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WELSH INDEPENDENT PRODUCERS

SELECTION AND ARCHIVING POLICY

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INTRODUCTION

- 1 In 1998, S4C established an archiving policy to preserve raw material ('rushes' specifically) of archival value created when producing programmes commissioned by S4C.
- 2 A Selection and Archiving Scheme was published, namely an action plan that outlined the criteria for selecting material of historical interest, and which provided a system for transferring this material into suitable storage. The Selection and Archiving Scheme was incorporated into the Commissioning Agreement.
- 3 S4C provided resources centrally for storing and cataloguing tapes of S4C programme producers. The library resource at S4C's headquarters was offered for storage in South Wales and Clip Cymru was awarded the tender for undertaking the service in North Wales. In addition, a central database was set up which contained full details of the contents of the tapes or shots, in order to catalogue the contents. This is a valuable resource that will enable companies to benefit from, and extend, the use made of the tapes.
- 4 During that period, S4C, (under its Standard Terms) ensured assignment of copyright in the material. In 2003, TAC and S4C agreed to new commissioning terms. Any material created by the production companies when producing programmes under S4C's Terms of Trade is wholly owned by the companies. Following this change, S4C is of the opinion that they should not be responsible for co-ordinating the scheme in the future and have transferred the responsibility to the sector. S4C welcomes TAC's commitment on behalf of the companies to continue with the selection process and the cataloguing and storage of material of archive value.
- 5 In addition, for programmes commissioned before 2003, TAC and S4C have agreed that the responsibility for archiving and storing the material will be transferred to TAC on behalf of the sector and that TAC will formulate Policy and Guidelines for the companies. Recognising and operating in accordance with this Policy was a consideration for S4C when deciding whether the copyright would be re-assigned to the companies.
- 6 S4C will cease to provide or finance a storage service for rushes material and/or security tapes in the future.

TAC'S ARCHIVING POLICY

TAC is eager to ensure continuity of the principles contained in S4C's Policy and Selection and Archiving Scheme and is encouraging the production companies to select, log and store raw material and programmes. TAC is providing guidelines in order to establish and to maintain a procedure for identifying and logging material, as well as guidelines for the storage of material to ensure the life of the output. These guidelines are in three stages:

- Stage 1 - Selecting the programme in the commissioning / pre-production period
- Stage 2 - Preparing a log and transferring the material that has been selected to the store (production / post-production period)
- Stage 3 - Re-assessing the material at specific intervals in the future.

TAC recognises that such a procedure should form a good basis for taking advantage of the commercial opportunities afforded by the material, and allow the companies to exploit the rights secured by the Communications Act and any rights that are re-assigned.

TAC's OPERATIONAL GUIDELINES - SELECTION AND ARCHIVING SCHEME

STAGE 1 - SELECTION

- 1 TAC provides guidelines / criteria to give guidance on the type of material and programme which would be suitable for selection. These guidelines have been included as Appendix 1.
- 2 When completing the Editorial and Business Brief, the production company and S4C will identify the type of material / those programmes which are to be selected under the Scheme.
- 3 The producer should ensure that adequate resources are available to operate according to the Selection and Archiving Scheme (labour to select and to log, and to communicate the relevant details). It will be necessary to record in the Editorial and Business Brief, the timescale for communicating the tapes /logging form.
- 4 The Editorial and Business Brief forms part of the Licence / Commissioning Agreement and companies will be expected to operate in accordance with the details and the dates.

STAGE 2 - COMMUNICATING THE MATERIAL

- 1 Immediately after broadcasting / editing, it will be necessary to sift through all the material which arises from producing a programme and select the material which has archival and commercial value in accordance with the guidelines in Appendix 2 - Detailed Selection Guidelines (this work is known as 'Assessment Point 1')
- 2 A new standard format logging form should be provided (the form which will supersede the previous Logging Form, namely PAC C). A copy of the form is available as Appendix 3 and an electronic copy will be available from TAC. The form should be delivered directly to the store of choice with a copy to S4C's Library.
- 3 Production companies will have the choice to store material either centrally in bespoke stores or in their own stores or libraries (under acceptable conditions of storage which are unlikely to lead to the physical deterioration of the tapes). TAC's Guidelines outline the standard for the storage of material, and this is attached as Appendix 4.

STAGE 3 - PERIODIC REVIEWS

- 1 It is suggested that the material should be assessed and sifted regularly, (that is, the tapes and/or the logs) ('Assessment Point 2'). This will ensure the life of the tapes and will review the selection criteria as material can change its status under this Scheme. The aim of this Assessment Point is to take positive steps to safeguard any material which has archival value.
- 2 Periodically, TAC will review the entire scheme and will seek expert opinion and advice (e.g. consultants in the field or archives / libraries) in order to give consideration to technical developments, conditions / standards and safe storage requirements in various formats, assessment criteria, the suitability of the logging and the value / implications of commercial material.

TAC has agreed that S4C will have the option to transfer the material to S4C where the Company has decided to dispose of tapes or where the company does not comply with the standards which are outlined in TAC's policy / scheme.

- 3 TAC will review the scheme at an appropriate time in order to extend the range of the policy to include documents, electronic files, programme material and any other material which could be relevant for filing in the future.

APPENDIX 1 - SELECTION GUIDELINES (ASSESSMENT POINT 1)

Whether the programme which is to be commissioned offers archival [and/or commercial] value should be discussed according to the following criteria:-

Is the programme likely to contain material

- A of a factual nature which could be of historical value.
- B of social and cultural interest which:
 - mirrors contemporary attitudes and issues
 - is a record of the most apparent changes in national behaviour and sentiment
 - is a record of the means that the medium dealt with the sensitive issues of the day e.g. in soap operas and discussion shows
 - mirrors the fashion and trends of the period
- C which includes interviews of historical, cultural and educational value e.g. of prominent politicians, actors, performers and authors.
- D which are a sample of prominent contributors to the channel e.g. the creative work of prominent authors, scriptwriters, directors and producers, or examples of the work of prominent performers and actors.
- E which is a geographical record of a location, a building, a developmental process, an object or a natural phenomenon.
- F which records an event of an artistic or arts nature or an annual event that is of national interest e.g. the Urdd Eisteddfod, the Cân i Gymru award etc.
- G which reflect changes in S4C's broadcasting and presentation pattern:
 - Material which records a significant event or occasion in the Channel's history
 - Material which is linked to programmes that are produced as part of a National or charity campaign
 - Material which reflects developments in the style of presenting and directing
 - Material which mirrors technical developments (graphics, design, computer, logos).
- H which has stock pictures and useful footage that can be edited for re-use. These include stock shots (GVs) of landscapes, wildlife, seasonal nature, aerial shots etc.
- I which may include language and dialect characteristics.

APPENDIX 2 - DETAILED SELECTION GUIDELINES (ASSESSMENT POINT 2)

CRITERIA

The scheme is applicable to:

1 'Rushes'

Tapes in any format which are linked to the process of producing a programme, but perhaps were unedited, or which did not form part of the finished programme. It should be noted that there are two value levels to rushes, in accordance with the Terms of Trade. The categories are noted below (2.8).

2 Finished programmes

Every commissioning agreement demands that the production companies retain a safety copy of any programme commissioned by S4C.

The value of the rushes tapes / material which is linked to the finished programme can be measured by the following selection criteria and they are proposed as a guideline to select tapes which need to be disposed of / retained. Full details or a full explanation are given below:

2.1 Interviews

2.2 Visual Pictures / GVs

2.3 Music and Artistic Performances

2.4 Material which is typical of a specific time /period or a record of a significant event

2.5 "Out takes"

2.6 Language and dialect characteristics

2.7 Red Spot /rushes material of a higher value

2.1 Interviews

Interviews should be assessed on the basis of the fame of the person or the significance of the content of the interview, but generally, interview rushes should be retained which have:

- Famous / well-known people, e.g. from the world of television, films, the arts, theatre, music.
- Actors.
- Authors.
- A historical value, e.g. interviews with politicians, prominent (and young) artists, performers, or interviews that were filmed during significant /historical events or occasions which record the event, experience or period e.g. election results or a ceremony of national interest.
- Experts in specialist fields, that is, extended interviews with people in specific fields e.g. sport, various industries, gardening.
- A social record, e.g. discussing experiences, burning issues or social mentality, or a good example of the fashions and trends of the period.

2.2 Visual Pictures / GVs

- A geographical and historical record of a location, building or city, perhaps before any significant changes, e.g. a building / area which has either disappeared or changed.
- Objects / Images of everyday life (routine or cities) / Industry / Environmental - factories, works, traffic, shoppers, traffic lights, transport, e.g. aeroplanes, cars, motor bikes, buses.
- Distinctive buildings / architecture, e.g. castles, museums, churches, sports fields, bridges.

- Landscapes - rural, urban, industrial, agricultural - be they “traditional”, “pretty”, “modern”.
- Wild life: animals, plants, flowers, crops, trees.
- Special areas and locations, e.g. villages, cities, areas but clear logs are required of the area, county, names of famous / well-known features and locations both in Wales and world-wide, e.g. Snowdon, Big Ben, the Eiffel tower, historical remains, memorials, headstones, public attractions.
- Seasonal nature - shots depicting traditional, new and quirky features of the seasons, e.g. houses with Christmas decorations.
- Natural phenomena / weather, e.g. caves, water spouts / waterfalls, the sea, lakes, fine beaches, floods, hurricanes.
- Aerial GVs, e.g. rural, industrial, urban.
- Developmental process, e.g. “time-lapse” pictures, buildings being erected.

2.3 Music and Artistic Performances

- Pop concerts.
- Entertainment concerts.
- Individual performers.
- Competitors and highlights from Eisteddfodau.
- Classical music concerts, operas or ballets, a classical symphony of global significance or having a relevance to Wales.
- Folk concerts with relevance to Wales.
- Poetry.
- Annual event of national interest.

It is necessary to keep a record of:

- a musician’s, performer’s, famous composer’s performance or work.
- a musician’s or a young composer’s first work / performance.
- a selection or record of the work of performers or artists who were not included in the finished programme.
- an Eisteddfod competitor (who is likely to come to the fore each year) and shows obvious promise for the future.

2.4 Material which is typical of a particular time / period or a record of a significant event

- Sport
- Technology
- Commerce
- Fashion
- Culture
- The arts
- Social Life
- Historic event, e.g. protests, celebrations, public events, elections, national campaigns.

2.5 “Out takes”

- “Out takes”, that is, where a person (actor, presenter, a member of the public) muddles his/her lines, movements.
- A record of a comical event.

It is suggested that these types of shots are edited onto one tape during the editing process

2.6 Language and dialect characteristics.

- A dialect that is in danger of being lost.
- Folk songs from particular areas.

2.7 The Red Spot: Safeguarding archival material that is of a confidential or sensitive nature.

- The ‘Red Spot’ system is relevant to some scenes, shots or interviews, which are deemed to be of a special archival nature because they include confidential, sensitive material or libellous or offensive allegations.
- Because of the unique nature of this material, no third party is allowed to view the material without prior discussion and having the permission of the original production company.
- Reviews / reassessments (Stage 3 of the Scheme) are relevant when dealing with ‘Red Spot’ material as time will be an obvious factor in the process of recognising such material. At the Assessment Stage, material which was earmarked originally as ‘Red Spot’ material may lose its status after a period of time has elapsed. In the same way, at the time of the re-assessment or after a specific event which can affect its importance, general archive material can change its status to become ‘Red Spot’ material in the future.

2.8 Rushes Material of Standard Value and Rushes Material of Enhanced Value

The Terms of Trade recognise two value levels for rushes. The enhanced value is relevant to some scenes, shots or interviews that are considered to be extremely valuable commercially or that they are of a special archive nature, because they include unique material. A higher fee is levied for enhanced value rushes clips and details of those fees are included in Appendix VI Table 4 of the Terms of Trade.

APPENDIX 3 - TAC LOGGING FORM

Logging - guidelines for completing the form

- 1 The supplier must log the contents of the tapes (or relevant shots) that are adjudged to be of archival or commercial value (in accordance with the Detailed Selection Guidelines in Appendix 2).
- 2 It is proposed that the contents of the tapes should be recorded **immediately after shooting or broadcasting the programme or series**, or as soon afterwards as is practically possible.
- 3 Relevant information must be provided about each tape (or part tape) by passing the information to the appropriate logging form (please see below). This information will include the title of the programme, the production number, the date of shooting, the date of broadcasting as well as technical information about its type, details of rights and a general summary of the tape's contents.
- 4 Producers who choose to do their own storing will be required to **transfer copies of the record of every individual tape to the store / resource** for logging onto the central cataloguing system.

TAC Logging Form

The form has been included as a separate file to this policy - file reference 'Appendix 3 - Ffurflen Logio TAC Saesneg FT. doc'. The document has been protected against changes to the format.

APPENDIX 4 - GUIDELINES FOR STORAGE

- 1 Production companies can keep and store tapes in their own offices or libraries if the tapes are being stored under suitable conditions (which are unlikely to lead to the physical deterioration of the tapes and the material). It will be necessary to ensure that the material is not being stored:
 - > in damp conditions e.g. in a cellar or in an attic
 - > near to radiators
 - > in a very well lit room (under bright fluorescent lighting)
 - > in dusty rooms
 - > and that the tapes are stored on suitable shelving and not in boxes or cupboards

- 2 Where it is suitable and appropriate for companies to keep and store tapes in their own offices or libraries, companies will have an obligation to ensure that a 'master' copy of material which is of a special archival value, e.g. Red Spot material, is stored securely and in suitable storage, whatever the circumstances.

APPENDIX 5 - REVIEWING GUIDELINES

Reviewing and Re-assessing Tapes / Logs

- The aim of the review or re-assessment is to control the quantity and type of the material which is kept.
- The rushes tapes should be assessed for keeping / recycling / disposal during the following assessment periods:

5 Years After Being Broadcast

Re-assess the material for long-term storage after the five-year period. This period will give time for the material to show its historical, cultural and commercial value.

No material that is kept will be recycled or disposed of without consulting with the original production company and S4C in the first instance.

10 Years After Being Broadcast

Re-assess the material again after ten years have elapsed since it was broadcast. By this period, the material which has been adjudged to be of long-term archival value will be kept for ever.

And any other appropriate period following the above.