

(i) Subject to any exemptions agreed under 5(ii) below and having regard to the provisions of the Copyright Acts for the time being in force, it is agreed that the records can be made available to the public and other interested bodies for the purposes of research and private study, educational use, broadcasting and cable programme services, publication, including via the Internet, public performance and display and exhibition. All researchers seeking to use records for any purpose will be informed of the need to comply with the Data Protection Act 1998.

(ii) By agreement between the depositor and the Organisation, restrictions may be placed on public access to the records and the purposes for which the records shall be available.

(iii) The Organisation will grant consent to the broadcasting or use in a cable service programme of deposited records in whole or in part on condition that appropriate acknowledgment is made by the broadcaster to the depositor and the Organisation.

(iv) Having regard to the provisions of the Copyright Acts for the time being in force, copies of records may, at the discretion of the Organisation, be made to be supplied to members of the public or other interested bodies on payment of an appropriate charge for any of the purposes in 2(i) above. No further reproduction of such copies shall be allowed without the Organisation's consent.

(v) While all reasonable care shall be taken by the Organisation to ensure that copyright or moral rights in the material are not infringed, the Organisation shall not be held liable for any infringement of copyright or moral rights.

(vi) In the case of material containing personal and sensitive personal data, where the depositor is the data subject, for example in oral history recordings, the subject hereby gives consent for the material to be used for the purposes given above, in order to comply with the Data Protection Act 1998, and any views or opinions expressed in such recordings are to be taken as exclusively those of the person giving the interview and not of Organisation. This must not be taken to reduce or infringe the rights of data subjects under the Act.

3. Preservation

(i) The records will be stored in the premises of the Organisation in appropriate environmental conditions with protection against fire and intruders.

(ii) The Organisation will take all reasonable precautions to preserve the records from damage, loss or theft but shall not otherwise be liable beyond this to the depositor for any damage to or loss or theft of them.

4. Conservation

The Organisation will be entitled in their absolute discretion to take any of the following actions in respect of the deposited records:

- (i) To make security and viewing/listening copies: the ownership of all such copies to be vested in the Organisation;
- (ii) To number them with a finding reference for their identification and safekeeping;
- (iii) To carry out such work in regard to the conservation of the records as may from time to time be considered desirable and practicable by the Organisation within the overall conservation programme of the Organisation;
- (iv) To withhold public access to them if in a fragile condition until all practicable and necessary conservation work on them has been completed or until a viewing/listening copy has been made.

5. Listing

The records will be listed as part of the Organisation's programme of listing all collections in its custody and in accordance with the Organisation's current practice. A copy of the list will be provided free of charge to the depositor and to such other persons as the Organisation considers appropriate and the ownership of and copyright in all such lists and other finding aids shall vest in the Organisation.

6. Withdrawals

- (i) The depositor may exercise his/her right to reclaim the deposited records at any time, after giving one calendar month's notice of his/her intention to do so, or such longer period as may be required by specific statutory provision.
- (ii) During such period of notice the Organisation will be entitled to copy records by such method as is deemed appropriate by the Organisation and to retain the copy as the property of the Organisation after the removal of the records. The Organisation will continue to make such copies accessible to the public, subject to the conditions and limitations set out in section 2 above.
- (iii) The depositor or any other person requiring removal of the deposited records whether temporarily or permanently must, whether an owner or agent, prove his/her entitlement to receive the records to the satisfaction of the Organisation.
- (iv) Where collections which have been deposited for less than twenty years (see 1(iii) above) are withdrawn, a charge may be made to cover the cost of any conservation work carried out on items within the collection; this charge will relate to the length of the deposit period.

Storage and preservation guidelines

Who are these guidelines for?

These guidelines are intended for staff working with audiovisual materials and will ensure the safe long term preservation of audiovisual material for future reuse and exploitation in a growing range of outlets and efficient use of limited storage space.

Why is storage and preservation relevant to commercial use?

Proper storage and preservation are essential prerequisites to commercial exploitation of audiovisual material. Audiovisual material requires specific storage requirements and if these are not followed the material will deteriorate and become unplayable and therefore not available for use by potential customers.

Similarly, if basic preservation standards are not followed then the material is in danger of remaining on a format that cannot be replayed by the customer and therefore is not saleable.

Access or protection copies are necessary for commercial exploitation otherwise constant playing of the only copy of the film or tape will lead to damage of the assets of the collection and it will become less attractive to commercial customers.

Commercial customers expect high standards of picture and sound quality. If storage and preservation guidelines have not been followed then the picture and/or sound will get damaged - dirt marks, scratches etc - again reducing the saleability of the material.

It is recommended that, unless the minimum standards outlined in these guidelines can be met, the organisation should consider the transfer of such material to a specialist archive organisation and suitable copies retained for access purposes if required. For help with this please refer to the [sources of further advice](#) section.

How do you store and preserve audiovisual collections?

Identification of physical formats is, first and foremost, the most important step in the process of storage and preservation. The [Film and Sound Archive Sourcebook](#) provides more detailed information.

The range of formats includes, film videotape, video cassettes, audio tape and cassette. The particular nature of audiovisual collections makes

them prone to physical decay, format obsolescence or both at some point. Preservation or 'safety' copies, whilst very likely to be lower quality than the original, will at least ensure its continuity in some form. The highest standards of transfer should be the aim, involving professional equipment, and all processes used should be fully documented.

Transportation of originals for copying elsewhere should be undertaken by reliable despatch couriers, including those willing to take nitrate film. In the latter case, reels must be carefully packaged in metal transit cases which are clearly labelled, not only with repository and destination details, but also with red warning stickers proclaiming 'nitrate film' and 'hazardous substance', available from the courier or health and safety specialist suppliers. If at all possible, it is always better to accompany 'originals' and supervise their transfer personally.

The storage environment

The revised [British Standard 5454: 2000 \(BS 5454\)](#) gives detailed recommendations. Film, video and audio storage must be dust and damp free, and protected from pollutant gases, ultra-violet light and residual magnetism.

These are very stringent standards that might not be attainable by all organisations. In general, it is advisable to aim for at least a separate storage space for audiovisual materials, especially film, as it should be subject to a fairly constant temperature. Try to avoid a damp environment as this will lead to warping of the film and tape. Make sure that film and tapes are kept in clean containers and clean storage areas.

(i) Film

Professional film comes in two main [gauges](#) - 16mm and 35mm (there is some very high quality 70mm). A variety of other size gauges have been used for amateur films - e.g. 8mm.

Cellulose [nitrate film](#) stock was mainly used for 35mm professional films up to about 1951 and can often be identified by the word 'nitrate' appearing along the edge of the film outside the picture area or the smell of almonds. Virtually all other film gauges, with rare exceptions, are on non-flammable 'safety' base.

Nitrate film must be stored separately in another building, to avoid any possible contamination of other material and because of its flammability. The store should be away from inhabited buildings [British Standard ISO 10356](#) is specifically devoted to nitrate film, and arrangements should

be made with a specialist organisation for its temporary storage if the recommendations cannot be adequately met.

Temperature and humidity are critical elements of film storage, particularly colour film. These are more stringent conditions than for paper archive records, including better air filtration, lower temperatures and relative humidity. In general, the lower the temperature, the slower the dye fading process. However these conditions are not always achievable in a working archive. It is helpful to think about long term and short term storage.

Long term storage (and for masters)

	Temperature	Relative Humidity
Colour film	- 5°C	30%
Black and white safety film	11-16°C	40-60%
Black and white nitrate film	4°C	50%

Acclimatisation is necessary for items stored at low temperatures that are to be removed for any purpose, if condensation is to be avoided.

Short term (i.e. up to 10 years and for access copies)

	Temperature	Relative Humidity
All film	max 21°C	25-60%

(ii) Video and sound tape

Tape can deteriorate in two respects, by electronic faults e.g. print through of the sound signal, and physically, e.g. coating becoming detached from the base, warping, cinching edge damage etc.

Tape should not be stored too close to sources emitting strong magnetic fields. Florescent lighting is a possible source and spool should be at least 45cm from this source.

	Temperature	Relative Humidity
Audio and video tape	5°-10°C	30-45%
Compact Disc	c20°C	40%

MiniDisc	c20°C	40%
Gramophone disc	5°-10°C	30%
<u>Wax cylinder</u>	5°-10°C	30%

Separate magnetic and striped film soundtracks should be stored in the same way as film.

Maintenance

Cleaning and repairs should be kept to an absolute minimum. Unless specialist equipment, and the skills to use it are available, the most any archivist or conservator should attempt is to clean off very obvious dirt and mould from items with a soft brush or lint-free cloth and, if necessary, using small amounts of very mild solvent, detergent or purified water.

Simple repairs to broken films may be undertaken. Film breaks are often caused by dried-up splices or projection damage, and may be repaired with a film [splicer](#) of the correct gauge and, if possible, moveable [sprocket](#).

The special optically clear tape supplied for film splicing may be used for temporary repairs only, prior to making copies, but ‘[cement](#)’ joins are for permanence. Both tape and ‘[cement](#)’ splicing require skill and practice, but they inevitably result in the loss of film frames. Modern polyester stock must be spliced using special heat welding film splicers, for permanence. Tape splices should cover both sides of the film, to prevent damage in projectors and other equipment, although tape must only cover one side of separate magnetic soundtracks, that which does not hold the magnetic coating. Equally, tape must not cover magnetic stripes on the [emulsion](#) side. This means that nothing can be done about flaking magnetic coatings.

Handling

All handling of these materials must be with cotton or latex gloves.

There should be no smoking, eating or drinking in storage areas.

For security purposes master material should be stored separately from [duplicates](#), copies etc.

(i) Film

Film sound tracks should be stored separately from the matching picture. Only one reel of film should be stored in a can of appropriate dimensions. Film should be rewound at an even tension throughout, so that the edges are perfectly flat and the reel not too tight or loose, with the emulsion side

facing inwards and the start of the film ready to play - called 'head out'. Each end of the film - the 'head' and the 'tail' - should have a metre length of 'leader' attached: the convention is black for the 'head' and white for the 'tail', with single edge sprockets for sound films and double edge sprockets for silent films. All reels should have the ends secured to prevent the film unwinding in the can. Film should always be kept on spools or bobbins. Tin film cans or inert polypropylene film cans, available from specialist suppliers, are used to house film but only come in two gauges: 35mm and 16mm. Small gauges will have to go into 16mm cans. The three main sizes are: 400ft, 1,000ft (or 1200ft), and 2,000ft.

Cans should be stored in a horizontal position on the shelves.

Films should have the title and/or reference code written on the film leader as well as on the can label, using a grease pencil in the former case and permanent felt tip pen for the latter. The edge of the film can may also contain these essential details, using special adhesive labels or white 'gaffer tape' and felt tip pen, for ease of identification in storage.

(ii) Video and sound tape

Tape should not be dropped or subject to other mechanical shock. Any environmental variations in transit between storage and handling areas should be minimised. Video tapes must always be fully wound to the end for storage and not played from a point within the reel, as the lacing mechanism inside the playback machine could damage the tape at that point as it is pulled around guide rollers and tape head. The thicker leader at both ends of a cassette tape is designed to take the strain of this action. Hard outer cases provide the best protection for video tapes, with inert polypropylene plastic preferred to that usually available for cassettes. Open reel tapes should be wound end out for storage, so that they have to be rewound (at normal speed) for playback purposes. There should be flanges on both sides of the tape pack (unlike some makes of reel). Audio leader tape should be spliced properly to the beginning and end of a reel, for protection. It is important to remove all paper, etc. from open reel tape containers, to prevent possible moisture absorption, dust and other contamination in storage.

Tapes should be stored vertically on edge, labels facing outwards, with dividers at suitable intervals.

Shelving

Shelving must be strong and made of coated metal that does not produce harmful gases in the long term (unlike wood, which is also a fire hazard),

and should be checked for residual magnetism periodically and dealt with by [degaussing](#), if necessary. Static shelving is preferred, because of the possible damage to fragile items caused by movement, but mobile racking can be used to maximise storage space. A free flow of air is necessary around film collections, not only because of microclimates, but also due to ‘off-gassing’ of these plastic media. Open shelves are essential. This is why any storage containers used must have ventilation holes. As film and sound collections tend to be heavier than paper, consideration must be given to floor loading and the height of racks. Similar size items requiring the same environmental conditions are best stored together, in other words, even if it means splitting up collections on shelves.

Labelling

Accurate identification of contents, physical nature and playback characteristics are all-important elements, along with the name of the organisation and reference code. The number of components is another element to remember, as the contents of one item may be spread over several containers or, conversely, be compiled with others inside one container.

Associated materials and information

Associated documents, artefacts and original containers retained for their information or intrinsic value should also be carefully marked with the same reference code as their related items. A soft pencil should be used, finding a suitable place to mark that does not detract from their value as artefacts. Paper and cardboard artefacts should be treated in the same way as standard archival records.

Replay equipment

(i) Film

Film can only be replayed on specialist equipment.

(ii) Video and sound tape

Items of a similar gauge and even size will not always play back properly on the same viewing and listening equipment. Quarter inch audio tape, for example, may have various track configurations that allow for up to four separate recordings end to end and requires the relevant four track machine to discover these, whilst the same gauge video tape looks the same in all respects but will need the correct machine to view the recorded pictures. There are various other characteristics too, like speed, recording system and

colour sub-carrier to take into account. If there is any doubt, such formats must not be played back until positive identification by an expert, otherwise damage could be done.

Preservation

(i) Film

Early identification of physical deterioration, mould growth and other damage is important. Damp conditions (60% Relative Humidity and above) are a primary trigger for the onset of decay, especially if fluctuating with the seasons. Safety film, including that coated with magnetic oxide for sound recording purposes, is also affected by damp, giving off a characteristic smell that has led to this type of decay becoming known as '[vinegar syndrome](#)'.

The International Federation of Film Archives (FIAF) [Code of Ethics](#) recommends that film should be duplicated on to film with a polyester base by a commercial film laboratory, or by arrangement with the British Film Institute's [National Film and Television Archive \(NFTVA\)](#). However, digital video formats can be considered for access and sub master copies, keeping the original film as the master.

There is special acid indicating 'A-D Strips' such as that supplied by the Image Permanence Institute for monitoring 'vinegar syndrome'. [Molecular sieves](#) contain [zeolites](#) which absorb harmful gases given off by both nitrate and acetate film stock in long term storage, and also help arrest decay whilst urgent action is taken to deal with that particular situation.

(ii) Video and sound tape

Video and sound formats require similar treatment. White dust on the surface of video and audio tapes may denote '[sticky tape syndrome](#)', whereby deposits of the binder which glues the magnetic coating on to the base have migrated to the surface. A common cause of this is damp and the condition is known as '[hydrolysis](#)'. Such problems require specialist treatment, sometimes involving the use of tape 'scraping' machines and/or a low temperature oven to make the tapes playable for long enough to make a preservation copy.

Oxide shedding of the magnetic coating is a different problem, caused by poor tape manufacture and ageing, for example. This results in '[dropout](#)', the loss of audio or video signal on playback, and may be corrected up to a point by a special 'dropout compensator' circuit in some machines (digital equipment may use 'error correction').

Copying of old video and sound recordings may involve the skills of a specialist with particular equipment. It is imperative that decaying items are copied as a matter of urgency. The [Film and Sound Archive Sourcebook](#) lists recommended experts, as well as providing guidance on the use of commercial facilities.

Digital transfers should be made without any signal processing (to remove faults or enhance quality), to allow for future corrections within the digital domain when technology and methods have improved. Data reduction ([‘compression’](#)) should be avoided during transfer.

(iii) Other audio carriers

Gramophone discs often need cleaning and should be done by hand, using 5% solution of a very mild detergent in cold purified water and a natural sponge to follow the groove. The label must not get wet. Shellac and vinyl discs may be cleaned ultrasonically, by use of a specially constructed container that allows the disc to revolve in purified water without wetting the label. The disc can then be dried naturally at room temperature or with a cool clean air jet. Do not apply these methods to damaged and flaking discs. During handling, discs must be supported with gloved fingers at the centre label area and the thumb on the outside rim. [‘Instantaneous’](#) discs (also known as ‘acetates’) are particularly vulnerable to damage by careless handling, as the surface material is soft and unstable.

Other audio carriers, such as wax cylinders and wire recordings, are less likely to be acquired by non-specialist organisations. In fact, only those organisations with the appropriate facilities, knowledge and skills should preserve such material.

Gramophone discs are best surrounded individually by acid-free tissue or specially-made polyethylene sleeves, then placed inside Mylar or ‘acid-free’ cardboard envelopes (not fully sealed), and placed upright in rigid boxes of the appropriate size - do not mix different sizes of disc in the same box. MiniDiscs are protected by a plastic caddy, so may as well be kept in their outer casing and stored the same way as Compact Discs. Video discs may be treated similarly to gramophone discs or compact discs, depending upon original packaging.

Data requirements

Who should be aware of these data requirements?

Anyone responsible for managing an audiovisual collection that is aiming to make it accessible for reuse and is prepared to license its use for commercial projects.

Why catalogue?

The purpose of cataloguing is to enable easy, speedy efficient location of titles held in the collection and sequence editorial content for information or reuse purposes. The catalogue also contains additional useful information about the holdings. Catalogue information is particularly important if users are likely to be researching particular topics or person, such as architecture or a historical figure for example, and which may be found within an item covering a broader field or compilation of subjects.

Use of agreed terms will ensure consistency across audiovisual collections. This will not only make access to the collections easier for customers and archive staff, but also be essential support in any future data exchange and shared web based catalogues. Widespread adoption of cataloguing standards allows for easier exchange of information and the creation of union catalogues. Within the field of archives in the UK this is being pursued by means of computer networks via [Encoded Archival Description](#) (EAD) for 'tagging' fields in the [General International Standard of Archival Description](#) ISAD(G).

How to catalogue?

This is the process of recording in a database or catalogue all the key information necessary for the management of a collection.

Identification of all or even some of these elements may be difficult, unless the necessary information is gathered at the time of deposit. Always get as much information as possible from the donor about the identification of individuals in a film or sound recording, or a particular location. However it may also be necessary for the person managing the collection to add additional information by viewing and noting title information and shot listing (i.e. listing shot after shot) of the content.

There may be information written on the outside of the container - film can or tape box, sometimes identification information is written on the edge of the film or tape.

Run the film or video to see if there is a title sequence.

Unless supporting documentation already provides this information, there is often no alternative but to view and/or listen to the item and make a sequential précis of its contents. Providing a detailed shot list indicating time in and length of shots makes future access very much easier.

A number of cataloguing rules or standards exist, from the highly specialised to the more general, which can be applied to archive film and sound records. An example of the former is that of the International Federation of Film Archives (FIAPF) [Cataloguing Rules for Film Archives](#) and the International Association of Sound and Audiovisual Archives (IASA) [Cataloguing Rules for Audiovisual Media](#) with an emphasis on sound recordings. An example of the latter is ISAD(G).

What is data?

Data is the object identification i.e. that which describes the physical material itself - picture, film, video or sound recording

What is metadata?

Metadata is another term for cataloguing information. Metadata is descriptive information that helps to identify audiovisual holdings. Metadata is information about the data - 'data about the data' e.g. information about the gauge, genre or contributors and subjects of a picture, film, video or sound recording.

The terms cataloguing and metadata are used to cover both the documentation of physical holdings (including digital files) and the description of editorial content.

What is indexing?

The term indexing is used to describe the process of assigning terms such as keywords and name entries to enable searching of the catalogue entries, as well as the automatic process of looking for words used in a free text searching system.

What are the core fields?

This document specifies a core of data fields Each field is strictly defined. Like the [Dublin Core](#) the Minimum Data List below may be arranged in three groups:

A. identification (title; date; number; producer; 'author')

B. technical data (content; keywords; carrier; format; language; location of production; dates of broadcasting or screening; additional technical information)

C. rights (origin of materials; contracts; copyrights; property, etc.)

The minimum data list

A The identification area

1 Title

Denomination given to a production by its producer.

Given title

Denomination given by the person cataloguing when the proper title is missing.

2 Subtitle

Secondary title, in the case of unique production. Title of each part of a series production. Title of each item within a production consisting of several subjects.

3 Other titles

Any other title identifying a production, including its original titles if not given above.

4 Date of transmission

Date of first public transmission by air or by cable.

5 Date of shooting

6 Producer

Person who organizes and directs the operations necessary to make a programme. See also 18 below.

7 Production number

Unique number given to a programme by a broadcaster/production company, for administrative purposes.

8 Archive number/reference code

Unique identification number allocated by the collection manager.

B The technical area

9 Content Analysis

Synopsis/summarizing of the subject described in a production.

10 Keyword

Word or group of words, possibly in lexicographically standardized form, taken out of a title or the text of a document characterizing its content and enabling its retrieval.

11 Place of shooting

Place(s) of shooting of the footage.

12 Running time

Duration of the production, under normal conditions for the medium used.

13 Language

Language used in a production. Also for information on e.g. different versions of a multi-track videotape.

14 Medium

Nature of the carrier on which the production is made (film, videotape, disc etc.). Also comments on quality.

15 Format and standard

Gauge of film, tape width and line standard (525,625 lines etc.), analogue or digital standard.

16 Sound recorded

Nature of the procedure of sound registration (eventually including mute of international soundtrack). Also note on analogue or digital sound.

17 Colour and/or black and white

System of colour for film (Technicolor, Kodachrome, Agfacolor, etc.) and

For videotape (PAL, SECAM, NTSC etc.) and for discs.

18 Producer

An individual or legal entity under whose initiative and responsibility fixation of a work is first made. See also 6 above.

19 Other names

All other names of significance, if possible combined with function, and referring to the realization of a production and bearing specific rights.

20 Component parts

Number of components or part of a compilation.

21 Location

Shelf number in storage area.

C Rights area

22 Origin/provenance

Gives indication of how the material is acquired and where it comes from.

23 Contract/documentation

Agreement concerning copyrights and other conditions for a film/video. May give a summary of the conditions formulated in the contract such as:

- ▶ period covered by the contract;
- ▶ names of the participants;
- ▶ financial arrangements re. payments to participants; and
- ▶ conditions for distribution and screening.

24 Copyright and rights issues

Designation of the person(s) or organisation(s) holding the rights to make use of a production (specification of copyright holder(s)).

It may be specifically noted whether all rights rest with the organisation or not (with or without reference to a contract) or there may be reference to the contract only.

Standards for digitisation

Why standards?

This information is intended for anyone working with audiovisual material who will need to address the issues of preservation or preparation of their material for presentation on a web site. Also this information on television production and television standards is relevant to anyone supplying material for television production purposes.

There are commonly recognised standards in the television industry for preservation that are supported by the industry, and these will be applicable to any such material held in audiovisual archives.

Standards for presentation on websites are important because the standards used will determine the quality of the image and sound displayed on the website and also the speed of delivery and downloading.

Digitisation for preservation purposes

The current digital videotape format widely in use is DIGIBETA. Most broadcasters would require material to be supplied on this format. This is also a recommended archive format. It is high quality and is used by most broadcasters and production companies internationally. There has been huge penetration into the video production market and therefore there is likely to be support for this medium for some considerable time.

Sony has a file format IMX that can reside on mass storage, datatape or videotape, and SONY IMX players can be backward compatible with DIGIBETA. A few European broadcasters have adopted IMX (ORF, SWR).

Encoding for website access

It is important for future commercial opportunities to market and sell content from the audiovisual collections to comply with current standards for digitisation (or encoding). This will ensure compatibility with other commercial websites, and mean that the offer from audiovisual collections is of the same quality as the industry norm. This will enable opportunities for partnerships in the future.

Who is using these standards?

Digitisation for web based access - current examples

ITN/BUFVC project digitising ITN news stories for academic access

MPEG 2: bit rate - 30-35 megabits per second

Pathe commercial sales site www.britishpathe.com

MPEG2: bit rate - 5 megabits per second

NGS

MPEG 2: bit rate - 35 megabits per second

Broadcast quality (DVB)

Bit rate - 4 to 8 megabits per second

Commercial DVDs

Bit rate - 5 megabits per second

What does bit rate mean?

This is the speed of a digital transmission and is measured in bits per second. It is a measure of bandwidth which tells you how fast data is travelling from one place to another on a computer network. It is the amount of data being transported, measured relative to quantity over time in bits per second (thousand bits per second or Kilobits (Kb/s), million bits per second or Megabits (Mb/s), billion bits per second or Gigabits (Gb/s) and trillion bits per second or Trillobits (Tb/s). It will determine the quality of images. It is important that the receivers system is compatible with the delivery system from the supplying organisation.

Future standard options

Archiving

JPEG 2000 This includes a lossless option and is backwardly compatible.

Lossless is a video/image compression method that retains all of the information present in the original data. It is a method that reduces the size of the image with no lost information. The decompressed image is exactly the same as the original image. A lossless compression scheme retains all the information but typically is not as efficient due to the restrictions of retaining all data since it will require a higher bit rate to transport.

Backward compatibility means a design that continues to work with earlier versions of a language, program, equipment etc.

Internet broadband

MPEG 4: bit rate - 500k bits per second Windows Media 9
Quick Time

Recommendations

MPEG4 with a bit rate of 500k per second - This has better compression at lower bit rates than MPEG 2.

MPEG-4 is the global multimedia standard, delivering professional-quality audio and video streams over a wide range of bandwidths, from cell phone to broadband and beyond.

MPEG-4 was defined by the Moving Picture Experts Group (MPEG), the working group within the International Organization for Standardization (ISO) that specified the widely adopted, Emmy Award-winning standards known as MPEG-1 and MPEG-2. Hundreds of researchers around the world contributed to MPEG-4, which was finalized in 1998 and became an international standard in 2000 and included in QuickTime in 2002. MPEG-4 is designed to deliver DVD-quality video (MPEG-2) at lower data rates and smaller file sizes. MPEG-4 is ready to stream incredible-quality audio and video today in QuickTime. QuickTime Streaming Server and Darwin Streaming Server are also available to stream .mp4 files.

MPEG-4 provides an open playing field - it is an open industry standard.

Media companies save time and resources by encoding material once for playback everywhere. Content providers will no longer need to encode, host and store media in multiple formats. Instead, a single format can reach a broad audience equipped with playback devices from not one, but a multitude of companies across a wide array of platforms.

Attendance on the [British Universities Film and Video Council](#) one day course entitled Introduction to Streaming (and Digitisation) is recommended. It will provide an introduction to Streaming media - principles, practice and delivery. This course focuses on video and the practical and technical implications of streamed content. It will be of benefit to anyone required to use moving images and sound in 'streaming' and its applications. The course explains - the leading delivery technologies; what video compression is and how it works; video production issues for highly compressed video; multimedia presentations and learning materials with streamed media; accessing existing materials online. This course is suitable for beginners and anyone wishing to gain a complete overview of streaming and its use in an educational context.

Further information is available at <http://en.wikipedia.org/wiki/Video>

Guidance on rights issues

Who is this guidance for?

It is intended for use by staff working with audiovisual collections with a brief to make the material available for use outside the organisation.

What is this guidance about?

This is a guide to the law under the [1988 Copyright Act](#). It also takes account of the extension of copyright introduced by the Duration of Copyright Regulations on 1st January 1996 and the introduction of the Rental Right on 1st December 1996.

It will give staff working with audiovisual collections an awareness of the rights information that they need to secure to accompany future donations and enable them to understand what and how they can supply content from their collections for reuse by others.

Why is it important for commercial use?

Copyright can often limit the reuse of audiovisual material. An awareness of copyright is essential to enable commercial or any other use of audiovisual material.

It is important for staff working with audiovisual collections to understand what level of information about the ownership and rights in material acquired or deposited is necessary to enable any future use of the collection.

What is copyright?

Copyright is the right to protect the use of a creation with or without financial gain.

What is copyright clearance?

Clearance is the obtaining of consent to the use in a programme of an existing copyright work from the rights owner or their agent.

Why does copyright matter?

Copyright will exist in the whole production unless the organisation has been given the rights to license the use.

What are third party rights?

Many productions will have other third party rights material embedded in them. That is, the rights of the performers (actors, musicians); the rights in a music track recording; the rights of the author of a script; the rights of the owners of any stills etc that have contributed to the production. These rights must be cleared and paid for any subsequent reuse.

What needs to be cleared?

Literary, dramatic, musical and artistic works, films, sound recordings, broadcasts and cable programmes and published editions of literary, dramatic and musical works.

What is protected by copyright?

Copyright exists in the following types of ‘Copyright Works’

Legal term	Type of material covered
Literary works	Any work written, spoken or sung e.g. scripts, novels, poems, essays, letters, song lyrics, newspaper articles and also material such as bus timetables, compilations and computer programs.
Dramatic works	Not only drama but also works of dance (choreography) and mime.
Musical works	This means the actual music (the composition) as opposed to the lyrics or in the case of e.g. an opera, the action.
Artistic works	<p>This covers:</p> <ul style="list-style-type: none">▶ many different types of artwork including graphics, paintings, drawings, diagrams, maps, charts, plans, engravings, etchings, collage, lithographs <p>and also:</p> <ul style="list-style-type: none">▶ photographs▶ sculpture▶ architecture i.e. buildings and models for buildings▶ works of ‘artistic craftsmanship’ (e.g. stained-glass).

Sound recordings	Anything which can be used to reproduce either sounds or a performance of any literary, dramatic or musical work and includes gramophone records, audio cassettes (and any other sort of tape recording) CDs and the sound element of a CD-ROM.
Films	Any recording which can produce a moving image e.g. as well as feature films, television programmes, videos, video discs and CD-ROMs are included, and the sound track accompanying a film is now to be treated as part of the film copyright
Broadcasts	This covers television and radio terrestrial broadcasting and satellite broadcasts.
Cable programmes	Any items included in a cable programme service.
Published editions	Publishers of literary dramatic and musical works have a separate copyright in the typographical arrangement of their published editions e.g. Beggins Press edition of Shakespeare.

NB Many copyright works such as films, television programmes, commercial music discs and CD-ROMs may themselves contain several different types of copyright work within them. A drama for example may include the novel on which it is based, the adaptation, music, sound recordings and artistic works.

Who is the author of a copyright work?

The author is the person who creates the work e.g. the writer of a script or composer of music.

Does the author own the copyright?

The author usually owns the copyright in the first instance. The major exception is where an employee creates a copyright work in the course of his/her employment (i.e. as part of their job) in which case the employer owns the copyright, unless the contract of employment stipulates to the contrary.

However, ownership of copyright can be transferred to another person or a company so quite often the original author will no longer control the copyright.

In some cases the author may assign his/her rights to a Collecting Society to license on their behalf.

What are Moral Rights?

Even if the author has transferred the copyright he/she will probably still have Moral Rights. Moral rights are increasing in significance, especially with European material - it means that the author retains some rights over how the material they have created can be used. The author has the right to object to derogatory use of their work i.e. distortion or mutilation of the work. These rights will pass to an author's estate.

What is the current copyright period?

For literary, dramatic, musical and artistic works ('original' works) the duration of copyright is now a term of 70 years from the end of the year in which the author dies.

For mechanical works the copyright period is a 'flat' 50 years as follows:

Work	50 year period beginning from end of:
sound recordings	year of release (or making if never released)
broadcasts	year of the broadcast
cable programmes	year of inclusion in a cable programme service
computer-generated works	year of making of the work

For **films** the duration of copyright is now 70 years from the end of the year of death of the last survivor out of the principal director, the screenplay author (and if separate the dialogue writer), and the composer of any specially written music.

For **typographical arrangements** of published editions the duration of copyright is 25 years from the end of the year of first publication.

How do 'extension' and 'revival' affect the copyright period?

For literary, dramatic, musical and artistic works and films already in existence on 1 January 1996 the effect of the increase of the period of protection from 50 to 70 years after the author's death may either be to extend the existing copyright for an additional 20 years or to revive the copyright in a public domain work for whatever remains of the additional twenty years.

Because photographs created before the 1988 Act came into force continued to receive only a flat fifty year period of protection under that Act the effect of the change is particularly dramatic since a photograph which had passed

into the public domain many years ago may now have come back into copyright.

However original works by non-EC authors (such as US authors) whose works are not first published within the European Community Treaty area will continue (in general) to receive their former protection period.

For revived copyright works (but not for extended copyright works) the rights holder cannot lawfully refuse to grant a licence on reasonable terms. This also means that exclusive licences and assignments of copyright in revived copyright works are not possible.

Copyright - exceptions

If the work or the use of it falls within any of the following categories it might not have to be cleared.

1. Works that are 'out of copyright'

Copyright now usually lasts for 70 years from the end of the year in which the author dies. See section 2 above for details of the term of copyright which applies to different types of work.

2. Insubstantial parts

Certain short extracts of copyright works can be used without consent. It must be remembered that in deciding what is substantial one must look at quality as well as quantity e.g. it would not be within the exception to quote the line showing whodunit from a detective story. The substantiality of an extract is to be judged by reference to its source, not its use in the programme.

3. Fair dealing

There are exceptions in the Copyright Act which (amongst other things) allow fair dealing with a copyright work for the following purposes:-

- ▶ research and private study;
- ▶ criticism or review (with a 'sufficient' acknowledgement); and
- ▶ reporting current events (except photographs).

The rules as to whether the user is within a particular exception need to be applied with care. Even though users of audiovisual material may be able to argue these exceptions, the collection organisations are still entitled to charge an access fee.

4. Incidental inclusion

Copyright in a work is not infringed by its incidental inclusion in a product e.g. an artistic work in the background where a person is being interviewed might be incidentally included but not an object which formed part of the plot of a drama. The Copyright Act specifically stipulates that music will not be considered to have been incidentally included if its use is deliberate.

Music

Music might have been used in a production that has been deposited with the organisation. Therefore knowledge of music copyright issues is relevant to those working with the collections.

Commercial recordings, CDs, tapes etc.

The copyright in these ‘sound recordings’ is separate from the copyright in the musical works or literary works contained in them.

Performers payments and consents where applicable

When using extracts it is necessary to identify the agreement under which the artists were contracted when engaged to perform in the original programme from which you are seeking to use an extract. Individual consents will have to be obtained from the artists where the extract is being.

Feature films

Although it is relatively easy to acquire copies of feature films from video shops etc, and therefore they may find their way into local collections, all feature film use - stills and footage must be cleared for use with the distributor of the film. Quite often they will not give permission, and if they do it will be very expensive. It is also a time consuming process to make contact with many of these distributors.

Sports

Sports events material may also find its way into local collections.

Events organisers are very protective of their events, which are often very expensive to mount. Therefore the rights are tightly protected and often lie with the organisers of the event rather than the broadcaster or producer. So again, they are often difficult and expensive to clear.

Introduction to terms of trade

Who are these terms of trade for?

These terms of trade and rate card are to be used by staff working in an audiovisual collection when there is a requirement to make the material available for others to use for commercial purposes.

Why are they relevant to commercial use?

There is increasing interest in the reuse of archive material. There is a wide range of different uses for audiovisual material. Standard television and radio programmes on the ever increasing new channels; advertisements; corporate promotion videos; mobile phones; commercially produced educational products; websites and DVDs.

People expect to see moving images of things - not static images in all these products that are around us every day.

What are terms of trade?

Terms of trade outline the conditions/or terms under which the organisation wishes to carry out any business of supplying access to their audiovisual holdings.

What is a rate card?

A rate card is a detailed listing of the fees to be charged by the organisation for use of the various services on offer and the licence fee for the use of the audiovisual material in different media, territories and time periods. They will be used when licensing the use of audiovisual material in new products.

The rate card is a guide to the charges that the organisation will make for use of their material. However, it is possible for the staff responsible for sales to use their discretion and negotiate an appropriate rate depending on the amount of business the customer is placing with them.

The structure of rate cards varies from commercial library to library. However the rates listed below are fairly typical of the commercial industry standard.

What is licensing?

When dealing with audiovisual material on a commercial basis the use of the footage is licensed, not sold outright. The customer can only purchase the right to the licence to use material in specified circumstances e.g.:

- ▶ a **product** e.g. broadcast television programme, advertisement or, cable or satellite;
- ▶ for distribution in a designated **territory** e.g. in the UK only, or North America or the World;
- ▶ specific **media** e.g. internet, DVD; and
- ▶ for a limited period of time, usually a minimum of two years, on average five years.

Model terms of trade

(downloadable as a Microsoft™ Word document)

Commercial use of audiovisual material is welcomed on the following terms:-

- 1 Visits to the premises for this purpose should be made by prior appointment.
- 2 Access to master material would not normally be granted, but every effort is made to provide copies for this purpose, subject to the availability.
- 3 Details of each intended use of the material and expected transmission or release dates (where applicable) must be supplied.
- 4 A visible credit for the Organisation must be given on screen, acknowledging the organisation e.g. WESSEX FILM AND SOUND ARCHIVE.

Failure to do so will incur a penalty of an additional 50% to the scale of fees below.
- 5 All intending users must sign an agreement, and observe any special terms imposed upon the material by depositors or the organisation.
- 6 Users must also abide by the Data Protection Act 1998, for any material provided which contains personal data of living individuals.
- 7 The copyright laws currently in force should be observed by all users of audiovisual material. Permission from the owner and copyright holder (if known) must be obtained before material can be released. Where the copyright holder is not known the user will indemnify the organisation in writing against any claims arising from the use of the material.
- 8 Assistance in copyright clearance will be given wherever possible, but final responsibility rests with the intending user. Royalty payments to copyright holders and owners may be required in addition to archive facility fees.

Public access

Terms to be negotiated with the Organisation - but the fee should reflect the costs of providing the service (i.e. cost recovery).

Rate card

Commercial use of any part of the organisations holdings is subject to a scale of fees (exclusive of VAT), as follows:-

Access fees

Research fee	£50 per hour by archive staff
Self researched	£50 per half day
Film viewing	£ 60 per half day
Loan of viewing copies	£40 per item

All copying costs are the responsibility of the customer.

Licence fees

Transmissions using films and video recordings

Broadcast transmission (rates per second, minimum use 30 seconds)

Terrestrial television

Regional (each repeat 50%)	£5
UK (each repeat 50%)	£7
Europe (unlimited use)	£10
USA/Canada (unlimited use)	£12
World (unlimited use)	£15

Cable/satellite transmission (rates per second, minimum use 30 seconds)

UK	£7
Europe	£10
USA/Canada	£12
World	£14

TV news (multiple transmission)

Regional	£4.50
Network	£ 5.50
World	£15
Cable satellite	£15

Non-broadcast companies (minimum use 60 seconds)

Educational/heritage video £4 per second (5 year licence)

Each project to be discussed with the Organisation.

Features/theatrical

Regional	£10
UK	£15
Europe	£20
World	£25

Promotional	
Corporate video	£7.50
TV/cinema/advertisements	
UK	£20
Europe	£20
World	£20
Pop video	£20
Multi-media (CD Rom etc)	price on application

All charges are inclusive of packing and postage.

Transmission using sound recordings

By negotiation (usually 50% of fees charged for films and video recordings).

All other uses by negotiation. There will be a minimum fee £20 per hour research fee.

Master materials held by the archive may not be removed from the premises except by staff, but the staff have discretion to transfer items in-house or arrange for them to be duplicated elsewhere. All copying costs arising will be borne by the user, including any blank recording media supplied by the archive, administrative costs, transportation, and facilities house charges.

Failure to return items by an agreed date will incur a penalty of £10 per reel or tape per week thereafter. Lost or damaged items must be replaced at the borrower's expense.

Introduction to licence agreement

Who will use this?

This model licence agreement must be used by staff engaged in the commercial supply of audiovisual material.

What is a licence agreement?

A licence agreement lays down in formal terms the agreed conditions of use of the material. It indicates the specific footage that is being licensed for use by the customer; the product that it is to be used in; the territories in which it will be distributed; duration of the licence period.

Why is a licence agreement necessary?

It is important to use a licence agreement because this ensures a clear understanding of what has been mutually agreed. Any other use would have to be re-negotiated by the customer and the organisation would receive another appropriate fee. If it discovered that the customer has made another use of the footage then the organisation has a case against them. A copy these licence agreements should be retained by the organisation (the other copy is given to the customer) for reference. This will help inform any new sales in the future and help to track how material is being used by customers.

Why ask for a credit?

The organisation should insist that any use of audiovisual material supplied by them is credited. This is useful publicity for the organisation and makes quite clear the responsibility for the original material.

What is a credit?

A suitable radio credit would be a verbal “with thanks to... name of the organisation”.

A television credit should be the name of the organisation listed with any other archive suppliers on the credit roll at the end of the programme (usually listed under ‘Archive’).

Model licence agreement

(downloadable as a Microsoft™ Word document)

Organisation's reference number:

Date:

This Licence Agreement forms part of, and must be read in conjunction with, the Archive Terms of Trade.

This agreement is made between

THE ARCHIVE: _____ ('the Licensor')

and

THE CUSTOMER: _____ ('the Licensee')

Whereby it is agreed as follows:

That in consideration of the Licence Fee, the Licensor hereby grants to the Licensee the non-exclusive right to use sequences from the following

The MATERIAL: _____

DURATION: _____

In the PRODUCTION: _____

for LICENCE PERIOD of _____ years

This licence is for the following use:

TERRITORY: One Country
 UK
 Europe
 World inc USA
 USA
 World exc USA
 Other

Multiple use (unlimited)

Licence fee: £

Acknowledgement/credit must be given to THE ORGANISATION.

I hereby agree to abide by the conditions laid out in the terms of trade above.

Signed

Date

For and on behalf of the Licensor

Signed

Date

For and on behalf of the Licensee

Introduction to letter of indemnity

What is an indemnity letter?

There will be occasions when the organisation cannot supply information about the original rights owner, but the customer is determined to use the material. In this case, it must be recorded that every reasonable attempt has been made to trace the owner, and that the customer accepts the responsibility for the use of the material.

The letter of indemnity will indicate that the customer and not the organisation accept responsibility for the use of the material. It acts as a guarantee to the archive that the customer will accept all liability for their use of the archive material and recompense the archive for any charges that the original rights owner might claim if they come forward and make a claim.

Model letter of indemnity

([downloadable](#) as a Microsoft™ Word document)

The [licensee] hereby indemnifies and holds the Archive harmless from and against any loss, expense or damage occasioned by any claim, demand, suit or recovery instituted by any third party out of the ownership of the following item(s):

Signed

For and on behalf of the Licensee

Reviewing rights issues for existing collections

Who should review rights?

Staff working with audiovisual collections who have any responsibility to encourage access to the collections that they manage.

What is a rights review?

A rights review entails examining information about existing holdings to establish if all the relevant information concerning rights is held by the organisation that owns it or holds it on deposit.

The essential information that is necessary to support any future use or commercial exploitation of audiovisual collections is:

- ▶ provenance of collection;
- ▶ who is the owner?;
- ▶ who has the right in the collection?;
- ▶ does the organisation holding the collection have any rights to licence its use?; and
- ▶ if not who can be contacted to agree any reuse of the material.

Why is this important for commercial use?

Material will have been deposited or acquired in the past without any real awareness of copyright issues. As a result many deposits may not have accompanying information explaining who owns the rights for exploitation, or giving any details about third party rights in the productions. This will severely limit any use that may be made of these collections.

Such a position is untenable and irresponsible as money is being spent on the preservation of this material with no possibility for access, and posterity is being deprived of the opportunity to see this material in its proper context or make any use of it in new productions or educational projects.

How to review

Make an assessment/audit of the collection ensuring that all essential information is logged.

Any items that lack this information need to be noted, together with details of the donor/depositor.

These donors must be contacted to negotiate the terms under which the material is deposited/acquired and the subsequent agreement recorded in the catalogue of the organisation managing the collection

When dealing with depositors it is useful to stress to them the benefits that they will gain by depositing with the archive - safeguarding of the collection, storage space, long term preservation, accessibility will all be assured, but all these things will be at a cost to the archive. These costs will be saved by the owner. Therefore a contribution to these costs is appropriate to maintain the collection. Furthermore, the archive has to be able to make the material accessible; otherwise the benefit to the organisation is severely reduced.

The right to licence the use of the material by others should be given to the archive to help raise income to contribute towards the costs of maintaining the collection. Any concerns of the donors can be addressed by the archive.

Glossary of technical terms

Acetate disc

See under **instantaneous disc**.

Acetate film

Safety film base. Types include **tri-acetate** and **diacetate**.

Amplifier

Device for altering the strength or 'volume' of a signal for recording or playback. It must be properly matched with input equipment and monitors to avoid overloading problems. There are several types of amplifier, including:-

Distribution amplifier - used to distribute one signal input to several outputs, with independent volume level control and isolation for each output.

Power amplifier - simply used to convert a signal to sound through a monitor, at different volumes up to a stated maximum power of so many watts at a given load or 'impedance' measured in ohms, e.g., 150 watts at 8 ohms.

Preamp - boosts the volume of a weak signal from audio equipment and tapes or disc players, often with controls for tone, etc., to be fed into a power amplifier.

Azimuth

Angle of recording and playback heads to a tape. Should be 90° for best results.

Binder

Chemical adhesive used to bind emulsion or magnetic coating on to a base. Prone to drying out or reacting to damp and migrating to the surface of magnetic tape, where it appears as white dust, impeding replay (known as 'sticky tape syndrome').

Bioscope

Early type of cinema, usually in the shape of tents at fairs.

Bobbin

The core around which cinefilm is wound and usually made of plastic.

A **split spool**, which comes apart, is needed to handle films on rewinders when wound on bobbins.

Bulk eraser

See under **degausser**.

Capstan

Rotating drive wheel attached to the motor on a tape machine that ensures constant speed when the tape is pressed against the wheel by the pinch roller.

Cartridge

Physical container of only one spool of tape or cinefilm, usually on an endless loop, for replay in a cartridge machine. Term also used for a gramophone pick-up, containing a **stylus**.

Cassette

Physical container of two spools of tape, for replay in a cassette machine. Term sometimes used instead of cartridge, especially regarding early 9.5mm cinefilm containers.

Cassette Tab

Removable tabs or ‘lugs’ in audio and video cassettes prevent accidental erasure of a recording when removed. Some types are sliding tabs. Often overlooked, yet important devices.

CD-R

Recordable compact disc which only allows one chance to make a recording, unlike magnetic tape and **CD-RW** (re-writable) discs, which allow over- recording. The non-label side of a CD-R is usually green or green/golden in hue, but the label side may be silver or gold; the latter type is meant to be better for preservation copying. Please note that a CD-R recording must be ‘finalised’ in the machine to become permanent and ‘readable’.

Celluloid

See under **nitrate**.

Cement (film)

See under **film cement**.

Cinching

Slippage of tape due to loose winding in a roll causes wrinkling, sometimes into 'S' shapes, called cinching which can cause permanent damage. Poor winding can also cause 'pop stranding', whereby tape edges poke out of the roll. Careful winding and rewinding at the correct tension is essential before storage.

Colour sub-carrier

Term used for video recordings made using different colour systems: PAL, NTSC and SECAM. Mains frequencies and the number of television lines used by a country's transmission system determine these. Recordings made in a country with a different colour sub-carrier system will need to be copied through a **standards converter** before they may be replayed in this country, although some video players and televisions will actually replay two or more types.

Compression

Digital compression involves the use of computer software artefacts to reduce the amount of data storage space required for sound and video recordings, by means of only sampling the changes in continuous sound and vision rather than the whole. Also known as **data reduction**.

Core

See under **bobbin**.

Data reduction

See under **compression**.

Degausser

Electromagnet device used to 'Demagnetise' tape recorder heads and other metal parts. The type used to erase tape recordings is known as **bulk erasers**.

Diacetate film

Type of safety film stock that was prevalent before **tri-acetate** stock.

Digitisation

Conversion of analogue information into digital information.

Drop-out

Momentary loss of signal on a recording or broadcast. The former is usually caused by a scratch or surface debris, which cuts out the recorded signal

being replayed at that point. ‘dropout compensators’ overcome this problem electronically, particularly effectively on digital recordings, which use ‘error correction’ techniques.

Dub

Literally a copy of a recording. In terms of cinefilm and video soundtracks, it also includes different language versions, the addition or altering of elements like music and effects, and the synchronisation of words to mouth movements. Also known as ‘dubbing’.

Duplicates

Copies made on to the same medium. Also known as **dupes** in the trade.

Emulsion

Photographically sensitive coating on cinefilm base.

Film cement

Chemical used to splice cinefilm together. Different kinds are used for various types and age of cinefilm. Some kinds can be carcinogenic.

Flange

The side of a spool containing tape or cinefilm, which helps keep the reel inside from coming apart during playback or projection.

Footage counter

Device for cinefilm (16mm and 35mm), either built into a rewinder or film editing machine, or as a separate piece of equipment; can be electronic these days. Used for counting exactly how many feet (or metres) there are in a reel.

Format

Refers, in this guideline, to types of audio-visual archive records in their broadest sense: cinefilm, video and sound recordings. May also be used to describe particular sub-types of the above, such as Reversal, VHS and CD.

Frame

Any one of the individual pictures which form the visual part of a cinefilm. The shape of frames give their name to types of picture ratio (width by height), such as ‘academy’, ‘widescreen’ and ‘full frame’. This is important to know when copying cinefilm.

Gaffer tape

Type of wide tape, usually linen, with a strong adhesive backing used in the audio-visual industry for securing cables to surfaces. So-called because it is the 'gaffer' (chief electrician) who uses it mainly. Not recommended for non-industrial flooring like community centres, because of the marks made.

Gauge

Refers to the width of a cinefilm.

Grading

Procedure to match scenes in a cinefilm so that the light level is consistent throughout. Grading is achieved by altering the light level of the printer.

Graphic equaliser

Manipulates sound through filters or 'equalisers' when recording, to help minimise 'noise' and distortion or to create particular tonal effects. Graphic equalisers provide separate frequency response control of each octave of sound.

Grease pencil

Type of wax crayon used in the film industry mainly for writing on cinefilm leader. Also known as a **chinagraph pencil**.

Hydrolysis

A chemical reaction in which water reacts with a compound to produce other compounds; involves the splitting of a bond and the addition of the hydrogen cation and the hydroxide anion from the water.

Instantaneous disc

Gramophone disc base used for making recordings direct from source, whether a live event or another recording. Made of soft unstable surface material, which includes cellulose nitrate, on aluminium or another hard core. A heated stylus would cut a groove as the recording was made, hence the term 'instantaneous'. Also, confusingly, known as an **acetate disc**.

Jewel Box

Used for compact disc storage.

Lawley Clip

Strategically placed metal clip around cinefilm perforations, which informs a duplicating machine about grading of colours and density.

Leader

Any protective piece of cinefilm or tape joined to the beginning or end of a reel. Countdown leaders have numbers printed on them, always missing out two and one for projection purposes, whilst others may have synchronisation marks for separate soundtracks.

Master

One of those terms which means different things to different people. Those responsible for sound archives should refer to **preservation** or **archival master** when talking about copies of items held, to protect them from possible damage. Items acquired and held by the repository can be termed originals - even if they are in fact duplicates - for the purposes of sound archive administration, and should be stored in a separate strongroom from that of the Preservation Masters. **Production** or **duplicating masters** are used for making access copies. In the audio production industry such Masters are often the edited final versions of sound recordings, but this may not be the case in archives, e.g., oral history tapes. Cinefilm masters are usually the camera original, but can be the best existing material for preservation copying purposes. Video masters can be the camera originals or the master edit.

Molecular sieve

Special conservation material containing **zeolites** which absorb harmful gases given off by decaying audio-visual records. Comes in the form of bags, paint or impregnated paper for placing next to the affected record in its container.

Monitor

A television or video monitor is a professional device that receives pure signals from the recorder, and does not have an aerial for receiving broadcast transmissions. The monitor can be set up for optimum viewing performance, and may need separate loudspeakers for sound.

An audio monitor is a professional loudspeaker. There are two main types: a 'near field monitor', used for close listening purposes and the most suitable one for archive repositories; and a 'studio monitor', used for live recordings in studios.

Negative

Camera film that requires processing by the laboratory, then duplicated on to print stock to produce a positive image.

Nitrate film

Highly flammable cinefilm stock made for the cinema industry until 1951. It is also chemically unstable and liable to decompose, especially if affected by damp. Widely known as **celluloid** and only made in 35mm width and above.

Off-gassing

Emission of small amounts of gases from certain plastics, which, over a period of time in storage, may adversely affect nearby archive records as well as other materials in close proximity. Fresh air ventilation disperses these gases before they have time to build up in confined areas.

Oxide

Term used to denote the magnetic coating on a sound recording. The adhesive used to keep it on a tape or cinefilm is known as the **binder**.

Perforations

See under **sprocket**.

Pick-up

See under **cartridge**.

Plasticiser

Chemical substances that aid the moulding of, for example, gramophone discs. Sometimes, migrated plasticiser can be mistaken for mould on the surface.

Print-through

An 'echo' effect on tape recordings, caused by the transference of sound from one layer of tape to another within the roll. It is thought that heat combined with magnetic instability causes this effect, but winding and unwinding the tape reduces it.

Programme number

Reference code given to a broadcast programme, which stays with it throughout its production and transmission, for use by all staff including accountants.

Reel

Wound tape or cinefilm, either housed in a **spool** or around a **bobbin**.

Reversal master

Camera film processed by the laboratory using the reversal process comes out as a positive, not a negative. Standard 8mm, Super 8mm, 9.5mm and some 16mm cinefilm used the reversal process for filming. As no negative is used, the original which ran through the camera becomes the projection positive. No negative means that it is a cheaper process for the home movie maker. A **reversal print** is just a duplicate using reversal film stock. This stock can be identified by having a black edge, whereas negatives and positive prints tend to have clear edges.

Re-washing (film)

See under **washing**.

Rewinder

Device for winding and rewinding cinefilm on and off spools. Different gauges require different rewinders, although these are often built into film editing machines. There are two types of rewinder: upright and flat bed, and they can be manual or motorised.

Rushes

Quick positive print made from negative, for viewing purposes and assemble editing. Gets its name from prints made overnight for viewing the next day - 'rush through'. Also applied as a term to the other elements of production: soundtracks and video recordings.

Safety film

Non flammable cinefilm stock. The cinema industry used nitrate stock until 1951 (with prints still being used up to ten years after) because of its strength and flexibility, whereas safety stock was used for smaller gauges from the start because of their use in the home and schools.

SCMS (Serial Copy Management System)

Enables only one copy of a commercial digital recording to be made by a recorder with this system installed. Further copies of the recording are also prevented if the second recorder has SCMS installed. Analogue recordings are not affected. Professionals do not use this system for their work, so their equipment is unaffected.

Sepmag

Separate Magnetic soundtrack. Used in cinefilm production, where the picture is separate from the recorded sound and synchronised in the editing process. Sepmags are made of cinefilm base - acetate or polyester - with a

full magnetic coating, and may contain several parallel tracks. Alternatively, there could be more than one sepomag, each containing different elements of the final soundtrack, such as music, effects and narrative.

Shot-listing

Detailed cataloguing of moving image recordings by sequences, using timings and camera movement terms, for accurate recall of those particular sequences. Mainly employed in broadcast television libraries.

Signal processing

Filtering of sound through equipment like mixers, equalisers and amplifiers to help reduce unwanted 'noise' on a recording, as well as to improve its audio playback quality.

Splice

A join in a cinefilm or tape. Can be overlap or 'butt-join' type, with a diagonal cut used for magnetic soundtracks to aid the smooth passage of sound across the splice.

Spool

Physical container with flanges to contain a reel of tape or cinefilm during playback or projection. A **split spool** comes apart to enable films wound on bobbins to be handled on a rewinder or projected.

Sprocket

Wheel or roller with teeth to engage in sprocket holes (also known as **perforations**) in cinefilm.

Standards converter

Video device for converting recordings made on one type of **colour sub-carrier** to another. Some video recorders have this device built in.

Steenbeck

Manufacturer's name that has come to be used for all kinds of motorised flat bed cinefilm editor/viewing tables.

Sticky tape syndrome

Whereby deposits of the binder which glues the magnetic coating on to the base have migrated to the surface.

Stylus

The ‘needle’ which either cuts or fits in the groove of a gramophone disc (or wax cylinder), for recording or playback respectively. The vibrations caused by fluctuations in sound waves are transmitted to or from the groove through the stylus and its **pick-up** (also known as a **cartridge**), and its support - the **tone arm**. In the past, styli were made of steel, bamboo, etc. and could be sharpened if they became blunt. Modern styli are much smaller and made of diamond or sapphire materials to various sizes and configurations, to fit different groove dimensions. ‘Conical’ styli have rounded ends which best suit grooves in poor condition, whereas ‘elliptical’ styli with their spherical shape play best in well preserved grooves.

Tape head

Oblong metal device on a tape machine across which the tape rubs. Magnetic signals on the tape may be recorded, erased or played back, depending on the head, which may combine two of these functions on some machines.

Telecine

Machine for running cinefilm, so that the picture is converted into a video signal to feed into a video recorder. Used to transfer cinefilm to video, but has been used in the past for broadcast transmissions.

Televideo machine

Combined television and video player. Also known as a ‘combi’.

Time base corrector

Device that helps correct unstable signals on video recordings. Can be inbuilt to recorders or stand-alone. Used when copying domestic formats to professional machines.

Tone arm

Support arm for a gramophone pick-up.

Track configuration

How recorded sound is laid out on an audio-visual item, e.g. two-track stereo, four track mono, and variable area track. Important to understand for replay and duplication purposes.

Tracks

Sound tracks on magnetic tape, discs and cinefilm. They may be single tracks of sound created by one recording head, or several in a row.

Transcriber

Audio cassette player with foot pedal control and headphone attachments, used for transcribing oral history recordings into text.

Tri-acetate film

Type of safety film stock. Now being replaced by polyester stock.

Tripe

Type of magnetic sound track on cinefilm, pasted on to the edge. Prone to unsticking. Both film edges were used sometimes, for extra sound effects, stereo, or just to balance the other edge for stability during projection.

Vinegar syndrome

Deterioration of acetate safety film base attacked by one of its own ingredients, acetic acid. Produces a characteristic vinegar smell. Damp is one of the main triggers for this condition.

Washing (film)

Final processing stage for cinefilm, when residual chemicals are washed away. If this is not done efficiently, remaining chemicals can stain the film and may cause long term damage. Re-washing should remedy this, and thoroughly clean films that have become dirty in use and in poor storage.

Wax cylinder

Sound recording medium going back to the 19th century, whereby a stylus (needle) scratched a groove on to a revolving wax cylinder, vibrating with the sound waves produced via a horn. The same machine was used for playback.

See the Format Guide in the Film and Sound Archive Sourcebook for more detailed information about types.

Zebra tape

Special thin tape with a black and white 'zebra' pattern for joining the end of an open reel video tape. Used in the video and broadcast industry.

Zeolites

Chemical mixture designed to absorb harmful gases given off by decaying audio-visual records. Housed in a **molecular sieve**.

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Film and Sound Archive Sourcebook

Edited by John Alban, Society of Archivists Film and Sound Group Society of Archivists, 1999

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Data Protection, Information Commissioner

www.dataprotection.gov.uk

You should familiarise yourself with the Data Protection Act.

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The National Archives, 2000

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Edited by Miranda Scrase for Archivists in Independent Television, 1995
Available from Archivists in Independent Television, c/o the Library, Independent Television Commission, 33 Foley Street, London W1P 7LB.
Tel: 0171 306 7763

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publications@bufvc.ac.uk

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Journal containing wide-ranging information for academic staff, researchers and librarians which explores the production, study and use of film, television and related media.
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Including British Archival Practice: the Society's Archive Diploma Training Manual: Module J (Convenor and Editor - David Lee).
www.archives.org.uk
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£15 (members), £22 (non-members), including postage.

Creative Archive Licence Group

The BBC, the bfi, Channel 4 and the Open University set up the Creative Archive Licence Group in April 2005 to make their content available for download under the terms of the Creative Archive Licence, a single, shared user licence scheme for the downloading of moving images, audio and stills.
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Archive Collection Policy Statements: Checklist of Suggested Contents

The National Archives, 2004

www.nationalarchives.gov.uk/archives/advice/

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International Council on Archives, 1999

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The IASA Cataloguing Rules

The International Association of Sound and Audiovisual Archives, 1999

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The Dublin Core Metadata Initiative

An open forum engaged in the development of interoperable online metadata standards that support a broad range of purposes and business models.

www.dublincore.org

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Managing Film and Video Collections

Chris Wilkie, ASLIB and Information Management International, 1999
ASLIB Know How Guide Paperback.
ISBN: 0851424201

Sources of further advice

Association of Moving Image Archivists

1313 North Vine Street
Hollywood, CA 90028
Tel: (323)463-1500
Fax: (323)463-1506
Email: amia@amianet.org

British Film Institute (including the National Film and Television Archive)

Stephen Street
21 Stephen Street
London W1T 1LN
Tel: 020 7255 1444
www.bfi.org.uk/

British Universities Film & Video Council

77 Wells Street
London W1T 3QJ
Tel: 020 7393 1500
Fax: 020 7393 1555
Email: ask@bufvc.ac.uk
www.bufvc.ac.uk/

Film Archive Forum

www.bufvc.ac.uk/faf/

International Association of Sound Archives

www.iasa-web.org

International Federation of Television Archives

www.fiatifta.org

Screen South

Folkestone Enterprise Centre
Shearway Business Park
Shearway Road
Folkestone
Kent CT19 4DH
Tel: 01303 298222
Email: info@screensouth.org

Society of Archivists Film and Sound Group

Craig Fees
Planned Environment Therapy Trust Archive and Study Centre
Church Lane
Toddington
Cheltenham GL54 5DQ
Tel: 01242 620125.
Email: craig@pettarchiv.org.uk
www.pettarchiv.org.uk/fsg/

South East Film and Video Archive

Director: Frank Gray
Archivist: Ine Van Dooren
University of Brighton
Faculty of Arts and Architecture
Grand Parade
Brighton BN2 0JY
Tel: 01273 643213
Fax: 01273643214
Email: sefva@brighton.ac.uk
www.bton.ac.uk/sefva

South East Media Network

The Glass Works
Mill Bay
Folkestone
Kent CT20 1JG
Tel: 01303 249000
info@semn.org.uk

South East Museum, Library & Archive Council

15 City Business Centre
Hyde Street
Winchester SO23 7TA
Tel: 01962 858844
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Email: info@semlac.org.uk
www.semlac.org.uk

The National Archives

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Richmond
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Tel: 020 8876 3444 extension 2380
Fax: 020 8392 5286
Email: nas@nationalarchives.gov.uk
www.nationalarchives.gov.uk

UNESCO

www.unesco.org

Wessex Film and Sound Archive

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