
Management of audiovisual records

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Designed and typeset by Format Information Design
www.format-info.co.uk

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Management of audiovisual records

1 Introduction

1.1 This booklet sets out guidance on the management of audiovisual records. Its purpose is to assist government staff responsible for or overseeing the creation and maintenance of such records, and to assist departmental records staff on the appraisal, preparation for transfer and access to such records and any supplementary material.

1.2 Audiovisual records covered by this guidance include cinematograph film, video recordings and sound recordings produced in government departments and agencies or by contractors on behalf of government departments and agencies. Sound recordings may come in the form of discs, tapes or compact discs.

1.3 Audiovisual records fall into the following main categories:

- public information/government advertising
- training materials for departmental use
- operational/evidence (for example, for use in technical research, criminal investigations, etc).

The second and third of these cannot be understood without context, which is usually provided by textual records. Historical value, as for other media, depends on importance of the content but, to a far greater extent than text, may have secondary historical value arising from technical and artistic developments of the medium.

1.4 Audiovisual records are fragile and require special care. Very little guidance has been published on the technical aspects of the curation of these records; the most recent is *Film and Sound Archives in non-specialist repositories* (Society of Archivists, 2001).

1.5 The creation of audiovisual records is increasingly decentralised in government departments while at the same time the quantity produced is growing. Combined with the increased use of contractors, departments may encounter significantly greater difficulties in effectively distinguishing and controlling permanent audiovisual records. The introduction of new electronic technology has contributed to these difficulties in the short run but in the medium term it holds out the promise of greatly improved possibilities for managing these records. The following PRO guidance is particularly relevant in managing the records and their supplementary material electronically:

- management, appraisal and preservation of electronic records
- guidance for an inventory of electronic record collections
- good practice in managing electronic documents using *Office 97* on a local area network
- developing an electronic file plan
- sustainable electronic records: strategies for the maintenance and preservation of electronic records and documents in the transition to 2004.

1.6 General technical advice on the management of films and videos can be obtained from:

The British Film Institute
Collections Department
21 Stephen Street
London
W1P 2LN

and

Imperial War Museum
Film and Video Archive
All Saints Annexe
Austral Street
London
SE11 4SL

and on sound recordings from:

The National Sound Archive
The British Library
96 Euston Road
London
NW1 2DB

2 Roles and responsibilities

2.1 *The role of the Public Record Office*

2.1.1 The Public Record Office is responsible for providing guidance on and supervision of the management and selection of public records as defined by the Public Records Act 1958. These include audiovisual records. The fundamental aim of the PRO is to assist and promote the study of the past through the public records in order to inform the present and the future.

2.1.2 The PRO manages the public records system of the United Kingdom under the Public Records Acts 1958 and 1967, and in records management currently undertakes these major activities:

- developing the frameworks, policies, procedures, capabilities and infrastructure that will enable effective electronic records management in government
- improving the management and appraisal of and access to government records
- identifying the records management and archives implications of government information legislation and policy, and providing frameworks for implementation.

2.2 *The role of the Departmental Record Officer*

2.2.1 Each government department is required to have a Departmental Record Officer (DRO). The DROs and their staff are responsible for ensuring the effective and efficient operation of records management procedures, including the safe keeping and retention of records for as long as they are required (and no longer), the transfer of those records selected for permanent preservation, and the timely destruction of records no longer required. These responsibilities include the safeguarding of audiovisual records, reporting to the PRO on the production and location of such records and assisting in their appraisal.

2.2.2 DROs should also maintain and implement specific record keeping requirements and advice on the management and preservation of all types of audiovisual records, and make these available to producers of the records.

2.2.3 DROs should establish and maintain links with units/sections within their departments which regularly produce or commission audiovisual work so that all such material is brought within the records management function.

2.3 *The role of audiovisual record makers and producers*

The government sponsor of the production of audiovisual records should ensure that:

- liaison with the DRO is maintained so that audiovisual records are brought within the general record keeping cycle
- the creation and maintenance of audiovisual records are in accordance with industry standards
- storage and maintenance of supplementary material (such as production files and databases) accord with guidance issued by the DRO and/or PRO.

2.4 *The roles of the Imperial War Museum and the British Film Institute*

2.4.1 Films and videos which have been selected for permanent preservation are not transferred to the PRO. Arrangements have been made under sections 2(4)(f) and 4(1) of the Public Records Act 1958 for their separate curation.

2.4.2 Selected films go to the Imperial War Museum (IWM) if they illustrate any aspect of the two World Wars, other operations in which Commonwealth forces have been engaged since 1914, and other subjects primarily of military interest. The IWM has been appointed a place of deposit for these films and videos under section 4(1) of the Public Records Act 1958.

2.4.3 All other selected films go to the National Film and Television Archive (NFTVA), a collection of the British Film Institute (BFI), which acts as an agent of the PRO, under the terms of section 2(4)(f) of the Public Records Act 1958, by an agreement between the PRO and the BFI dated June 1998 (see Annex 2).

2.4.4 The IWM and the BFI are responsible for ensuring that the selected films are housed in suitable conditions to provide for their safe keeping and preservation, and that public access is given to those films which the PRO has designated as open for public inspection and viewing.

2.5 *The role of the National Sound Archive*

2.5.1 Sound recordings which have been selected for permanent preservation are not transferred to the PRO. Arrangements have been made under section 4(1) of the Public Records Act 1958 for their curation at the British Library's National Sound Archive (NSA).

2.5.2 The NSA is responsible for ensuring that selected sound recordings are preserved in appropriate conditions and that they are made available to the public.

3 *Identification and storage*

3.1 The DRO must know what audiovisual records are being created in departments so that arrangements for an assessment of their value to the business (for example in the provision of excerpts or the sale of copies) can be properly undertaken in relation to their long-term use and access. This can best be achieved by the compilation of an inventory of audiovisual collections (where this is not already done by, for example, departmental libraries). The inventory should provide a comprehensive list of all such records held in the department or agency and provide the basis for effective management and appraisal. Arrangements should be made with business areas so that the DRO is regularly informed of the production of films, videos or sound recordings.

3.2 Storage conditions for audiovisual records that are maintained in departments before appraisal is undertaken should conform to industry standards.

These include:

- ISO 5466: Storage of processed safety photographic film
- BS-ISO 10356: Storage and handling of nitrate-based motion picture film
- BS-ISO 12606: Care and preservation of magnetic audio recordings for motion picture and television.

In general the material should be kept free of any deposits (dust, fingerprints, stains, etc), kept free of any pressure that might cause deformations (warping, stretching, shock, etc), and conform to the best practice guidelines for temperature and relative humidity given below:

3.2.1 Films

Description	Temperature	Relative humidity
Colour cine film	-5° C	30%
Black and white safety film	less than 16° C	35%
Black and white nitrate film	4° C	50%

Specialist advice on the safe storage of 35mm nitrate base film (which is inherently and dangerously unstable) may be obtained from the British Film Institute.

3.2.2 Video and sound recordings

Description	Temperature	Relative humidity
Gramophone disc	5° C to 10° C	30%
Wax cylinder	5° C to 10° C	30%
Audio and video tape	5° C to 10° C	30%
Compact disc	c 20° C	40%
Minidisc	c 20° C	40%

4 Appraisal and transfer

Films and videos

4.1 Detailed procedures for the appraisal and transfer of films and videos to the BFI are set out in Annex 1 to this guidance. The main steps to be taken are:

- notification of films/videos to the PRO Client Manager
- review of notified films/videos
- return of rejected films/videos to the DRO
- transfer of viewing copy to the BFI
- transfer of master copy to the BFI
- completion of PRO database of films
- protection of closed films/videos.

4.2 The same procedures as those described in Annex 1 are used for films and videos that are suitable for deposit with the IWM, except those transferred from the Ministry of Defence (MoD) and the Defence Science and Technology Laboratory (DSTL), formerly, in part, the Defence Evaluation and Research Agency (DERA). An informal agreement with MoD/DSTL/DERA has been made covering the following points:

- shortlist of films likely to be of historical value prepared by technical record reviewers – the PRO shortlist
- IWM prepare a similar shortlist – the IWM shortlist
- films selected from the PRO shortlist by technical record reviewers and, subject to sensitivity issues, deposited with IWM
- rejected films, if not sensitive, offered to IWM for presentation (under section 3(6) of the Public Records Act 1958)
- non-sensitive films from the IWM shortlist offered to IWM for presentation (as above).

4.3 Given the relative fragility of the medium, films and videos should be appraised within five years of creation or, if possible, before the end of their distribution life. In this way the department can keep control of what is an active record while the PRO and DRO will have some perspective of time to judge the record's historical value.

4.4 Film and video preservation is both technically difficult and expensive, and it is therefore necessary to be selective in identifying material for permanent

preservation. Regard must be taken of the PRO Acquisition and Disposition Policies, and of any relevant Operational Selection Policy in force. Knowledge of production history is an important part of the appraisal process, allowing an understanding of the provenance and context within which audiovisual records were created. In general, films and videos which throw light on events, persons, environments and attitudes which are considered to have historical significance should be considered as suitable candidates for selection. For example:

- records of first (or last) appearances, or customs, activities, processes etc which are dying out
- records which, although not unique, fill out a composite picture of a continuing subject, such as a prominent person's career, a significant debate, etc
- records which are in some essential way characteristic of the times, revealing contemporary attitudes, state of knowledge, etc
- productions with significant technical and artistic value.

4.5 Films and videos may be rejected if the material covered is dealt with adequately by another medium, such as still photographs or written description. Advice on subjects/events where both media exist may be sought from the BFI or IWM since some film or video may have unique or technical merit.

4.6 Once a film or video has been selected for permanent preservation, the master material for it must not be edited or altered in any way before its transfer to the appropriate repository. Extract printing should only be undertaken from viewing copies.

4.7 Films and videos carrying a security classification must not be transferred until the classification has ceased to apply. The DRO must ensure that the security classification of any film or video is reviewed regularly. If material continues to have a security classification after thirty years, it may be retained under section 3(4) of the Public Records Act 1958. Films and videos subject to extended closure may be transferred in the normal way to the BFI but those falling within the remit of IWM (see paragraph 2.4.2) will need to be retained until they become open. Arrangements for their special storage is covered by a formal agreement between the PRO and the BFI (see Annex 2).

Sound recordings

4.8 In appraising sound recordings, regard should be taken of the PRO Acquisition and Disposition Policies and any relevant Operational Selection Policy in force. In general sound recordings will not be selected if a full transcript exists (for example, proceedings of a court case) but if the recording conveys more than the written word (for example, in voice inflections and emphases) then it should be considered for selection. The following types of records may be selected for permanent preservation, taking into account any operational selection policy:

- commercials and fillers
- productions reflecting the period, type and social impact
- interviews with notable people
- productions relating to *causes célèbres*.

4.9 The originals of selected sound recordings should be transferred to the National Sound Archive (NSA) as early as possible, unless only a copy is available. In either case a copy should be transferred so that it can be housed separately as a security measure.

4.10 When sound recordings are transferred to the NSA the form AA2/S (*Transfer of Selected Sound Recordings to the National Sound Archive*) must be filled in (see Annex 3) and sent to the NSA, who will complete the form and send it on to the PRO.

4.11 Sound recordings carrying a security classification must not be transferred until the classification has ceased to apply. The DRO must ensure that the security classification of any sound recording is reviewed regularly. If material continues to have a security classification after thirty years, it may be retained under section 3(4) of the Public Records Act 1958. Sound recordings subject to extended closure may be transferred in the normal way.

5 Access

5.1 Access to audiovisual records is governed by the same principles and procedures as those applied to conventional records. In general audiovisual records which are made for public information purposes (see paragraph 1.3) can be opened immediately; those produced for internal use may be closed for the normal thirty years; sensitive material may be closed for up to seventy five years. Variations to the thirty year rule will need the approval of the Lord Chancellor under section 5 of the Public Records Act 1958. Further detail on access may be found in the PRO manual *Access to Public Records* (third edition, September 2001).

5.2 Audiovisual records in government are also subject to the Freedom of Information Act 2000. Departments and agencies will need to take them into account when publication schemes are drawn up and when the access provisions of the Act are fully implemented. Further advice can be obtained from the PRO Records Management Department.

5.3 The nature of film and video means that a master copy, once it has been transferred to an archive, must no longer be used other than to make a safety viewing print.

5.4 Similarly the original (deposited) sound recording will usually only be used to produce a listening copy. This might be created in the form of disc, tape, compact disc or minidisc.

5.5 The current UK copyright legislation is the Copyright, Designs and Patents Act 1988. Works protected by the Act include sound recordings, cine film, video recordings, film and video soundtracks, terrestrial and satellite broadcasts, and cable programmes. Related written records are also covered, as are film set designs, posters, graphics and computer-generated works. Copyright in audiovisual records in government departments and agencies is governed by Crown Copyright. Further details are available from the Records Management Department at the PRO.

5.6 Audiovisual records deposited at the BFI may be temporarily returned to the transferring department or agency under the arrangements outlined in the agreement between the PRO and the BFI (see Annex 2, under Departmental Requisitions). Special arrangements with the repository concerned need to be made for records deposited with the IWM and the NSA.

6 Supplementary records

6.1 When a film or video is selected for permanent preservation, copies of documents relating to the production of that film (scripts, shotlists, etc) may be transferred to the designated repository together with the film itself to help ensure its proper identification and cataloguing. The evidential value of audiovisual material is diminished if documentary material about its purpose and its making is lacking.

6.2 It is possible that some supplementary records may not have the status of public records. This may happen where departments are using contractors to undertake audiovisual work on their behalf. Guidance on status is given in the manual *Access to Public Records* (third edition, PRO, 2001). In cases of doubt advice may be sought from the PRO Client Manager.

Annex 1: Procedures for the selection and transfer of films between the Public Record Office, government departments and agencies and the British Film Institute

Introduction

These procedures have been drawn up as a result of the agreement in 1998 of the new contract between the British Film Institute and the Public Record Office for the storage of public record films. Under the terms of that agreement, the BFI is appointed as an agent of the PRO under section 2(4)(f) of the Public Records Act 1958. For the purposes of this document 'films' means public record films and video tapes and other moving image carriers which have been selected for permanent preservation by the Public Record Office.

1 Notification of production of films

1.1 It will be essential for Departmental Record Officers (DROs) to establish regular communications with those in their departments who are involved in producing films or videos.

1.2 DROs will notify their Client Manager of any films made or sponsored by their department, using form BFI 1A (single titles) or form BFI 1B (multiple titles).

1.3 The DRO will ensure that the title of the film is accurately recorded.

1.4 The Client Manager will ensure that details from form BFI 1A or form BFI 1B are entered into the PRO films database.

2 Review and selection of films which have been notified

2.1 The Client Manager will check the PRO films database to ensure that the film has not already been reviewed.

2.2 Wherever possible, the Client Manager will take the review decision based on information contained on form BFI 1A or form BFI 1B and information provided by the DRO.

2.3 Decisions for permanent preservation at this stage shall be recorded on form BFI 2 and films then transferred to BFI using form BFI 3. BFI shall be notified of any films not selected for permanent preservation by the Client Manager.

2.4 The department holding the material will provide the Client Manager with a viewing copy of all films selected for review on request, and each film shall be accompanied by form BFI 2.

2.5 Arrangements will be made by the Client Manager to view the film. This can take place at either the department or BFI. Whenever practicable, a BFI representative will be involved in all selection viewings. It is not always necessary for the DRO to attend viewings.

2.6 If the title of the film is not apparent, a title will be agreed by the Client Manager, the BFI representative and the DRO (where present). The Client Manager will ensure that the film details are correctly recorded on form BFI 2, including opening dates for films closed on transfer.

2.7 The PRO review decision will be formally recorded by the Client Manager on form BFI 2. Details of films not selected for permanent preservation by the PRO shall be offered to BFI for consideration, and the BFI selection decision shall also be recorded on form BFI 2. A copy of BFI 2 will be sent to the DRO and BFI as formal notification of the review decision.

2.8 The Client Manager will ensure that films rejected by PRO and BFI are returned to the DRO.

2.9 Where appropriate, the DRO will prepare presentation paperwork for films rejected by PRO but which have been selected by BFI.

2.10 The DRO will make an LCI application where appropriate.

2.11 The Client Manager will ensure that the review decision is entered into the films database, including opening dates for any films closed on transfer to BFI.

3 Review and selection of films not previously notified (including backlogs)

3.1 The Client Manager will check the films database to ensure film has not already been reviewed.

3.2 Wherever possible, form BFI 2 will be completed for each film to be reviewed. If this is not practical (usually with large backlogs) a list of all film titles including the date, sponsor and film gauge and/or video format should be drawn up.

3.3 Arrangements will be made by the Client Manager to view the film. This can take place at either the department or BFI. Whenever practicable, a BFI representative will be involved in all selection viewings. It is not always necessary for the DRO to attend viewings.

3.4 If the title of the film is not apparent, a title will be agreed by the Client Manager, the BFI representative and the DRO (where present). The Client Manager will ensure that the film details are correctly recorded on form BFI 2, including opening dates for films closed on transfer.

3.5 The PRO review decision will be formally recorded by the Client Manager on form BFI 2. Details of films not selected for permanent preservation by the PRO shall be offered to BFI for consideration, and the BFI selection decision shall also be recorded on form BFI 2. A copy of form BFI 2 will be sent to the DRO and BFI as formal notification of the review decision.

3.6 The Client Manager will ensure that films rejected by PRO and BFI are returned to the DRO.

3.7 Where appropriate, the DRO will prepare presentation paperwork for films rejected by PRO but which have been selected by BFI.

3.8 The DRO will make an LCI application where appropriate.

3.9 The Client Manager will ensure that the review decision is entered into the PRO films database.

3.10 Films which, for whatever reason, come directly to the PRO will become subject to these procedures at section 3.3 (if not previously reviewed) or at 3.4 if already reviewed.

4 Accessioning

4.1 Wherever practicable, viewing copies selected for permanent preservation will be passed to BFI immediately after the viewing. Confirmation of transfer to BFI will be formally notified using form BFI 3, within one working month of the viewing.

4.2 BFI will notify the Client Manager that the film has been accessioned and where appropriate, that closure periods have been clearly marked on the film packaging, by completion of form BFI 3.

4.3 The DRO will arrange the transfer of the master copy at the earliest opportunity using form BFI 3. Reminders will be issued by PRO every three years, or more regularly if appropriate.

4.4 BFI will confirm accession of master material using form BFI 4.

4.5 The Client Manager will ensure that the transfer is recorded on the PRO films database.

4.6 Definitions of ‘master material’ and ‘viewing material’ are provided in the Annex at the end of these procedures.

5 Closed films

5.1 Following selection, all films closed on transfer will be sent to designated staff at the BFI for processing, as indicated in the Annex to this document.

5.2 Following processing by designated BFI staff, films subject to extended closure will be held in secure storage dedicated to the PRO at the BFI/NFTVA’s remote storage facility in Warwickshire.

5.3 Access to extended closure films will be given to a limited number of BFI staff who will have the approval of the PRO.

5.4 Titles of extended closure films will not be visible and their description will not appear in either the BFI’s public or internal catalogues, unless permission to make this information available has been given by the transferring department.

5.5 Labels indicating opening dates for films subject to a thirty year closure will be attached to the film’s packaging by BFI staff.

5.6 Titles for films subject to a thirty year closure will be entered into the BFI’s public catalogue, unless indicated otherwise on form BFI 3.

5.7 Departments will be given the opportunity to re-review extended closure films one year prior to the planned opening date, to allow for extending the closure period where appropriate. This will be prompted by the PRO films database.

5.8 The relevant PRO client manager will notify BFI of any changes to closure dates.

6 Departmental access

6.1 Where viewing copies exist, BFI will make available viewing facilities for departmental staff.

6.2 Arrangements for such viewings will be made through the BFI (see Annex).

6.3 Viewings facilities will normally be provided within ten working days.

7 Temporary departmental requisitions

7.1 Departments will not be able to requisition master copies.

7.2 Requests for temporary departmental requisitions of viewing copies will be made through BFI (see Annex).

7.3 BFI will ensure that requisitions are only provided to authorised persons, a list to be provided by PRO.

7.4 Where no viewing copy exists, BFI will provide a viewing copy of master material for requisition by an authorised person (see section 7.3 above) at the earliest practicable opportunity, taking into account the condition of the master material. The full cost of producing the viewing copy shall be borne by the requisitioning department, and the copy shall become the property of that department. Notification that a viewing copy has been produced shall be sent to PRO by BFI.

7.5 Requisitions will be sent to departments within ten working days, and shall be returned to BFI by a date agreed by BFI and the department at the time of requisition. Films must be returned to BFI within six months in any event.

8 Destruction of public record films

8.1 BFI will obtain written permission from PRO before any production subject to public records legislation is destroyed.

9 Duplication of film for preservation purposes

9.1 BFI may duplicate films where necessary for the purposes of preservation. These new duplicate copies will become the property of BFI.

9.2 In the event of the PRO wishing to withdraw a film master deposited by PRO which has been the subject of irreparable damage or deterioration, BFI will make a new copy(ies) of the title from its own holdings for withdrawal by PRO on any format required by PRO. The cost of making such copies shall be borne by PRO.

10 Certification

10.1 If a request is made for a film to be certified as a true copy of a public record as deposited with BFI, BFI will provide an affidavit or arrange for a representative to appear in court, whichever is appropriate. The full cost of this shall be recovered by the BFI from the party requesting authentication.

11 Further advice

11.1 It may not always be possible to follow these procedures exactly. In this instance, DROs should consult their Client Manager at the PRO.

11.2 If you require any technical advice, please approach the BFI contact given in the Annex.

12 Changes to these procedures

12.1 Changes to these procedures may be proposed by either PRO or BFI, and implemented on the full agreement of both parties.

12.2 The PRO will undertake a review of the procedures one year after their introduction.

Annex

1 Material required for transfer to BFI

To satisfy the joint purposes of long term preservation and research access, the BFI requires both master and viewing material for each title selected by the PRO for deposit with the BFI.

Definition of 'master material'

This may include:

- original mute and sound negatives, i.e. first generation edits
- videotape master (first generation/broadcast standard edits)
- intermediate (second generation) printing material (e.g. internegatives, colour reversal internegatives/positives, combined fine grain positives)
- videotape 'sub-masters', ie second generation video copies on a professional/ broadcast-standard video format

Definition of 'viewing material'

This may include:

- combined positive prints ('show copies')
- videocassette copies, eg VHS, low band U-matic videocassette

Please note however that the above lists are not comprehensive, and further advice regarding formats can be sought from the BFI contact at 4 below.

2 BFI contact to arrange a viewing at BFI

Kathleen Dickson, Viewings Supervisor

Tel: 020 7957 4726

Archival Bookings
BFI Collections
21 Stephen Street
London
W1T 1LN

3 BFI contact for departments wishing to requisition a film

Shona Barrett, Donor Access Officer; Katrina Stokes, Assistant

Tel: 020 7957 8950 and 020 7957 4713

Donor Access
BFI Collections
21 Stephen Street
London
W1T 1LN

4 BFI contact for further advice

For general technical advice and contact for delivery of films to the National Film and Television Archive at the BFI, please contact:

Sue Woods, Assistant Keeper of Non-Fiction Films

Tel: 020 7957 4823

BFI Collections
21 Stephen Street
London
W1T 1LN

5 Storage of and access to extended closure films

5.1 All films subject to extended closure should be sent for processing to the following designated BFI staff:

Keeper or Assistant Keeper of Non-Fiction Films

(Patrick Russell or Sue Woods)

Tel: 020 7957 4823

BFI Collections Department
21 Stephen Street
London
W1T 1LN

5.2 Following processing, the films will be stored at the BFI's remote storage site in Warwickshire.

5.3 All BFI staff who either process or are responsible for the films while they are in storage will sign the Official Secrets Act.

5.4 There will be no indication of the title or content of the film on the labelling of the films in storage. Films will be identified by a unique BFI/NFTVA number. The storage room will not indicate that the records it contains are public records.

18 August 1999

BFI 1A Notification of a new public record film – single title
(to be completed by the DRO)

1.1	Name of sponsoring department/agency	
1.2	Name of sponsoring branch or unit	
1.3	Film title	
1.4	Series title (if known)	
1.5	Duration of film	
1.6	Subject matter	
1.7	Date of production	
1.8	Security classification (if appropriate)	
1.9	Date received by client manager	
1.10	Entered into PRO films database (date and initials)	
1.11	Copy of this form sent to BFI (date and initials)	

DRO signature:

Date:

Please send this form to your client manager at the PRO

BFI 1B Notification of new Public Record films – Multiple Titles (to be completed by the DRO)

Sponsoring Department/Agency:

Sponsoring Branch/Unit:

Date into PRO film database						
Security classification code						
Subject matter						
Film length						
Production date						
Title (and Series Title where appropriate)						

DRO signature:

Date:

Please send this form to your Client Manager in RMD

Received by Client Manager, RMD (date and initials)

Entered into PRO films database (date and initials)

Copy of form sent to BFI (date and initials)

BFI 2 Review of Public Record films (to be completed by Client Manager)

1.1	Name of sponsoring department/agency	
1.2	Name of sponsoring branch	
1.3	Film title	
1.4	Series title (where known)	
1.5	Any previous or alternative titles	
1.6	Date of production	
1.7	Subject matter	
1.8	Review decision (PRO Select/Reject) (BFI Select)	
1.9	Reason for decision	
1.10	Film offered to BFI? (Y/N)	
1.11	Film selected by BFI? (Y/N)	
1.12	Application to present to BFI if appropriate (date and initials)	
1.13	Date film to be opened	
1.14	Review decision entered into PRO films database (date and initials)	

Sections 1.15 to 1.20 to be completed only if the film is selected for permanent preservation by the PRO

1.15	Name of production company	
1.16	Name of producer	
1.17	Name of director	
1.18	Running time (or length)	
1.19	Department/Company holding master material	
1.20	Copyright holder	

Signed:

Date:

Formal Notification of Review Decision

1.21	Copy of form sent to DRO	
1.22	Copy of form sent to BFI	

BFI 3 Transfer of Public Record films to BFI

Part 1: to be completed by DRO/Client Manager as appropriate

Name of Client Manager with responsibility for film:

1.1	Name of transferring department/agency	
1.2	Title of film	
1.3	Date of film	
1.4	Master material or viewing copy?	
1.5	Access status	
1.6	LCI number (where appropriate)	
1.7	Opening date of film/open on transfer (as appropriate)	
1.8	Classification (where appropriate)	
1.9	May access be given to the film's description? (Y/N)	

Signature:

Position:

Name:

Date:

Please send this form with the film to BFI.

Part 2: to be completed by BFI to confirm accession of film/s into the archive

2.1	Date film received at BFI (date and initials)	
2.2	Film checked and opening date label attached where appropriate (date and initials)	
2.3	Film and series title confirmed as:	
2.4	Date closed films transferred to BFI secure storage site (date and initials)	
2.5	Date extended closure films put into secure store (date and initials)	

Signature:

Position:

Name:

Date:

Please forward this form to the Client Manager at PRO

Part 3: to be completed by the Client Manager in RMD

3.1	Films database updated, including reminder for master material (date and initials)	
3.2	DRO notified that accession has been completed (date and initials)	

Signature:

Date:

Annex 2: Agreement between the Public Record Office and the British Film Institute for the preservation of government films by the National Film and Television Archive and for the provision of a public access service

1 Definitions

1.1 In this Agreement:

- ‘BFI’ means British Film Institute
- ‘Films’ means public record films and video tapes and other moving image carriers which have been selected for permanent preservation by the Public Record Office
- ‘PRO’ means the Public Record Office
- ‘Department’ means public record body
- ‘Condition’ means a condition within the Agreement
- ‘Agreement’ means the agreement to the Conditions between the PRO and the BFI
- ‘Contract Price’ means the price, exclusive of Value Added Tax, payable by the PRO to the BFI for the services covered by this Agreement, as defined in 2.3 below.
- ‘The procedures’ means procedures for transferring and accessioning films from departments to the BFI to be agreed between the BFI and the PRO by 1 September 1998.

2 Introduction

2.1 This Agreement is to ensure that films deemed to be Public Records and which have been selected for permanent preservation are transferred to the National Film and Television Archive, a division of the British Film Institute; that they are housed in suitable conditions to ensure their safe keeping and preservation; and that public access is given to those films which the PRO has designated as open for public inspection and viewing.

2.2 The PRO and the BFI shall continue to work together to make those public records in the form of films available for public consultation.

2.3 The BFI shall be appointed as an agent under section 2(4)(f) of the Public

Records Act 1958 (the Act), and will be responsible for :

- working in partnership with the PRO, to decide which films shall be selected for permanent preservation by the PRO;
- the storage of films, to include preservation and security; and
- services to the public, to include access, cataloguing, advice and copying facilities.

All films transferred to the BFI will be under the charge of, and in the custody of, the Keeper of Public Records under the terms of the Act.

3 Specification

3.1 Accessioning procedures

3.1.1 The BFI will provide facilities at their premises for joint reviewing purposes when necessary.

3.1.2 The PRO will arrange all viewings in advance for a mutually convenient date.

3.1.3 The BFI will provide advice on selection of films for permanent preservation.

3.1.4 Whenever possible, viewing copies of films subsequently selected for permanent preservation will be passed to the BFI immediately, a master to be transferred by the department as soon as possible thereafter, in line with the procedures.

3.1.5 In all other cases, departments will transfer films to the BFI at the earliest practicable opportunity.

3.1.6 All transfers will comprise both

- a) master preservation material; and
- b) a viewing copy as outlined in the procedures.

3.1.7 Once a film has been selected for permanent preservation, the department will formally notify the BFI using the agreed procedures. The department will make clear the closure period and opening date of any films transferred to the BFI, and the PRO will notify the Archive of any subsequent changes in line with the procedures.

3.1.8 The BFI will inform the PRO when films have been received from departments by sending the appropriate documentation to the relevant Inspecting Officer as agreed in the procedures.

3.2 Storage

3.2.1 Films will be stored in the BFI's vaults and maintained to the current International Federation of Film Archives recommended levels of temperature and humidity.

3.2.2 Films subject to extended closure periods which are not yet open to the public shall be stored in a separate secure area at the BFI's remote storage facilities. Access to these films shall be available only to a limited number of BFI staff, previously agreed with the PRO.

3.2.3 The BFI will ensure that no film is made available to the public before the prescribed date, unless permission to see the film has been granted under section 5(4) of the Public Records Act 1958.

3.3 Catalogues

3.3.1 Films transferred by departments to the BFI will be catalogued to the Archive's standards and will be incorporated into the BFI public catalogue within 8 weeks of the film being accessioned. The catalogue description will state that the films are public records and will indicate the transferring department.

3.4 Departmental requisitions

3.4.1 Departments will not be allowed to requisition back film masters transferred to the BFI.

3.4.2 Where a viewing copy exists, this will be made available to the department within 10 working days, returnable by a date to be agreed between the BFI and the department.

3.4.3 Where no viewing copy exists, one shall be made by the BFI and provided to the department at the earliest practicable opportunity, taking into account the condition of the master material. The full cost of making the copy shall be paid to the BFI by the department.

3.5 Access for transferring departments

3.5.1 The BFI will provide viewing and other necessary facilities to departments wishing to see their films, at the earliest practicable opportunity and by prior arrangement.

3.6 Preservation

3.6.1 No productions will be destroyed by the BFI without written permission from the relevant Inspection Officer at the PRO.

3.6.2 Films may be duplicated by the BFI where deemed necessary for the purposes of preservation and authorised access. Such duplicate films will remain the property of the BFI.

3.6.3 The BFI shall notify the PRO where master material is duplicated due to deterioration and/or damage to the master, as specified in the procedures, in order to allow the PRO to obtain its own duplicate.

3.6.4 The BFI shall provide a free duplicate to the PRO if such deterioration and/or damage is due to any action on the part of the BFI or failure to apply a reasonable level of care.

3.7 Facilities for customers and associated charges

3.7.1 The BFI will make available, at no cost, to members of the public for viewing purposes all those records open to public inspection, in line with their normal procedures.

3.7.2 If no viewing copy exists, the BFI may recover from the customer the full cost of producing a viewing copy.

3.7.3 The BFI shall provide facilities to copy films for non-commercial customers within the provisions of paragraph 3.8. Charges shall be made in line with normal BFI arrangements.

3.7.4 The BFI shall provide information and advice for customers using the Archive, including the provision of catalogues and appropriately trained staff in line with a public service policy agreed with PRO.

3.7.5 All requests for certification of public records shall be referred to the PRO for action.

3.7.6 A complaints procedure shall be in place and made available to all customers. The PRO will be provided with a copy of the procedures, and will have access to information on complaints relating to films covered by this Agreement.

3.8 Copyright

3.8.1 The BFI may require written permission from the copyright holder before any copies of public record films are made available.

3.8.2 Notwithstanding clause 3.8.1 above, any officer of the BFI is empowered to supply a copy of any public record to any person without infringement of any copyright, whether Crown or non-Crown, in accordance with section forty-nine of the Copyright, Designs and Patents Act 1988. However, this is only for a single copy and gives no authority for further reproduction.

3.8.3 The BFI will make clear to purchasers of such copies that the purchaser is responsible for securing approval from copyright owners for further reproduction or public showing of the copies and that the BFI accepts no responsibility for any infringement of copyright by them.

3.9 *Calculation of contract price*

confidential – commercial

3.10 *Ownership of the films*

3.10.1 All films transferred to the BFI shall remain the property of the transferring department.

3.10.2 All copies generated by the BFI for preservation and access shall remain the property of the Archive.

4 *General conditions*

4.1 *Year 2000 Compliance*

The BFI shall ensure that all software used in conjunction with this contract is Year 2000 compliant.

4.2 *Right of audit*

4.2.1 The BFI shall grant to the PRO, or its authorised agents, such access to those records as they may reasonably require in order to check compliance with the Agreement and with the Public Records Act 1958 as amended.

4.2.2 *National Audit Office Access*

For the purpose of:

- a) the examination and certification of PRO accounts; or
- b) any examination pursuant to Section 6(1) of the National Audit Act 1983 or any re-enactment thereof of the economy, efficiency, effectiveness with which the PRO has used its resources,

the Comptroller and Auditor General may examine such documents as he may reasonably require which are owned, held or otherwise within the control of the BFI and may require the BFI to provide such oral and/or written explanations as he considers necessary. It is hereby declared that the carrying out of an examination under Section 6(3)(d) of the National Audit Act 1983 or any re-enactment thereof in relation to the BFI is not a function exercisable under the condition.

4.3 Variation

Variations to the Agreement may only be made if both parties have agreed in writing.

4.4 Termination

Notice of the termination of this Agreement by either the PRO or the BFI shall be not less than twelve months from the end of the service year in progress at the time of the notice being given.

Signed for and on behalf of

Signed for and on behalf of

THE KEEPER OF PUBLIC RECORDS

THE BRITISH FILM INSTITUTE

by:
(signature)

by:
(signature)

(name)

(name)

Title:

Title:

Date:

Date:

Annex 3

AA2/S form for the transfer of selected sound recordings to the National Sound Archive

Part 1 - to be completed by the transferring Department	
DEPARTMENT PROPOSING TRANSFER	
TITLES OF SOUND RECORDINGS TO BE TRANSFERRED	
Signature of DRO (or authorised officer)	Date
Part 2 - to be completed by the National Sound Archive	
SOUND RECORDINGS RECEIVED AND CHECKED BY NSA	Date
Signed	
NSA Reference:	
Please send to PRO Client Manager	
Part 3 - to be completed by PRO	
CARD INDEX COMPLETED	
Signed	Date
File this form on the departmental sound recording file	