

THE S4C ARCHIVE

The S4C archive is unique and very special. S4C is the world's only Welsh language broadcaster and the archive holds nearly all of the Welsh language material broadcast since November 1982¹ - over 100,000 physical tapes and approximately 52,000 hours of programming.

Nowhere else can you find such a rich and diverse wealth of documentaries, interviews, musical, political, children's and cultural programmes filmed in and about Wales, seen through the eyes of the people of Wales and all in our own language.

Like S4C itself, the archive is a vital ingredient in the proliferation and sustainment of the language and our way of life in Wales. Rare are the places to go to find out about Wales' past, present and future and nowhere else can you do so in such depth as via Welsh language programming.

The responsibility of preserving the S4C archive is a top priority for S4C. This priority to preserve is matched by S4C's desire to be able to make the archive readily available in Wales and beyond.

We know that many people want to use S4C content in many different ways. If you have an interest in accessing and using S4C content (past and present) everything you need to know is here.

IF YOU WANT:-

1. To know what S4C is doing to preserve the archive for the future
[CLICK HERE](#)
2. Information about how you can access and use content in the S4C archive for research purposes
[CLICK HERE](#)
3. Information about how you can use content in the S4C archive for educational purposes
[CLICK HERE](#)
4. Information about how you can use content in the S4C archive for commercial purposes
[CLICK HERE](#)
5. Information about how you can use content in the S4C archive for non-commercial purposes
[CLICK HERE](#)
6. Information about how to access current S4C Programmes and Content
[CLICK HERE](#)

Please note that unfortunately S4C can't provide private copies of its programmes for personal use because of the cost and administration work involved.

¹ BBC programmes made in Welsh prior to the creation of S4C and programmes produced for S4C by BBC Wales are held in the BBC archive.

WHAT IS S4C DOING TO PRESERVE THE ARCHIVE FOR THE FUTURE?

The biggest problem that all archives face is that their contents don't last forever. Preservation is a continual battle against decay and changing technology. Format changes are necessary to ensure programmes remain watchable and playable.

S4C is currently looking at digitising its archive so that we will hold our programmes as digital files (in the same way that you might hold photos or Word documents at home).

Digitisation is a fantastic way of future-proofing an archive and making it flexible and easy to share with others.

Digitisation itself however is only part of the solution. In order to enable S4C to share its archive with you, S4C also needs to jump through some further hoops. Currently the combined costs associated with:-

- a. getting our programmes into a user-friendly format (digitisation);
- b. setting up a delivery system (e.g. a website) which can deliver all of our archive to you; and
- c. clearing the rights in our programmes in a simple and cost-effective way (to find out more about rights clearances - [CLICK HERE](#))

mean that S4C can't make the archive readily available to everyone now, as we would like. S4C is working hard to find solutions to these questions.

In the meantime, S4C is continually looking to find new ways of making its current and archive programmes available to you as easily as possible.

IF YOU WANT:-

1. Information about how you can access and use content in the S4C archive for research purposes
[CLICK HERE](#)
2. Information about how you can use content in the S4C archive for educational purposes
[CLICK HERE](#)
3. Information about how you can use content in the S4C archive for commercial purposes
[CLICK HERE](#)
4. Information about how you can use content in the S4C archive for non-commercial purposes
[CLICK HERE](#)
5. To find out how to watch S4C's current programmes
[CLICK HERE](#)

RIGHTS CLEARANCES

Television programmes are made up of lots of different rights, owned by many different right holders. Actors, scriptwriters, archive clip-owners, musicians, producers and others may own copyright (or other rights) in a television programme. S4C is licensed by rights-owners to do certain things with a TV programme but it can't do just anything it wants with the programme. Paying in advance for all of the rights needed to open up the entire S4C archive for every conceivable use would be extremely expensive (especially if those uses are not fully exploited). It can also be very costly to have people carrying out rights-clearance work. Depending on the type of programme, clearing rights in a television programme can involve research and be very time consuming.

[CLICK HERE TO READ IN MORE DETAIL ABOUT HOW PROGRAMME RIGHTS ARE CLEARED](#)

HOW TO ACCESS AND USE S4C CONTENT FOR RESEARCH PURPOSES

1. S4C programmes at the National Screen and Sound Archive of Wales, Aberystwyth

An important collection of some of S4C's early programmes and films is kept for future use at the National Screen and Sound Archive at the National Library of Wales in Aberystwyth.

For more information on how to access S4C content held by the Library go to:-

<http://www.archif.com>

or call:-

01970 632828

The archive holds an archive of the off air recordings for the period between 1985 and 2007, for relevant analogue and digital services operational during that period. The VHS recordings document the whole of S4C's output during this period and include programme and continuity broadcasts as well as the commercial broadcasts.

HOW TO ACCESS AND USE S4C CONTENT FOR EDUCATIONAL PURPOSES

1. Making Copies of S4C Programmes for Educational Use

A large number of schools, universities and FE Colleges in Wales and England hold a licence from the Educational Recording Agency (ERA Licence). Schools in Wales can contact the ERA directly, at era@era.org.uk, or the Centre for Education and Finance Management (CEFM), at era@cefm.co.uk, who send out licences to establishments on behalf of ERA and run a helpline for schools (01494 836 235). FE and HE establishments are licensed directly by ERA so please contact them on 020 7837 3222 if you have any queries.

If your educational establishment holds a licence, it has the right to record programmes broadcast by S4C and keep copies of those recordings for use as educational tools. You can also use the licence to secure the rights to view current and recent programmes via the S4C on demand website (http://www.s4c.cymru/clic/c_index.shtml) and iPlayer.

If you have any queries in relation to the ERA licence, please contact ERA who will be happy to hear from you to answer any queries you may have.

For more information go to:-

<https://www.era.org.uk>

Programme Capture and Storage Solutions for Education Establishments

There are a number of commercial technology providers in the market place that license software and hardware to enable schools, higher and further education institutions to record programmes and have access to pre-recorded programmes for use in education.

Each technology solution offers different features and at the time of writing current providers include:

[BoB \(Box of Broadcast\)](#)

[ClickView](#)

[Planet eStream](#)

Subscribers to these services can access and record current S4C programmes as well as programmes from the S4C and BBC archive. They also offer various technologies to assist and enhance the use of programmes in teaching and coursework. To subscribe to BoB National, institutions must hold an ERA licence and BUFVC membership.

2. Hwb

Hwb is a Welsh Government project aimed at increasing digital literacy in the classroom. Hwb hosts a national collection of digital resources to support learning and teaching for learners aged 3 to 19 in Wales known as the National Digital Content Repository.

S4C is a contributor to the Repository.

For more information about Hwb go to:-

<http://hwb.wales.gov.uk/pages/About>

3. Into Film Cymru

Into Film Cymru works with schools and other organisations across Wales to deliver their programme which helps to develop literacy and cultural engagement in Welsh schoolchildren through the watching and reviewing of films. S4C is working with Into Film Cymru to facilitate the use of S4C Welsh language films in their catalogue.

For more information go to:-

<http://www.intofilm.org/cymru>

4. Coleg Cymraeg Cenedlaethol Cymru

The Coleg Cymraeg Cenedlaethol delivers lectures on a variety of subjects through the medium of Welsh in seven universities across Wales.

The choice of Welsh medium courses has expanded significantly in recent years and S4C has, in partnership with the Coleg, selected programmes from its archive to support the various academic courses offered. These programmes will be made available to lecturers and students via the resource section of the Coleg's website.

For further information go to:-

<http://www.colegcymraeg.ac.uk/en/aboutus/whatisthecoleg/>

[CLICK HERE TO ACCESS AN APPLICATION FORM](#)

HOW TO ACCESS AND USE CONTENT IN THE S4C ARCHIVE FOR COMMERCIAL PURPOSES

1. Send an email to ArchiveRequests@s4c.cymru to receive an archive request form or to request details of the costs involved.
2. Note that if S4C is able to grant you a licence, you will be required to sign a licence agreement which will require you to carry out all necessary rights clearances.

HOW TO ACCESS AND USE CONTENT IN THE S4C ARCHIVE FOR NON-COMMERCIAL PURPOSES

Requests for non-commercial uses of S4C programmes or clips can come from all sorts of organisations wanting to use S4C content for many different reasons in various different ways. In order to enable us to consider your request we will need some detail from you as to what S4C material you would like and why.

CLICK HERE TO ACCESS AN ARCHIVE REQUEST FORM FOR NON-COMMERCIAL PURPOSES

If S4C can agree to release material to you², you will be required to undertake the task of clearing the rights in that material for your proposed use.

Prior to submitting your Archive Request Form we would ask that you read this section in full as well as S4C's notes about rights clearance (**[AVAILABLE HERE](#)**) so that you fully understand what is involved.

² Note that there may be valid reasons why S4C may not be in a position to release footage to you - S4C may not be the owner of the relevant rights that you need or the material may not be suitable for the proposed use/audience.

1. Screenings of S4C Programmes by Community Groups, Non-Broadcast Organisations and Independent Cinemas

a. "Theatric" screenings of entire programmes/films

i) Theatric clearances

You will need to understand the cost of rights clearances and the accompanying administration work involved.

[CLICK HERE TO READ ABOUT RIGHTS CLEARANCE](#)

ii) Performers' Alliance Agreement

If you are an independent venue or community group looking to stage a "theatrical screening" (i.e. a public screening for which an entrance fee is charged) of an S4C film or programme, provided you can meet certain criteria, you may be able to rely on the PAA to clear the rights.

The four essentials are:

- The screening must be for primarily educational/cultural purposes and not a purely commercial screening (you will be asked to supply a screening context to prove this. You must not be a large commercial chain but a genuinely independent cinema or arts centre/community group etc).
- You must offer certain concessions (to be advertised at the Box Office) to the three unions signed to the PAA: Equity/MU/Writers Guild. 25% as a guide.
- 2 performances only of any one title are permitted at the same venue in a twelve month period.
- You must be charging a fee.

For more information, contact the BFI (matthew.harle@bfi.org.uk) and ask about whether you can rely on the Performers' Alliance Agreement. If you wish to apply for a PAA license, please have precise details of the programme you want to screen (transmission dates and episodes), a screening date, venue and a paragraph of text describing the non-profit nature of the screening's context, ready in your email.

The PAA only licenses television produced in the United Kingdom.

Note that whether the screening is covered by the PAA or not, if S4C owns the copyright in the programme or film, you will need to obtain S4C's permission for the proposed use. Before doing this S4C will need to consider:-

- A. programme ownership (many recent programmes are only licensed to S4C and are actually owned by production organisations);
- B. the type of event, type of organisation making the request and the context;
- C. the suitability of the programme for the proposed audience;
- D. whether S4C holds a copy of the programme in a suitable format.

S4C also reserves the right to charge a fee for the copyright licence.

If licensing a programme to you, S4C will ask you to sign a licence agreement prior to releasing a copy of the film.

b. “Non-Theatric” screenings of entire programmes or films

When deciding whether to release a programme for a non-theatric screening (i.e. a screening to the public for which no entrance fee is charged), S4C will take into account, as a minimum, the points listed in A. to D. above.

Please contact ArchiveRequests@s4c.cymru for details of the costs involved.

Note that if S4C agrees to the licence, you will be asked to sign a short licence agreement setting out the terms on which S4C has agreed to licence the programme to you. The licence will specify that you will be responsible for any rights clearances.

[CLICK HERE TO READ ABOUT RIGHTS CLEARANCE](#)

1. S4C National Eisteddfod Material - COPI

The National Eisteddfod of Wales's TV archive from 1999 is kept at the National Screen and Sound Archive of Wales. Those registered as readers with the NSSAW are able to come to view the material at the National Library. Competitors, performers, family and friends can buy copies of competitions and ceremonies for private use only.

For more information, please contact: copi@llgc.org.uk

2. S4C Films on the BFI Mediatheques

Log on at a viewing station and choose from a collection of film and television, free of charge, including selected S4C programmes.

The first BFI Mediatheque in Wales is located at Wrexham Library.

<http://www.bfi.org.uk/archive-collections/introduction-bfi-collections/bfi-mediatheques>

3. S4C Programmes via Commercial Distributors

If a programme has been released commercially, online retailers stock a range of archive programmes and material on CD, VHS and DVD. Check Welsh language DVD retailers and/or with the production company who produced the programme. Some programmes are licensed on behalf of S4C by Sky Vision. See

<https://skyvision.sky.com/Search?page=1&PageSize=32&Term=s4c> for details of these titles. Please contact ArchiveRequests@s4c.cymru for contact details at Sky Vision.

HOW TO ACCESS CURRENT S4C PROGRAMMES AND CONTENT

S4C is always looking for new ways in which to make our archive available via internal initiatives or external partnerships. We are continually adding to this list as we are able to make our current programmes and archive available in different ways.

1. S4C Television in Wales and the UK

How to get S4C:-

<http://www.s4c.cymru/en/access-services/page/5890/how-to-get-s4c/>

2. S4C on Demand on S4C's Website

Watch our programmes on demand for 35 days after they are first broadcast.

http://www.s4c.cymru/clic/c_index.shtml

3. S4C on the BBC iPlayer

Some S4C content is now available on the BBC iPlayer. Go to "Channels" on the iPlayer homepage (see the URL below) and select 'S4C'. You can also watch S4C via the BBC iPlayer on your games console.

<http://www.bbc.co.uk/iplayer>

4. S4C on You View

Watch our programmes live and on demand.

<http://www.youview.com/>

5. S4C on the TV Player

Our programmes can be viewed by downloading this app for free or live via tvplayer.com

<http://tvplayer.com/>

6. S4C on TV Catch Up

Our programmes can be viewed live via TV Catch Up.

<http://tvcatchup.com/>

7. S4C's Clips on YouTube

<https://www.youtube.com/user/s4ccymru>

8. S4C Programmes Available from Programme Makers

The rights in many S4C programmes are owned by the independent producer who made the programme for S4C. Subject to the terms of the commissioning agreement with S4C, S4C programmes can often be licensed direct from the independent producer who made them.

RIGHTS AND RIGHTS CLEARANCE

1. What are “rights”?

When a person creates an original creative work, be it a script, a book, a programme, a piece of art or a performance, the creator has the exclusive right to control how that piece of work is used and exploited by others. Ownership of the rights is governed by legislation and contracts.

The rights owner can either sell his/her entire rights in the work to a buyer or he/she can grant a licence of limited rights to a licensee to enable the licensee to do certain things with that work.

In most cases, S4C is not the owner of all rights in the programmes broadcast on the S4C channel. S4C buys a licence of a limited package of rights in its programmes to enable it to broadcast the programmes and to make the programmes available on catch up services.

Due to financial considerations, S4C does not buy the right to do everything it pleases with the programmes and therefore if S4C wishes to do anything other than broadcast the programmes or make them available online, S4C may be required to pay additional amounts to those people who own rights in the creative works that are contained within the programmes.

2. Clearing rights in a television programme

“Clearing” a programme means making sure that you have bought or obtained the rights from all appropriate rights owners to use the creative work in the manner intended. This can be a tricky process. It can involve some or all of the following steps: getting hold of programme paperwork, checking what rights are in the programme, checking what rights (if any) can be exercised without further payments, checking the contracts of all those who are due an additional fee to determine how much to pay for the intended use, tracing contact details for rights holders, sometimes carrying out bespoke negotiations and making payments to anyone who is due a payment.

Depending on the nature, age, content and completeness of the paperwork held by S4C for the programme, some programmes can be quick, easy and cheap to clear, while others can be time consuming and expensive.

No television broadcaster has yet managed to make **all** of its archive freely available to the public.

3. Who are “rights” owners?

There are a whole host of people who own rights associated with the contributions that they make to S4C’s programmes – producers, writers, photographers, archive clip-owners, actors, musicians and singers all own rights of one kind or another if their work is included in one of S4C’s programmes.

There are industry standard “deals” which are often used. These “deals” are often negotiated with unions (such as Equity - the actors union) and predetermine what rights can be bought for how much money. Some standard deals permit “buy outs”, which means that a contributor is paid only once for any use of his work. Many other deals don’t give the right to buy out - the initial fee will only buy certain rights and more money will be due to the rights owner if a programme is repeated or sold or shown theatrically.

HOW TO CLEAR A FACTUAL PROGRAMME

(IMPORTANT - PLEASE NOTE: THIS IS PROVIDED AS A VERY ROUGH GUIDE ONLY. IT IS NOT INTENDED TO BE AN EXHAUSTIVE LIST OF ALL THE STEPS TO BE TAKEN WHEN CLEARING A PROGRAMME).

Step One: Locate the programme paperwork

A “Programme as Completed” (or “P as C”) form is usually completed by the Producer and delivered with the programme. It is intended to be a complete summary of all the different elements (including copyright works) in the programme. The quality of the information on the P as C can vary and sometimes, for example if the programme is very old, the P as C cannot be found.

Step Two: Watch the programme from start to finish

This might not be necessary if the quality of the information in the P as C is very good but it is often advisable as it is the best way of checking what copyright material the programme contains. There may also be useful information in the credits (e.g. “with thanks to” an archive house which has supplied footage/photos).

If no programme paperwork is available, you will need to watch the programme to create your own P as C form and to know what elements in the programme will need to be cleared.

Step Three: Check who owns the copyright in the programme itself

The copyright in the programme itself may be owned by the Producer, by S4C or by a 3rd party. S4C can only grant rights in the programmes it owns. Even if S4C owns the rights in the programme, there may be a payment due to the producer if your use of the programme generates revenue.

Step Four: Clear the “archive material” contained in the programme

You will need to contact the owners of rights in any clips, photographs, artworks, extracts from books, maps or illustrations in order to get their permission for your proposed use of their work (assuming the work is still in copyright and assuming that your use of the work doesn’t fall under one of the exceptions to copyright).

Sometimes this is straightforward (a simple email to an archive house who has set rates already predetermined) but sometimes a degree of research is involved to try to locate rights owners. The rights owner may be abroad, may have passed away or may have sold his or her rights on to someone else. You may have to negotiate a clearance fee with the rights owner.

If the rights owner can’t be found you can apply for a licence for the use of an Orphan Work (see <https://www.gov.uk/government/publications/orphan-works-overview-for->

applicants) or set aside a sum of money on an "await claim" basis – i.e. to pay the rights owner if he or she makes himself known later on.

Step Five: Clearing the presenter's contribution

Often a presenter's contribution will be "bought out" so no payments will be necessary.

Step Six: Clearing the music

The Music Reporting Form will tell you what sort of music the programme contains. It could be specially commissioned, commercial music or library music. You will need to contact the appropriate collecting society (PRS, MCPS, PPL), explain your proposed use of the music and agree a licence. You may need to pay the Musician's Union to clear the signature tune.

Step Seven: Clearing everything else

Most factual programmes contain just archive, music and presenter contributions. However there may also be extract payments due to walk-on performers in extracts. There may be Format Rights or character rights to be cleared.

HOW TO CLEAR A DRAMA/COMEDY

Step One: Locate the programme paperwork

A "Programme as Completed" (or "P as C") form is usually completed by the Producer and delivered with the programme to the broadcaster. It is intended to be a complete summary of all the different elements (including copyright works) contained in the programme. The quality of the information on the P as C can vary and sometimes (for example if the programme is very old) the P as C cannot be found.

Step Two: Watch the programme from start to finish

As for Factual programmes, this might not be necessary if the quality of the information in the P as C is good but it is often advisable as the best way of checking what copyright material the programme contains. There may also be useful information in the credits.

If no programme paperwork is available, you will need to watch the programme to create your own P as C form and to know what elements in the programme will need to be cleared.

Step Three: Check who owns the copyright in the programme itself

The copyright in the programme itself may be owned by the Producer, by S4C or by a 3rd party. S4C can only grant rights in the programmes it owns. Even if S4C owns the rights in the programme, there may be a payment due to the producer if your use of the programme generates revenue.

Step Four: Clear any rights in underlying or source material

The script may have been created from an original novel or screenplay which is still in copyright. You may have to seek the writer's permission for your proposed use of the programme and you may have to pay a fee.

Step Five: Clear any rights in the script

Scriptwriters are often contracted on terms negotiated by the Writers Guild of Great Britain ("or WGGB"). After ascertaining the year the programme was made, you will need to check which WGGB contract was used to contract the writer. You can then check the terms of this agreement to find out what to pay the writer for the proposed use of the programme.

Step Six: Clear the main cast

Actors in television programmes are contracted on terms negotiated by Equity, the actor's union. After ascertaining the year the programme was made, you will need to check which Equity contract was used to contract the main cast. You can then check the terms of this agreement to find out what to pay the main cast for the proposed use of the programme.

Step Seven: Clear the walk-ons

Walk-ons in television programmes are contracted on terms negotiated by Equity, the actor's union. After ascertaining the year the programme was made, you will need to check which Equity contract was used to contract the supporting artists. You can then check the terms of this agreement to find out what to pay them for the proposed use of the programme.

Step Eight: Clear the music

The Music Reporting Form will tell you what sort of music the programme contains. It could be specially commissioned, commercial music or library music. You will need to contact the appropriate collecting society (PRS, MCPS, PPL), explain your proposed use of the music and agree a licence. You may need to pay the Musician's Union to clear the signature tune.

Step Nine: Clear any archive material

You will need to contact the owners of rights in any clips, photographs, artworks, extracts from books, maps or illustrations in order to get their permission for your proposed use of their work (assuming the work is still in copyright and assuming that your use of the work doesn't fall under one of the exceptions to copyright).

Sometimes this is straightforward (a simple email to an archive house who has set rates already predetermined) but sometimes a degree of research is involved to try to locate rights owners. The rights owner may be abroad, may have passed away or may have sold his or her rights on to someone else. You may have to negotiate a clearance fee with the rights owner.

If the rights owner can't be found you can apply for a licence for the use of an Orphan Work (see <https://www.gov.uk/government/publications/orphan-works-overview-for-applicants>) or set aside a sum of money on an "await claim" basis – i.e. to pay the rights owner if he or she makes himself know later on.

Problems you may encounter when trying to clear a programme:-

- Rights owners can't be traced;
- Rights owners refuse to grant rights;
- The programme is old and the paperwork or contracts with contributors can't be traced;
- The programme is old and the quality or format of the recording outdated;
- The programme may contain content which doesn't sit comfortably with modern standards on taste and decency;

Content in the programme may be unsuitable for the proposed audience;
 S4C may wish to schedule the programme itself and so not wish to detract from the value of S4C's own use of the programme.

What if the person with 'rights' cannot be traced?

Sometimes rights owners can't be found. It can be quite a detailed process of trying to find them, because we want to find them, we want to get their permission, and we want to give them the payments that are due to them.

Do people ever refuse to grant rights?

This does happen from time to time. It's not always the fact that someone asks for a huge amount of money. It's actually more often because of an artistic integrity issue. It might be a writer, for example, who's now very well established, writing top-of-the-range content, who doesn't really want his public to see again that perhaps rather naive piece of work that he scripted 50 years ago. And he has the right to say no, and we have to respect that right to say no.

S4C ARCHIVE REQUEST FORM

Name of Organisation	
Request/Project Name and description of the programme	
Date of Request	
Date required by	
Details of archive material required (please include programme number, transmission date and timecode if known)	

If the above is not yet known, what further research is required?	
Is the request for a full programme?	
Is the request for a clip (please provide specific details)?	
Where will the material be made available? (In the UK only? Internationally? By way of theatric screening (i.e. a screening for which an entrance fee is charged)? By way of non-theatric screening (i.e. no entrance fee is charged)? Online:- In a closed or open environment? Streamed or downloadable? Broadcast or made available on demand?	
If the material is to be made available online, how will it be protected?	
How long will the material be made available for?	
Will the material be made available on a public service 'free' basis or commercially? Please provide details.	

PROCESS FOR SUBMITTING A REQUEST FOR PROGRAMMES AND CLIPS

Steps to follow:

STEP ONE:

Check whether the title you are hoping to license is licensed on behalf of S4C by Sky Vision. See <https://skyvision.sky.com/Search?page=1&PageSize=32&Term=s4c> for details of those titles. Please contact ArchiveRequests@s4c.cymru for contact details at Sky Vision.

Read this Guidance Note in full. Please note that requests for material can take some time to process and complete. A minimum of 4 weeks' notice is required.

STEP TWO:

Send an email to ArchiveRequests@s4c.cymru to receive an Archive Request Form.

STEP THREE:

Identify the clips or programme required.

If seeking to license clip(s) you will need to provide details about the clip(s) (including the programme title, programme number, original transmission date and timecode(s)) in the Archive Request Form.

If seeking to license a programme, you will need to provide the programme number if available, the programme title and date of transmission.

If you are unable to do this you will need to supply a detailed description of the content of your clip(s) (e.g. details of actors or performers in the clip, music, 3rd party material) on the Archive Request Form.

If you need viewing facilities or to conduct research at S4C (or if (subject to staff availability) you would like a member of S4C staff to do this on your behalf) S4C will charge an appropriate fee to be agreed with you in advance.

STEP FOUR:

Complete the Archive Request Form with as much information as possible. The more information you can give us upfront, the easier and quicker it is for us to deal with your request.

Please note that the Archive Request form requires you to provide specific and detailed information about the proposed use of the S4C content.

STEP FIVE:

S4C will process your request, checking the availability of the material requested and checking for any pertinent rights or compliance issues.

Note that S4C may not always be in a position to grant a licence of the material requested. This may be because it does not own the necessary rights, because the quality of the material is poor or some other reason. If the material is available from a

3rd party, S4C will assist by putting you in touch with that 3rd party organisation where possible.

If S4C does agree to grant a licence, we will issue you with a Licence Agreement which we will require to be signed and returned before the material is released to you. The Licence Agreement will specify the licence fee (calculated in accordance with S4C's rate card) along with transfer costs and any ancillary costs (e.g. for research).

Please contact ArchiveRequests@s4c.cymru to request details of the costs involved.

Please note that the Licence terms will require you to undertake all necessary rights clearances. S4C will provide you with copies of relevant paperwork (if available). S4C or other rights holders may also require that you include an appropriate credit.

STEP SIX:

On receipt of a signed Licence Agreement, S4C will make the material available to you as soon as reasonably practicable.