

Case Study 1 (Sheffield)

Gaining permissions for multimedia Special Collections materials

Summary

The Sheffield Case Study investigated digitisation as a means to support Special Collections.

The aim of this Case Study was to acquire sufficient knowledge and expertise to allow Sheffield's Special Collections Department to digitise a multimedia archive. There were two main aspects to this: obtaining the necessary rights and permissions to format-shift the materials for the purposes of preservation, and the actual digitisation of a sample of the archive. It was anticipated that obtaining the necessary permissions would be complicated, and that the subsequent digitisation would be relatively simple; in fact the opposite proved true.

A sample of around ten items from the archive, covering a broad cross-section of formats and content-types, was chosen to represent all the processes that would have to be undergone to digitise the entire collection. Written permission had been given by the donor of the archive, who was also the copyright holder in almost all cases as he made the original analogue recordings under discussion. However, he had not obtained written permission from the subjects of his recordings when they were made between 20 and 40 years ago (although verbal permissions were sought and given). Therefore LIFE-SHARE investigated exactly what kind of permissions were required, and from whom: the conclusions were that it was impractical to try and track down every individual who appeared in the recordings, but that all bodies or organisations should be approached – which is to say, venues where the recordings took place, dance troupes featured in the recordings (rather than their constituent members) and so on. This was deemed an acceptable strategy in terms of copyright risk-management.

All potential copyright holders in this vein were identified and located, then sent letters asking for their written permission both to digitise the items in which they / their organisations appeared for the purposes of preservation, and to later make these digital objects available online for researchers. All parties eventually responded positively with the exception of the Canadian Broadcasting Corporation, who did not respond at all. LIFE-SHARE did not digitise the particular item featuring the CBC, therefore, as their professional broadcasting status rendered them an unacceptable risk in terms of copyright repercussions.

Once permissions had been obtained, a digitisation suite was assembled in the library at Sheffield, with new items being purchased to add to existing equipment. Despite various issues described in the main body of the report below, in particular with suppliers of key equipment, several video and reel-to-reel tapes were successfully digitised and stored with newly created metadata. Procedures manuals were also created, along with a detailed record of how permissions were obtained and items digitised.

It is anticipated that the library at Sheffield will be able to use the knowledge and expertise gained as part of this Case Study to successfully obtain permissions for, and digitise, the vast majority of the rest of their

multi-media archive. As many Special Collections and Archives across the country have similar collections, it is anticipated that many of LIFE-SHARE's findings may be of interest to the wider library community.

There follows a more detailed description of the process, outcomes, and recommendations from this Case Study.

Process

Background

The University of Sheffield library was donated a multi-media archive that was formerly part of the NATCECT (National Centre for English Cultural Tradition) Archive. The collection consists of around 50 video recordings of one type or another, and 80 audio recordings. These were all recorded during the 1960s, 70s, and 80s, and all relate to the cultural heritage of the region (the North of England in general, and specifically around the Sheffield area).

The donor (referred to throughout as 'Researcher A') has moved abroad and now wishes to reclaim the collection for research and teaching purposes, but would accept a surrogate digital version. In either case, the library needs to digitise the collection in order to retain the originals or digitised copies of them, or both.

Format

The archive is an audio-visual collection, and contains no monographs or artefacts. It contains a large number of ¼" Audioreel and ½" Videoreel tapes, as well as U-matic, VHS and audiocassette tapes.

All of these formats are relatively problematic to work with, in that all types of tape are unstable and degrade each time they are played, and all of these specific examples are at least a quarter of a century old. Reel-to-reel tapes are particularly vulnerable as they are exposed to the elements, rather than housed in full casing like a VHS video. See Appendix A for more details on the format contained within the collection.

Content

The recordings were typically carried out by the donor, or by his wife of the time – they used portable reel-to-reel machines in most cases. The activities being recorded all fall into the 'cultural tradition' category – examples include dancing, mumming plays, children's games, traditional singing, and ceremonies. See Appendix B for more details of the content of the collection.

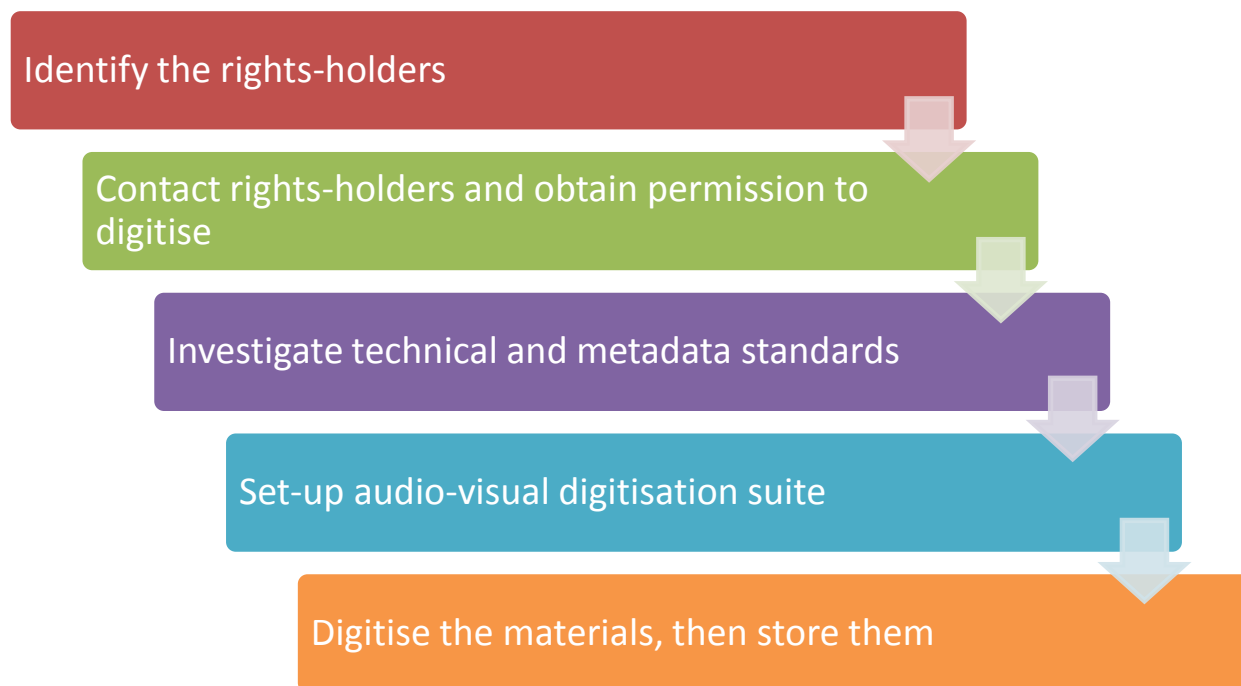
Sample

In light of all that is written below in the Copyright section, it was felt more useful to Sheffield to focus the Case Study on the process of identifying rights-holders and obtaining permissions, rather than on the process of digitisation. The case study was to include both, but the sample chosen reflected the bias towards the former; 10 items were chosen, which is a relatively small number in the context of a collection containing some 130 recordings. These 10 items covered a cross-section of every single format, type of content, and potential rights-holder, and a comprehensive efforts to obtain the necessary permissions would be undertaken, at the end of which all eligible items would be digitised. For more details on the sample chosen, see Appendix C.

As it was, digitising those 10 items was anticipated to take a long time – as a rule of thumb when digitising audio-visual archives, it is thought necessary to spend 7 minutes in the suite for every 1 minute of footage you are digitising, such is the amount of preparation, setting up, monitoring, checking, and data recording that forms the process of analogue to digital conversion. In truth though, despite being armed with this information before undertaking the project, it was still quite a shock to find out just how long the digitisation process really did take.

Approach

Having chosen the sample to digitise, the overall methodology of the case study can be summed up by the following diagram:



Copyright and chasing rights-holders

The main barrier to digitising the archive is one of copyright. Under the 1988 *Copyright, Designs and Patents Act* ([available here](#)) it is illegal to ‘format shift’ material that is in copyright (digitisation is a type of format-shifting), without express written permission of the rights-holders.¹ Copyright lasts until 70 years after the death of the author so clearly still applies to all the recordings in this collection. However, a key point to note is that the Sheffield archive consists entirely of works produced before 1988 (in fact it goes right up to 1987, but not beyond). Prior to this act, the requirements for obtaining permissions for recording were far less stringent. Not only that, but there are references to ‘reasonable assumptions’ under the performing rights section of the act. The ‘reasonableness’ is very important – both in terms of

¹ It is worth noting that as a general back-drop to this case study, that particular law is preventing a lot of preservation from taking place. This is problematic as, due to the instability of many formats, by the time it is legal to digitise the items they may be beyond saving. In the United States and much of Europe the laws are different, allowing libraries to digitise for the purposes of preservation; it is thought that the law may change in the UK to reflect this more closely. The Gowers review of copyright suggests a relaxation of this particular aspect of the law, and many copyright practitioners believe this may be one change which gains approval eventually.

copyright risk assessment and the actual law itself. In particular with retrospective cases such as this one, there is only so much one can do now, and there was only so much one *needed* to do back then.

The library has the necessary permissions from the donator of the archive, who made most of the recordings, and from his wife of the time, who made the rest. This wasn't a problem or an issue as they were happy to sign to say that LIFE-SHARE could digitise the sample of the purposes of preservation, and to make the items available online in the future for researchers. What makes this collection particularly challenging is that it contains many individuals, groups, and venues, who gave verbal permissions at the time of the recording allowing themselves to be filmed or taped, but *not* written permissions. These were not considered necessary at the time, as mentioned above, but the onus is still on those seeking to digitise the material to obtain these permissions retrospectively, so we were faced with the prospect of tracking down all those singing or performing and playing, and asking for their signature.

After extensive consultation with, among others, the University Copyright Officer at Leeds, it was decided to focus on organisations, groups, bodies and venues. A decision was taken *not* to try and identify every individual in the recordings (the collection as it stood prior to the case study has only rudimentary metadata, and so no individuals are identified there) as this would be almost certainly impossible to do. The sheer number of people involved, the amount of time that has passed since the recordings were made, and the logistics of, for example, listening to an audio recording of someone singing and then trying to work out who they are and how to get hold of them, make it a prohibitively difficult task. The aforementioned organisations and groups would be identified and approached as thoroughly as possible for their permission to digitise the materials. Examples include schools where games were filmed, churches where ceremonies were filmed, pubs where singing was recorded, and dance troupes who appear in the recordings (both defunct troupes and those still in existence to this day).

In addition to this, Sheffield's Special Collections would offer a rapid take-down policy to remove the items from public record if any individual could identify themselves and were unhappy about the recordings in any way. Essentially all copyright is about risk management, and it was considered very low risk that this would occur.

Initial searches for schools, dance troupes, churches and so on were done via Google and via the Yellow Pages online. This produced quite satisfactory results – in all cases there was *someone* to contact, even if that was only to find out the contact details of someone else more relevant to our needs. For example, one of the churches featured hosting a Garland Ceremony has no online presence of its own, but the Peak District Tourist Board was able to give us the current vicar's address. Often we could only find an email address for the relevant party, so contact was made via the route – a postal address was ultimately essential though, as we needed to send out permissions letters that could be signed and returned.

The letters were initially based on a JISC template for seeking copyright permissions, but in fact to give the full context and to make the request appropriate for LIFE-SHARE's needs, the final versions were much changed. The recipient was asked to sign in two places to allow digitisation of the purposes of preservation, and also to make the content available online at a later date; in theory they could choose to say yes to the first option and no to the second, although in practice everyone signed both. See Appendix D for an example letter.

The results of this process of obtaining permissions are described in the Outcomes section, below.

Outcomes

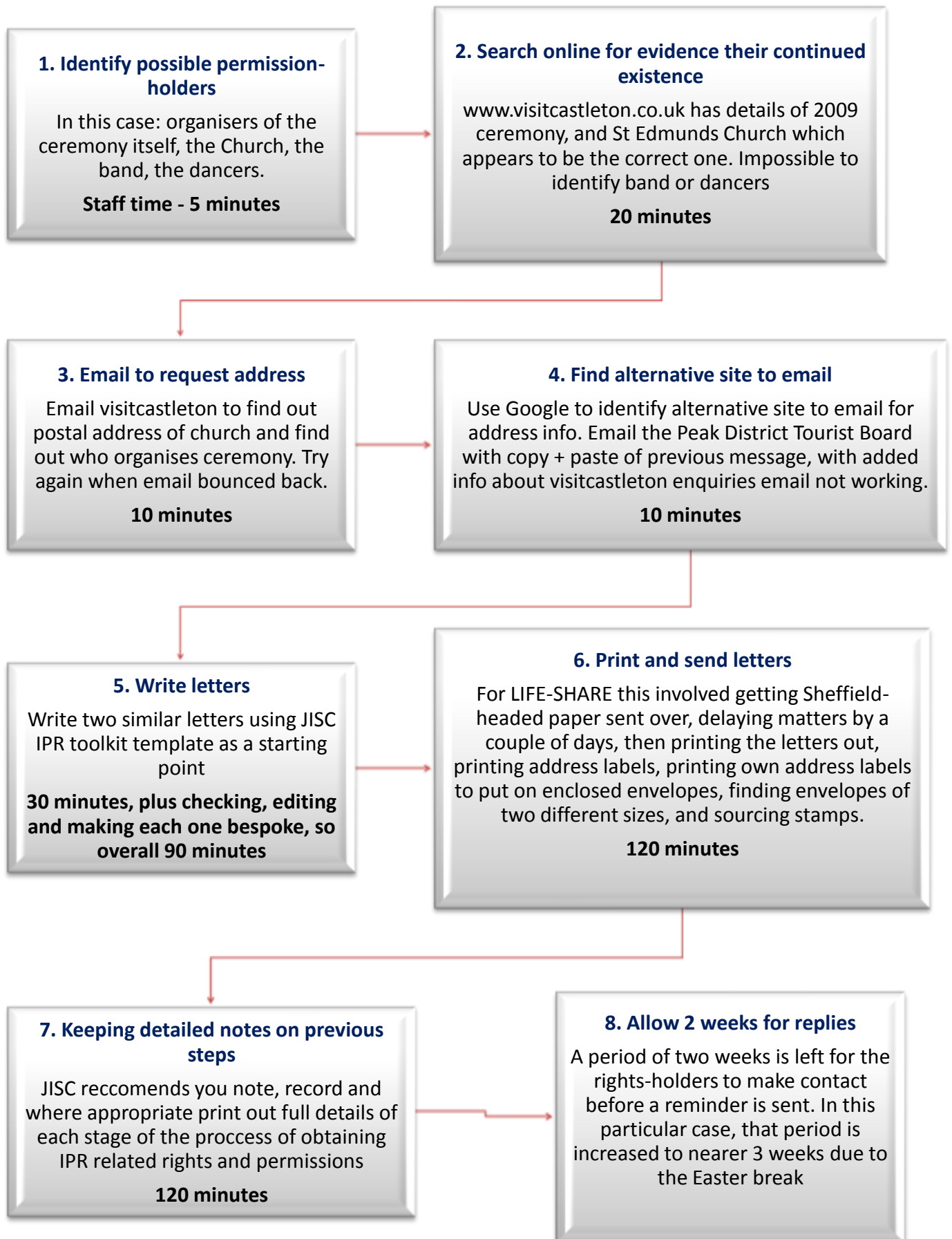
Rights-holders identified, located, and approached

Obtaining rights takes a considerable amount of time, both in terms of the overall time elapsed between starting and completing the process, and the staff time needed during that period. The following records the process of obtaining permissions for one video of a Garland Ceremony. The sum total of information available at the beginning of the process, from the catalogue notes, was as follows:

Notes: Castleton Garland Ceremony 1983. Footage shows procession, including King and garland, Consort, band and dancers; also the removal of the queen and garland at Castleton Church. Ceremony traditionally takes place on Oak Apple Day, May 29th. In 1983 the 29th was a Sunday. It is also a tradition that in this event the ceremony takes place either on the 28th or 30th

Graphic overleaf.

Step 1 began on the 19th of March 2010.



Up until Step 4, the Staff Time is the same as the net total time elapsed while this work is undertaken. As of sending the email to the Peak District Tourist Board there is additional time where the staff member is waiting on a third-party and therefore the permissions process is inactive.

Step 6, printing and sending the letters, took place on the 30th of March 2010. Signed permission from the vicar was given very promptly, and was received around a week later on the 6th of April. Permission from the organisers of the Ceremony was not received at the first time of asking, so on the 22nd of April a second letter was sent out – this was an exact copy of the first but with a section added to the start to say that this is a second attempt to obtain the necessary permissions to begin digitisation. This produces the desired result, and on the 28th of April the signed permissions letter is returned.

In total, then, 41 days elapsed between beginning the investigation into the potential rights-holders, and obtaining those permissions necessary to proceed. The total staff time devoted to this particular case during that period was around six and a half hours.

Clearly there are idiosyncrasies associated with this particular example – the use of University of Sheffield Library letter-heads on items sent from Leeds added time on, for example. But the point here is that every case has idiosyncrasies and so it is very hard to expect a uniform period of time taken to obtain all the necessary rights and permissions.

To return to the general process of obtaining permissions: more than one letter was needed to prompt some of the rights-holders to respond, but no one actually said ‘no’ which was considered an excellent result. The whole process, with various delays while we waited for information to be made available, and for people to reply, took more than 3 weeks. See Appendix F for an example of a permissions letter sent out by the Project.

One organisation did not give their permission: the Canadian Broadcasting Corporation (CBC), as described in the Summary, above, who didn’t respond to our letters. CBC were not at all representative of the sample or of the archive – they are in fact the only professional broadcasting body involved. As such, it was agreed too high a risk to digitise the item for which they had been identified as copyright holders.

It is hard to speculate as to what our official policy would have been had any of the other potential rights-holders also failed to respond. If any had specifically denied permission then clearly the relevant item would not have been taken forward to the digitisation stage, but had, for example, a pub not responded to our request to digitise the recording of singing taking place on their premises, there is a strong argument in favour of proceeding anyway on the grounds of low risk.

It is also worth noting that as part of the investigations into copyright practices, LIFE-SHARE was given unofficial indication that major libraries often adopt the same strategy employed in this Case Study with regard to *not* attempting to identify the individuals in archive recordings. As well as the fact that this is difficult to do (and in some cases almost impossible), it was considered that if an individual is successfully identified this actually increases the risks involved with regards to copyright, with the example given that the individual is not possible to track-down to obtain permissions, and then subsequently identifies themselves through the metadata provided for resource-discovery.

Technical standards

The technical standards for the digitisation were primarily aimed at achieving preservation-standard digital objects. Distribution copies would also be required, so in fact there are a series of related standards for each type of digital object produced.

The decision making process behind choosing the standards was rooted in the consultation of numerous documents, and on information learned at two JISC Digital Media courses on digitising analogue media. See Appendix G for further information on the technical standards and the reasons for choosing them, including a list of some of the websites referred to during the process of drawing up the standards. A summary of the chosen standards follows.

For the audio materials (audiocassette tape, and reel-to-reel), we would record an Archive Master copy, at the highest bit-depth and sample-rate possible, to .wav format. An optimised Distribution copy would also be created, in MP3 format. This would be a compressed, normalised and otherwise cleaned-up version the Master; as well as creating the MP3, we would store the .aup file created by the audio editing software *Audacity* as this would save the settings used to optimise the file (meaning there would be no need to create additional metadata to store this information). Ideally we would create another version of each item, this time in Real Player format for web-streaming.

For the video materials we would again sample at the highest rate possible to create Archive Master MPEG-4 files. Compressed and if applicable cleaned-up Distribution copies would be created in .avi or .mov format. See Appendices G and H for more information on technical standards for audio and video respectively.

Metadata standards

For digital objects such as those created by this case-study, there are complex metadata schemes which deal specifically with audio-visual multimedia; many preservation projects use METS.² However, with the time constraints on this case-study and on the subject digitisation of the remainder of the archive by Special Collections, the main driver for choosing a schema was practicality. The metadata needed to be fit for purpose and suitable for later end-user retrieval, but not overly complicated and time consuming to create. With that in mind, Dublin Core was chosen for use in this Case Study.

Storage

The University of Sheffield do not currently use a Digital Repository, so server space has been purchased specifically for the use of this archive, from the University's information systems department. There is 250gb with the provision for more – such is the size of archive master files, that figure was sufficient for the case study but will certainly need to be increased to house the rest of the archive as it is digitised.

The use of server space rather than a specialist repository has implications for the input and storage of metadata: in this case, the preferred method was to create the metadata in a .txt file and store it with the digital object it refers to.

² METS - the Metadata Encoding and Transmission Standard - is a metadata standard for encoding descriptive, administrative, and structural metadata to use with objects within a digital library, using XML schema language

Equipment

Following training from JISC Digital Media in both digitising analogue video, and digitising analogue audio, gaps were identified in the existing digitisation set-up at Special Collections. Whilst perfectly adequate for digitisation, various elements were missing that would ensure or contribute to *preservation standard* digitisation. Added to the existing PC, VHS player, and reel-to-reel player, and replacing the existing tape player, were: professional monitoring headphones, a high-end audio tape cassette player, an analogue-to-digital audio signal converter, and a time-code corrector box for video. This now constituted an effective digitisation suite for audio-visual materials, although problems with the delivery of the items meant that not all of the equipment could be fully utilised, more on which below.

The software used included *Audacity* for audio recordings, and *EZ Player* for video recordings. The latter was not ideal in that it had limited flexibility, but the time constraints made downloading, installing, and learning to use an open source video editing software package, such as *V-Dub*, was prohibitively time-consuming.

Digitisation

The process of digitising the video items was significantly delayed by the Time-Code Corrector box arriving much later than initially indicated by the suppliers. This meant that although the tapes would be viewed and notes made, and practice digitisation runs undertaken, Archive Master copies could not be made until quite late in the time allotted to the case-study. Furthermore, the *EZ Player* VHS player, provided with the software, was specifically designed to digitise video onto a PC in a very straightforward way, and ultimately did not interface successfully with the Time-Code Corrector box. The latter was, as a result, temporarily abandoned: see the 'Issues' and 'Recommendations' sections for more on this.

The fact that the VHS tapes were compilations of other recordings made the process of digitisation slightly more complicated, as only brief notes made by previous cataloguers were available to identify the content – as a result, it was at the discretion of the digitiser to separate the compilations back out into their component sections (they would of course be stored and described as separate files, not collectively). Ultimately, the videos were successfully digitised despite the problems described. The resultant files were extremely large, often in excess of 1 Gigabyte for 20 minutes of material.

One item was out-sourced to another department of Sheffield University rather than digitised in-house: a U-matic Video Cassette. Special Collections do not possess a player of these obsolete tapes, and it would not have been economically efficient to purchase one.

For the digitisation of audio, as with video, distributor problems impacted on the digitisation process – in this case, a key piece of equipment (an Analogue-to-Digital Signal Converter) didn't arrive at all during the allotted case-study time. This didn't prevent digitisation from happening, but did reduce the quality to a level which was acceptable but not ideal for preservation standard digitisation.

Both the reel-to-reel machine and audiotape cassette player were used, and recorded into *Audacity*. The programme is simple to use but requires various plug-ins to be added for greater functionality, such as the LAME plug-in which allows you to create MP3s.

Creating multiple versions of audio files (such .wav for an archive master, MP3 for a distribution copy and so on) was relatively straightforward using the different Export options from the original .aup project file.

Benefits

Despite the problems encountered, there are several positive outcomes for Sheffield Special Collections specifically and the Project in general.

A key outcome is the creation of digital content. Several files of digital audio and video have been created and described, and can now be made available to researchers. Moreover, procedures have been established and experience garnered of the process of obtaining rights, and the process of digitisation. This will enable Special Collections to proceed with the rest of the collection with a clear understanding of the processes involved. There are also in-depth procedures manuals for the mundane but essential tasks of setting up the equipment, using the reel-to-reel machine, and so on.

Because of the equipment purchased, Sheffield is now in a position to digitise a wider range of audio-visual material in future. This may benefit the White Rose consortium as well as the library itself. The knowledge gained across the whole process can certainly inform all three institutions involved.

Recommendations

This an internal report so the Recommendations listed here are very specific, and aimed at Sheffield's Special Collections department and their efforts to digitise the rest of the Researcher A archive.

- **Purchase a high quality VHS player.** The VHS player used for the Case Study is designed to work specifically, and only, with the EZ-Player software. As such, it is limited in its applications – it is designed to plug straight into the PC via USB, and doesn't interface well with anything else. We were able to digitise effectively despite this, but were not able to use the Time Code Corrector box with this machine (as it caused more harm than good to the quality of the picture); it is desirable to use this piece of equipment for subsequent digitisation, so a new player needs to be bought to enable this.

It is worth noting that good quality VHS players are actually hard to come by as few are made, and the BBC buy up a lot of the good ones that appear on Ebay.³ However, even something as basic as a [NICAM LG LV880 VHS player](#) would work more effectively for preservation standard digitisation than the current player, simply because it is not designed only to interface with the PC in a particular and limited way.

- **Install new video editing software.** As above with the VHS player which came with it, the EZ-Player software is effective for basic digitisation but limited, in a way which is problematic for preservation-standard digitisation. The software does have basic editing functionality, and can record high quality digital video. However, it does not have much flexibility beyond this – we were unable to create multiple versions of the same digital video, for example, meaning we effectively had to choose between preservation master or distribution copy standard prior to the act of format shifting, rather than as part of post-processing.

Adobe Premier is something of an industry standard for video editing – however, [VDub](#) is an acceptable open source equivalent, recommended to us by JISC Digital Media.

³ This is not a joke or a misprint – JISC Digital Media reported that this is the case, which causes great difficulties for them in equipping their training suites

- **Obtain Video Converter Software.** It is desirable to create multiple versions of each video file, for archiving, streaming online, distribution and so on. Video converter software such as [Prism](#) is relatively inexpensive and will compress and convert files, allowing a lot of control.

NB: This may not be necessary if video editing software as described in the section above is purchased, as it may have all the functionality needed in this regard.

- **Allow around five minutes of capture time for every minute you plan to digitise.** The process of digitising these files took much longer than expected, and despite spending more time than anticipated on this part of the process, we were still unable to get through all the video and audio we ideally wanted to convert. The setting up, testing and tweaking of the equipment, the checking of the original source material, the act of format-shifting, post-processing, storage and metadata description, all add up to add a huge amount of time to each object digitised.

A lot of the set-up time is at the front-end up of the process, so if you were digitising for 5 days in a row the figure of 5 minutes per minute would probably reduce. Generally speaking, though, leave a lot more staff time than you think you need, to digitise the remainder of the archive.

- **Use two staff members as part of the digitisation process for each object.** The process of describing the digital content (which is to say, adding metadata) at the same time as digitising the items, is extremely time-consuming and it is difficult to give the tasks enough simultaneous attention to do them both well. Ideally, two people working together can achieve this a lot more effectively – one person digitising while the other creates the metadata. Due to the esoteric nature of some of the content digitised in this case-study, it would not be possible to add effective metadata description without having viewed the footage in full, and it saves time to create the metadata at the time of format-shifting rather than retrospectively.

Appendix A

It is not practical to list all the items in the collection with their full records – that would amount to over 20 pages alone. However, this section details how the materials divide into different formats.

The VIDEO section divides into the following formats: U-matic (9), Sony 1/2in. Videoreel (32), FUJI Beridox 1/2in. Videoreel (3) and Scotch 1/2in. Videoreel (2), and VHS Videocassette (6) – these videocassettes are compilations of several of the other recordings. The SOUND RECORDING section divides into Audioreel 1/4in. (78) and Audiocassette (4).

In effect, there are five formats represented: U-matic, videoreel, VHS, audioreel and cassette.

Appendix B

The archive actually contains myriad different combinations of content, here divided into category and bodies. They are broken down below. Please note that the numbers in brackets refer to the number of actual videos / tapes - rather than the number of performances they record. So for example there may be 18 dance recordings, but some of those will be in sets of three or five – rather than videos covering 18 separate occasions.

Category

The VIDEO section consists of seven broad categories of activity: Dance (18), Ceremony (5), Play / Trad. Drama (13), Children's Games (2), Pub singing (4), Soulcaking (2) and a 'Sport' (1)

The SOUND RECORDING section consists of Plays, Music (Traditional Songs, Pub Singing, Other Music), Dance, Conversation / Interview, Children's Games, Ceremony, Jokes, Lectures / Seminars.

Organisations / Venues

The VIDEO section consists of fifteen organisations and venues, some of which are still in existence and some of which are not. These are the Britannia Coconut Dancers (3), Castelon Church (3), Calder High School (9), Ulster TV (1), Derrock Christmas Rhymers (1), Ulster Folk Museum (1), White Swan Pub (2), Bury Pace Eggers (1), Coventry Mummers (1), Wythamshaw Kordettes (6), Stratham Sword Dancers (5), and Antopus Soul-Cakers, Ripon Sword Dancers, Brinsley Bull Guisers.

The SOUND RECORDING section has several pubs, Sheffield University, BBC Radio Sheffield, BBC Radio Wales, Canadian Broadcasting Association, Castleton Silver Band, St. Catherine's School, Britannia Coconut Dancers, and Bath Steel Works.

Appendix C

The following items were chosen as a representative sample of the archive, ensuring we have at least one example of the following formats: Audio tape (1/4" audioreel), Video tape (Sony 1/2in Videoreel, U-matic Videocassette, VHS). The following themes / categories: Plays, Music, Children's Games, Ceremonies, Dances, Interviews. And the following institutions: Pubs, Schools, Churches, an existing Dance Troupe, a Defunct Dance Troupe, and a Broadcasting Corporation.

There are 8 items in total, although 2 of these are listed as '1 of 3' – so if having digitised the other two of three in each case for the sake of completeness, we'll have 12 items.

It is also worth noting that this is a copy and paste from the original records owned by the Library, to illustrate what we had to work with when compiling a sample and when creating comprehensive metadata once we'd digitised the items. As you can see, the records are somewhat patchy and inconsistent.

The sample breaks-down as follows; tags are added to show what each item represents in terms of the sample providing a cross-section of the archive for LIFE-SHARE:

Sound Recording 68_003

Shelf-list no: A 0026r

Date: 25.11.1968

Location: Sheffield (S. Yorks)

Creators: HALLAM_John

Researcher A; Researcher B[Researcher B]

Subject Breakdown: Childlore; Children's games; Rhymes; Chants; Christmas; Mischievous Night; Bonfire Night; April Fools Day

N

Format: Audioreel 1/4" @ 3 3/4 ips

Duration: 59 mins. 19 secs.

AM 0011; AC 0022

Notes: TTC. Possibly recorded at Hinde House Comprehensive school, Sheffield, although John Hallam is said to be at Hatfield Comprehensive at the time the recording was made.

Tags: Audioreel, Children's Games, Interview, School

Sound Recording 68_003

A 0030r

April 1968

Sheffield (S. Yorks)

JOHNSON_Mr; JOHNSON_Mrs

traditional drama; Tup Play

N

Audioreel 1/4" @ 3 3/4 ips

31 mins. 07 secs.

AM 0012; AC 0024

Notes: Copy of collector's original recording.

Tags: Audioreel, Play, Traditional Drama

Sound Recording 70_001

A 0254r

6.1.1970

Haxey (Lincs.)

WIDDOWSON_John; Researcher A

N

Audioreel 1/4" @ 3 3/4 ips

29 mins. 40 secs.

AM 0123

Notes: 1 of 3: TTC Singing recorded in the Haxey pubs of the Kings Arms and the Duke William, preceding the annual Haxey Hood Game between the villages of Haxey and Westwoodside. This involves the transporting of a leather cylinder known as the 'hood, by means of a human scrum known as the 'sway', to one of the villages' pubs. The winner keeps the hood for the following year.

Tags: Audioreel, Music, Pubs, 1 of 3

Video Recording 86_042

V 0010u

May 1983

Castleton (Derbys.)

Master

U-Matic Videocassette

Colour Sound

14 mins.

Fair

Notes: Castleton Garland Ceremony 1983.

Footage shows procession, including King and garland, Consort, band and dancers; also the removal of the queen and garland at Castleton Church. Ceremony traditionally takes place on Oak Apple Day, May 29th. In 1983 the 29th was a Sunday. It is also a tradition that in this event the ceremony takes place either on the 28th or 30th May. Tape 1 of 3.

Tags: U-matic Video, Ceremony, Music, Church, 1 of 3

Video recording 93_138

VC 0007

January & April 1981

Haxey (Lincs.); Bacup (Lancs.)

Britannia Coconut Dancers

Copy

VHS Videocassette

black & white; sound

not known

Poor

Notes: English calendar customs compilation.

Compilation of V 0146r, V 0147r, V 0148r, V 0149r, V 0155r, V 0156r.

Tags: VHS Video, Compilation, Existing Dance Troupe, Music, Dance

Video recording 93_138

VC 0008

16.9.1980 & 20.9.1980

[Wythenshawe (Greater_Man.)]

Copy

VHS Videocassette

black & white; sound

not known

Poor

Notes: Compilation of V 0136r, V 0137r, V 0138r,

V 0139r, V 0140r, V 0141r: Wythenshawe

Kordettes synchronised dance group (all female)

in rehearsal and in competition.

Tags: VHS Video, Compilation, Defunct Dance Troupe, Music, Dance

Video recording 93_138

V 0124r

16.5.1978

Sheffield (S. Yorks)

Master

SONY 1/2in. Videoreel

black & white; sound

VC 0009

Notes: Children's clapping games. Children

interviewed by Georgina Boyes.

Tags: Videoreel, Children's Games, Interview – also notable that it is a different interviewer, not Researcher A himself

Sound Recording A54-88

25.3.1987

Newfoundland (Canada)

Canadian Broadcasting Corporation

Custom and belief; Folk Narrative; Contemporary legends

N

Audiocassette

Canadian Broadcasting Corporation

Notes: Radio broadcast recorded in St. John's, Newfoundland.

Tags: Audiocassette, Broadcasting Corporation, Foreign Institution

Appendix D

Reproduced on the following two pages, with sensitive information removed, is an example of a letter sent out to a rights-holder in order to obtain permissions to digitise. This particular case involves the vicar mentioned in the 'Chasing the rights-holders' section in the main document.

25/03/2010

Name of Rights-holder

Address of Rights-holder

Dear ----,

Request for Rights Permission to use footage recorded at ----- Church

We are currently digitising some recordings made by Professor [Researcher A] in the 1960s and 70s, relating to traditional culture in the North of England. The University of Sheffield have a sizeable archive of recordings (both video and audio) which are becoming too fragile to use, and require changing to a digital format to ensure people can continue to access them. This archive forms a significant record of local cultural traditions and is of interest to academic researchers and local historians. The LIFE-SHARE Project on which I am working, which is a collaboration between Sheffield, York and Leeds Universities, is now seeking to undertake a digitisation process to preserve the archive.

Of relevance to you is a recording of the Castleton Garland Ceremony in 1983. The footage shows the procession, including King and garland, Consort, band and dancers - and also the Queen and garland at the Church. The recording is currently on U-matic video cassette tape, so is degrading each time it is used (and U-matic video players are almost impossible to come by); we would like to digitise it so it can be used for many more years to come, and at a later date make it available online at the University of Sheffield so researchers can easily access it.

We would like to seek your permission to make use of the works which were recorded on your premises, for the purposes of digitisation and access described above. We would be very happy to provide you with a digital copy of the material once we have finished the process. Could you please confirm your consent, by countersigning both copies of this letter and returning one to us in the envelope provided. As you will see, there are spaces for you to sign twice.

Please don't hesitate to contact us if you have any questions. We look forward to hearing from you.

Yours faithfully,

Ned Potter

LIFE-SHARE Project Officer
[address and contact details]

Letter continued overleaf

I the undersigned am happy for the item(s) described to be digitised.

Your signature:

Your name:

Date:

I the undersigned am happy for the item(s) described to be made available online at a later date, by the University of Sheffield.

Your signature:

Your name:

Date:

LIFE-SHARE Project |

Beccy Shipman | Matthew Herring | Ned Potter

life-share@leeds.ac.uk | www.leeds.ac.uk/library/projects/lifeshare

The logo for JISC, consisting of the letters 'JISC' in a bold, orange, sans-serif font.