

Screening Heritage

Archive collections & film exhibition in Wales



Image: 'Letter from Wales' From Britain on Film available at BFI Player

Bigger Picture Research
on behalf of Film Hub Wales

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CHAPTER



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Contents

Executive summary	3
1 Introduction	5
Background	5
Report structure	9
2 Screen heritage provision in Wales	10
National Screen and Sound Archive of Wales	12
Broadcasters	15
3 Screen heritage exhibition activity in Wales	20
National Screen and Sound Archive of Wales	20
Film exhibitors	23
4 Discussion and recommendations	27
Appendix 1: Research methods	53
Appendix 2: Exhibitor questionnaire	56
Appendix 3: National Screen and Sound Archive of Wales screenings, education and community events	59

Executive summary

This research was commissioned by Film Hub Wales to establish current levels of screen heritage programming in Wales, and to identify the challenges and opportunities for future programme development. The research employed a combination of desk research, qualitative consultations and an exhibitor survey.

Taking these sources of evidence together, the research found that:

- Wales is home to a number of screen archive collections, which tend to operate independently with their own methods for dealing with enquires and content licensing requests;
- Content digitisation remains at a relatively low level, although this is beginning to change with investment through the BFI Unlocking Film Heritage programme;
- The screen archive sector as a whole is under considerable strain, in terms of levels of resourcing and staff capacity to manage content bookings and outreach screening activity. Furthermore, Wales has missed out on the levels of financial support seen in England under the Screen Heritage UK programme;
- Archive programming, even when including repertory titles within this category, remains a relatively small part of most exhibitors' schedules;
- Yet there is undoubted demand for screen heritage screenings among different audience groups, and archive content is capable of attracting sizeable admissions;
- Much of this demand is going unmet, and an opportunity exists for exhibitors to serve their own audience development needs while promoting access to archive collections.

The key challenges deterring exhibitors from increasing screen heritage programming are a lack of information about available archive content, licensing and booking arrangements, and financial considerations.

Given the breadth of its existing responsibilities, Film Hub Wales has only limited resources to help address these challenges, so a strategic approach is required. The most effective way it can contribute is through brokering partnerships between the archive sector and exhibitors, by:

- bringing these parties together to explore collaborative opportunities;
- providing a single source of information about archive content and programming opportunities in Wales, enlivened with real world case studies to stimulate creative programming and innovative projects;
- continuing to offer dedicated archive strands in Preview Days around Wales;
- working with the archive sector to curate and package content, making it easier for exhibitors with little or no experience in this area to realise their programming ambitions;
- actively encouraging the development (or extension) of relationships between exhibitors and community groups with an interest in screen heritage, supported by a dedicated pilot project fund.



Image: *Under Milk Wood* (1972)

1. Introduction

“For over one hundred years, moving images and sound have made a significant contribution to our national culture. The existence and availability of this audiovisual heritage from the past and the present has a profound impact on our understanding of who we are, where we live and our place in history.”

Hidden Treasures: The UK Audiovisual Archive Strategic Framework
(March 2004)

Background

1.1 In its broadest sense, ‘screen heritage’ is the collective legacy of past filmmakers (professional and otherwise) that helps present generations to connect with both the development over time of moving image storytelling (via film, television and digital media) as well as the social, political and technological history that audiovisual media reflect and record.

1.2 In this way, screen heritage is as important to our understanding of contemporary and past life as written and other documentary records. It follows that screen archives are invaluable resources with the dual purpose of ensuring the preservation of moving image content while making it accessible to contemporary audiences.

1.3 The notion of accessibility lies at the heart of the present research, but with a particular focus in mind. In 2000, the Film Archive Forum set out ten principles “as the basis of a policy for the public sector moving image archives in the UK.”¹

¹ *Moving History: Towards a Policy for the UK Moving Image Archives* (2000), <http://www.filmarchives.org.uk/filmarchiveforum/publications.htm>

Principle 6 stated, “[t]here should be the widest possible public access to all preserved materials.”

1.4 This point was echoed seven years later with publication of the Film Heritage Group’s consultation document *Strategy for UK Screen Heritage* (June 2007), whose vision for the sector stated that “the public is entitled to access, learn about and enjoy its rich screen heritage wherever they live and wherever the materials are held.”

1.5 Bringing this brief survey of strategic thinking up to date, accessibility forms priority three of the British Film Institute’s current five-year plan *Film Forever*. “[a]ccess to screen heritage is integral to the BFI’s ambitions to develop British film and talent, and to provide a programme which attracts new audiences, public and professional, to a richer experience of film.”

1.6 Indeed, the BFI’s Unlocking Film Heritage Digitisation Fund, which runs from 2013 to 2017, has “the ultimate goal of making all of the UK’s screen heritage accessible to the public digitally.”² As demonstration of this intent, the recent launch of *Britain on Film*, making thousands of digitised works available to view for free on the BFI Player via a searchable map, alongside screening events around the UK, has the potential to greatly expand interest in archive content as well as making available the first fruits of the Fund.³

1.7 Promoting access can take a variety of forms, as the UK Audiovisual Archive Strategy Steering Group acknowledged in *Hidden Treasures: The UK Audiovisual Archive Strategic Framework* (March 2004):

- “on-site, subject to the preservation status of the collection and the facilities of the archive;
- online, although this mode is still in its infancy;
- screenings and presentations, permanent and temporary public displays;
- content packaging and merchandising, such as videotape, DVD or CD releases;
- broadcasting - television and radio programmes which use archive material.”

² <http://www.bfi.org.uk/supporting-uk-film/funding-organisations/unlocking-film-heritage-digitisation-fund>

³ <http://www.bfi.org.uk/britain-on-film>

1.8 Although over a decade old, during which time online access has made considerable forward strides as evidenced by *Britain on Film*, this classification remains useful, and the present research is concerned with one of these means in particular: “screenings and presentations”.

1.9 The research was commissioned by Film Hub Wales, part of the BFI’s Film Audience Network (FAN) that supports film audience development initiatives in Wales.⁴

Film Hub Wales aims:

- *“Development of an innovative, adventurous and significant cultural film programme Wales wide;*
- *To celebrate Welsh language, heritage and culture, offering a platform for Welsh talent;*
- *Increase access to British independent and world cinema through events, screenings and education opportunities;*
- *Support a network of regional, national and international partnerships and share best practice, leading to a more confident, vibrant & collaborative film sector;*
- *Sharing programming ideas, access, debate and information exchange via training and mentoring;*
- *To research, understand and develop diverse, life-long audiences for film across the UK;*
- *Development of innovative approaches to digital technology to promote connectivity;*
- *To identify and support rural venues in underserved / areas of cultural poverty where audiences are hard to reach.”*

1.10 Film Hub Wales has a commitment to supporting screen heritage exhibition, in line with its FAN remit. Through its *Welsh Film Support* strand, the Hub “offers rolling support for organisations across Wales to programme Welsh made, Welsh language or Welsh Archive films. We can support a range of programmes from single screenings to seasons, or events with talent in attendance.”⁵

⁴ <http://www.bfi.org.uk/what-s/around-uk/film-audience-network>

⁵ <http://filmhubwales.org/welsh-film-archive-support>

1.11 In commissioning the present research, Film Hub Wales wished to better understand the current programming of screen heritage works by exhibitors in Wales, to identify opportunities for future development, to inform new support measures that address barriers to archival programming and as the basis of an ongoing discussion around archive content in exhibition circles.

1.12 For the purposes of this research, 'exhibitors' covers all companies, groups, venues and organisations that host a regular programme of film screenings (whether full-time, part-time or occasional), including commercial exhibition circuits, independent cinemas, mixed-use venues, film festivals, film societies, volunteer-run community cinemas, touring networks and pop-up screenings.

1.13 'Screen heritage' is understood to include:

- (1) Professionally made feature films, shorts, documentaries and TV programmes held in archive collections;
- (2) Amateur footage donated to, or deposited in, an archive as a record of life in past times.⁶

1.14 Of the former category, a distinction is drawn between classic works that feature regularly in repertory programming and are available for commercial film hire from specialist distributors like the BFI, ICO and Park Circus (e.g. *Citizen Kane*, 1941), and titles that are only available for theatrical and non-theatrical performance from archive collections (acting on behalf of rights holders, where works have been deposited). Repertory programming is of interest to the present research only insofar as it points to audience demand for older and historically significant works. But as section 3 demonstrates, this is not always a distinction that film exhibitors use when thinking about archive film.

1.15 The research explores the supply of, and demand for, screen heritage programming in Wales by:

- Reviewing the availability of screen heritage works in Wales through the National Screen and Sound Archive of Wales and broadcaster archives;

⁶ Donations are signed over to the archive, including screening rights. Deposits are on loan to the archive, and content owners retain screening rights.

- Consulting archive staff and other stakeholders about the strengths and weaknesses of screen heritage provision in Wales, and ways to improve accessibility;
- Mapping existing screen heritage programming across Wales;
- Consulting exhibitors about the potential to increase the presence of screen heritage works in their programming, and to identify any barriers to this;
- Considering opportunities for screen heritage audience development, including funding sources and models of good practice;
- Making recommendations about how Film Hub Wales and partners can best support the exhibition of screen heritage works in Wales.

1.16 The study involved desk research, one-to-one interviews and a survey of Welsh exhibitors, and the research methods are described in full in Appendix 1.

Report structure

1.17 The report begins with a look at screen heritage provision, with a close examination of the National Screen and Sound Archive of Wales and free-to-air broadcasters based in Wales. This section describes in broad terms how the archives operate and current arrangements for content licensing.

1.18 A section on archive programming in Wales since 2011 follows on from this, based on a review of evidence of National Screen and Sound Archive of Wales screening activity and the results of a survey of Welsh exhibitors.

1.19 The reports closes with a discussion of the issues for archive programme development raised in the previous sections, along with recommendations for future support options.



Image: National Screen & Sound Archive, Wales (Aberystwyth)

2. Screen heritage provision in Wales

“Wales has a particularly rich archival heritage. Our history is preserved and protected in a nationwide network of archival services. These treasure chests of information hold the key to our national, local and family histories.”

Archives for the 21st Century (Welsh Government, 2009)

2.1 Wales benefits from a range of screen archive collections, serving a variety of functions and audiences, including:

- specialist public sector repositories, e.g. National Screen and Sound Archive of Wales (NSSAW);
- commercial libraries run by broadcasters and production companies, e.g. BBC Cymru Wales, ITV Cymru Wales, S4C and Animality⁷;
- collections held by cultural heritage organisations, e.g. National Museum of Wales Film Archive,⁸ and local authority records offices, museum & library services⁹;
- and private and University collections e.g. South Wales Coalfield Collection based at the University of Swansea's South Wales Miners Library.

2.2 Support for public archives in Wales is a Welsh Government responsibility administered by the Museums, Archives and Libraries Division (formerly CyMAL).¹⁰

⁷ <http://www.animality.co.uk/archive.html>

⁸ <http://www.museumwales.ac.uk/192/>

⁹ Including Anglesey County Record Office, Denbighshire Records Office, Flintshire Records Office, Gwynedd Archives and Museums Service and Llanelli Public Library.

One implication is that the Welsh screen archive sector missed out on support through the DCMS Screen Heritage UK project launched in 2011, one of the largest investments of its kind with £22.8m invested in the BFI National Film Archive and English regional film archives, across a range of infrastructure and accessibility projects.

2.3 One Screen Heritage UK project involved developing an online platform ('Search Your Film Archives') enabling users to search the catalogues of BFI National Archive and English Regional Film Archives.¹¹ No equivalent network of archival catalogues exists in Wales. With the possible exception of the ITV Cymru Wales collection, which is housed at the NSSAW, the archives all operate independently, according to specific remits and corporate goals (dictated, for the most part, by their parent bodies, e.g. the National Library of Wales, local authorities and broadcasters). Each collection has its own cataloguing system and approach to content licensing. Indeed, the very terms used to describe archive material vary widely, characterised as screen heritage at one end of the spectrum and as commercial assets at the other.

2.4 Links between public sector screen archives do exist at the UK level, most conspicuously through Film Archives UK, which maintains professional contact and promotes collaboration among members archives, including NSSAW, through quarterly meetings and networking and training events.¹²

2.5 There are representative bodies for the wider archive sector as a whole in Wales, including Archives and Records Council Wales¹³, a trade association that has, in the past, made the case for a National Audience Development Plan, the prioritisation of uncatalogued works and greater use of archive content in formal education. However, the traditional focus of these initiatives has been on paper-based rather than audiovisual archives.

2.6 When thinking about the opportunities for exhibitors to programme archive works, it is important to recognise how they differ from feature films and commercial shorts, which can be booked from a distributor and screened directly from physical media supplied by the distributor (in the case of DCPs, 35mm and Blu-ray/ DVDs) or

¹⁰ <http://gov.wales/topics/cultureandsport/museums-archives-libraries/?lang=en>

¹¹ <http://unionsearch.bfi.org.uk/>

¹² <http://filmarchives.org.uk>

¹³ <http://www.archiveswales.org.uk/>

purchased by the exhibitor (in the case of licensed non-theatrical screenings using shop bought copies).

2.7 With the exception of works originally intended for theatrical exhibition, and for which screening copies may be available in the traditional manner, a high proportion of archive content will require curation and packaging, including rights clearances, digitisation and transfer to physical media, the addition of a soundtrack or musical score for silent works, and research if programme notes are to be supplied.

“Due to the nature of archive films, especially amateur and home movie titles, some degree of curation is often necessary for good presentation (e.g. selection of suitable segment, addition of music for silent films etc.) – so it is useful to factor this in to your planning time.”

Film Hub Wales web site

2.8 Digitisation and transfer to physical media will normally be managed by the archive that holds the work, but other tasks can be undertaken by either the archive or a third party, including the exhibitor or community group requesting material.

2.9 One upshot of this variety in both the sources of archive material in Wales, and the complicated issue of rights clearance (and other curatorial and packaging requirements) is that there is no extensive, pre-existing body of screen heritage content simply waiting to be booked by exhibitors. Each booking will necessarily be bespoke and will entail different levels of additional work on the parts of the archive and exhibitor.

2.10 What follows is a more detailed look at two of the most significant sources of Welsh screen archive material, the National Screen and Sound Archive of Wales and free-to-air broadcasters based in Wales, and the way they currently approach content licensing.

National Screen and Sound Archive of Wales

“The aim of the National Screen and Sound Archive of Wales is to preserve, promote and celebrate the sound and moving image heritage of Wales.”
(<http://www.archif.com/>)

2.11 The National Screen and Sound Archive of Wales is “home to a comprehensive and unequalled collection of films, television programmes, videos, sound recordings and music relating to Wales and the Welsh”, including over 5 million feet of film dating back to 1898.¹⁴

2.12 First established in 1989 as the Wales Film and Television Archive, under the auspices of the Arts Council of Wales, the NSSAW formed in 2001 with the merger of WFTA and the National Library of Wales’ Sound and Moving Image Collection. Funded by the National Library of Wales and the Welsh Government, the collection is located in Aberystwyth.

2.13 The Archive accepts donations and deposits of relevant “amateur and professional, fiction and non-fiction” works with “a connection to Wales or the Welsh”, including “home movies and videos, professional films and cine club productions.”¹⁵ An Acquisition Agreement, signed when material is donated to the Archive, sets out the terms under which content will be safeguarded and made accessible to third parties, including for public exhibition.

2.14 The consultations conducted for this research identified NSSAW staff knowledge and passion for the collections as the Archive’s principal strength. The importance of this human resource should not be underestimated, both in terms of specialist knowledge on the technical aspects of content preservation and – more importantly in the context of the present research- in relation to making the collections accessible and bringing the material to life within a properly researched context.

2.15 The most common weakness cited by consultees relates to difficulties in searching and identifying appropriate material in the Archive’s catalogue. Online searches are conducted via the National Library of Wales’s main catalogue, which can be filtered for ‘film’ and ‘ITV Wales TV archive’. Despite this, searches can still return non-film items like bibliographic and documentary references.

2.16 Furthermore, images and clips do not accompany search results, which only include written descriptions, making the identification and selection of appropriate material more difficult. As several consultees noted, the search interface is not very

¹⁴ <http://www.archif.com/>

¹⁵ <http://www.archif.com/index.php?id=3996>

user friendly, and as a result the task of finding appropriate audiovisual content can be forbidding for any but the most experienced users.

2.17 NSSAW and its parent organisation, the National Library of Wales, are aware of these shortcomings and aspire to improve online film provision, providing users with an easier and more intuitive means of searching, selecting, clearing and ordering material. However, at the time of writing these plans are on hold while the National Library of Wales undergoes major restructuring.

2.18 In the meantime, the existing web site offers a small selection of digitised clips, giving a taster of what may be available in future,¹⁶ and the newly launched Britain on Film collection on BFI Player contains 150 digitised works from the Archive.¹⁷

2.19 It is estimated that only around 5% to 10% of the Archive's collection has been digitised, a necessary step before it can be made accessible to the majority of exhibitors, and by 2017 around 400 works will have been digitised as a result of the BFI's Unlocking Film Heritage programme.

2.20 For those able to visit the Archive in person, viewing copies of works can be requested free of charge for bona fide research purposes.

2.21 Archive staff provide a bespoke enquiry service, to help those looking for particular content and to assist with more general research questions.¹⁸

2.22 Aside from requesting copies for inspection in the Archive's viewing room, material from the collection is accessible in a variety of ways:

- For a fee the Archive can provide viewing copies for private use, subject to the permission of rights holders;
- Companies and organisations can purchase a licence for commercial use of archive content (this includes licensing of material for film, television and new media productions);

¹⁶ <http://www.archif.com/index.php?id=5186>.

¹⁷ <http://player.bfi.org.uk/britain-on-film/map/#/52.54950565/-3.643160917/8/Wales//>

¹⁸ <http://www.archif.com/index.php?id=3997>

- The BFI Mediatheque in Wrexham Library houses digitised content from the Archive (alongside material from other sources including the BFI National Archive), which can be viewed by visitors;
- Two DVDs are available to buy from the National Library of Wales shop: *Y Chwarelwr* (*The Quarryman*, 1935), the first feature film with a Welsh language soundtrack; and *The Life Story of David Lloyd George* (1918) an early biographical work re-discovered in 1994 and restored by the Archive;
- The National Library of Wales's 100-seater multi-media auditorium, Y Drwm, programmes archive material for public performances and group visits;
- Outreach screenings conducted by Archive staff and hosted in venues around Wales, often at the invitation of community and special interest groups (although these are currently suspended due to staff restructuring: see section 3.1);
- Theatrical and non-theatrical performances of material by exhibitors and other groups, subject to a licence fee and appropriate rights clearance.

"One of the best and most pleasurable things we do fairly often as an Archive is to go out into the communities of Wales to give them an opportunity to see items from our collections. It is also one of the most important parts of our work."

Archive blog, 28 February 2012

2.23 A standard rate card dictates the licence fees charged by the Archive, with different categories of content hire. 'Non-commercial licence fee (for museums, heritage and community use)' is intended for environments where footage is played on a loop or as part of an exhibition for a fixed term. Fees range from £15.00 for 15 minutes of footage playing for 1 month, to £100.00 for 30 minutes of footage playing for more than a year.

2.24 'Non-broadcast categories, loan of material for screenings' is intended for single screenings, which covers the type of events hosted by exhibitors and community groups for commercial or non-commercial screenings. Some works do not have clearance for performance in front of paying audiences, so restrictions will apply in these cases and Archive staff will advise about this at the time of booking. Flat rate fees are charged for single screening licences: £25.00 for a DVD copy, and up to £80.00 for 35mm film print, plus VAT, postage and packaging.

2.25 The rate card is due to be revised, making different categories of hire, and terms and conditions, clearer and compliant with the Public Sector Information Directive.¹⁹

Broadcasters

2.26 The three principal free-to-air broadcasters based in Wales (BBC Cymru Wales, ITV Cymru Wales and S4C), maintain archives of their programme content and feature works they have commissioned, produced or co-produced.

2.27 This large, expanding and rich source of Welsh cultural content can be made available for public exhibition by special arrangement, although rights clearance is complicated by a number of factors:

- in most cases theatrical rights do not exist for TV programming, which must be negotiated separately;
- performers and other creative talent have rights in TV productions they worked on, which must be cleared and royalty fees agreed for commercial licensing;
- broadcaster archives hold content made by independent production companies, some of whom retain rights in the material that require clearance;
- editorial clearance may also be required to ensure content of a sensitive or controversial nature is handled appropriately.

“Sometimes people don’t appreciate that we don’t have the same rights over our content. We commission it, previously we owned them now we just have a licence to broadcast.”²⁰

TV archive manager

“We always secure editorial permission before we release an asset or a programme for external showing. For example a programme that went out in 1986, it may not be editorially acceptable for it to be shown on any platform now because the language may have changed, the politics may have changed. It’s that kind of thing that needs taking into account.”

TV archive manager

¹⁹ <http://ec.europa.eu/digital-agenda/en/european-legislation-reuse-public-sector-information>

²⁰ By way of context, in recent years some broadcasters have transferred rights in works they commissioned back to independent production companies.

2.28 So while there is the potential for exhibitors to screen TV content, there are considerable challenges, and no straightforward mechanisms for searching and booking material. ITV Cymru Wales is the only broadcaster whose collection is available to search via an online catalogue (in this case, the National Library of Wales catalogue), although the search capacity is limited.

“We don’t have a very streamlined way of [handling content licensing for exhibitors]. We don’t have people that are dedicated to doing just this. We’re doing this on top of other tasks. So that makes it quite difficult sometimes. I have to approach the legal team and ask them ‘Can you check a contract?’”

TV archive manager

2.29 Despite these challenges, the consultation revealed a high level of demand for broadcast content to be made accessible for public screenings (although as content is broadcast on free-to-air channels, those wishing to use material for this purpose often expect it to be freely available).

“The dilemma we have is that people generally come to us [and think] they have a right to the content.”

TV archive manager

2.30 None of the broadcasters offer pre-packaged content cleared and ready for exhibition, and where the distribution of content on DVDs has been considered the costs have been judged too high to make it a feasible commercial proposition.

“They’ve looked into [producing DVD compilations] over the years but the costs wouldn’t be worth the effort involved in a) producing the DVDs, b) the legal work in all the footage. The income generated just wouldn’t cover the cost. For a commercial company it’s not worth it.”

TV archive manager

2.31 All the broadcasters consulted will, in principle, make content accessible, including through public screenings, either in the spirit of their public service obligations and/or to promote their commercial libraries.

2.32 Each broadcaster deals directly with enquiries about content licensing on an ad hoc basis, and the National Screen and Sound Archive of Wales refers TV content enquiries to broadcasters.

2.33 However, in dealing with content requests, priority is given to enquiries from programme makers and commercial licensing over groups wishing to arrange the public performance of material.

“We are primarily here to service the needs of the [broadcaster] production community. That’s the core function. Clearly the [broadcaster] commissions independents as well so we treat them in exactly the same way.”

TV archive manager

“I wish I had the headspace to think about [exhibitor screenings] because it would be really interesting. We’re effectively servicing the needs [of programme makers], we’ve got collections coming in, and it’s quite fast paced. We just do not have capacity to think up ideas that are nice to have because we’re focusing on the ‘must, should, could’s’, let alone the ‘woulds’ at the moment.”

TV archive manager

“Clearly we respond to each and every request that we get but there will be an impact on other departments as well, such as legal and business affairs.”

TV archive manager

“Our capacity over the years has diminished. It’s incredibly low these days. Nobody has any extra time to do stuff; even [charging for content] it’s tough to get people to do extra work. Things are so tight.”

TV archive manager

2.34 Enquiry levels for public screenings are relatively low, numbering a handful a month across all the broadcasters consulted, although given limits on staff capacity there is little scope for managing any expansion in demand. This compares with half a dozen or so requests a day by programme makers, which may be more or less depending on the broadcaster.

2.35 In general, licensing decisions for external screenings, including applicable charges, are made on a case-by-case basis, and take into account if an event is for a

non profit or charitable cause, whether an admission fee is charged etc. BBC Cymru Wales has an exhibition template, setting out the terms under which content can be made available. In these circumstances, screenings must be free of charge and groups hosting an event must clear third party rights (e.g. music) themselves.

In summary:

- Wales is home to a number of screen archive collections, which tend to operate independently with their own methods for dealing with enquires and content licensing requests.
- Content digitisation remains at a relatively low level, although this is beginning to change with investment through the BFI Unlocking Film Heritage programme.
- The screen archive sector as a whole is under considerable strain, in terms of levels of resourcing and staff capacity to manage content bookings and outreach screening activity.



Image: Valley of Song (1953)

3. Screen heritage exhibition activity in Wales

This section looks at demand for screen heritage programming, based on two sources of evidence: analysis of NSSAW outreach and Y Drwm screening records, and a survey of Welsh exhibitors conducted in March and April 2015.

National Screen and Sound Archive of Wales

3.1 Until recently, the Archive held community screenings at venues across Wales, involving liaison with a host group on content, curation and travel to the venue with the staff presenter and technician, projector and screen (where these facilities were not available at the venue). Such events could involve overnight costs on top of travel, as well as staff time, and many host groups were unable to cover these costs, resulting in a heavily subsidised service. These outreach screenings continued until 2014 when the Access Manager post was frozen during restructuring and the service was suspended. In response, the Archive is exploring options to make it easier for third parties to hire content for their own screenings, alongside curatorial programme notes for context.

3.2 Nonetheless, it is instructive to look at outreach screening activity, and events hosted at Y Drwm, which provide insights into levels and types of demand for the public performance of screen heritage content in Wales.

3.3 The following analysis is based on screenings and admissions data for the period January 2011 to November 2014 (when the last records were kept).

3.4 Over this time, outreach events generated more admissions than Y Drwm screenings, and higher average attendances per screening, highlighting their importance for extending the Archive's reach beyond Aberystwyth.

3.5 Between 2011 and 2014, NSSAW delivered an average of 11 outreach screenings per year, which generated annual admissions of 638 (on average), equivalent to 61 attendances per screening:

Table 3.1: Outreach events, by year

Year	Number of events	Total attendances	Average attendance per screening
2011	12	815	68
2012	9	710	79
2013	14*	662*	47
2014 (to November)	7**	365**	52
TOTAL (annual average)	42 (11)	2,552 (638)	61

Source: National Screen and Sound Archive of Wales, Bigger Picture Research analysis

* Excludes a screening of *The Life of David Lloyd George* at The Barbican in London (135 admissions), a screening at the British Silent Film Festival (120 admissions), and a presentation to the Archives and Records Association (15 admissions)

** Excludes screening at an International Federation of Film Archives event in Macedonia (180 admissions) and the rolling screening of railway content at the Slate Museum in Llanberis (275 admissions)

3.6 The largest attendance was 220, for a screening of *Valley of Song* (1953) at Taliesin Arts Centre, Swansea, in 2012, and the smallest involved 15 attendances at a screening for Machynlleth Luncheon Club in 2013.

3.7 Outreach events took place across Wales, but there were significant clusters of activity in Gwynedd and Powys, while no events took place in Denbighshire, Flintshire, Wrexham, Isle of Anglesey, Neath Port Talbot, Vale of Glamorgan, Caerphilly, Merthyr Tydfil, Blaenau Gwent, Torfaen, Newport or Monmouthshire.

3.8 One reason for this might be that requests for external events come from community groups likely to pass on recommendations for screenings to other local groups, leading to snowballing demand in the area.

Table 3.2: Outreach events, by local authority, 2011 to 2014

Local authority	Number of events	Total attendances	Average attendance per screening
Gwynedd	15	945	63
Powys	11	565	51
Swansea	4	420	105
Conwy	3	192	64
Carmarthenshire	2	170	85
Shropshire	2	95	48
Ceredigion	3	90	30
Pembrokeshire	1	40	40
Rhondda Cynon Taf	1	35	35
TOTAL	42	2,552	61

Source: National Screen and Sound Archive of Wales, Bigger Picture Research analysis

Note: The data do not include four events hosted in Cardiff between 2012 and 2014 for which admissions numbers do not exist.

3.9 Examples of groups that benefited from outreach events fall into three categories (womens' groups, community groups and local history societies), indicating the range of potential partners for exhibitors looking to work with groups in their local area. Welsh speaking groups were well represented, suggesting a close affinity between interest in screen heritage, cultural history and the Welsh language:

Table 3.3: Groups attending outreach screenings

Womens' groups	Community groups	Local history societies
Merched y Wawr Cylch Teifi	Cylch y Gader	Dolgellau Heritage Society
Merched y Wawr Llanfair	Oswestry Cultural Society	Llandudno Historical Society
Caereinion	New Quay Society	
Merched y Wawr	Probus Machynlleth	Llansilin Historical Society
Penmachno	Llangeler Cultural Society	Welshpool History Society
Merched y Wawr,	Llwyngwriol Cultural Society	
Llanrhaeadr ym Mochnant	Machynlleth Luncheon Club	
Clwyd WI	Tabernacl Chapel Society	
Clwb Gwawr	Carmel Chapel Centre	
	Mudian Meithrin (Welsh language nursery movement)	

Source: National Screen and Sound Archive of Wales, Bigger Picture Research analysis

3.10 Turning to Archive events at Y Drwm, on average 15 were hosted annually between January 2011 and November 2014, achieving 37 admissions on average.

Table 3.4: Y Drwm Archive events, by year

Year	Number of events	Total attendances	Average attendance per screening
2011	10	527	53
2012	24*	666*	28
2013	15	573	38
2014 (to November)	9**	375	42
TOTAL (annual average)	58 (15)	2,141 (535)	37

Source: National Screen and Sound Archive of Wales, Bigger Picture Research analysis

* Excludes National Library for Wales Open Day event (875 admissions)

** Excludes two film conservation courses (5 admissions)

3.11 The majority of Archive events, 29, were aimed at general audiences, achieving 1,265 admissions in total (59% of the total).

3.12 Events aimed at younger audiences attracted the highest average attendance (83), compared with 13 for those aimed at community groups, 44 for general audiences and 18 for student events.

Table 3.5: Y Drwm events, by audience group

Audience group	Number of events	Total attendances	Average attendance per screening
General screening audiences	29	1,265	44
Students (FE and HE)	15	277	18
Community groups	8	104	13
Children and young people	6	495	83
TOTAL	58	2,141	37

Source: National Screen and Sound Archive of Wales, Bigger Picture Research analysis

3.13 These descriptive statistics help build a picture of existing demand for screen heritage content based on NSSAW's capacity to deliver events at Y Drwm and outreach presentations until very recently. Consultation evidence suggests many more outreach screenings could have been delivered over this period if the Archive had the staff and resources to do so.

3.14 For a fuller flavour of the range of events hosted by the Archive, including educational workshops, Appendix 3 provides details of screening activity from Archive blog entries published online between 2010 and 2013. Reading through the entries it is clear the majority of outreach events involved screening material with a connection to the local area where the events were held, a theme that is picked up in the next section and whose significance is considered in the concluding discussion.

Film exhibitors

3.15 The survey was designed to find out what archive screenings and events Welsh exhibitors hosted from 2011 to the present; their attendance levels; views on the challenges surrounding screen heritage programming; and future plans and opportunities for archive screenings.

3.16 Over half the respondents (53%) said they had screened at least one archive work since 2011, although this includes exhibitors who listed classic repertory titles as examples of archival programming. One in three respondents (32%) included

repertory works, showing how wide and flexible the definition of screen heritage content can be.

3.17 As the present research is principally interested in the exhibition of works held in archive or private collections, as opposed to titles for which a commercial screening licence is available from a distributor, the following analyses maintain a distinction between repertory programming and archival screenings.

3.18 After excluding repertory titles, 42% exhibitors had screened at least one work from an archive or private collection since 2011:

Table 3.6: Proportion of exhibitors who have screened at least one archive film since 2011, by booking source

	%
At least one archival screening since 2011	42%
... sourced from the National Screen and Sound Archive of Wales	16%*
... sourced from the BFI National Archive	21%*
... from another source	24%*
No archival screening	58%

* Sums more than 42% because some respondents booked archive works from more than one source

3.19 Fewer than one in five (16%) exhibitors had sourced works from the National Screen and Sound Archive of Wales, compared with 21% who had programmed content from the BFI National Archive and 24% who screened titles from other sources, including:

- Private collections (e.g. historic advertising reel found in a venue and amateur footage of local events);
- Audiovisual material held by local archivists and historians;
- Broadcasters (e.g. BBC Cymru Wales, S4C).

3.20 Respondents who had screened at least one work from an archive or private collection since 2011 were asked what factors influenced their programming choice (Table 3.7). The most common reason for choosing an archive work was the subject matter had local interest (38%), while a quarter of exhibitors wanted to show something different to their contemporary film programme.

Table 3.7: Reasons that guided programming choice of archive film

Reasons	Yes %
The subject matter had local interest	38%
We wanted to show something different to our contemporary film programme	25%
The screening was part of a wider event or festival	19%
We had funding or other support to put on an archive screening	12%
We worked in partnership with a local group or education institution	12%
We ran the screening in partnership with the National Screen and Sound Archive of Wales	6%
We responded to audience demand	-

3.21 Interestingly, none of the exhibitors gave ‘response to audience demand’ as a reason for choosing to screen an archive work, which suggests decisions are subject to different considerations to regular programming.

3.22 For example, when selecting a screening programme of first or second run features, among other factors exhibitors will take into account each title’s public profile and market performance, built up from marketing and promotional activity, festival appearances, awards buzz, preview screenings, reviews, prior box office and so on. These elements feed and shape audience demand for a film ahead of release, building awareness of forthcoming titles that programmers use to judge each film’s playability at a particular point in their schedule.

3.23 These factors rarely apply to archive works (except in the case of re-released archival classics, which may be distributed and marketed in the same way as other feature works), so the assessment of ‘playability’ needs to be judged on the basis of other factors like the local interest of the subject matter, appeal to specific audience groups in the area (like community groups, local history societies etc.) and the like.

3.24 Looking at the number of titles given by exhibitors as examples of their most recent archival screenings (which range from footage of local carnival events to S4C’s Academy Award nominated feature *Hedd Wyn* (1992)), it is clear that archive works make up only a tiny proportion of annual programming slots. In most cases, exhibitors will screen only one or two such works a year, if that.

3.25 The majority (67%) of exhibitors who had screened at least one archive work since 2011 said they would like to programme more, and only one exhibitor said they would not, citing the reason that archive film is of limited interest to their core audience.

Table 3.8: Would you like to programme more archive film?

	Number	%
Yes	6	67%
No	1	11%
Don't know	2	22%
Total	9	100%

3.26 Because respondents supplied only a small number of archive titles as examples of works screened since 2011, there is little to learn from the admissions numbers they attracted, which ranged in size from 11 to 233 (Table 3.9), other than to observe that some screenings attracted sizeable audiences and others did not.

3.27 Encouragingly, only one screening performed worse than expected (a performance of *The Life Story of David Lloyd George*, from the National Screen and Sound Archive of Wales, in 2011), while three others attracted larger audiences than anticipated.

Table 3.9: Examples of archive titles screened since 2011, ranked by admissions

Title or description	Year screened	Admissions	Better, worse or in line with expectation?
<i>The Five Doctors</i> (1983, originally a TV broadcast)	2015	233	Better
Life in New Quay in the 50's/60's & untitled Dylan Thomas film	2014	140	Better
<i>Hedd Wyn</i> (1992)	2015	136	In line
<i>The Battles of Coronel and the Falkland Islands</i> (1927)	2014	129	Better
<i>A Night at the Cinema in 1914</i> (2014)	2014	50	Better
Local carnival events over the last 20 years	2014	40	In line
<i>The Life Story of David Lloyd George</i> (1918)	2011	11	Worse

3.28 By way of comparison, Table 3.10 lists the repertory titles given as examples of archive works, along with their admissions, which show a similar spread of performance and the success of perennial favourites like *Casablanca* and *The General*.

Table 3.10: Examples of repertory titles screened since 2011, ranked by admissions

Title or description	Year screened	Admissions	Better, worse or in line with expectation?
<i>Nosferatu</i> (1922)	2014	160	Better
<i>Casablanca</i> (1942)	2015	108	In line
<i>Fantasia</i> (1940)	2015	76	Better
<i>The General</i> (1926)	2014	75	Better
<i>Turksib</i> (1929) and <i>Night Mail</i> (1936)	2012	50	Better
<i>Love Letters</i> (1945) and <i>Live Wires</i> (1946)	2011	43	Better
<i>A Trip to the Moon</i> (1902)	2015	41	In line
<i>The City of Lost Children</i> (1995)	2014	33	Worse
<i>Drifters</i> (1929) with live score	2015	28	Worse
<i>Resistance</i> (2011)	Not stated	Not stated	Better

In summary:

- Archive programming, even when including repertory titles within this category, remains a relatively small part of most exhibitors' schedules.
- Yet there is undoubted demand for screen heritage screenings, as NSSAW's outreach programme demonstrated when it was active, and archive content is capable of attracting sizeable audiences.
- The current cessation of NSSAW outreach activity means this demand is going largely unmet, presenting an opportunity for exhibitors to serve their own audience development needs while promoting access to archive collections.



Image: Still from 'Taking the Plunge' (The Wales Empire Pool, Cardiff, with models Eira and Virginia] (c.1968)

4. Discussion and recommendations

“Our engagement with communities is much more about heritage than it is the screen. Although being “screen heritage” makes it very attractive, so we can do quite a lot of work to engage audiences, it’s difficult to behave like an exhibitor or distributor when actually your core operation is custodial.”

Screen Archive Manager

4.1 The quote above contains a simple truth that should not be overlooked when considering opportunities for the development of screen heritage programming: screen archives are not distributors or exhibitors in the way these terms are usually understood in the film sector.

4.2 There are important differences in the way archives, on the one hand, and film exhibitors on the other, conceive of screen heritage content and how they approach questions around programming, licensing and audience development. Archives start from a custodial position, and they do not follow traditional film distribution and exhibition business models.

4.3 By way of illustration, the impression conveyed by both the pattern of screening activity reported in the previous section, and in much of the consultation evidence, is that:

- Exhibitors are more comfortable screening repertory works available through distributors on familiar commercial terms, rather than archival content requiring complicated rights clearances and other elements of curation and packaging;
- Meanwhile, screen archives have a strong preference for touring their material through outreach programmes working with community groups, enabling them to contextualise content and build links within local communities that can lead to new donations or deposits as well as enriching – and justifying- the curatorial process.

“Our screenings are delivered by a member of staff who has selected that material and done some research on the background to it and can tell the audience something about it. It makes it more of an event than simply paying whatever it is at the box office and watching a DVD.”

Screen archive manager

“[Outreach] connects us with our communities, [and] brings new collections in. That’s how some of our most important collections have come to us in the first place. And it absolutely establishes a reputation on the ground.”

Screen archive manager

4.4 While it is important to recognise these differences, there are areas of common ground. Archive and exhibitor interests align most conspicuously where the goal is to programme content that otherwise would not be accessible in a big screen format to be viewed communally as part of an audience, as opposed to private viewing at home or online.

4.5 All the evidence gathered for the present research points to the existence of established (and often unmet) demand for archival screening activity, which suggests exhibitors have a role to play in developing audiences for screen heritage content, serving both the archives’ need to make their collections widely accessible in different formats and exhibitors’ desire to provide alternatives to regular programming with appeal to new and different audiences.

“[Archive programming] is a secret weapon [for exhibitors] because it has the potential to engage a lot of people who would otherwise not be engaged by anything else. The potential in it is absolutely huge.”

Stakeholder interview

4.6 The exhibitor survey reported in the previous section supports this proposition. It found that the majority of exhibitors (67%) who had not screened an archive work since 2011 were interested in doing so (and none said no):

Table 4.1: Do you have any interest in programming archive film?

	Number	%
Yes	10	67%
No	-	-
Don't know	5	33%
Total	15	100%

4.7 Exhibitor involvement in screen heritage programming has further merit because the National Screen and Sound Archive of Wales currently lacks the capacity and infrastructure to service this demand through its own outreach and licensing activities. Although there are regional variations, this is a common issue across the UK screen archive sector, as many of the consultation interviews revealed.

4.8 The expansion in available content as a result of the BFI Unlocking Film Heritage digitisation programme, and the growth of interest in archive material this is likely to stimulate, also necessitates creative approaches to audience development among archives and exhibitors.

4.9 Indeed, discussions are already underway between Film Hub Wales and NSSAW about making UFH Britain on Film content accessible to audiences through partner screenings with exhibitors across Wales, including the possibility of commissioning new music and live performances to accompany selected UFH content.

4.10 One model that recognises the value in bringing exhibitor and archive interests together is Film Hub Central East's Screen Heritage Working Group, launched in partnership with Media Archive for Central England (MACE), "to develop Screen Heritage programmes that exhibitors want to show, and audiences want to see."²¹ At the time of writing the group has met twice, with good attendance levels from

²¹ <http://filmhub.broadway.org.uk/screenheritage>

exhibitors, and plans to “explore the exhibition of Screen Heritage; identifying themes, opportunities, and marketing to develop audiences.”

Recommendation 1:

Exhibitors and archives both need input into audience development schemes, to ensure they are fit for purpose, responsive to need and manageable for those involved, and Film Hubs are well positioned to bring these different perspectives together, especially in view of limited capacity among archives and the lack of a collective voice for cultural film exhibitors.

Following the example of Film Hub Central East’s Screen Heritage Working Group, Film Hub Wales should consider establishing a forum for exhibitors and archive managers in Wales to examine and address challenges and opportunities for screen heritage programming. The group’s terms of reference, including membership and how it is constituted, how regularly it meets etc., will need to be agreed by the parties involved, but as a starting point it should address the following:

- How to make the most of newly digitised content through Unlocking Film Heritage;
- Opportunities for partnership work, including joint funding applications;
- Demystifying content licensing and standardising approaches;
- Involving broadcaster archives in exhibition activity.

4.11 But for all the above, it remains true that archive programming is a desirable rather than an essential activity for many film exhibitors, as the following quotes demonstrate:

“We would only do it on request, we don’t actively look for archive screening opportunities.”

“We were in touch with the National Library of Wales; would be good to resume conversation but just haven’t got round to it.”

“It has been on the to do list but I haven’t got round to it, but would like to!”

Exhibitor survey responses

4.12 In order to make it easier for exhibitors to programme screen heritage works, and justify the additional effort sometimes required, there are particular issues and barriers that need to be addressed, as highlighted by the exhibitor survey.

4.13 For example, lack of knowledge about archive films was the most common reason given by exhibitors for not programming this type of content:

Table 4.2: Reasons for NOT programming archive film

	%
We don't know enough about archive film to make programming choices	59%
Archive film is of limited interest to our core audience	35%
We don't know how or where to book archive films	35%
There is no space in our screening schedule for archive films	29%
Rights clearance can be difficult and time consuming to organise	24%
We don't have the technical facilities to screen archive films	19%

4.14 Concerns around rights clearance and the technical demands of screening archive works were evident, although less likely to put programmers off than a perceived lack of interest among core audiences, limited awareness of booking sources and lack of space in the screening schedule.

4.15 Little can be done about the latter barrier, and demand can change over time in response to audience development initiatives, but there is scope for the provision of practical information about screen heritage opportunities to assist programme choice and decision-making.

4.16 In the first instance, exhibitors require information in answer to the following questions:

- What content is available for public exhibition, and is it in a format they can screen?
- Who holds the rights to this content, how are bookings made, and under what terms and conditions?
- What are the likely costs associated with film hire and staging archive-based events?

"What we need is a good catalogue of what [the archive has] so that the programming geeks can pick and choose."

Exhibitor email

4.17 At present, this information is spread across a variety of sources, with no single point of reference, reflecting the fragmented nature of the moving image archive sector (and not just in Wales). The British Universities Film & Video Council maintains an online directory of audiovisual libraries and archives (the Researcher's Guide to Screen Heritage²²). Despite the value of its comprehensive listings, the Guide only signposts accessible collections around the UK. The closest source to a one-stop-shop about archive programming *from an exhibitor perspective* is the Independent Cinema Office's online guidance, which addresses a variety of topics including sourcing archive films, practical considerations, programming and marketing tips.²³ While this is an excellent resource, the advice is necessarily generic and does not reflect the availability of archive material in Wales²⁴, or the specific potential for audience development there.

4.18 The onus falls on archives' own enquiry services to manage information requests on a case-by-case basis, placing further demands on their limited resources (including staff time). Crucially, archives can only respond to enquiries if they are directed to them, and the evidence suggests many exhibitors do not know whom to approach in the first instance.

4.19 In terms of addressing these information requirements, the exhibitor survey found considerable support for the provision of 'online information and advice about archive film programming opportunities'.

Table 4.3: Online information

To help Film Hub Wales prioritise its support for archive film programming, please rate the following according to their usefulness	1 Very useful	2	3	4 Not at all useful	Average rating	Number of respondents
Online information and advice about archive film programming opportunities	61%	25%	14%	-	1.5	26

4.20 This was echoed by the screen archive managers consulted for this research, who recognise the value of better informed exhibitors in helping to manage expectations about what is, and can be, available, and on what terms.

²² <http://bufvc.ac.uk/archives/>

²³ <http://www.independentcinemaoffice.org.uk/resources/archiveprogramming>

²⁴ For example, the section on sourcing archive films links to the DCMS-funded Search Your Film Archive platform, which brings together the catalogues of 11 national and English regional screen archives, but not those of other home nations including Wales.

“[Promoting] an understanding of why we say no would be useful. I never like to say no but very often we’re constrained to do so. There can be quite a lot of kickback from people who receive a no and don’t understand. So perhaps a bit of ground level explanation of what the constraints are.”

TV archive manager

Recommendation 2:

Given the specialist nature of screen heritage programming, exhibitors need good quality, practical information yet provision is patchy and in the case of the ICO guidance it lacks a specific Welsh focus.

Film Hub Wales should consider commissioning an exhibitors’ guide to screen archive programming in Wales, providing practical information about what is available, programming ideas and other details to help inform programme development and to manage exhibitor expectations in their dealings with archives.

The guide should be made freely available online, and sent out to all FHW members. An online guide has the advantage of being readily available any time it is required, and can be signposted by archives via their enquiry services.

The guide should be written in an accessible style, with contents decided as one of the first tasks of the screen heritage forum (Recommendation 1). On the basis of the present research findings, it should cover the following as a start:

- A guide to the main screen archive collections in Wales, along with key contacts, and links to other collections across the UK that contain Welsh content (including the BFI National Archive);
- Booking information and likely costs;
- Explanation of rights clearance, including the particular challenges of TV rights;
- Details of the Unlocking Film Heritage programme, and screening opportunities over the life of the project;
- Links to funding sources and examples of successful applications;
- Programming advice and tips on staging screen heritage events (including technical advice, musical accompaniment etc.);
- Real world examples of successful programming and events.

4.21 Written guides and sources are not the only way to raise awareness and understanding of screen heritage programming opportunities. Film Hub Wales included an archive strand in its recent Welsh Film Preview Days, showcasing works digitised under Unlocking Film Heritage, and feedback from exhibitors was largely positive.

PREVIEW DAY PROGRAMMES

NEUADD DWYFOR: Wednesday 7 January, 2015 (c. 40 minutes running time):

- 1). International Association Match, England v Wales, Wrexham (1912, 3 minutes, silent) [features rare footage of Wales's international soccer star Billy Meredith]
- 2). The Return of the Llandudno Life-boat (c.1926; c.7 minutes; silent)
- 3). Men Against Death – a story of peril in our time (1933; 6 minutes; sound) [Surviving first reel of a "dramatic reconstruction" of a rock fall at Dorothea [slate] Quarry 'probably the deepest man-made pit in the northern hemisphere']
- 4). Llandudno - the Naples of the North (1940s; c.6 minutes; sound)
- 5). Nefyn - pel-droedwyr a phobl ar y stryd [Nefyn – footballers and people on the street] (c.1946, c. 4 minutes, silent)
- 6). Prestatyn Holiday Camp (1948-9; c.2 minutes; silent)
- 7). Carnival Day - Amlwch (1960/61; c.11 minutes; sound)

GWYN HALL: Monday 12 January, 2015 (c.40 minutes running time)

- 1). Great Western Ports (1929, original 56 minutes – c 5 mins); silent)
- 2). Newport Carnival (1936, 2 mins 30 secs approx; silent)
- 3). Haymaking - 'Trebetty'n', Cowbridge (c.1949, 3 minutes, silent)
- 4). 'Dulais Valley - swimming, carnivals, wedding, playground, Christmas' – (1950s-70s, c.5 mins extract, silent)
- 5). Babs Recovery (1967; c 4 mins; silent)
- 6). Taking the Plunge (The Wales Empire Pool, Cardiff, shown off by models Eira and Virginia] (c.1968, c. 15 mins extract (of 26 mins total), sound)
- 7). Butetown Weddings compilation (1953-69; c 3 minutes, silent)

4.22 In another example, the Scottish Screen Archive has given presentations at Film Hub Scotland workshops in Edinburgh, Dundee and Inverness, providing advice and guidance alongside screenings of archive content.

4.23 There is value in this approach, not least in the opportunity it gives archive staff to network with exhibitors, and for exhibitors to see available content for themselves and to learn directly from one another's experiences.

4.24 But there are also drawbacks, including the accessibility of such events (where the geographical location and scheduling of preview days may prevent exhibitors who may wish to from attending) and the fact that archive content usually has to compete for attention with other programming at such events.

"I feel a little bit ambivalent about the screening days model. I feel that sometimes the kind of compilations that we put together maybe don't fare so well in that context because you're competing with big glossy films."

Screen Archive manager

4.25 These factors may explain why the exhibitor survey found less appetite for archive screening days and training events compared with the provision on online information, although in each case a sizeable minority of exhibitors rated these options highly (36% and 29% respectively).

Table 4.4: Screening days, networking and training events

To help Film Hub Wales prioritise its support for archive film programming, please rate the following according to their usefulness	1 Very useful	2	3	4 Not at all useful	Average rating	Number of respondents
Archive film screening days and networking events in Wales	36%	29%	32%	4%	2.0	26
Training for archive film programming, booking, marketing and presentation	29%	29%	29%	14%	2.3	26

Recommendation 3:

The evidence of this research suggests standalone archive preview days, networking and training events in Wales are unlikely to generate enough interest among exhibitors to justify the effort and resources involved at the present time. Demand might build in future, especially in response to other support initiatives and as Unlocking Film Heritage rolls out, and Film Hub Wales should keep plans for such events under review, in consultation with the screen heritage forum (Recommendation 1).

Nonetheless, the inclusion of an archive strand within existing preview days (e.g. the recent Welsh Film Preview Days) is worth considering on a more regular basis, provided sufficient packages of content are available and cleared for exhibitor bookings.

Welsh exhibitors with an interest in screen heritage should also be encouraged to attend dedicated events elsewhere in the UK, like the ICO Archive Screening Days hosted in December 2014, supported by the Film Hub Wales bursary scheme.

4.26 Even when armed with all the information necessary to make informed and creative screen heritage programming decisions, funding remains a significant issue for many exhibitors.

4.27 The exhibitor survey found that two thirds (67%) of respondents who would like to programme more archive works said they were prevented from doing so by factors the most common of which was lack of funding support. The following quote illustrates the point (as well as highlighting the key difference in the way exhibitors perceive feature film and archival programming):

“It is a struggle to ensure audiences for archive film and the logistics spend is usually greater than any usual film screenings (which will also have distributor marketing support), which makes it an expensive luxury. However, we still believe it is important to do and when we can combine it with local community support, other partner groups and live scores it gives the audience an added value that will hopefully translate into audience numbers.”

Exhibitor survey

4.28 Concerns around funding are not new, and go wider than the exhibition sector. In 2004, *Hidden Treasures: The UK Audiovisual Archive Strategic Framework* described how “[l]ack of public funding to provide access to a properly preserved and documented heritage is a very real concern.”

4.29 The research suggests financial support is required in two main areas:

- subsidising ticket revenue and helping to offset the risk of low attendances (although, as the previous section demonstrates, there is no reason to believe archive screenings necessarily attract small audiences);

- meeting the cost of making content accessible (e.g. transferring works onto physical media, paying for curatorial content and packaging, marketing etc.)

4.30 Turning to specifics, the exhibitor survey found very strong support for funding to be made available to help cover archive film licence fees, and events and administration costs.

Table 4.5: Funding for archive film programming

To help Film Hub Wales prioritise its support for archive film programming, please rate the following according to their usefulness	1 Very useful	2	3	4 Not at all useful	Average rating	Number of respondents
Funding for archive film licence fees, events and administration costs (e.g. to cover staff time for rights clearances)	71%	14%	14%	-	1.4	28

4.31 Film Hub Wales already offers funding along these lines through its Welsh film support strand, and the present research supports its continuation especially as demand for financial support is likely to increase as more exhibitors respond to screen heritage programming opportunities.

4.32 Public funding for screen heritage exhibition is also available through the BFI's Programming Development Fund, as part of the Britain on Film strand. A recent call was open to a joint application by FAN members, co-ordinated by Film Hub Central East, and Film Hub Wales will be working with partners to deliver events around Wales later in 2015.

4.33 Outside of the film sector, the most conspicuous sources of public funding for screen heritage are the Heritage Lottery Fund and Big Lottery Fund.

"The HLF distributes money raised by the National Lottery and has provided substantial capital and project funding for audiovisual archives, collections and projects through its grant programmes (including an associated but separate programme, the Local Heritage Initiative (LHI). For example, the HLF has supported the development of new premises for the East Anglian Film Archive, the North West Film Archive and the Yorkshire Film Archive."

**Hidden Treasures: The UK Audiovisual Archive Strategic Framework
(March 2004)**

4.34 However, analysis of Heritage Lottery Fund and Big Lottery Fund funding records reveals little evidence of support for Welsh screen heritage projects. None of the 10 projects HLF funded in Wales involving film since 1995 were directly linked to screen archive collections; in most cases the awards were for the production of short films with a specific heritage theme:

Table 4.6: Heritage Lottery Fund awards for film projects in Wales

Recipient name	Award year	Award amount	Project details
Treboeth History Group	2012	£4,100	Gwrysydd (1848-1920) An animated film describing the life of the Welsh poet Daniel James (Gwrysydd) to share with the local community
Peacehaven Tenants and Residents Neighbourhood Watch Associa	2008	£1,000	The project will allow the group to record oral histories about the National Health Service in Tredegar. The money is for purchasing a digital camera and the cost of filming and producing a DVD.
Diocese of Wrexham	2007	£5,000	The project is to produce and display a Cathedral spire restoration film. The money is for the purchase of a replay system.
Groundwork Bridgend and Neath Port Talbot	2006	£4,203	The Project Is To Get The Local Community Interested In The Heritage And History Of Tondy Ironworks. The Money Is For Production Of A Short Film, Lecturers' Cost And Creation Of A Heritage Resource.
Recipient name	Award year	Award amount	Project details
Ethnic Youth Support Team	2006	£4,910	The Project Is To Create A Greater Understanding Of Cultural Heritage Through A Festival Of Documentary Films. The Money Is For Venue Hire, License For Films, Publicity Materials And Travel Expenses.
South Wales Intercultural Community Arts (SWICA) Ltd	2005	£50,000	Blaenavon Film Forge
Deassartation School of Traditional Rural Skills	2005	£4,880	The Project Is To Teach Traditional Rural Skills. The Money Is For A Laptop Computer, Projector, Digital Film Recorder And Materials.
Kidwelly Town Council	2002	£3,278	The Project Is To Provide A Jubilee/1950'S Event And Exhibition. The Money Is For Hall and PA Rental, Television/Video, Display Boards, Videos, Materials And Filming Costs.
New Tredegar Community Council	2000	£4,290	The project is to provide a festival of Welsh culture on the theme of 'Bridge of Time which will include folk dancing and singing, video film production and a local historical exhibition. The events will take place in June 2000. The money is for travel, c
Cantref - Cymdeithas Dreftadaeth y Bala a Phenllyn	1999	£3,237	The project is to create a photographic record of Bala and district in the year 2000, and record it on a CD Rom. The money is for the cost of films, developing and transferring photographs to CD Rom, purchase of a CD player, and

		exhibition costs.
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Source: Heritage Lottery Fund awards database, as at June 2015

4.35 HLF has supported projects involving screen archives elsewhere in the UK, although the majority of awards involved investment in infrastructure and the development of collections rather than exhibition activity.

Table 4.7: Heritage Lottery Fund awards for projects involving screen archives

Recipient Name	Award Year	Award amount	Project details
Shetland Moving Image Archive Group	2014	£5,600	Digitise and catalogue a collection of old films, publish data on content management portal
North Herefordshire Film Archive Group	2013	£23,700	Five Years in the Fifties
Yorkshire Film Archive	2013	£52,400	Filmed and Not Forgotten: The Stories of the People captured on Film 100 years ago
MACE	2013	£69,100	Resolving MACE's Vinegar Syndrome Issues
Shetland Moving Image Archive Group	2012	£25,200	Shetland Moving Image Archive Group, Archive Project development phase 1
Screen Archive South East	2011	£42,800	Movies and Memories - Exploring West Sussex Seaside Towns on Film
Living Archive	2011	£23,500	Milton Keynes Film, TV and Video Archive
Screen Archive South East	2009	£37,000	Movies and Memories - The SASE / Medway Community History Project
Recipient Name	Award Year	Award amount	Project details
MACE	2008	£442,000	Full Circle: Local history, community archives and the audiovisual record
University of East Anglia (East Anglian Film Archive)	2008	£491,000	Building the People's Digital Film Archive for the East England
Yorkshire Film Archive	2007	£362,500	A Digital Film Archive for Yorkshire
University of East Anglia	2006	£30,100	East of England Digital Film Archive: Audience Development Plan
MACE	2005	£41,800	Open Reels
Scottish Screen Archive	2004	£696,000	Scottish Screen Archive Access Project
Yorkshire Film Archive	2003	£38,800	Changing Channels
Northamptonshire Film Archive Trust	2001	£1,907	Seek Out And Preserve Cinematograph Films Of All Gauges And Video-Tapes Of Historic, Civic And Educational Interest.
The Yorkshire Film Archive	2001	£84,500	Film Search Yorkshire
Yorkshire Film Archive	2001	£670,500	Yorkshire Film Archive Relocation
South East Film and Video Archive	2000	£83,600	South East Film & Video Archive - Preservation
Yorkshire Film Archive	2000	£3,500	The project will enable the group to research, preserve and present a series of 20 touring community film events - Pictures from the Past, in the Millennium year.

Lincolnshire and Humberside Film Archive	1999	£5,000	This group provides motion picture film showing life and work in Lincolnshire. This film is accessible to anyone with an interest in local history including individuals, public & interest groups, professional users of educational TV programmes, videos, CD
Northamptonshire Film Archive Trust	1999	£5,000	This group aims to seek out and to preserve cinematograph films of historic, civic and educational interest, to copy such films onto alternative gauges and other media, to widen facilities for public showing and to organise the projection of such films to
Northern Ireland Film Commission	1999	£150,000	Millennium Regional Film Archives Online
Scottish Screen	1998	£377,000	Scottish Film Archive Cataloguing Project
British Film Institute	1997	£9.1m	British Film Institute - Twenty First Century Film And TV Archive
North West Film Archive	1997	£262,600	North West Film Archive

Source: Heritage Lottery Fund awards database, as at June 2015

4.36 A recent exception to this was a Heritage Lottery Fund award to the Queen's Film Theatre in Belfast and Film Hub Northern Ireland, for a project marking the centenary of World War One involving screenings, talks and events across the region between November 2014 and March 2015.²⁵

4.37 Of 644 awards made by the Big Lottery Fund with film in the project description, 49 were made to recipient organisations from Wales. Two of these had links to screen heritage, only one of which involved screening activity:

Table 4.8 Big Lottery Awards for screen heritage-based projects in Wales

Recipient Name	Award Year	Award amount	Project details
Rygarug CYF	2006	£4,890	The project is to interpret local history through the medium of film. The money is for tutors, venue and equipment hire and other related project costs.
Clwyd Alyn Housing Association Limited	2014	£1,761	Clwyd Alyn Housing Association in Denbighshire will use the grant to provide silent movie viewings and multimedia art workshops for older residents. This grant for will fund four silent movie features, venue film license, four mixed media art works

Source: Big Lottery Fund awards database, as at June 2015

4.38 There are other less well-known sources of funding for heritage projects, many of which are listed on a directory maintained by The Heritage Alliance, including charitable trusts, public sector and third sector grant makers.²⁶

²⁵ <http://www.filmhubni.org/Projects/Shadows-Of-The-Great-War---World-One-On-Film-War->

²⁶ <http://www.theheritagealliance.org.uk/fundingdirectory/main/fundinghome.php>

4.39 No other funding sources for screen heritage screening activity were revealed through the consultation process, either at national government or European levels. Funding opportunities at a more local level will vary by Local Authority, linked to existing sources in areas such as Leisure and Culture services, and policy agendas around community regeneration, social inclusion and community cohesion.

Recommendation 4:

Resources are generally very tight in the screen archive sector, and many cultural film exhibitors have limited revenue sources to meet the costs of riskier or more labour-intensive programming activity. Financial support is therefore vital to encourage exhibitors to develop screen archive programming, and to assist the participation of archives.

In this context, Film Hub Wales should:

- Continue to support archive programming through its Welsh film support scheme;
- Use the proposed screen heritage forum (Recommendation 1) to identify particular funding requirements and opportunities among exhibitors and archives;
- Explore options for HLF funded projects, in partnership with exhibitors, archives and/or other FAN members (as in the recent Flicks in the Sticks project *Archive: Connecting Directly with Communities*, co-funded with Film Hub North West Central);
- Promote details of funding sources through the exhibitors' guide to screen heritage programming (Recommendation 2);
- Engage with the Museums, Archives and Libraries Division (MALD) of the Welsh Government, helping to make the case for additional funding for screen heritage in Wales to address the funding disparity with the sector in England, and ensuring exhibition opportunities are explored in connection with MALD programmes (like, for example, the People's Collection Wales project²⁷).
- Consider offering a dedicated strand of funding for screen heritage pilot projects on the basis of expressions of interest from FHW members (which could be organised around future Britain on Film themes).

²⁷ <http://www.peoplescollection.wales/>

4.40 As already noted, a common challenge for anyone wishing to book screen heritage content for screening purposes is knowing what is available. Preview Days can assist in bringing material to exhibitors' attention but the reality is that only a small proportion of most collections are available in an accessible format for exhibition.

4.41 Accessible, in this context, refers not only to the physical media on which content is available for playback, but also the extent to which the material can provide a watchable and meaningful experience for audiences. To take some examples:

- amateur footage involving local events and stories is often unedited, and older recordings often lack a soundtrack;
- individual deposits commonly involve short clips, or longer sequences within which only small sections are of interest, which means they need to be compiled to make works of an appropriate (and satisfying) length;
- professionally produced silent works may require the addition of a recorded musical score, or be performed with live accompaniment;
- screen heritage works may need curating to provide an appropriate historical context within which to understand their relevance or significance.

4.42 These can all be addressed through packaging, helping to make content more easily accessible to end-users.

"People will access something when it's really easy. When they've got ten films on a DVD and there's some context if it's silent, when it's got music on it, [and] subtitles on the screen so people can understand what it is they're watching. What you're always thinking about is 'How can I make this really easy at the point of use?'"

Stakeholder interview

4.43 Depending on what is involved, curation and packaging can be costly, as several consultees observed, although once content is available in a rights-cleared package it can benefit from a long shelf life. There is currently relatively little pre-packaged Welsh screen heritage content, and this is unlikely to change in the

foreseeable future given the resource constraints and competing priorities facing NSSAW and broadcaster archives.

4.44 Nonetheless, making more content available in formats that exhibitors can use, and in compelling packages that can inspire creative programming ideas, is a worthwhile aspiration for archives and exhibitors alike.

4.45 There are some good examples of screen heritage packages, notably the compilation of clips prepared by MACE in conjunction with the BFI Sci-Fi Blockbuster season²⁸; and the Hub Archive Packages, developed by MACE and the East Anglian Film Archive, which comprise nine short programmes available to Film Hub Central East members for screenings.²⁹

4.46 One of the broadcasters consulted for this research is considering making a handful of back catalogue titles available in off-the-shelf packages, with all rights cleared for exhibition, but it is still early days:

“We would have, say, three titles that we would look to clear that we’re able to say: ‘Right, these are the three titles we have for the next three years that you can have access to, this is how much it will cost you to loan them. So if it’s £150 for you to have this, if you make any money on it we will distribute...’ But everything like this seems to take a long time to come to fruition.” **TV archive manager**

4.47 Given the high degree of work involved in curating and packaging material for use by exhibitors, and the potential cost, content needs careful selection to ensure the widest appeal to programmers and audiences.

4.48 One way to achieve this is to be guided by curatorial themes, like those structuring the BFI’s Britain on Film programme (see Table 4.9). Themes help to bring coherence to disparate material, and provide the basis for audience development and marketing narratives that can inform programming and event planning.

“As somebody who is into marketing and generating interest in content my gut

²⁸ <https://macearchive.wordpress.com/2014/11/17/sci-fi-compilation-from-the-media-archive-for-central-england-ufo-encounters/>
²⁹ <http://filmhub.broadway.org.uk/screenheritage>

reaction would be: let's think of half a dozen themes that cinemas and festivals and the media generally would be interested in and prioritise those. Then you can build an appetite for archive through the network of exhibitors." **Film exhibitor interview**

Table 4.9: Britain on Film Draft Curatorial Themes

Theme	Prospective dates
Britain on Film: Towns and Cities	July 2015
Black Britain on Film	October 2015/ January 2016 TBC
Industrial Heritage on Film	2016 TBC
Forgotten Features	2016 TBC
Animals on Film	March 2016
Britain on Film: Villages and Rural Life	May 2016
Other Groves	June 2016
What's That Film?	June 2016
Cricket on Film	June 2016
Olympic Games on Film	July 2016
Home Movies	August 2016
Arts on Film	August 2016
The Cinema of WW1	September 2016
South Asian Britain on Film	September 2016
Thriller	November 2016
The Pleasure Principle	December 2016
1917/18 on Film	January 2017/18
Film of the Day	January 2017/18
Advertising	March 2017
Britain on Film: Coast & Sea	May 2017
Tennis on Film	June 2017
LGBT Britain	July 2017
Powell & Pressburger & Co	July/ August 2017
British Animation	October 2017
Disability on Film	November 2017
Comedy	November 2017
Jewish Britain on Film	November 2017

Source: BFI Unlocking Film Heritage 2013-2017, Digitisation Fund Phase Three Guidelines, June 2015

4.49 The research found considerable interest in packages exploring Welsh language material, either as a standalone theme or as part of other cultural topics, including feature films, shorts and TV content. As the quote below illustrates, there is scope for exhibitors to work with local Welsh language and cultural groups, like those served by NSSAW outreach activity described in the previous section.

"As for archive, there have been several requests for Welsh language films (with subtitles) as several of our members are learning Welsh. We also want to partner with Menter Iaith Abertawe to host Welsh/Bilingual nights and get guests to introduce the films, be it the director or the star of the film."

Exhibitor email

4.50 Curatorial themes provide ready hooks upon which to build a body of content with broad interest. But as previously noted, one view kept surfacing during the consultation: that audiences respond particularly well to screen heritage content with a direct connection to their local area. The more specific a link is between content and place, the stronger the appeal.

"It is amazing how local people's interests are!"

Exhibitor email

"It's place that people get really excited about. So that's the kind of auditorium-filling, bums on seats kind of screening."

Screen archive manager

4.51 So while topic based themes have their role, delivering place-specific content in local areas has the potential to generate considerable audience interest. This point was widely acknowledged among those consulted for the research, and the idea finds expression in everything from the way screen archives tailor their outreach activity to local audiences (like North West Film Archive's extensive *Your Town on Film* programme, which takes curated content shot in or about a particular location to a venue in the same area³⁰) to the searchable map on BFI Player linked to geo-tagged content digitised through Unlocking Film Heritage.³¹

4.52 There are many types of content with local interest, including:

- Footage of past events and civic occasions in the locality (e.g. festivals, sporting engagements etc.);
- Local stories from newsreels or TV news programmes, and current affairs programming with a local link;
- Oral histories and accounts of local folklore;
- Feature films and TV programmes filmed on location in the area;
- Material, whether fiction or non-fiction, featuring local people known to current residents.

"I'm also interested in films that were shot round here. There was a film shot in [the town], and it's on my list to chase up a good copy of that. But any other films shot

³⁰ http://www.nwfa.mmu.ac.uk/public_screenings.html

³¹ <http://player.bfi.org.uk/britain-on-film/>

round here, that we might be able to spot people in, locations and so on, would be of interest.”

Exhibitor interview

“It’s not just early-days-of-film [content that would appeal here]. It’s [things like] a 1970s documentary about cutting down the trees on the Mawddach. It’s anything relevant to the area, featuring the area and local people. Anything with a local story.”

Exhibitor interview

4.53 One support initiative that recognises the attraction of local content, Film London’s *Made in London* scheme, provides packages of films made in the capital to Film Hub London members. These include recent films as well as archive content, curated in seasons that connect local audiences to works made in the vicinity.

“Made in London seasons are aimed at audiences across the capital interested in their local history, the on-screen representation of their surroundings and how local film-makers have been inspired to make films.”³²

4.54 The consultation found particular interest among exhibitors in opportunities to screen local TV content, demand for which broadcasters are well aware of:

“There is content that will never see the light of day in terms of being broadcast but there are communities in Wales that would relish being able to see that material because it’s very pertinent [and has] a very strong appeal within communities.”

TV archive manager

“I think the demand for archive content is definitely out there. It probably doesn’t always suit broadcasters to broadcast it through normal avenues so if there’s another avenue that brings our content to the fore I think that’s a good thing.”

TV archive manager

The challenge lies in servicing this interest within the constraints and competing demands that broadcaster archives face, especially as there would be limited revenue opportunities from making this content available:

³² <http://filmlondon.org.uk/what-we-do/growing-audiences/film-hub-london-opportunities/film-hub-london-programming>

“In terms of making revenue it wouldn’t account for a lot, but in terms of a feel-good factor [...] it goes a long way. But it’s trying to strike that balance between us being able to manage that expectation as well and being able to do it realistically without it impacting on our day-to-day work.”

TV archive manager

Recommendation 5:

Working with its membership, and guided by the screen heritage forum (Recommendation 1), Film Hub Wales is well placed to help identify themes of interest to exhibitors to inform curatorial planning and content packaging decisions, and to encourage archives to supply material for exhibition with specific local interest.

Film Hub Wales should:

- Work with exhibition partners and archives to submit funding applications to the Heritage Lottery Fund and other sources for specific content packaging projects;
- Identify themes of interest to the widest range of exhibitors across Wales through consultation;
- Engage with broadcaster archives about preparing pre-cleared packages of content for use by exhibitors.

4.55 Section 3.9 gave examples of groups that had participated in NSSAW outreach screenings in recent years, which included womens’ groups, community groups and local history societies. It is clear these types of interest groups are already well disposed to screen heritage programming, and to these groups can be added local filmmakers and film students with an interest in film history, as well as schools, colleges and other education providers, like local University of the Third Age (U3A) groups.

4.56 The exhibitor survey found that two-fifths of exhibitors (38%) already have such a relationship (Table 4.10) although only 36% of these had ever screened archive works in association with them (Table 4.11).

Table 4.10: Do you have an existing relationship with a local historical society, amateur filmmaking club, other community group, school or college that might be interested in archive film screenings?

	Number	%
--	--------	---

Yes	11	38%
No	16	55%
Don't know	2	7%
Total	29	100%

Table 4.11: Have you ever screened archive film in association with one of these groups, or talked about doing so?

	Number	%
Yes	4	36%
No	6	55%
Don't know	1	9%
Total	11	100%

4.57 According to the survey, every one of the exhibitors with an existing relationship with a community group would consider screening archive works in association with them. This presents a dual development opportunity: on the one hand encouraging more exhibitors to build such links in the first place; and on the other providing opportunities for those with existing links to engage community groups in screen heritage programming activity.

4.58 To take an example, one such relationship exists between Theatr y Draig (Dragon Theatre) and Barmouth History Group in Gwynedd. The town has a well-regarded digital archive of historic photographs, postcards and other printed material.³³ Every month a local historian gives an illustrated talk at the venue, drawing upon these archival sources, and the exhibitor would like to extend these talks to include moving image content linked to Barmouth and the surrounding area.

4.59 As a number of those consulted pointed out, local groups can also provide channels for sourcing new screen heritage content, uncovering valuable material in home movies and other private collections. MACE's *Full Circle* project, funded by the Heritage Lottery Fund between 2010 and 2013, worked with 69 local history societies and other community groups to identify and digitise material that was made available locally and added to the regional archive collection. "The Full Circle Project will have a lasting impact on local communities across the East and West Midlands. By collecting and showing films, the project has built interest in local history and developed a sense of belonging and pride of place in people throughout the Midlands."³⁴

³³ For examples, see: <https://www.flickr.com/photos/abermaw/>

³⁴ <http://www.macearchive.org/projects/full-circle.html>

“There’s a huge amount of undiscovered cine film in Wales. Most of it local interest. I’ve always thought that a big national campaign to find this material, and get it transferred, would be of massive value to the Welsh film archive industry. Especially for local viewings: people would love to see local people, that kind of thing. I think a scheme like that would be very much worthwhile.”

TV archive manager interview

4.60 Beyond community groups with an interest in local history, there are a growing number of examples of screen heritage content being used within social and health care settings as part of reminiscence therapies for older adults. Yorkshire Film Archive’s large-scale *Memory Bank* project, originally funded by the BFI Screen Heritage UK Programme with additional support from The Dunhill Medical Trust, addressed the need for suitably curated archive footage for use in dementia cafés, support groups and residential care homes.³⁵

4.61 To a similar end, Northern Ireland Screen delivers outreach screenings of content from its Digital Film Archive³⁶, in partnerships with Age Concern Causeway, Belfast Health and Social Care Trust, Engage with Age, and Reminiscence Network Northern Ireland.

4.62 Both examples highlight the potential for screen heritage content to contribute to individual and community well being, which exhibitors could build into their outreach and community engagement activities in partnership with archives and local support groups, providing access to a wider range of funding from outside the usual heritage and film sector sources.

4.63 Developing audiences for screen heritage content through links to education providers is also a possibility, and many exhibitors already have relationships with local schools through national screening programmes like Into Film Festival.

4.64 NSSAW was recently involved in a pilot project to develop educational resources for Welsh schools, linking archive content supplied on DVD to the curriculum along with tools and guidance for classroom use. The pilot, funded by Ffilm Cymru Wales (and now supported by Film Hub Wales), was well received by the schools that took part, and the resources were widely welcomed by Welsh

³⁵ <http://www.memory-bank.org/>

³⁶ <http://digitalfilmarchive.net/index>

Baccalaureate coordinators. Curriculum links were established with Personal and Social Development, Sustainable Development, Global Citizenship and Social Challenges and Responses, and future opportunities were identified to link screen heritage content to other curriculum areas including politics, history and human geography.

4.65 The model employed in this pilot involved making resources available for use by teachers in school, but there is no reason why exhibition venues could not build complementary screening programmes in partnership with local schools using content curated in this manner by NSSAW and other archive sources. WJEC, the examination board, has already indicated to NSSAW its interest in building on the pilot project, using content digitised under the Unlocking Film Heritage programme. Recognising this opportunity, Film Hub Wales has commissioned a freelance researcher to prepare a series of Wales-specific content packages, including tool kits and resources for programmers, connected to the Welsh Baccalaureate curriculum.

4.66 Education opportunities are not confined to formal education aimed at 5 to 19 year olds. The U3A movement for older adults brings together the interests of local community groups within a lifelong learning context, with the potential to make worthwhile partnerships with exhibitors offering screen heritage programming.³⁷ There are currently 55 U3A groups in Wales within four regional groups (Mid Wales, North Wales, South Wales & Severnside and West Wales)³⁸ and at least 16 of these already have a film appreciation group (that might be receptive to screen heritage programming).³⁹

Recommendation 6:

Establishing links with community groups, organisations and education providers with an existing or latent interest in historic material is an important part of audience building for screen heritage.

There is an opportunity for exhibitors to tap into this readymade audience for screen heritage content by building links with groups in their local area, including as part of a

³⁷ <http://www.u3a.org.uk/u3a-movement.html>

³⁸ <http://u3asites.org.uk/code/u3asite.php?site=295&page=1>

³⁹ Aberystwyth, Anglesey, Bangor, Barmouth, Barry, Bayside (Beaumaris), Cardigan, Flintshire, Garth Olwg, Llandrindod, Llandudno Area, Narberth, Pembrokeshire, Porthmadog, Sully and Swansea.

wider audience development plan that could introduce new visitors to film performances (and not just archive content).

Film Hub Wales should actively encourage exhibitors to build new, or develop existing, links with community groups and local education providers through the screen heritage pilot project funding (Recommendation 4), and with advice and case studies in the exhibitors' guide to screen heritage programming (Recommendation 2).

[end]

Appendix 1: Research methods

A.1 Desk research

Desk research, involving a combination of online searches, review of documents published by the archive sector and examination of other publicly available information, was used to build a picture of current moving image archive provision in Wales; models of good practice across the UK; and partnership opportunities with community groups, historical societies and formal/ informal education providers.

A.2 Consultation

Consultation with archive staff, exhibitors and other stakeholders provided qualitative evidence about:

- the strengths and weaknesses of screen heritage provision in Wales, and ways to improve accessibility among exhibitors and audiences;
- the potential to increase the use of archive film in their programming, and to identify any barriers to this;
- partnership opportunities.

One-to-one interviews were held with 13 consultees (Table A1), and 6 exhibitors who attended the Film Hub Wales Preview Days in January 2015 were contacted for feedback by email (Table A2).

Table A 1: Interviewees

Name	Organisation
Iola Baines	National Screen and Sound Archive of Wales
Sue Howard	Yorkshire Film Archive & North East Film Archive
Marion Hewitt	North West Film Archive
Emily Munro	Scottish Screen Archive
Owain Meredith	ITV Cymru Wales Archive
Jen Pappas	S4C
Edith Hughes	BBC Cymru Wales
Catharine Des Forges	ICO
Ian Kerry	Flicks in the Sticks
Allison Williams	Theatr y Draig, Barmouth
Owen Llewellyn	Education Officer, National Library of Wales
Berwyn Rowlands	Iris Festival
Sue Todd	Partnerships Manager, Unlocking Film Heritage, BFI

Table A 2: Email contacts

Name	Organisation
Ann Rowena Jones	Neuadd Dwyfor
Christina Lee	The Ffwrnes
Tim Webb	Denbigh Film Club
Stephen Nottingham	Dinas Powys Community Cinema
Emyr Williams	Pontio
Emyr Morris	Pontardawe Film Club

A.3 Exhibitor survey

A link to a survey hosted on SurveyMonkey.com was sent to all Film Hub Wales exhibitor contacts in Wales, including independent cinemas, film festivals, community cinemas and film societies. A copy of the questionnaire is given in Appendix 2. We can estimate that around 180 active exhibitors were invited to respond and 38 did so, a response rate of 21%.

In terms of the types of exhibitor that responded, the sample is broadly reflective of the survey population as a whole (Table A3). Film societies and community cinemas were over-represented in the sample (39% compared with 31% of the mailing list organisations), and commercial cinemas were under-represented (11% of the sample compared with 14% of the mailing list).

The category of other exhibitors, which includes festivals, community arts groups and touring networks, was also under-represented in the sample. However, the broad pattern of responses by different exhibitor types is in line with the mailing list profile.

Table A3: Type of exhibitor

Exhibitor type	Sample number	Sample %	Mailing list %
Film society/ community cinema	15	39%	31%
Mixed arts venue	12	32%	33%
Cinema	4	11%	14%
Other (festival, community arts group, touring)	7	18%	22%
Total	38	100%	100%

Respondents' geographical distribution around Wales did not match the survey population as a whole, and there is no obvious reason for this. The relatively small number of respondents makes it difficult to draw any firm conclusions about possible sources of sampling bias.

The fact that exhibitors from Gwynedd were more likely to take part in the survey could, on the face of it, be linked to greater awareness of archive screening

opportunities as a result of the high level of archival outreach activity recorded by National Screen and Sound Archive of Wales (see section 3). But this does not explain why there were fewer respondents from Powys than expected, given the relatively large number of archival screenings hosted there by NSSAW.

All we can say for certain is that the survey received no responses from exhibitors in the local authority areas of Caerphilly, Conwy, Isle of Anglesey, Blaenau Gwent, Torfaen, Wrexham, Merthyr Tydfil or Flintshire, and the results should be read with this fact in mind.

Table A4: Location by local authority area

Local authority area	Sample number	Sample %	Mailing list %
Gwynedd	7	18%	5%
Monmouthshire	6	16%	11%
Cardiff	4	10%	8%
Carmarthenshire	4	10%	5%
Vale of Glamorgan	4	10%	6%
Ceredigion	2	5%	7%
Neath Port Talbot	2	5%	2%
Pembrokeshire	2	5%	5%
Bridgend	1	3%	5%
Denbighshire	1	3%	2%
Newport	1	3%	2%
Powys	1	3%	18%
Rhondda Cynon Taf	1	3%	6%
Shropshire	1	3%	1%
Swansea	1	3%	5%
Total	38	100%	100%

Appendix 2: Exhibitor questionnaire

Covering note sent to Film Hub Wales mailing list:

Film Hub Wales, in association with the National Screen and Sound Archive of Wales, has commissioned Bigger Picture Research to examine archive film programming in Wales.

The research will inform Film Hub Wales's plans to support screen heritage initiatives over the next two years.

We are inviting every exhibitor that screens films on a regular basis to contribute by completing a short questionnaire.

We want to hear from you even if you've never screened an archive film before. The more responses we get, the better we can tailor the support we offer.

The survey should only take 15 minutes and your responses will be treated in strict confidence. To take part in the survey simply follow the following link: <https://www.surveymonkey.com/r/Archivefilm>

The deadline for completing the survey is Friday 27 March.

Questionnaire

Thanks for agreeing to take part in this short survey about archive film programming.

When we refer to archive film we mean either of the following:

1. Professionally made feature films, shorts, documentaries and TV programmes available from archive collections.
2. Amateur footage donated to an archive as a record of life in past times.

The survey should only take 15 minutes and your responses will be treated in strict confidence, for research purposes only.

Exhibitor details

1. Organisation name:
2. Organisation location (name of village/town/city and postcode):

Archive film programming

3. Since 2011 have you screened any archive films?

(Please tick all that apply)

Yes, from the National Screen and Sound Archive of Wales

Yes, from the BFI National Archive

Yes, from another archival source (please give the name of the archive here)

No

Don't know

Other archival source (please specify):

4. Please give the name(s) of up to five of your most recent archival screenings, the date of the performances and (where possible) the number of admissions:

5. In terms of audience numbers, did the screening(s) perform in line with expectations, better or worse?

6. In general terms, which of the following reasons guided your programming choice of archive film?

(Please tick all that apply)

The subject matter had local interest

We ran the screening in partnership with the National Screen and Sound Archive of Wales

We worked in partnership with a local group or education institution

We wanted to show something different to our contemporary film programme

We responded to audience demand

We had funding or other support to put on an archive screening

The screening was part of a wider event or festival

Other reasons (please give brief details)

None of the above

7. [If no archival screening activity] We're interested to know why you haven't screened any archive films since 2011. Please tick all the reasons that apply from the list below:

Archive film is of limited interest to our core audience

We don't know enough about archive film to make programming choices

Rights clearance can be difficult and time consuming to organise

We don't know how or where to book archive films

There is no space in our screening schedule for archive films

We don't have the technical facilities to screen archive films

Other (please list any other reasons for not screening archive films)

None of the above

8. Would you like to programme more archive films?

Yes

No

Don't know

9. Is there anything stopping you from doing so?

(Please use the space below to explain)

10. Please tell us why you don't want to screen any more archive films, by selecting all the reasons that apply from the list below:

Archive film is of limited interest to our core audience

We don't know enough about archive film to make programming choices

We don't know how or where to book archive films

There is no space in our screening schedule for archive films

We don't have the technical facilities to screen archive films

Other (please list any other reasons for not screening more archive films)

None of the above

11. Do you have an existing relationship with a local historical society, amateur filmmaking club, other community group, school or college that might be interested in archive film screenings?

Yes

No

Don't know

12. Have you ever screened archive film in association with one of these groups, or talked about doing so?

Yes

No

Don't know

13. Would you ever consider doing so?

Yes

No

Don't know

Future support

14. To help Film Hub Wales prioritise its support for archive film programming, please rate the following according to their usefulness (1 is most useful, 4 is least useful):

Funding for archive film licence fees, events and administration costs (e.g. staff time for rights clearance)

Training for archive film programming, booking, marketing and presentation

Archive film screening days and networking events in Wales

Online information and advice about archive film programming opportunities

What, if any, other types of support would you find useful?

Thank you for completing this survey, we really appreciate your input

[Re-direct to Film Hub Wales web site]

Appendix 3: National Screen and Sound Archive of Wales screenings, education and community events

Date	Partner	Event details
16 February 2010	Aberystwyth University	3rd year film students tour of archive along with a screening of a sustainable-Wales film produced by John Burgan, on behalf of CAT, which makes extensive use of industrial footage from the Archive.
May 2010	Neuadd Buddug Bala	<i>A Fruitful Year</i> clip screened at venue as part of Classic Reels on Wheels tour
4 August 2010	National Eisteddfod	NSSAW takes part mainly on National Library stand, and hosted screening of 1958 film of earlier Eisteddfod.
7 October 2010	Odeon Wrexham	<i>The Proud Valley</i> was screened. Over 120 people came to the screening including local MP, Ian Lucas. Archive footage from the Wrexham area was also screened in the foyer of the cinema before the main feature film.
11 October 2010	Yale College, Wrexham	Film literacy workshop with students from the Additional Support Unit at Yale College Wrexham. The workshop was carried out by Matt Beere and funded by the Film Agency for Wales. The aim of the workshop was to introduce the students to archive films and give them an insight into the techniques used to create these films.
24 November 2010	Llanast Llanrwst Festival	Screened a number of film titles and clips all taken in the Llanrwst area. The films varied from amateur footage by local people, to documentaries by students. The films were presented by the welsh actor Llion Williams.
December 2010	Coleg Ceredigion	Filmmaking project with students at Coleg Ceredigion, based on a proposal by Sophie Behraki, film editor and lecturer. The project has also received the Cultural Olympiad's Inspire Mark. The finished films were screened at the Drwm on 7 March 2011.
15 February 2011	Baker Street Chapel Society, Aberystwyth	Group visited the Drwm for a film show of footage of the 1949 National Eisteddfod held in Dolgellau, as well as a series of films on weddings.
16 February 2011	Horeb Chapel, Oswestry	Iwan Jenkins and Trystan Jones from the Archive travelled to Horeb Chapel in Oswestry to screen local archive footage from that area. This included the film <i>Y Cymru – Mynd i'r Wasg</i> , which shows how the weekly Welsh paper, <i>Y Cymro</i> , was printed in the town.
14 March 2011	Merched y Wawr Rhydpennau	Group visited the Drwm to watch three different films including a promo film for the National Library of Wales and Spotlight on Wales.
30 May 2011	Nyth festival, the Gwdihw Bar in Cardiff	Clips of Cardiff screened, to show how some recognizable scenes in Cardiff have changed, developed or how some have stayed the same, including <i>Cardiff Capital of Wales</i> (1930s) and <i>Taking the Plunge</i> (1968) which features the Cardiff Empire Pool.
5 July 2011	Torch Theatre, Milford Haven and Pembrokeshire Schools Film Festival	Screening of William Haggart films as part of the Pembrokeshire Schools Film Festival. Local musician, Mark Jones, provided live piano accompaniment to the films.

Date	Partner	Event details
August 2011	Friends of Llangollen Motor Museum	Visit to the archive and screening in the Drwm of <i>The Fruitful Year</i> .
20 October 2011	Regent Cinema, Newtown	Part of Library's outreach work, a screening of <i>The Last Days of Dolwyn</i> . 110 attended.
October 2011	Cwmni Da	Screening of special edition of Pethe, made by Cwmni Da for S4C, at Dinas Mawddwy village hall, about the Bandits of Mawddwy using footage from 1936 and 1938, attended by Pethe's director, Angharad Griffiths.
21 and 22 November 2011	Neuadd Dwyfor, Pwllheli	Part of the venue's centenary, screened films including restored <i>Y Chwarelwr</i> (the Quarryman), and <i>Etifeddiaeth</i> , highlights from <i>The Life Story of David Lloyd George</i> (1918), and also local archive films from the Pwllheli area from 1911 onwards – including carnivals, Eisteddfod and an early aeroplane. Silent movie pianist, Paul Shallcross provided live piano accompaniment.
4 November 2011	Cwmlline	The audience viewed a selection of films from the Machynlleth area. The films varied from the National Eisteddfod in Machynlleth in 1937 to footage of the Royal Welsh Show held in Machynlleth in 1954 and footage of the local show in Cemmaes in 1940.
27 February 2012	Groeslon, Arfon	Two staff went to Groeslon in Arfon to show a programme of films with a local and slate-quarrying theme. Around 130 people attended.
March 2012	Arad Goch	Jerry the Tyke screening at the Drwm, as part of the 7 th Agor Drysau- Opening Doors Festival.
19 April 2012	St John's church, Maesteilo	Screening of <i>Valley of Song</i> (1953) in the area it was filmed.
February 2013	Cymdeithas Ffestri Lawen Horeb	30 people attended a screening of local footage from Dyffryn Ardudwy.
February 2013	Barbican, London	Preservation Officer travelled to London for a screening of <i>The Life Story of David Lloyd George</i> to 130 people.
25 February 2013	Neuadd Tŷ'n y Porth, Penmachno	Screening of two early S4C films of local interest: an edition of Cefn Gwlad about renowned singer, Ritchie Thomas and an edition of the series Portreadau featuring the two farming sisters, Kitty & Lizzie.
25 March 2013	Groeslon Village Hall	Screening of films including <i>Muriau Segontium</i> , a 1979 film produced by HTV. Attended by Gerwyn Owen who presented the film to the audience.
May 2013	Tŷ Newydd	Tŷ Newydd arranged a weeklong festival to celebrate the life and work of welsh language author, playwright William Samuel Jones. All the events took place in Llanystumdwy, the village in which he was born and lived.
May 2013	Lloyd George Museum	Screening of TV clips from the collection with a connection to Wil Sam, including <i>Ifas y Tryc</i> .
November 2013	Clwb Cinio Glannau Lluchwr	Screening event at Pontarddulais Rugby Club, featuring a programme of films by early cinema pioneers, the Hagggar family. They had close connections with the area. Talk by Iola Baines.
November 2013	Cell B, Blaenau Ffestiniog	Screened clips from various TV programmes filmed in Blaenau over the years, and older films of the town during the 1920s and 1930s, including the official ceremony to open the Hospital in 1927.



CHAPTER



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