



## Foreword

Moving images give us an extraordinary sense of the past. British film and television from 1896 to the present day is an astonishing resource that should be accessible to everyone, wherever they are. But the sheer scale of archive holdings across the UK and the issues of rights ownership bring their own challenges.

The archive of the 21st century has to deal with film, television, video, DVD, emerging digital media and a host of obsolete formats. The challenges of storing, preserving and making these collections accessible are common to all moving image archives, but until now we have lacked an overarching strategy for screen heritage in the UK.

Acting on a recommendation from the Culture Media & Sport Select Committee, the BFI was tasked by the UK Film Council in 2003 to lead on the creation of a strategy for UK Screen Heritage. The Film Heritage Group was established with colleagues across the archive sector and the fruits of their work are contained in this document.

The public appetite for archive material has never been greater. The methods of delivery are also increasing. We owe it to future generations to ensure that we work together to ensure that our fragile screen heritage is preserved and that accessibility is maintained and grown.

Amanda Nevill  
Director BFI

## Consultation

We want the Strategy to be truly national, with the widest possible support. Consultation with stakeholders has already started during the formation of this plan. It is now being circulated more widely, and we will be pleased to receive comments and feedback between now and Friday 7 September 2007.

A feedback form can be downloaded from [www.bfi.org.uk/screenheritage](http://www.bfi.org.uk/screenheritage) and either posted to:

Strategy for UK Screen Heritage Consultation  
BFI  
21 Stephen Street  
London  
W1T 1LN

Or emailed to [screenheritage@bfi.org.uk](mailto:screenheritage@bfi.org.uk)

The results of this consultation will help to inform how the UKFC £3m over 3 years Digital Film Archive Fund will align with the Strategy.

Thank you.



# Strategy for UK Screen Heritage

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## 1 Executive summary

The UK possesses a unique treasure in its screen heritage collections. From the national to the regional and from the commercial to the public sector, the visual memory of the UK, its social and cinematic history, is contained in the UK's screen heritage collections.

Film was one of the most important visual art forms of the 20th century. Television revolutionised our relationship with news and politics. Moving images have recorded and can bring to life the cultural, social and economic history since the end of the 19th century. This rich screen heritage illustrates and lies at the very heart of our cultural identity.

Furthermore, cultural tastes and future patterns of consumption are forged at key “trigger points”<sup>1</sup> in people’s lives; access to a diversity of film and television at such moments is of fundamental importance in shaping a truly literate, educated and cultured society.

In short, access to screen heritage directly supports the Government’s democratic objectives for social inclusion, creative engagement and public value as well as the UK Film Council (UKFC) vision “to help make the UK a global hub for film in the digital age, with the world’s most imaginative diverse and vibrant film culture, underpinned by a flourishing and competitive film industry.”

**Our vision is that the public is entitled to access, learn about and enjoy its rich screen heritage wherever they live and wherever the materials are held.**

The provision of care and access to screen heritage material, however, is costly: perhaps more so than any other cultural material owing to the fragile nature of the media.

Current funding is not sufficient to care for the material and, at the same time, provide the access required to realise its enormous public value. A substantial percentage of the National Collection is deteriorating and in danger of being lost. Regional Film Archives (RFAs) are so dependent on high-risk, short-term project funding that they are unable to attend to the basic collections management tasks that underpin widespread access.

In 2003, a report from the House of Commons Culture, Media and Sport Committee recommended that “the BFI should take the lead within the UK film and TV archive community and champion the whole sector...an over-arching national strategy promoting both good curatorship and increasing accessibility should be vigorously pursued”<sup>2</sup>.

Subsequently in 2004 the BFI and UK Film Council worked together to set up the UK Film Heritage Group to develop the strategy, with recent members representing; Museums, Libraries and Archives Council (MLA), National Council on Archives (NCA), RFAs, Screen England, UKFC and the Department for Culture, Media and Sport (DCMS). On the back of momentum driven by the UK Film Heritage Group, towards the end of 2006, the sector started to retain the attention of UK cultural policy makers.

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<sup>1</sup> UKFC Study on Film Avids, May 2006

<sup>2</sup> *The British Film Industry* House of Commons Culture, Media and Sport Committee, Sixth Report of Session 2002–03, 9 September 2003.

This document represents a two phase approach to the Strategy for UK Screen Heritage.

This first phase is focussed primarily on the BFI National Archive, Regional Screen Agencies (RSAs) and RFAs. It will stabilise the core infrastructure, and demonstrate clearly the public value of our screen heritage.

Phase two of the Strategy will be a vital engagement and further consultation with all the key stakeholders and in particular the national screen heritage collections to ensure that collectively the sector is signed up to the vision and committed to actively engaging in the strategy.

This document outlines a portfolio of national initiatives intended to:

- Address immediate funding deficiencies in the sector, mitigating the risk of loss of key screen heritage material and thus safeguarding our heritage;
- Re-structure support for the sector, to secure the skills and organisational infrastructure necessary to care for the heritage;
- Create a critical mass of digitised material and the digital infrastructure required to deliver the vision by ensuring the widest possible access for the public.

The initiatives proposed by the UK Film Heritage Group to deliver these objectives can be summarised as follows:

### **Revitalising the regions**

Empowering the RSAs to develop and deliver public access to screen heritage by identifying key collections across the regions and ensuring that Nominated Archives are resourced to care for the material and make it accessible. All important collections will be added to a national catalogue, accessible to all through a web portal, with key items digitised and available for viewing online.

Cost: £3.42 million per annum.

### **Securing the National Collection**

Securing the safety of the National Collection (held by the BFI) through new investment in the specialised storage facilities required to care for the material in the long term and prevent the immediate loss of important works, together with a programme of curatorial assessment and conservation work to enable national treasures to be made accessible to all.

Cost: £25 million (one off, but spread over 2-3 years); £0.5 million per annum thereafter.

### **Developing digital access**

Creating the digital infrastructure required to deliver access to screen heritage, nationwide, together with a programme to digitise key British material held by BFI and Nominated Archives to create a critical mass of material accessible to the public via the new network.

Cost: £8 million (initial investment); £2 million per annum thereafter.

## Education

Realising the value of screen heritage in formal education, through a pilot scheme within one (or more) English Region(s) in partnership with Department for Education and Skills (DfES), Local Education Authorities (LEAs), schools and RSAs. This will integrate screen heritage material into the national curriculum, with content delivered in tailor-made packages complete with teaching resources, via the new digital infrastructure.

Cost: £1 million (one off, but spread over 2-3 years).

## Steering the strategy

Responsibility for driving the strategy will be vested in the Screen Heritage Steering Group, which will act as a conduit between the government, key funding bodies and potential investors. It will advise funders on the best approach to investment and provide a forum for engagement between commercial and public organisations that hold the nation's screen heritage and other heritage bodies such as Heritage Lottery Fund (HLF) and MLA.

Cost: £100,000 per annum.

## **Total cost: £34 million (one off); £6.02 million per annum thereafter.**

It is anticipated that the above per annum investment required should be reviewed after a three year period.

Together, these initiatives form the beginning of a larger programme. This first phase will stabilise the core infrastructure, and enable the BFI and RSAs to demonstrate the value of our screen heritage.

Thus, these initiatives call for an immediate increased investment in screen heritage from Government, other key funders and the cultural sector.

Beyond phase one we recognise the significant value of other collections, including those of national organisations such as the BBC, ITN and the Imperial War Museum, as well as key regional and national collections in order to fully realise this UK wide strategy.

By demonstrating the value of screen heritage we hope to gain further support and in the long term unlock substantial streams of funding from other areas of central and devolved Government.

We want the Strategy to be truly UK wide, with the widest possible support. Consultation with key stakeholders has already started; it is now being circulated more widely, and we will be pleased to receive comments and feedback between now and Friday 7 September 2007 (see *Foreword* for details of how to comment).



## 2 Introduction

This paper has been developed by the BFI-led UK Film Heritage Group, with research and consultation undertaken by consultants Olsberg|SPI.

It sets out our vision for screen heritage in the UK, outlines the opportunity this heritage presents to the public and proposes a series of five key initiatives that will enable key practitioners to deliver the vision.

This first phase is focussed primarily on the BFI National Archive, Regional Screen Agencies (RSAs) and Regional Film Archives (RFAs). It will stabilise the core infrastructure, and demonstrate clearly the public value of our screen heritage.

These initiatives call for an immediate increased investment in screen heritage, with the aim of, in the long term, unlocking substantial streams of funding from across Government, key funders and the cultural sector.

It is vital that we consult across the heritage sector to help inform the best way forward, so that the strategy can be expanded in subsequent phases to include other collections, such as those of Scotland, Wales and Northern Ireland and those within national organisations such as the BBC, ITN and the Imperial War Museum. Survey work carried out by the RSAs to identify collections of significance within their regions will also result in a refinement to our understanding of the screen heritage landscape, its needs and value.

The programme outlined in the paper is therefore designed from the outset to be fully scalable, so that other collections can engage.

## 3 The vision

### 3.1 Public interest

**Our vision is that the public is entitled to access, learn about and enjoy its rich screen heritage wherever they live and wherever the materials are held.**

Moving images touch everyone. Encountered through film, television or the internet, they entertain, inform, inspire and challenge us. They are everywhere in our cultural life and information-driven world, and drive our creative economy.

Film was one of the most important visual art forms of the 20<sup>th</sup> century. Television revolutionised our relationship with news and politics. Moving images have recorded and can bring to life the cultural, social and economic history since the end of the 19<sup>th</sup> century. This rich heritage illustrates and lies at the very heart of our cultural identity.

We know that there is considerable public interest in our screen heritage:

- The recent BFI / BBC collaboration “The Lost World of Mitchell and Kenyon”, which showed everyday life in Edwardian Britain, attracted a television audience in excess of 4.5 million each week;
- Collaboration between the RFAs and regional television companies continues to produce series such as “The Way We Were”, attracting weekly audiences in excess of 2 million each week;
- The BFI Screenonline website – uses clips to illustrate the history of British film and television. It is accessible to schools and in public libraries and receives over eight million visits per year. The Lottery funded British Pathé website has been similarly successful;
- The BFI releases 28 DVDs featuring archive content annually, selling 250,000 units;
- Public screenings of archival material across the UK attract around 750,000 admissions annually. Since its inception in 2006, the BFI’s archival shorts initiative has brought heritage film to 500,000 cinemagoers at over 150 cinemas stretching across the UK from Aberdeen to Jersey.

### 3.2 The nation’s heritage

The UK has some of the finest archive moving image material in the world, housed in hundreds of screen heritage collections across the nations and regions:

- The BFI National Archive is the world’s largest collection of screen heritage, with some 60,000 fiction films, 120,000 non fiction films and over 675,000 television programmes – well over half a million hours of material. Supporting materials include 46,000 books, 5,000 periodicals, 25,000 scripts, press books, posters, set designs and extensive collections of personal papers from filmmakers;
- Eight Regional Film Archives (RFAs) hold a further 260,000 items of regional importance, mainly in the fields of non fiction and television, which record and illustrate the social, political and economic history of their areas;

- Broadcasters including the BBC and ITN hold vast and important archives of their own output dating from 1926 and 1955 respectively. The BBC Information and Archives is one of the largest in the UK and includes an archival audiovisual collection comprising over 1.5 million television and film titles. ITN holds over 750,000 hours of its own material, Reuters' Archive and the digital version of British Pathe's newsreels;
- The Imperial War Museum holds the national collection of moving images relating to the history of conflict, comprising some 10,000 hours of material including unique footage shot in the first and second world wars, home front and amateur material as well as more contemporary collections;
- The Scottish Screen Archive covers 100 years of Scottish history with more than 32,000 individual items of documentary, newsreel and short films, along with educational, advertising and promotional material;
- The National Screen and Sound Archive of Wales encompasses the culture and life of Wales as it has been chronicled in video and film recordings, and is said to include some 260,000 hours of material;
- The Northern Ireland Digital Film Archive curates and presents material relating to Northern Irish history and culture from a number of moving image archives around the UK.

Numerous other collections exist in universities, record offices and museums, such as those in Staffordshire University, Dorset Record Office, the Institute of Communication Studies in Leeds and the National Motor Museum in Beaulieu.

### **3.3 Public value**

The potential value of screen heritage to the people of the United Kingdom is immense. Quite apart from the intrinsic cultural and artistic value of some screen heritage material, much of it is of interest for other reasons – its social and historical significance, even if this is on a local rather than a national scale. Access to this heritage can take many different forms, at a number of different levels of engagement:

- Cultural identity and a sense of community are rooted in history; sharing and passing on that memory keeps it alive. Films and TV programmes record and convey history in a direct and powerful way. For many people, just watching and talking about this material is important. Increasing numbers of people want to find out more;
- Screen heritage plays an increasingly important role in formal education; teaching basic media literacy to younger people and in specialist courses at GCSE, A Level, and degree level. Film and TV holds a prominent place as part of a broader engagement with expressive culture and the study of social contexts including history, citizenship, and modern languages;
- The value of moving image heritage material runs far beyond the study of film and television as media. Study can enable an understanding of historical representation and promote exploration of issues of identity and cultural diversity, while subject matter contained within moving images is as rich and diverse as life itself;

- Film, television and the new media world of the internet are a key driving force in our creative economy. Access to heritage builds understanding, provides inspiration and a source of material that can be re-purposed creatively – an activity that forms a critical component of the learning process;
- Cultural tastes and future patterns of consumption are forged at key “trigger points” in people’s lives; access to a diversity of film and television at such moments is of fundamental importance in shaping a truly literate, educated and cultured society.

In short, access directly supports the Government’s democratic objectives for social inclusion, creative engagement and public value as well as the UKFC vision “to help make the UK a global hub for film in the digital age, with the world’s most imaginative diverse and vibrant film culture, underpinned by a flourishing and competitive film industry” .

## 4 The challenge

### 4.1 The National Collection

The BFI National Archive was established in 1935 and constituted by Royal Charter in 1983 and is one of the world's largest and most diverse collections of archival moving image material.

The provision of care and access to screen heritage material is extremely costly: perhaps more so than any other cultural material. The media are expensive and unstable, and demand very high quality storage environments to retard deterioration. The BFI estimates storage at around £2.50 per item per year<sup>3</sup>. Storage costs for the 1.2 million physical items in the National Collection – held by the BFI – amount to at least £3 million per year alone.

In the long term, however, film must be copied to preserve it, and copies must be made in order to make them accessible. For a sound print from original colour negatives – one of the more complex copying tasks – this work might cost £8000 for a typical 90 minute feature film. If the film is in poor condition, however, and in need of specialist conservation, the cost can be multiplied many times over.

Furthermore, conservation work must often be carried out before a film can be digitised. For 6000 hours of material in the National Collection<sup>4</sup> the costs of conservation work are estimated in excess of £7 million, or £1200 per hour of material. There is an estimated 500,000 hours of material in the National Collection; perhaps 1-2 million hours of screen heritage material in the UK.

Annual grant-in-aid from the DCMS to the BFI is £16 million per annum of which £3.5 million is allocated to the National Archive. Additional funding of around £1 million per annum is received from broadcasters and the National Archives, to help offset the costs of archiving television under the terms of the 1990 Broadcasting Act, and to care for films designated as public records. The funding does not, however, cover the full additional cost of storage and access.

As identified by the National Audit Office inquiry into the National Collection in April 2003<sup>5</sup>, current funding is not sufficient to maintain and periodically renew the required storage facilities and at the same time provide the access required to realise the vast public value potential of the material. As a consequence, a substantial percentage of the National Collection is at risk of deterioration. Without additional funding to stabilise these collections, a vital and significant part of the UK's screen heritage will inevitably be lost.

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<sup>3</sup> Includes capital cost of construction, amortised over the lifespan of the facility, together with running costs.

<sup>4</sup> Material which is free of copyright, or where rights are held by the BFI.

<sup>5</sup> *Improving access to, and education about, the moving image through the British Film Institute*, report by the Comptroller and auditor General, HC593 Session 2002-2003: 11 April 2003

## 4.2 The Regional Film Archives

RFAs emerged in a variety of different ways, in response to regional demand for the collection of materials and to different policy pressures over a number of years. The East Anglian Archive was the first to be established in 1976 with the most recent being the London Screen Archives Network in 2006.

Funding for RFAs varies by region. All but one receives a grant from UKFC's Regional Investment Fund for England (RIFE) via its RSA. The total RIFE investment to archives stands at approximately £255,000 per annum.

Six out of eight RFAs receive funding from host Higher Education (HE) institutions. One (Wessex) is hosted by the county record office and another (Yorkshire) also receives funding from its Regional Development Agency (RDA).

Average annual funding from these sources is approximately £1.7 million for eight regions (excluding London)<sup>6</sup>.

The RFAs all supplement their income through project-based funding and commercial activity: average turnover is in the region of £250,000-300,000 per annum for each RFA, or £2.4 million per annum for eight regions.

Furthermore, the project-based funding and commercial activity on which RFA activities currently depend is high-risk, short-term and geared towards priorities set in accordance with external criteria. In 2003-04, such funding made up 58% of the average total turnover for RFAs. The operational instability that results is highly inappropriate for long-term management of screen heritage, and prevents the RFAs from attending to many of the basic collections management tasks that underpin widespread access.

## 4.3 Other collections

As noted in section 3.2 above, significant parts of the UK's screen heritage are held by other organisations in the public sector, such as universities, record offices and museums. Still more exists in commercial and private bodies.

The state and funding of these other collections within the UK is largely unknown and is in urgent need of survey and evaluation to determine the heritage value of the material, its condition and funding needs.

## 4.4 Intellectual property rights

So far as access is concerned, intellectual property rights (IPR) issues have constrained many screen heritage collections in their ability to deliver access to audiences. As a recorded medium, copyright is an issue related to every moving image item. Moving image items can be:

- free of rights issues, as the rights are owned or have been negotiated by the archives;

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<sup>6</sup> The differing hosting arrangements and governance structures of the RFAs militates against collecting consistent financial and performance data. This figure based upon 2004/05 figures from six RFAs, collected on behalf of the UK Film Heritage Group by DS Media.

- free of rights issues, as the material is in the public domain;
- not free of rights issues, but clearable for rights issues in an educational environment or a fixed location;
- not free of rights issues, even in an educational or fixed location setting.

The vast majority of items currently held by the UK's public sector archives are not free of rights issues.

In spite of this, the UK stands out internationally in the level of access provided to its collections through traditional means: research access; theatrical distribution and loan of prints for film clubs, and DVD release.

The BFI has helped in the move towards digital access. Its ground-breaking Screenonline service reaches users across the UK and is available in all schools. The BFI National Archive was also the first public archive in the world to provide a video download service.

Furthermore, the Creative Archive Licence Group, an innovative web-based programme launched in April 2005 in partnership with the BFI, BBC, Channel 4, and the Open University, aims to make a variety of archival audiovisual material available for public download under the terms of a single, shared user license scheme. The materials released under the terms of this agreement are intended to be used creatively and incorporated into new audiovisual works on a non-commercial licence. The programme therefore works within existing copyright restrictions to encourage the public to interact with and creatively re-use archival moving image material.

In addition, the BBC Open Archive Project launched on a trial basis in May 2007 to a restricted number of users, plans to make all of the BBC's archive content available on-line to the UK license fee payer. It is anticipated that, subject to the public-value test, a wider roll-out of the Open Archive Project will take place in 2008.

In short, we recognise the public value and indeed the public expectation that material will be available online. Many rights holders, however, routinely prevent archives from making digital copies. And when permission can be obtained, it has to be done on a title-by-title basis.

We hope that the provisions made in the Gowers Review<sup>7</sup> and initiatives such as the Creative Archive Licence can be developed in such a way that enables more of our material to be made available.

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<sup>7</sup> An independent review of the UK's Intellectual Property Framework requested by the Chancellor of the Exchequer and delivered in December 2006.

## 5 The Opportunity

### 5.1 The digital age

In a networked world, where digital content is everywhere a new opportunity has arisen to re-orientate screen heritage material towards the widest possible number of viewers and allow for material to be made available across a variety of platforms from the internet, to digital cinemas and fixed location computer terminals.

Wider access to material would help inspire creativity in citizens. Moving image material and its manipulation, even more so than museum and gallery artefacts, will take on greater prominence in the digital age. With increased reliance on visual digital technologies, comes the need for greater media literacy. Beyond the promotion of creativity, moving image material possess the potential to deliver on a still wider range of government agendas, such as social cohesion, citizenship, community building and identity.

### 5.2 Recent progress

The opportunity for screen heritage has in recent years started to emerge into relative political prominence.

Some of the recent events and positive developments which have contributed to raising the sector's profile include:

- A report from the House of Commons Culture, Media and Sport Committee recommending that “the BFI should take the lead within the UK film and TV archive community and champion the whole sector, particularly the regional archives, alongside safeguarding its exemplary reputation amongst international peers. An overarching national strategy promoting both good curatorship and increasing accessibility should be vigorously pursued”<sup>8</sup>;
- Establishment of the BFI-led UK Film Heritage Group with recent members representing MLA, NCA, RFAs, Screen England, UKFC and the DCMS;
- The DCMS Select Committee inquiry entitled “Caring for Our Collections”, launched in April 2006 and to which screen heritage organisations have submitted evidence, highlighted the need to address the investment and infrastructural problems;
- The British Screen Advisory Council (BSAC) discussed the issues facing film and television archives on November 23rd 2006. BSAC is an association of film and television practitioners and industry experts which provides policy advice to government and policy-makers at the UK, European, and international levels;
- A House of Commons Adjournment Debate on 4 December 2006, and an Early Day Motion, introduced on 7 December 2006, stressing the vital importance of moving image

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<sup>8</sup> *The British Film Industry* House of Commons Culture, Media and Sport Committee, Sixth Report of Session 2002–03, 9 September 2003.



archives to the UK's screen heritage and the "contribution regional film archives make to meeting the Government's key educational, cultural and economic objectives";

- A recent DCMS Select Committee hearing, which heard evidence from the current Minister for Culture, David Lammy, on January 23rd 2007, who stressed the importance of moving image archives to British identity and social cohesion, and emphasised the importance of promoting policy links between the national and local levels to address the particular problems of moving image archives;
- Recognition by Shaun Woodward, Minister for Creative Industries and Tourism, who commented at the aforementioned Adjournment Debate, on the significance and contribution of moving image archives to the UK cultural heritage and social landscape, and David Lammy, Minister for Culture, who noted during the Select Committee hearing the archive sector's capacity to encourage citizenship and identity, and the need to integrate archive material into learning across the curriculum;
- UK Film Council's Digital Film Archive Fund of £1m per annum confirmed as part of its Film in the Digital Age 3 year plan.

This potential can be realised with a step-change in the level of access, and by meeting the challenges and opportunities of the digital world. Indeed, the opportunities for a truly significant increase in UK wide access are enormous. Increased access must, however, also rest upon firm foundations of skills, knowledge and sustainable collections care, which requires investment.

## 6 Delivering the vision

Our vision is that the public is entitled to access, learn about and enjoy its rich screen heritage wherever they live and wherever the materials are held.

This section of the report proposes five key initiatives that will stabilise the sector and deliver the vision:

- Revitalising the regions
- Securing the National Collection
- Developing digital access
- Education
- Steering the strategy

### 6.1 Revitalising the regions

#### 6.1.1 Reorganisation of regional delivery

In order to realise the full value of screen heritage material, it is essential that care and access to the heritage is embedded within cultural, social and economic strategies at both national and regional levels. The existing network of RSAs were set up by UKFC between 2002-2004 to grasp the huge cultural, social and economic opportunity offered to every region by these industries and are therefore best placed to achieve the regional element of this strategy:

- RSAs are concerned with a range of different remits such as the development of the screen production economy within their regions, business development, training and skills;
- They are also charged with developing screen culture more generally in their respective regions through cultural engagement, outreach, and education.
- By working closely with RSAs, archives will benefit from RSAs' audience development, education and other regional initiatives and their links to specific strategies of key bodies such as RDAs and Regional Cultural Consortiums.

For these reasons it is natural that the RSAs should be at the centre of providing wider access to the UK's screen heritage throughout the regions.

RSAs also have the interest of presenting the most compelling archive content to citizens, rather than focussing solely on material available in a particular archive. For example, material from the BFI National Collection, IWM or national broadcasters, which is not currently held in the region, should be as much a part of regional delivery programmes as material which is currently held in the region.

RSAs can also ensure that appropriate policies are in place to ensure pan-regional reach and representation of diverse communities.

To deliver a series of access initiatives, the RSAs will enter into service agreements with one or more collections or archives, in line with each region's strategic needs. These will be referred to in this document as Nominated Archives.

As a condition of funding, Nominated Archives will be expected to meet standards defined by the Screen Heritage Steering Group (SHSG – see section 6.6 below). In most cases Nominated Archives in the region will likely include (but not be limited to) the existing RFA. Nominated Archives need not, however, be physically located in the region, and some RSAs might choose to develop a fully distributed solution, in much the same spirit as the London Screen Archive Network<sup>9</sup>.

The principle of the Nominated Archive is an opportunity and challenge for all current RFAs. Nomination of an RFA will by no means be automatic. Nevertheless the collections of most regional significance will likely receive nominated status and thereby be able both to provide their RSAs with access outputs and help address their current financial difficulties.

### 6.1.2 Key Outputs

Each RSA would be responsible for delivering on the following outputs:

- a pan-regional register of key screen heritage collections, with support for listing materials on the National Moving Image Catalogue (section 6.3 below);
- a plan for investing in Nominated Archives within the region, addressing both short-term issues of stabilisation and sustainability in the long term;
- a skills strategy for the sector, led by Skillset working in partnership with BFI and UKFC;
- a programme for delivering regional content for online access, including physical access points where appropriate (section 6.3 below);
- a regional contribution to a national pilot scheme for formal education, to integrate archive material into the national curriculum (section 6.4 below);
- an audience development programme, in line with other national policy goals, including informal learning and archive awareness;
- opportunities for public screening of archive material, including on the Digital Screen Network and integration into other cultural displays, such as museums;
- developing regional and UK wide partnerships to help fund strategic outputs;
- development of special programmes related to coalesce with key national initiatives such as London 2012 Olympics and the Liverpool Capital of Culture 2008.

### 6.1.3 Funding Requirement

It is proposed that each RSA establish a screen heritage development manager (or equivalent arrangement) to drive forward the outputs listed above (estimated cost of £50,000 per annum per region).

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<sup>9</sup> Until recently there was no official London Regional Film Archive, although a number of organisations (such as the BFI) had significant holdings of material with regional significance. Many more had small collections and/or an interest in providing local access to screen heritage. The BFI worked with MLA London, Film London and others to create an innovative regional archive service in the form of a virtual and physical network of such organisations.

The primary concern expressed by current regional film archives is that over-dependency on project funding and highly variable earned income (see section 4 above) militates against stability. It is therefore proposed to increase the funding available to RSAs by £330,000 per annum per region, to ensure that nominated archives are operationally stable and deliver the outputs above.

The total additional funding requirement is therefore £380,000 per annum per region, or £3.42 million per annum (including the London region).

## **6.2 Securing the National Collection**

### **6.2.1 The need**

The National Audit Office inquiry of April 2003<sup>10</sup> identified serious shortcomings in the care of the BFI National Collection, with a significant proportion of the nation's heritage actively at risk – despite additional funding from the HLF and through generous donations from the late Sir John Paul Getty.

The review that followed recommended, *inter alia*, significant changes in conservation practice, which are now being implemented. The strategy of preserving materials primarily by copying them systematically was found to be unaffordable and has now been replaced by preventative conservation, which controls deterioration through storage in optimum environmental conditions.

However, copying is still required for films in very poor condition, and to make materials available for use, but the new approach allows time for the curatorial processes of research, selection and interpretation, so that items can be made available to the widest possible audience, as part of a coherent cultural programme.

The changes also enabled a reduction in overheads, which together with increased fundraising activity enabled the BFI to invest some money in new storage facilities to safeguard the collections. The solutions are, however, both partial and temporary in nature and significant extra funding needs to be found to effect a permanent solution.

An investment of £25 million will be required to secure the safety of the National Collection through storage of original materials in the correct environmental conditions, broken down as tabulated below.

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<sup>10</sup> *Improving access to, and education about, the moving image through the British Film Institute*, report by the Controller and auditor General, HC593 Session 2002-2003: 11 April 2003

## 6.2.2 Funding requirement

Item	Cost	Basis
<ul style="list-style-type: none"> <li>– <b>Critical Care and Preparation</b> Inspection, testing and curatorial assessment to sort key items from the collection for emergency copying and/or transfer to an appropriate cold storage environment.</li> </ul>	£3M	<p>Based on need to carry out initial assessment of c.630,000 cans of film followed by closer inspection of 30% of materials: 30 staff for three years.</p> <p>(Time and cost estimates based on management information gained during five-year HLF-funded film inspection and cataloguing project, and recent film inspection and testing programmes).</p>
<ul style="list-style-type: none"> <li>– <b>Store design</b> consultancy, planning, fees, etc.</li> </ul>	£1M	Based on a percentage of build cost to cover architect's fees, building services and structural engineers, quantity surveyor, project manager, mechanical and electrical services specialist, planning consultant.
<ul style="list-style-type: none"> <li>– <b>Store build cost</b></li> </ul>	£12M	Storage options have been developed from technical advice from the Image Permanence Institute and international benchmarking, followed by 12 months prototyping of temporary facilities.
<ul style="list-style-type: none"> <li>– <b>Removals</b></li> </ul>	£2M	Based on statistics from major project to relocate nitrate collections at Gaydon
<ul style="list-style-type: none"> <li>– <b>Critical duplication</b> of key materials</li> </ul>	£7M	Routine requests for access to materials in our collections have yielded data about the conservation work required to allow our films to be digitised. The estimate for rights-held and rights-free material is in the region of £7M

## 6.3 Delivering digital access

Digital technology is the key to delivering our vision of a public entitlement to access, learn about and enjoy its rich screen heritage wherever they live and wherever the materials are held. Using digital technology we aim to deliver:

- A web-based catalogue of the nation's screen heritage, searchable by subject, theme, location and genre. For people without internet access this will also be available in libraries, schools, galleries and record offices.
- Online viewing of these films, programmes and related materials, where they can be made available either because there are no IPR issues or where rights can be cleared.

- Viewing at regional centres such as archives, libraries and other cultural venues, to allow the screen heritage sector to show materials where rights cannot be cleared for UK wide web distribution and to serve people who do not have internet access.
- Opportunities for users to interact with the heritage community through internet forums and web-based communities, allowing users to contribute both new materials and knowledge to their archives.

At the heart of these initiatives lies the creation of digital copies of the films and television programmes within the various screen heritage collections.

It should be noted that a key benefit of digital technology is that digital copies may easily be re-purposed and delivered through different channels, including:

- Cinemas in the Digital Screen Network – presented in a wide range of packages such as programmes aimed at special interest groups, one-off screenings or nationwide tours;
- Exhibition in non-traditional venues, on broadcast television and via podcasting, raising awareness amongst potential new audiences.

In other words, investment in digital access will not only bring screen heritage to wide audiences in new ways, it also supports more traditional forms of access and contributes directly to audience development.

### **6.3.1 Practical realisation**

A great deal of ground-work is in place: most screen heritage collections have catalogues of their material held in computer databases – a fundamental pre-requisite for selecting material for the proposed national catalogue.

Creating the web-based national catalogue is primarily a matter of mapping these catalogues onto a common data standard, and then linking these individual catalogues together via a web portal.

Many screen heritage organisations have significant experience of providing online viewing services such as the BFI's Screenonline service, which is available in all schools and public libraries. The new Mediatheque at BFI Southbank has also pioneered the idea of venue-based browsing access to items from the National Collection. An established process for digitising and contextualising the material – so that it can be enjoyed and understood by a wide range of users – supports both of these initiatives.

The BFI is planning to develop the software used for these services with a view to making it available to all Nominated Archives, so that they can contribute material from their own collections to form a truly national resource – giving access to screen heritage, wherever it is held, to all the people of the UK.

So far as the network infrastructure is concerned, discussions with potential partners such as UKERNA (United Kingdom Education and Research Networking Association) which operates both SuperJANET (the Joint Academic Network, which provides what is effectively broadband internet services for universities) and the National Education Network as well as other partnerships are also possible.

### 6.3.2 Funding requirement

The necessary digital infrastructure will be based in the first instance on a network including the BFI National Archive and Nominated Archives. The initial investment in hardware and software will be in the region of £2 million.

A further sum of £1 million will be required between the BFI National Archive and Nominated Archives to help define the required data standard to create the National Catalogue, and assist in the process of mapping individual collection databases onto the standard, so that they can be accessed via the web portal.

A one-off sum of £5 million is proposed to allow the digitisation of key British material held by BFI and Nominated Archives to create a critical mass of material, accessible to the public via the new network.

Finally, an annual sum of £2 million will be required for hosting and bandwidth; to enable new collections to acquire software and hardware to join the network, and ongoing digitisation across the network to build the resource.

The total requirement is therefore for an initial investment of £8 million, with £2 million per annum thereafter.

## 6.4 Education

Moving images allow us to explore diverse and unfamiliar worlds as well as to reflect contemporary culture. They offer a way into understanding our past and encourage us to think about the future. Media literacy and the use of moving images in education has a significant role to play in educating, both in formal and informal settings, a truly literate population.

Screen heritage organisations have played an important role in establishing the value of archive film in education:

- The BFI was instrumental in establishing film studies departments in key universities and getting GCSE and A level film/ media studies into the examined curriculum. The resources of the National Collection are routinely accessed by academics and students from across the UK.
- With support from the HLF the BFI has also developed an Education Zone as part of its *Screenonline* web service: a free teacher-oriented resource geared toward integrating archival moving image material into the national curriculum.
- In 2006, seven RFAs worked in partnership with the MLA to develop the *Films from the Home Front* website. It was the outcome of a £225,000 film archive project which formed part of the Big Lottery Fund's £10 million *Their Past Your Future* programme.
- In conjunction with the MLA, Screen East has established a network of Media Education Franchises; part of the remit of each franchise is to develop screen heritage based activity with young people and adults by linking both formal and informal education activity.

- A Code of Practice, developed by the national and regional film archives articulates “a shared set of values and principles for archive education and access work”.

These initiatives demonstrate the potential of screen heritage within educational settings. We now propose to work with the DfES on a substantial educational pilot scheme to explore and demonstrate the value of integrating screen heritage material closely into the national curriculum, across all subjects.

#### **6.4.1 The pilot scheme**

The Screen Heritage Steering Group (SHSG – see section 6.5 below) will engage in a process of open tendering in order to identify the region(s) in which the pilot would take place, with an emphasis on optimal provision.

The pilot scheme will be developed in partnership with DfES and regional stakeholders including schools, LEAs, RSAs and teacher training institutes. It will build on the work and learning’s from existing projects which have supported and promoted the integration of screen heritage into formal educational activity, and exploit synergies with the National Film Education Strategy (currently in development) and the Charter for Media Literacy.

The key means of delivery are expected to be digital. The detailed delivery method and implementation will be determined through piloting, evaluation and consultation with learners and practitioners within the regions(s), in line with Every Child Matters, and is expected to include a development of the BFI’s Screenonline service.

The opportunity provided by the pilot scheme is to actively engage teachers and pupils in accessing, developing and integrating Britain’s screen heritage into mainstream education use. The process of consultation and participation will result in a two way flow of expertise so that the pilot project can demonstrate the potential and value of moving image collections to the education sector.

Finally a detailed evaluation and assessment of the scheme will be carried out, with a view to building upon the lessons learned before extending the scheme UK wide.

#### **6.4.2 Funding requirement**

A sum of £1 million spread over three years is proposed to enable the region(s) selected to develop and deliver the pilot between Nominated Archives, the DfES and key stakeholders. A key part of this will be to develop the learning resources; digitise key material and host the necessary conferences and teacher training days. It is anticipated that a degree of match funding from key partners will be sought.

### **6.5 Steering the strategy**

In order to progress the initiatives outlined above and thus realise a National Strategy for the sector, we recommend the formation of a Screen Heritage Steering Group (SHSG).

The membership of the SHSG will include lead organisations and key funders, and will have the following specific functions:



- Help steer specific initiatives across the sector – including especially the initiatives recommended within this plan – ensuring a cohesive approach and best value delivery;
- Advise the RSAs with regard to their investment in screen heritage activities in their region;
- Advise Government (particularly DCMS and DfES) and private interests on funding alignment;
- Act as a conduit between funding bodies (particularly MLA and HLF) and practitioners and advise funders on the best approach to investment;
- Provide a forum for engagement between commercial and public organisations that hold the nation’s screen heritage and other heritage bodies such as MLA;
- Encourage and develop partnerships to link projects and initiatives where appropriate – to ensure best value and the development of centres of excellence within the sector;
- Endorse and recommend technical standards and best practice with regard to collections management and digital access;
- National advocacy and representation for the screen heritage sector.

#### **6.5.1 Funding requirement**

To function effectively the SHSG would potentially require both management and a secretariat (1-1.5 staff) resource to ensure efficient operation. This is costed at £100,000 per annum.

## 7 Cost summary

The plan calls for an initial, on-off investment of £34 million, to secure and stabilise the National Collection and regional infrastructure, create the digital infrastructure required for wide access and pilot the integration of screen heritage into the National Curriculum.

Ongoing costs (in addition to existing resources) amount to £6.02 million per annum, primarily to support the regional infrastructure and continue the process of digitisation of screen heritage material.

With reference to the initiatives set out in this document, the costs can be summarised as:

<b>Initiative</b>	<b>One-off costs</b>	<b>Annual costs</b>
	£m	£m
1 Revitalising the regions	-	3.42
2 Securing the National Collection	25	0.5
3 Developing digital access	8	2
4 Education	1	-
5 Steering the strategy	-	0.1
<b>Totals</b>	<b>34</b>	<b>6.02</b>

## Appendix one: Consultation to date

The following organisations and individuals were consulted by Olsberg|SPI on behalf of the UK Film Heritage Group:

<b>Organisation</b>	<b>Name</b>
Arts & Humanities Research Council	Tony McEnery
British Academy Film Television Arts	Kevin Price
BBC	Sarah Hayes
Beaulieu National Motor Museum	Stephen Vokins
Birkbeck	Ian Christie
British Film Institute	Ann Griffiths
	Ruth Kelly
	Roger Laughton
	Darren Long
	Amanda Nevill
	Richard Patterson
	Mark Reid
	Heather Stewart
British Library	Crispin Jewitt
British Screen Advisory Council	Fiona Clarke-Hackston
British Universities Film and Television Council	Murray Weston
Department for Culture, Media and Sport	Rebecca Greenfield
	Keith Nichol
Department for Education and Skills	Angela Ruggles
Department for Trade and Industry	Adrian Brazier
East Anglia Film Archive	Richard Taylor
Film London	Adrian Wootton
Federation of Commercial Audiovisual Libraries	Sue Malden
Google	Jeff Nathanson
Higher Education Funding Council for England	Derek Hicks
Heritage Lottery Fund	Karen Brookfield
Imperial War Museum Film & Video Archive	Roger Smither
International Film Archive Federation	Christian Dimitriu
Magic Lantern	Anthony Lilley
Media Archive for Central England	James Patterson
UK MEDIA desk	Agnieszka Moody
Museums, Libraries and Archives Council	Justin Carnevelis-Frost
National Screen and Sound Archive of Wales	Iola Baines

National Council for Archives	Ruth Savage
National Media Museum	Colin Philpott
North West Film Archive	Marion Hewitt
Northwest Vision	Alice Morrison
Ofcom	Michael Johnson
Scottish Screen	Ken Hay
Scottish Screen	Janet McBain
Screen Archive	South East Frank Gray
Screen East	Martin Ayres
South West Film & Television Archive	Elayne Hoskin
UK Film Council	Pete Buckingham
	Tim Cagney
University of Leeds	Leo Enticknap (Previously Curator of the Northern Region Film and TV Archive)
Wessex Film and Sound Archive	David Lee
Yorkshire Film Archive	Sue Howard
Yorkshire Forward	Don Stewart

Olsberg|SPI also facilitated two focus groups on behalf of the UK Film Heritage Group:

#### **Regional Film Archive Directors**

<b>Organisation</b>	<b>Name</b>
East Anglia Film Archive	Richard Taylor
Media Archive for Central England	James Patterson
North West Film Archive	Marion Hewitt
Screen Archive South East	Frank Gray
South West Film & Television Archive	Elayne Hoskin
Yorkshire Film Archive	Sue Howard

#### **Education and Audience Development Managers, Regional Screen Agencies**

<b>Organisation</b>	<b>Name</b>
Film London	Nikki Christie
Northern Film and Media	Lorna Partington
Northwest Vision	Sara Clowes
Screen East	Martin Ayres
Screen Yorkshire	Jay Arnold
South West Screen	Sarah-Jane Meredith
Screen South	Gaby Topalian

## Appendix two: The UK Film Heritage Group

This Strategy for UK Film Heritage has been prepared by the UK Film Heritage Group, with research and consultation undertaken by DS Media and Olsberg|SPI.

### The UK Film Heritage Group is:

Martin Ayres	Screen England
Tim Cagney	UKFC
Justin Cavernelis-Frost	MLA
Dee Davison	UKFC
Frank Gray	Screen Archive South East
Sue Howard	Yorkshire Film Archive
Ruth Kelly	BFI
Alison Kirwan (minutes)	BFI
Darren Long	BFI
Ruth Savage	National Council on Archives
Heather Stewart (Chair)	BFI

### The UKFHG is also grateful for input at key meetings from:

Duncan Buchanan	DCMS
Chris Chandler	UKFC
Sophie Crabb	UKFC
Gina Lane	MLA
Adam Lee	BBC
Alice Morrison	Screen England
Paul Mott	DCMS
Katie Norgrove	National Council on Archives
Gary Thomas	Arts Council England