



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

Published: December 2013

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## 1. INTRODUCTION AND SCHEME OUTLINE

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

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

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

### 1.1 Unlocking Film Heritage

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

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

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

### 1.2 The Digitisation Fund

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

## 2. PRIORITIES FOR DIGITISATION

Unlocking Film Heritage will deliver a major expansion of public access to British film and TV. Many of the films that will be digitised will not have been widely seen in decades. By making them available we aim to transform our understanding of the shape, history and diversity of film and TV in Britain.

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<sup>1</sup> See [www.bfi.org.uk/about-bfi/policy-strategy/film-forever](http://www.bfi.org.uk/about-bfi/policy-strategy/film-forever) for information on *Film Forever*.

The titles to be digitised must have originated on film. They will include films from 1895 onwards and comprise documentaries, amateur films, news films, films originally designed as public records, political films, sponsored and industrial films, advertisements, feature films, short fiction, animation, artists' moving image and TV programmes.

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

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

## **2.1 Themes**

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

The themes for the 2014 call range from broad areas of interest such as 'A Portrait of the British Isles' (working title), featuring people and places UK wide, through to targeted themes associated with key anniversaries or events. The themes for this call are set out in Appendix B.

## **2.2 Diversity and engagement**

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

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

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

## **2.3 Accessibility**

The newly digitised films must be easily accessible by audiences anywhere in the UK. A minimum requirement will be that the material is made available on a non-exclusive basis on the BFI Player. We will also be looking for applications that

include plans to make material available theatrically, for touring, TV broadcast, and on DVD. This will be a necessity where VOD rights are not available.

### 3. HOW MUCH IS AVAILABLE?

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

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

We expect the competition for funding to be high and therefore do not expect applications to **exceed £80,000<sup>2</sup>**

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

### 4. TIMETABLE FOR APPLICATIONS

There are anticipated to be three calls for applications to the Digitisation Fund over the course of the UFH programme<sup>3</sup>

- Call 1 Guidelines published 16th December 2013.
  - Application deadline 5pm on 10<sup>th</sup> February 2014
  - Funding awarded 28<sup>th</sup> March 2014
- Call 2 Provisional timing
  - Guidelines published August/September 2014

Call 3 Provisional timing

- Guidelines published August/September 2015

### 5. WHO CAN APPLY?

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

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

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<sup>2</sup> In exceptional circumstances applications above this amount will be considered. i.e. where the material to be digitised offers is of unique cultural and audience significance

<sup>3</sup> These deadlines may be subject to some change

## 6. WHAT YOU CAN APPLY FOR

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

### 6.1 Technical costs

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

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

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

### 6.2 Operational support costs

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

Applications can include requests to digitise regionally relevant<sup>4</sup> material held in the BFI National Archive (although this should be done in consultation with BFI curators). The costs of digitising any such material should be included within your application. In order for you to be able to subsequently use the material for cultural and educational purposes, excluding any commercial exploitation, the BFI will grant the applicant a licence where rights are controlled by the BFI.

### 6.3 What cannot be funded

The fund cannot cover costs associated with:

- Content that does not match the curatorial themes

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<sup>4</sup> In this instance regionally includes the nations of the UK

- Digitising material **originated** on tape or any non-film format
- Digitising material that already exists in data file format<sup>5</sup>
- Digitising non-British film<sup>6</sup>
- Any distribution costs including but not limited to re-certification by the British Board of Film Classification (BBFC)
- Content that is already published on a publicly available website<sup>7</sup>
- “Retrospective” digitisation (i.e. to cover costs already incurred) or work that has already started
- Costs of any capital expenditure

## 7. PARTNERSHIP FUNDING

Although partnership funding is not a formal requirement, value for money will constitute an element of the assessment process and applications showing strong partnership funding (in cash or kind) will be favourably considered.

## 8. RIGHTS AND RECOUPMENT

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

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

### 8.1 BFI Player

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

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

<sup>6</sup> In exceptional circumstances consideration will be given to costs associated with digitising important cultural films uniquely held in one of the national or regional public archives (e.g. significant material relating to World War 1).

<sup>7</sup> In exceptional circumstances – where material exists in digital file format that can make a strong contribution to the curatorial themes - consideration will be given to funding file transcode costs

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

## **8.2 Non-commercial educational use**

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

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

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

## **8.3 Promotional use**

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

## **8.4 Royalties and recoupment**

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

### *(a) Accounting from BFI to applicant*

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

### *(b) Accounting from applicant to BFI*

In the event that:

- (i) the applicant's gross receipts derived from exploitation of the digitised content in all media throughout the world during the period of ten years

following creation of the UFH digitised content (excluding any revenue share from BFI Player) exceed £100,000; and/or

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

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

**Where the applicant elects to make digitised content available on BFI Player free of charge to users for the initial licence period described in 8.1 above, there will be no requirement for repayment of the digitisation grant in relation to that specific piece of content.**

## **9. THE NATIONAL CATALOGUE**

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

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

Every title selected for digitisation will be part of the National Catalogue. Assistance will be provided to support this task [See UFH Technical Guidelines and Deliverables Appendix D].

## **10. DELIVERY**

Your application should include a schedule for delivery showing a timetable for digitisation that meets the Curatorial themes and deadlines.

All digitised content must be completed and delivered to the BFI no later than 12 months from the date the grant is awarded, or earlier where required as indicated in the Curatorial Themes schedule [see Appendix B]. Deadlines will be agreed at contract stage. Failure to deliver to a mutually agreed deadline may result in refusal to pay expended digitisation or any other costs.

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

## **11. HOW TO APPLY**

### **11.1 Timetable for applications**

Applications can be made at any time from the launch of the UFH Digitisation Fund to 5pm on 10<sup>th</sup> February 2014.

## 11.2 The application process

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

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

Write a proposal and plan for the content you are seeking grant funding to digitise using the templates provided. This is the key part of your application and you should ensure that you include information covering all the questions asked on the application form. Please keep in mind the criteria in section 12.2 below against which your application will be assessed.

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

Attach all relevant additional documents. These should include a **Content & Delivery Plan, Workflow, project budget and quarterly cashflow**. Please make sure you include everything that we ask for but do not include any other documents. If we need further information to help us assess your application we will contact you.

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

## 11.3 The proposal

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

You should describe your proposed programme of work giving as much detail as possible about your team, work plan, outline schedule, proposed technical route, quality assurance procedures, risk assessment and overall project management. You must include a schedule that gives assurance of your ability to meet the published delivery deadlines.

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

### A. Content Description

- Details on the films that you are requesting funding to digitise

### B. Fit with Curatorial Themes

- How does the work you are proposing to digitise fit with the curatorial themes?
- What is your rationale for selection?

### **C. Strength of the material selected**

- What is it about this material that makes it interesting or significant?
- What audiences will this material appeal to and why?

### **D. Diversity**

- Please indicate how the material you are proposing to digitise helps to represent and reflect the broad diversity of the UK?

### **E. Rights**

- Please describe the rights that are available for the material you want to digitise (if known)
- Describe the work that is required to clear any rights (and include a risk assessment)

### **F. Exhibition and Audience Plan**

- Describe how you intend to reach audiences in your region or locality using the material digitised (i.e. in addition to its use on BFI Player)

## **11.4 Attachments**

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

- **Content Delivery Plan** - see 11.3 above. A template is provided for this.
- **Work Flow Schedule** - Please describe your plans for delivery and management and include a risk assessment using your template. Please ensure that you include a schedule with milestones showing how content will be delivered no later than one month prior to the Curatorial Themes launch date.
- **Projected Budget** - Please include digitisation and operational costs. A template is provided for this.
- **Quarterly Cash Flow** - Please provide a quarterly cash flow using your template.

## **12. WHAT HAPPENS NEXT?**

### **12.1 Acknowledgement**

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

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

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

## **12.2 Assessment**

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

All eligible applications will be assessed against the following criteria:

### **Public and cultural value**

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

### **Diversity**

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

### **Rights**

- Content available for licence to BFI for BFI Player, educational and promotional use
- Content not available to licence for BFI Player but application includes strong plan for distribution in other media
- Risks and mitigation in terms of rights clearances well considered

### **Strength of Project Delivery and Management**

- Applicant demonstrates capacity and ability to deliver the work
- Robust and clear delivery plan and schedule has been developed
- Risk assessment and mitigation well considered

### **Technical standards and quality assurance**

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

### **Strength of financial plan**

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

### **Exhibition plan/audience reach**

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

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

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

### **12.3 Offer of funding**

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

### **12.4 Rights agreement**

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

### **12.5 Term of funding grant**

Up to March 2015 or earlier as appropriate in the timeline set out in your application.

### **12.6 Payment of the grant**

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

### **12.7 Branding**

The BFI will issue Branding Guidelines to successful applicants and will require acknowledgement of the award and use of a logo (as supplied by the BFI) on all publicity materials issued in respect of the project.

### **12.8 Other conditions**

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

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

### 13. QUESTIONS AND GETTING IN TOUCH

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

[ufh@bfi.org.uk](mailto:ufh@bfi.org.uk)

Our postal address is:  
Unlocking Film Heritage  
Digitisation Fund  
BFI  
21 Stephen Street  
London W1T 1LN

## 14. APPENDICES

### 14.1 APPENDIX A – British Film Checklist

This checklist is provided primarily to define ‘British Film’ for the benefit of commercial rights holders. We recognise that different and simpler criteria apply to many films held in the Significant Collections. Applicants are asked to use only those criteria that are relevant.

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

## 14.2 APPENDIX B - UFH Curatorial Themes

### Provisional themes for first tranche of funding

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

#### **A Portrait of the British Isles (working title) [November 2014]**

This is the major project to emerge from Unlocking Film Heritage. See project description below.

#### **100 Years Ago: 1915 [January 2015]**

A snapshot of films that we watched in 1915. Indicative titles include *Clapton's Khaki Team*, a newsreel showing Clapton Orient players enlisting for the 'Footballer's Battalion' after playing their last match and *Pimple Has One*, in which the popular comedian Pimple is drunk and disorderly...

#### **Anniversaries**

Key anniversaries for historical events, births/deaths of famous folk etc. Anniversaries can embrace both the famous and the obscure, national and local. Focus primarily on 100, 75, 50 and 25 years ago.

#### **Seasonal**

National, regional and local festivities and events – from New Year's Day to Christmas via Valentine's Day, Passover, Wimbledon and the Notting Hill Carnival.

#### **The Home Front [May 2015]**

Life on WW2's Home Front – how we lived and what we watched during the war. From home movies to feature films.

#### **Never Mind the Ballots [April 2015]**

Political and campaigning films; newsreels and footage of or relating to elections.

#### **Bicycle Race [June 2014]**

Cycling on film. Indicative titles include *Ladies on Bicycles* (1899) and *The Ballad of the Battered Bicycle* (1947).

#### **China [May 2014]**

- (1) British-made films shot in China before 1950.
- (2) Films exploring the lives of Chinese-British people.

#### **Electric Victorians [March 2015]**

All surviving films made during the Victorian period – ie 1895-1901.

#### **Watch em and Weep [February 2015]**

British melodramas.

#### **Science Fiction [October 2014]**

- (1) Science fiction features and shorts.
- (2) 'Futurologies' - non-fiction films predicting or imagining the technologies - and society - of the future.

### **WTF – What’s That Film? [September 2014]**

Oddities and enigmas - these are the films that might make you exclaim WTF?! From films that are bizarre – eg [The Acrobatic Fly \(1910\)](#) – to those where we need help in identifying what they are about or a key location.

## A Portrait of the British Isles

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

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

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

All films from A Portrait of Britain will be geo-tagged on a map of the UK making it easy for anyone to find films that relate to their own lives. As the project grows we will be able to add tiles from other UFH projects (eg Mitchell and Kenyon) as well as famous features (indicative titles include *A Taste of Honey* and *Get Carter*) to the map.

The project has 4 phases:

**Year 1:** the whole of the UK will be mapped as far as possible. Necessarily there will be more films from London, Glasgow or Birmingham than from a small village, but we aim to provide as much geographic spread and diversity as possible.

**Year 2:** the new additions for 2015 will focus on films about and showing life in towns, cities and the urban environment.

**Year 3:** 2016's new additions will be about villages, rural life and the countryside.

**Year 4:** 2017 will see the addition of films about Britain's coast and the sea.

### What are we looking for?

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

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

We need to ensure the widest geographic spread of materials. Regional and national archives should ensure that that the mix of films that they offer covers the

full geography of their region or nation; offers diversity of film type and, as far as possible, shows a broad chronology.

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

Diversity and inclusivity are central to the project.

## 14.3 APPENDIX C - UFH Rights and Recoupment

### UFH Rights and Recoupment Terms

#### 1. Definitions

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“UFH” means the Unlocking Film Heritage programme.

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

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

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

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

## **2. Grant of Rights**

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

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

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

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

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

## **3. Division of BFI Receipts**

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

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

45% to applicant

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

45% to BFI

(b) following recoupment of the UFH Investment:

50% to applicant

50% to BFI.

#### **4. Division of Applicant's Receipts**

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

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

#### **5. Accounting**

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

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

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

5.2 Accounting will take place separately for each Title.

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

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

#### **6. General Distribution Terms**

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

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

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

- (c) all commercial and business matters relating to the Service including price points and promotional offers in relation to the Titles;
- (d) all technical matters relating to the functionality, delivery and maintenance of the Service;
- (e) the terms and conditions for use of the Service.

## **7. Content Protection and Security**

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

- (a) viewing of the Titles via the Service is only available to users within the Territory;
- (b) unauthorised access to and/or copying or distribution of Titles offered via the Service is prevented.

## **8. Intellectual Property**

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

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

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

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

## **9. Confidentiality**

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

- (a) where the other party consents in writing;

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

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

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

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

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

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

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

## **10. Suspension and Withdrawal**

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

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

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

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

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

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

10.4 Following withdrawal the applicant will make its best efforts to remedy the matters preventing distribution of the affected Title. During this time the TVoD Exploitation Period will be suspended. Once the applicant has resolved the issues

preventing distribution as specified in 11.1 above, the applicant will immediately notify the BFI, at which point the BFI will resume exploiting its rights for the remainder of the TVoD Exploitation Period as existed at the date of the applicant's withdrawal notice.

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

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

## **11. Warranties and Indemnity**

11.1 The applicant warrants agrees and undertakes with BFI that:

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

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

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

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

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

## **12. General**

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

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

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

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

## **14.4 APPENDIX D - UFH Technical Standards and Deliverables**

### **Summary of technical standards and deliverables**

#### **Introduction**

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

#### **Contents:**

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

#### **Sub Sections:**

- A Framework rate card
- B.1 MPEG4 h.264 HD viewing file format specification
- B.2 MPEG4 h.264 HD viewing file technical metadata
- C LTO delivery – LTFS

## 1. Technical standards for digitisation

### Film scanning

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

### Audio

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

### Mezzanine file standard

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

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

### Viewing file standard

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

See section **B.1 and B.2** as an example of MPEG4 file format specification and expected technical metadata.

### Fixity file

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

MD5 file should be provided at the following level

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

ProRes 422: At file level

WAV: At file level

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

## 2. Summary of deliverables

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

### DCP creation

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

### BFI Player only deliverables

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

## 3. Descriptive metadata

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

### 1) Title

- a) Article / Title (supply multiple titles where available e.g. The / Red Shoes; The / Crimson Slippers)
- b) Title language – the language of the title text. Not the language of the film audio or subtitles.
- c) Title type:
  - i) Original: use for the title of a moving image work when first released or broadcast in the country of origin.
  - ii) Alternative: use for any title by which a moving image work is known other than the Original title

### 2) Work Type

Describes the *original intention* of the Work:

- a) Film – a work conceived to be projected (analogue or digital)
  - b) Television – a work conceived for TV broadcast
- 3) **Sound:**
- a) Silent: use for works which were *produced as silent*, as opposed to works which are simply missing their audio component.
  - b) Sound: for works which were *produced with sound*, as opposed to works which have had an audio component added after the fact – eg music added
- 4) **Language** – the language(s) of the film dialogue / subtitles / inter-titles.
- a) Language – use 2 digit ISO code, e.g. en (English)
  - b) Usage – select from these options:
    - i) Dialogue (original)
    - ii) Dialogue (dubbed)
    - iii) Subtitles
    - iv) Inter-titles
- 5) **Production Company** (optional) – where applicable, organisation or company under whose financial, technical and organisational management a work was made. Not applicable for some types of work, e.g. home movies.
- 6) **Date**
- a) Date - in ISO format, YYYY-MM-DD – e.g. 2013-06-01
  - b) Type – from these options: Copyright, Release, Production, Television
- Date should be supplied to as fine a degree as possible, and must provide at least a year.  
 Supply year only (YYYY) or full date if known (YYYY-MM-DD).  
 Default to 1<sup>st</sup> of month if only the month is known – eg where date is known to be June 1960, supply date as 1960-06-01.  
 The term released may have different meanings in different contexts. For example, for feature films it is the theatrical release date in the main country of origin; for non-theatrical works (e.g. home movies, industrial films), the year, month or date of first known screening.  
 If no other date is known, use the best estimated date of production.
- 7) **Country of Origin** - ISO 3166-1 alpha 2 code.  
 The country of the Production Company of the work (if known); otherwise, the country from which the bulk of work actually came.  
 \*\*Assumption is that all submissions will originate from UK, so this may be moot, in which case no need to supply it, BFI will populate field automatically.\*\*
- 8) **Approximate Duration**
- a) Minutes – supply 3 hours as 180 minutes
  - b) Seconds – only supply where known accurately
- Where only length / footage data is held, please supply that - a standard conversion will be applied to achieve Approximate Duration.
- 9) **Identifier (optional)**
- a) Alternative ID: your own unique identifier for this work, from your own system  
 URL: a persistent website address for the specific record in your web platform

## 10) Contributors

- a) Director(s) – where known, Director(s) should be supplied, in form Second name, First name (e.g. Powell, Michael)
- b) Cast – where known, cast / on-screen participants should be supplied, in form Second name, First name (e.g. Grant, Cary)
- c) Others – where known, supply names and roles of other contributors

In addition to the EIDR requirements above, there are data requirements for BFI Player and the National Catalogue. Those are:

## 11) Subject

A keyword or keywords to indicate what the film is *about* e.g *Town and country planning* or *Petroleum industry*.

\*It would be useful if partners could supply their subjects list to BFI in advance, for data mapping purposes.\*

## 12) Genre

A keyword or keywords to characterise the general style of the work e.g. *Actuality Films* or *Amateur and Home Movies*.

\*It would be useful if partners could supply their genres list to BFI in advance, for data mapping purposes.\*

## 13) Series Title (if part of a series)

- a) Article / Title
- b) Title language – the language of the title text. Not the language of the film audio or subtitles.
- c) Title type:
  - i) Original: use for the title of a moving image work when first released or broadcast in the country of origin.
  - ii) Alternative: use for any title by which a moving image work is known other than the Original title

## 14) Release or Distribution context of the supplied version

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

- a) Theatrical - theatrical screening of the film in the country where the film was primarily produced
- b) Non-theatrical – release outside of mainstream commercial theatrical context, e.g. industrial film, medical film
- c) TV transmission – television broadcast
- d) Not for Release - not intended for formal release or exhibition, e.g. home movies and amateur films
- e) Unreleased - intended for release, but the release did not occur (or has not yet occurred)
- f) Pre-release – any version which predates a formal release or exhibition (for example: work prints, censorship or ratings submissions, rushes etc.)
- g) Unknown - use only when none of the above is considered suitable

## 15) Format

Description of physical media format of source item (e.g. 35mm Film, 16mm Film)

## 16) Colour

Choose from three options:

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

**17) Review** – short / medium / long reviews are required, to serve multiple platform display requirements. In addition, an extended text (more than 100 words) can be supplied if available, for use in the BFI Player.

- a) Text – a description of the content of the work, meeting the spec below
- b) Length: short, medium, long or extended

Specification for short / medium / long / extended synopsis:

Short: no more than 6 words

Medium: 15-20 words

Long: 40 – 100 words

Extended: more than 100 words

## 4. Technical metadata & file naming

### Technical metadata

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

“It is to be expected that audio visual files will have sufficient Metadata embedded in them and/or associated with them to describe their Content to the production ... systems with which they will interact.”<sup>8</sup>

To maximise cataloguing efficiency technical metadata should be embedded either in file headers, containers (e.g., .mxf), a side-car XML file or a separate discrete XML file, to facilitate automatic information extraction and import of metadata into desired systems, thereby reducing the cataloguing challenge for each selected item. [Metadata schema or shim to be agreed]

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

### File naming

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

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<sup>8</sup> Technical metadata as described within EBU Tech r 123

## Section A: Framework rate card

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

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

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

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

## Section B.1: MPEG4 h.264 HD viewing file format specification

- Suitable for streaming: yes
- Frame rate: 24fps or film native if different
- Frame height: 1080 pixels
- Frame width: according to aspect ratio
- Display aspect ratio: 4:3 or 16:9 (whichever is closest to film format, using black inserts to keep aspect ratio correct)
- Video codec: AVC
- Profile: baseline
- Video bit rate: 5Mb/s
- Audio codec: AAC
- Audio stream rate (nominal): 128 Kb/s
- Mono Only Ch1: Mono, Ch2: Mono
- **Stereo Only: Recommended:**  
Ch1: Stereo LT, Ch2: Stereo RT

5.1 & Stereo (If 5.1 available)

- CH1: (2.0) Stereo LT
- CH2: (2.0) Stereo RT
- CH3: (5.1) Left
- CH4: (5.1) Right
- CH5: (5.1) Centre
- CH6: (5.1) Sub/LFE
- CH7: (5.1) Left Surround
- CH8: (5.1) Right Surround

## **Section B.2: MPEG4 h.264 HD viewing file technical metadata**

Technical metadata required to describe the general and physical characteristics of MPEG4 h.264 HD proxy @ 5Mb/s files. These are standard file characteristics.

- 1) General characteristics specific to the item
  - a) File name (file naming convention to be agreed)
- 2) Physical characteristics: general
  - a) Container type (e.g. AXF; MXF)
  - b) File size, in MB
  - c) Total duration, formatted as hh:mm:ss
  - d) Display aspect ratio
- 3) Physical characteristics: Image
  - a) Wrapper
  - b) Image compression code
    - i. Image compression code (top level - mandatory)
    - ii. Format version
    - iii. Format profile
    - iv. Format level
  - c) Image duration, formatted as hh:mm:ss
  - d) Image frame count
  - e) Pixel aspect ratio
  - f) Image resolution, value: Pixels
    - i. Width
    - ii. Height
  - g) Frame rate
  - h) Bit depth
  - i) Bit rate
  - j) Bit rate mode
  - k) Colour space
  - l) Chroma sub sampling
  - m) Scan type
  - n) Scan position
- 4) Physical characteristics: Audio
  - a) Wrapper
  - b) Audio standard
  - c) Audio compression code
  - d) Audio duration, formatted as hh:mm:ss
  - e) Audio tracks
    - i. Track number
    - ii. Channel description
    - iii. Language

Channel assignment to be clearly identified within audio channel metadata or accompanying documentation.

Reference DPP Metadata Application Information Definitions V1.0, 15/04/2013, Technical>Audio for Audio track numbers chart cross-referenced with EBU Core: [http://dpp-assets.s3.amazonaws.com/wp-content/uploads/2013/04/DPP-Metadata-Application-Information-Definitions-v1.0-Published.pdf?sm\\_au=iVV7v3m2qmBfQ103](http://dpp-assets.s3.amazonaws.com/wp-content/uploads/2013/04/DPP-Metadata-Application-Information-Definitions-v1.0-Published.pdf?sm_au=iVV7v3m2qmBfQ103)

Audio channel mapping:

| Track number | Channel description |
|--------------|---------------------|
| 1            | 2.0: Stereo Left*   |
| 2            | 2.0: Stereo Right*  |
| 3            | <silence>           |
| 4            | <silence>           |

(\*) Track 1 and 2 can also be used for dual mono soundtracks

- f) Sample rate
- g) Bit depth
- h) Bit rate
- i) Bit rate mode

### **Section C: LTO Delivery - LTFS**

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

The IBM Linear Tape File System - Single Drive Edition product is software developed by IBM to implement a tape-based file system using the Linear Tape File System format. This software implements the LTFS format and allows tapes to be formatted as an LTFS Volume. These LTFS Volumes may then be mounted using the Linear Tape File System software allowing users and applications direct access to files and directories stored on the tape, including drag-and-drop of files.

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

## 14.5 APPENDIX E - Digital Framework Suppliers and Rate Card

The Digital Framework suppliers are:

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

Please note that the Rate Card will be emailed to the Significant Collections separately.

## **14.6 APPENDIX F – List of Significant Collections**

### **Significant Screen Heritage Collections**

[Lead applicant organisation in bold]

#### **East Anglian Film Archive (EAFA)**

Other significant collections in this region:

- History of Advertising Trust (HAT)
- The Children’s Film Unit
- The Cambridge Centre for South Asian Studies
- Screen East Short and regional back catalogue from First Take, Digital Shorts, The Children’s Film Unit

#### **London’s Screen Archives Network**

##### **Imperial War Museum (IWM)**

##### **Media Archive for Central England (MACE)**

Other significant collections in this region:

- The National Tramway Museum
- Rolls Royce
- BBC Collection
- Birmingham Archives and Heritage, Philip Donnellan Collection
- Staffordshire Film Archive

##### **National Screen and Sound Archive of Wales (NSSAW)**

##### **North West Film Archive (NWFA)**

Other significant collections in this region:

- Workers Film Association (WFA) Media and Cultural Centre

##### **North East Film Archive**

Other significant collections in this region:

- Amber Films
- Turner’s Collection
- Trade Films
- Tyne and Wear Archive (TWA)
- TH Brown Collection

##### **Northern Ireland Digital Film Archive**

##### **Scottish Screen Archive (SSA)**

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

##### **South West Film and Television Archive**

Other significant collections:

- Trilith
- Dartington

### **Yorkshire Film Archive (YFA)**

Other significant collections in this region:

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

## Important Information

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

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

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