

# UK FILM PRINT AND DIGITAL MEDIA MANAGEMENT PROTOCOL

A generic protocol for the secure, efficient handling of film prints throughout the UK theatrical lifecycle

Prepared and endorsed by an all-industry working group, including CEA, FACT and FDA

**2006-07 Edition**

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# 1) INTRODUCTION

Self-evidently, without film prints there would be no film industry.

Whether in physical or digital form, prints are the industry's currency, part of its lifeblood. They are the end result of huge creative and production investment, designed to provide public entertainment of the highest quality. So, every effort must be made to protect the product and prevent abuse or theft. This is ultimately in the interests of everybody in the industry, company and employee alike, as well as every customer.

## Overall aim

**This protocol offers a practical, current template for best practice in the secure, efficient handling of film prints at all stages of the UK theatrical lifecycle.**

Print management standards in the UK are generally considered to be relatively high. However, by ensuring that procedures to safeguard prints are as effective as possible, and by keeping our own houses in order, we will only strengthen our case when seeking greater support from police, trading standards officials, national or local government, and others.

All the procedures and recommendations in this protocol fall broadly into two areas within individual companies' own control:

- Security
- Communication

## Security

Strict procedures and controls must be applied in every area where prints are processed, transported, transmitted, stored and used. Print handling systems must be appropriate for today's era when cinemas may show many more films in a week than they have screens.

**Film theft** – a global issue with no simple panacea – continues to escalate, fuelled by digital technologies. The film print is most vulnerable to organised crime networks and opportunists in the pre- or early release phase. There are many potential sources of 'pirated' copies, including online downloads and preview discs, which may be duplicated very cheaply and quickly. It seems that digital camcording directly from the cinema screen is increasing, but with about 10,000 performances UK-wide every day, it is difficult to police.

Film theft is widely recognised as a threat to customers' interests, to the industry, and to the creative economy as a whole: the black market in film copies is estimated to be worth hundreds of millions of pounds a year. While there is always bound to be some degree of loss, our purpose with this protocol is to ensure that it is as hard as possible for film theft to originate from within the UK.

## Communication

In all aspects of print management, a degree of flexibility is required. Every film release is affected by its own individual set of circumstances and considerations. Potential problems can often be avoided by clear, timely communication of any special arrangements or very tight deadlines to all relevant parties.

## [Print Management Working Group](#)

This 2006–07 edition of the protocol, superseding previous editions, has been revised and updated in consultation with the cross–industry Print Management Working Group. Bringing together more than 20 people, the working group includes representatives of:

- Film distributors
- Cinema exhibitors
- Trade bodies (CEA, FACT, FDA)
- Print management services (DFS, MPD)
- Transport contractors (DHL, MPD)
- UK Film Council and Arts Alliance Media

The working group recommends that this best practice standard for print management is considered carefully and that all reasonable endeavours are taken to adopt it as a benchmark across the industry. If all its provisions are followed, some additional costs and time may accrue for individual companies. However, the protocol is not intended to replace any appropriate company procedures – individual operators are free to implement further measures of their own at any time.

## [Companion document](#)

The working group recommends that this print management protocol is read in conjunction with *Best Practices to Prevent Film Theft: Camcording*, the advisory document published in July 2006 with cross–industry support by the UK’s Federation Against Copyright Theft (FACT). Free copies are available now. FACT telephone: 020 8568 6646.

## 2) 35mm PRINTS AT THE LABORATORIES

Please note: Digital media is covered in section 11

- Distributors often receive the **source print** of a new film just a couple of weeks before the advertised release date. This inevitably raises the pressure on every successive stage of the duplication and transit process. Forewarned is forearmed: prior notification from distributors to all affected parties about the anticipated availability of prints will help to minimise subsequent difficulties.
- Distributors arrange delivery of a film's negative to the appointed, highly secure laboratory and place their bulk orders. Distributors fund the duplication of prints and trailers as a release cost. The copyright in the work itself remains the intellectual property of the original producer(s) and/or financier(s).
- Distributors consider having all prints **individually encoded** so that, upon viewing, any illicit copy may be more easily traced back to the location where the original was screened. The encoding is confirmed confidentially with the lab by the individual distributor.
- Increasingly, **security seals** are applied to prints at the labs. For example, distributors may consider sealing some or all of the 35mm reels in individual plastic bags before they are placed in the cans. Alternatively, the cans or plastic containers themselves, with the individual reels inside, may be sealed up, overlapping the lid. If at any stage a print is delivered with a broken seal, the recipient should notify the film distributor as soon as possible.
- Prints should not linger in storage at the lab prior to delivery to the appointed print management service.
- Best practice is to move prints split in **two-part shipments** at each stage up to delivery to the cinema with the initial playdate.

### 3) PRE-RELEASE SCREENINGS

***Alert!*** Prints of new films, especially high profile releases, are most vulnerable in the earliest stages of their existence, both before and during their first days in cinemas. This is when they are most valuable to misguided opportunists and – more seriously – to organised crime networks. Section 3 of the protocol offers security guidelines applicable to *all* pre-release screenings. This includes trade/media shows, which should be consolidated to a practical minimum, market research screenings and, for the sake of consistency, screenings during post-production when the unfinished film is likely to exist on HD tape.

The key security objective is discreetly to prevent copying equipment being taken into, and used in, screenings. External security officers may be contracted to supplement the exhibitor's own personnel, but they must be suitably trained and briefed in advance. Security measures are obviously not intended to inconvenience people attending previews in a professional capacity, but the industry can and must take steps to protect its assets, especially in cases where a film being screened has not yet opened to the public elsewhere in the world.

- **Prior notice:** By attending previews or premieres, guests should be advised on tickets issued in advance that they consent to a search of their belongings and person for recording equipment, which may take place in foyers as appropriate. If they attempt to enter with any form of audio or video recording device, including mobile phones, they may be asked to check it in with security staff for the duration of the screening; they may be refused admission if they choose not to do so. Unauthorised recording – a breach of copyright – may be reported to the police.
- **Before launch date,** especially if the UK is the first releasing territory, distributors may require that complete prints are not left in a projection room *at any time* before or after a preview screening. It may be sufficient to remove one or two reels, so as not to overburden projection staff.

## Premieres / Festival performances

*Sometimes several weeks prior to release*

- At least two security officers at each location (increase to four if more than 200 invitees).
- Tickets should include a dedicated panel about security, asking guests not to bring baggage and advising them of the possibility of searches in the cinema foyer as a condition of entry.
- Consider providing a cloakroom, if appropriate, and/or conduct a bag search in foyers – but security officers *must* be sensitive to all guests at any charity or gala performance.
- Security to be present in the auditorium during at least the first half-hour of the film, including balcony seating (if any). Any audience member found using recording equipment should be escorted from the auditorium and asked to leave the cinema. Anyone so evicted may be liable to criminal proceedings.

## Press/media shows

- If external security is required at any UK press show, ideally *two* security officers should be present (increase to four if more than 200 invitees, though this is very rare).
- At the distributor's discretion, bags and mobile phones should be left outside the auditorium on a guarded table, or placed in individual polybags, for collection after the screening. This activity is likely to have considerable timing implications before and after the screening itself.
- Security and/or cinema staff to be present in the auditorium during the film performance. The cost of external security would normally be covered by the distributor.

## Private/special screenings

- For ad hoc shows, for example where prints are used for Academy voter screenings or school parties, or privately for talent viewing or at a royal household, arrangements for the prompt (next morning) collection of the print must be advised in advance and followed through.
- *Prints should never be left uncollected* for any longer than is necessary for each screening.

### Promotional partner screenings

- At least two security officers present at each screening, but promotional partner to cover the security cost.
- Tickets should ask guests to avoid taking bags to the cinema and advise that searches may be in operation.
- Consider providing a cloakroom if appropriate, and/or having pre-briefed staff in foyers conduct bag searches, looking only for recording equipment.
- At the distributor's discretion, mobile phones should be left outside the auditorium on a guarded table, or placed in individual polybags, for collection after the screening.
- Security/cinema staff to be present in the auditorium during the film performance, including balcony seating (if any).

### Corporate events/preview screenings

- Two security officers present at each screening.
- Consider providing a cloakroom, if appropriate, and/or conduct a bag search in foyers – but security *must* be sensitive to guests who will have paid relatively high prices for their tickets.
- At least one security officer to be present for the duration of the film, covering balcony seating (if any).
- Corporate events company to pay for the security; the distributor to arrange and brief the security.

### BAFTA/AMPAS® screeners

- Academy members receiving screener DVDs in the annual awards voting season *must* personally agree to a code of conduct and responsibility, including a commitment not to copy the films or pass them to any other person. Extra special care *must* be taken with DVDs of films circulated before or during theatrical release.
- All official preview copies should be encoded or encrypted. Encryption with Cinea technology, for example, enables time-limited playback on specific, authorised DVD players only. In the 2005–06 awards season, no copies of Cinea-protected screeners came to light.

## 4) LABORATORY → PRINT MANAGEMENT SERVICE

### Prior notification

- The distributors' print manager must inform the print management service of:
  - ▶ Theatrical opening/preview date projections, including estimates of print quantities for each film (a comprehensive UK release schedule, updated weekly, is available at [www.launchingfilms.com](http://www.launchingfilms.com));
  - ▶ Expected delivery date of prints for each release, as agreed with the lab;
  - ▶ Film booking information, ideally at least seven working days prior to first playdate.

All this information will help the print management service to schedule workload and to advise if prints are not delivered on time.

- Advance notice from distributors is especially important in instances of **split shipments**, such as odd reels/even reels hauled in separate consignments, or if reels are retained at the lab/agent for, say, late additions to the first reel or possibly BBFC cuts. This inevitably creates additional print handling/sorting work on releases that are generally of large numbers and close to first playdates.

### Processing of bulk deliveries

- Prints must be shipped from the appointed lab to the print management service via approved transport. The working group recommends that all UK transport contractors and sub-contractors are *FACT-accredited*. Prints entering the UK from overseas labs, for example in Italy or the US, will travel by land or airfreight.
- Shipments from the lab to the print management service should have **complete delivery advice**, specifying:
  - ▶ Distributor
  - ▶ Film title (or security title)
  - ▶ No. prints in shipment
  - ▶ Copy numbers

- Incomplete or inaccurate lab paperwork may lead to delays in prints being received into the depot and consequently becoming frozen in the system. The print management service should only sign to accept a batch of prints after confirming that the number received matches the figure on the lab's delivery advice.

### Timings

- Prints should all be delivered to the print management service depot in good time: *seven* working days prior to first playdate is preferred, especially on saturation releases; *four* working days is a bare minimum. Nevertheless, the print management service will strive to meet playdates via special deliveries if prints have to be delivered later than these guide dates.
- **Phased deliveries:** On larger releases, prints should be delivered in manageable instalments in order to help phase the barcoding / boxing / labelling processes. Single bulk deliveries should only be made if reasonably well in advance of release date or if adequate prior notice is given.

### Transit depot security and print tracking/tracing procedures

- It is recommended that all print management service depots used in the UK are FACT members. Visitors having signed in must wear an ID badge at all times. Depots should be protected with British Standard-specified intruder alarms with CCTV cameras covering every entry/exit point.
- Print management services should maintain databases capable of monitoring prints by copy number throughout their life cycle, from the moment of their arrival in the depots, through their despatch to a cinema, their return on completion of exhibition and their eventual disposal. The databases should store a full history of each print's movements and current location. This record, together with inventory level, chargeable movements and exhibitor late returns reports, should be accessible by the individual distributor.

## 5) PRINT MANAGEMENT SERVICES

### —→ CINEMAS

#### Outer packaging

- When prints are boxed up for despatch to cinemas, *transit cases* will be used where available, as they are more secure than cardboard containers.
- Outer seals, where applied, should be robust enough to remain intact throughout the onward transportation, only to be broken on arrival at the designated cinema. If a container arrives with a broken seal, the recipient should notify the film distributor as soon as possible.

#### Time frame

- Given the timely receipt of film prints and booking information, the print management service will aim to despatch prints to UK mainland cinemas *five* working days prior to playdate. This allows 1–2 days for delivery of the print and ideally 3–4 days for the cinema to make up and rehearse the print.
- Prints for **Ireland** will be despatched to the relevant print management service depot ready for local transport collection.
- *But* – this time scale is not always possible, especially on saturation releases, due to late delivery of prints to the print management service and/or embargoes restricting their onward release. In these circumstances, special transport arrangements may be required.
- As so often, communication and access to information is key: the distributor must give clear, timely notification to the print management service and to cinemas of any special requirements affecting the release of particular prints: most situations can be accommodated if prior notice is received.

- All transport contractors should be *flexible* in terms of the days they collect and deliver prints in order to accommodate changing weekly circumstances.
- Approximately one in ten prints are delivered by local carriers or agents, contracted by some smaller chains and independent cinemas for convenience and/or cost reasons (this includes the majority of deliveries in Ireland). These transports tend to collect prints once a week from the print management service depots and to operate only in the region(s) they cover.

**It is recommended that companies in the UK theatrical sector use FACT-accredited transport contractors *and* sub-contractors, with qualified drivers, capable of providing a secure, reliable service at reasonable cost (although the appointment of suppliers is always a decision for individual companies). All prints supplied to the contractors should be trackable from collection of prints at the print management service depots, through their respective trunking services to delivery to the cinema, and back again.**

## 6) PRINT RECEIPT AND MAKE-UP IN CINEMAS

- Prints are delivered to cinemas by the authorised transport contractor. NB: Sometimes London West End cinemas receive prints directly from the film distributor.
- Prints must be deposited in a **secure area** designated by the cinema (often called the 'film dump'), which is not accessible to the general public. Prints must *never* be left in public spaces such as foyers or corridors: if this happens, a complaint must be made by the cinema manager to the transport contractor's local office by telephone and followed up in writing. The secure area, whose location will inevitably vary from cinema to cinema, must be kept locked, preferably with code- or card-entry access.
- The delivery driver should obtain a signature for receipt if delivery takes place during operating hours. The driver must not pass on keys or alarm codes.
- Room in the film dump is sure to be limited. As soon as possible after receipt, prints must be carried appropriately to a secure store in the projection booth (if the delivery area/film dump is sited elsewhere). Depending on the booth's position in the cinema, its door should be kept locked 24/7, and/or be restricted to code-entry or card-entry. The booth door should be labelled:

### AUTHORISED ACCESS ONLY

- Booth staff must compile a **print movement log** to check every print into and back out of the booth, so that its path may be retraced if necessary. Records must include:
  - ▶ Film title (or security title/code name)
  - ▶ Distributor
  - ▶ Print copy no.
  - ▶ Quantity of reels
  - ▶ Date and time of delivery

- If any expected print (i.e. not otherwise advised) does not arrive within say 48 hours of playdate, the booth staff should inform the cinema manager, who will advise the transport contractor, exhibitor booking department and film distributor.

### Making up prints

- Following prescribed safe working practices, booth staff will normally make up and rehearse each print as soon as possible after receipt, depending on the playdate and quantity of other prints. Best practice is for each film to be inspected reel by reel at the booth bench, where corrections may be effected to make good its condition. Films should also be viewed on screen, as sometimes what may appear bad on the bench can look quite different on the screen.
- If any problem is found, a **print condition report** must be completed, copied to the cinema manager and booking department. Requests for a replacement reel or print are made at this stage. If a damaged reel or print is sent back, a copy of the condition report should be enclosed and the print should be clearly labelled DAMAGED so it can be checked and not re-supplied to another cinema.
- After checking, films are loaded on to a platter or tower projector (the trailers and advertisements in the programme may be added at the same time or updated later). The print should be clearly marked around its outer rim with the film title, number of reels and print number. The film leaders and tails are kept with each reel can for easy access when the print is broken down.
- During print checking and rehearsal, it is recommended that *more than one* staff member is present: this may include the manager, making checks during the rehearsal. A log of all rehearsals should be kept up to date.
- If in due course a print moves into a screen with a different (digital or analogue) sound system, the film soundtrack should be re-checked.

## 7) PRINT SECURITY ON SITE

- Projection booth doors must remain locked at all times, 24/7, subject to prevailing fire regulations. Sets of keys must be kept to an absolute minimum and issued to authorised management and technical staff only.
- Ideally, the booth door(s) should be covered by an intruder alarm system and/or **CCTV cameras**. This will serve as protection for cinema staff, especially after hours, and act as a deterrent against any intruder. Where used, the CCTV tapes should be kept locked away on site for at least 90 days before re-use, and the tapes should be reviewed at regular intervals.
- Any cameras installed in the booth should not have a facility to record and should not have a view of the cinema screen. Ideally, alarm systems should have the capability to identify electrical equipment in use, such as video cameras and video mobile phones.
- Only authorised staff may physically relocate a print from screen to screen, complying with their health & safety guidelines.
- Each film should be protected with a loose dust cover. When prints are still on separate reels (as delivered), they should be stored in locked cupboards with the first reel if possible locked in a separate cupboard in a different location (ideally the manager's office).
- Ideally, platter locking mechanisms should be available and used overnight. Platter locking keys secured in the cinema manager's office at the end of the working day.
- Also at the end of the day, an inventory of all prints in the booth should be completed, noting their location, then a similar exercise conducted at the start of the following working day. Any discrepancy should be notified to the cinema manager immediately.

## Vigilance for camcording

- FACT's *Best Practices to Prevent Film Theft: Camcording* contains tips for cinema staff on identifying and preventing camcording activity, and guidance for police on the offences committed.

**Primary contact** at FACT for the immediate reporting of camcording incidents and the provision of awareness training for cinema staff, investigation of incidents and police liaison:

**Simon Brown**, Senior Investigator for the theatrical sector

Email: [simon.brown@fact-uk.org.uk](mailto:simon.brown@fact-uk.org.uk)

Direct telephone: 07920 725 725

- **Further measure:** UK checkers commissioned as 'mystery customers' to conduct random cinema visits are briefed to monitor auditoria for signs of camcording throughout the performance and to advise cinema staff if they observe anything suspicious.

## At the end of the cinema run

- Each print is plated off and broken down into its individual reels. The print leader and tail are re-attached, then the reels are placed back in their appropriate cans and transit case. The outer case is sealed, with tape overlapping the lid, and labelled clearly for transportation.
- Prints notified for **cross-over** are broken down immediately (see section 9). Other prints are broken down during the 24 hours after the final playdate (normally Thursday), ready for collection (by Monday morning latest). The print movement log is updated accordingly and signed.

## 8) PRINT RETURNS AND COLLECTION

- Prints must *never* leave the cinema under any circumstances until the film run is completed and the print is returned or crossed-over.
- When a print is boxed up, sealed and labelled, it is carried appropriately to the designated secure area, awaiting collection. Each film is entered on a returns document, which is left with the prints to be collected.

### Different transport contractors / collection procedures

- If, for example, a contractor issues its own return transport books, the driver will verify and sign the top copy and retain this for his records, leaving the duplicate bottom copy in the book for the cinema.
- Alternatively, the driver may scan the print label barcode to verify its collection and update the tracking record.
- *All* drivers collecting prints must carry **identification** and should wear an official uniform. Prints must *never* be handed to a driver turning up in a private vehicle with no paperwork at all. If in doubt, the cinema manager should telephone the transport company (during working hours).
- When the print has been collected, the cinema's print movement log can be completed, signed off and filed. Prints must not be allowed to remain in cinemas for longer than necessary: procedures in this protocol are intended to prevent this from happening.

### Local collections

- Prints returning from cinemas served by local transports are collected by the carrier and stored securely for prompt return to the print management service depots.

- Transport contractors must only collect prints from the designated cinema site. Collection *must not* be made from private addresses or any other location, unless by prior agreement with the film distributor.

#### Rigorous follow-up

- Distributors must follow up the timely return of all their prints, ideally immediately after the weekly hold-over meetings.
- Distributors should ensure that their print management service has full and accurate playdate information, including weekly hold-overs and cross-overs. This in turn should mean that drivers are briefed as appropriate.
- If any prints linger uncollected, projection booths must advise the transport contractor and cinema bookers, who should pro-actively pass information regarding such prints to the distributor concerned. All prints must be returned without delay and accounted for once their exhibition period has played out.

Similarly, **film publicity display material** produced under license, such as trailers, posters, banners and standees, should be returned or destroyed on site. It should *not* be kept, copied, given away, sold or auctioned, unless by prior agreement with the film distributor.

## 9) CROSS-OVERS

- In the case of prints used for **cross-overs** – most commonly with specialised films – deadlines are invariably tight and there is no margin for error if public shows are not to be missed.
- The print movement log should specify that a particular print is destined for cross-over, and a pass-down notice should be posted prominently in the projection booth.
- Reasons for cross-over failure typically include: the print has not been broken down in time; the print is still playing at the original cinema; transport errors; lack of communication between projection teams or lack of advance notice to the projection team.
- On Mondays or Tuesdays (ideally no later), distributors requiring cross-overs will provide the print management service with a schedule of the new bookings to be supplied, and a list of prints completing their exhibition and available for cross-over.
- The print management service will relay these details to the distributor's appointed transport contractor, who will work out the most cost-effective cross-over arrangement. This will be reported to the distributor, who in turn will inform (by phone or email) the cinema where a print finishing its run is to be made ready for immediate cross-over. The cinema should also be advised of the authorised collection method/carrier.
- As stated above, when the print crossing-over is collected, the driver must present a form of identification and proof before the print is released. A written receipt of transfer must be obtained, including the driver's name, address and signature.

- If, in distress circumstances, cross-over prints have to be delivered by **taxi or private car**, a senior member of the cinema staff *must* accompany the print throughout the journey. The film distributor and cinema booking department must be advised of any prints being carried in this way.

#### Failed cross-over collections

- If prints are not available for collection, a failed collection notice will trigger an exception report highlighting a need to investigate. Failed collections could incur additional charges, which is an incentive to have accurate information, and broken down prints, ready promptly.
- If the print is not collected from the closing cinema for any reason, the relevant transport should inform the print management service by 9.30am on the Friday morning (latest).
- The cinema expecting the print must also follow up its non-arrival as soon as possible on the Friday. This will allow the failure to be investigated quickly and alternative print arrangements to be made.

## 10) STORAGE AND JUNKING

- **On completion of exhibition**, 35mm prints are returned to the print management service depots and stored to the individual distributor's specification. All distributors must actively manage their inventories, providing junking instructions on a regular basis and reducing the quantity of prints stored to a minimum in order to meet anticipated on-going bookings.
- On receipt of written **junking instructions** from an authorised person at a distributor, the print management service reviews the inventory of prints of that title. Unless instructed to junk particular copy numbers, the print management service selects for junking prints that are known to be worn, damaged or in poor condition, or those that have serviced the most bookings. Best practice is for individual reels to be separated out, so that only incomplete films are handled in consignments even at this stage.
- UK prints identified for junking are collated and checked at the print management service. A junking confirmation notice is generated as these prints are supplied to Euro Film Services (EFS) and copied to the distributor.
- **Random checks** should be made to confirm that the film inside the container matches the title on its label. In the unlikely event of miscellaneous filler material being used to substitute for a stolen release print, this usually becomes apparent as soon as the container is opened.
- **Ireland:** Junk prints from Belfast and Dublin depots are collated and checked by the depot managers, who sign the junking confirmation notices. These prints are collected by EFS agents and shipped back to the EFS base at Denham, Bucks.

- EFS cleans and recycles the film cans, removes the reel cores and packs the prints in sealed containers for onward despatch to the applicable celluloid manufacturer's recycling plant overseas.

The transit depots run by print management services are not long-term film archives. Storage charges may apply to 35mm prints that sit unmoved in depots for long periods.

# 11) DIGITAL MEDIA

## Fast-changing environment

During 2006–07, more UK cinemas will be equipped with digital projectors. As the number of Digital Cinema Initiative (DCI) compliant screens in the UK grows, the number of mainstream and specialised films (and trailers) released in digital formats is likely to rise.

Films distributed digitally will – initially at least – be supplied to cinemas physically in the form of encrypted data disks, which need to be loaded on to the hard disk in the projection booth. Distribution via satellite or cable may follow at some time in the future.

Though growing fast, the use of digital media in cinemas is still relatively embryonic. A variety of practical, logistical and security considerations, emerging from sites in the UK digital screen network and other sites, are yet to be fully evaluated. But *in principle*, the advice for digital media closely reflects that already set out for 35mm prints.

**While this edition of the protocol is current, the following digital film procedure is best practice:**

- Security features such as ‘watermarking’ or ‘fingerprinting’ should be applied to the digital media at the appointed duplication facility to facilitate asset tracking.
- The data disks should be shipped from the duplication facility to the print management service via approved (FACT-accredited) transport.
- Disk shipments should have complete delivery advice paperwork, detailing:
  - ▶ Distributor
  - ▶ Film title (or security title)
  - ▶ Number of disks in shipment
  - ▶ Copy/ID no. (if applicable)

- The print management service should only accept a batch of disks after confirming that the quantity received matches the figure specified on the supplier's delivery advice.
- Disks should be delivered to the print management service depot as early as possible – ideally at least *five* working days prior to first playdate. The print management service will endeavour to meet playdates by way of special deliveries if disks are delivered later than this.
- Disks will be boxed in sealed, secure, protective transit cases. The cases will normally contain a note of a dedicated helpline number offering technical back-up and assistance to cinema staff.
- Given the timely supply of booking information and disks, the print management service will despatch disks to UK cinemas via industry approved transport, ideally allowing 1–2 days for delivery plus 1–2 days for the cinema to load the data and check the exhibition quality and timings. As this is a relatively new technology, *allowing sufficient time for the loading and checking of the film content is particularly important.*
- The film should be loaded on to the server as soon as possible after delivery.
- A digital unlock code ('key') will be delivered *separately* from the physical media. The key may be sent by various means, for example on a USB drive or, in case of emergency, by email. The key is machine-specific, only permitting access to the ingested film on a particular server.
- Unlike 35mm prints, the data disks are not junked. The print management service will arrange to have every disk collected for re-use within an agreed time period (usually one week) after delivery.

## 12) COMMUNICATION AND EDUCATION

The working group supports the on-going research, development and communication of compelling pro-copyright/anti-theft campaign messages to students, teachers, cinemagoers and staff.

### Staff training modules

- Film theft and print security should be an integral element of the training programmes for all members of the industry.
- Staff members should be encouraged to get involved locally and call FACT if they see counterfeit films traded at markets, car parks, boot sales, street corners and other outlets or on websites.
- Current advice on how to spot a fake or stolen film copy is available at [www.fact-uk.org.uk](http://www.fact-uk.org.uk)
- Briefing packs for all cinema staff should include:
  - ▶Context of film theft
  - ▶An overview of FACT (and contact details for FACT's Senior Investigator for the theatrical sector, see page 18)
  - ▶What action cinema staff may legitimately take
  - ▶How staff can get involved locally to help combat film theft
  - ▶Procedure if camcording is detected in an auditorium or other security breach occurs
  - ▶Incentives/rewards for detection of camcording (if any)

### Audience communication

- It is important that information for consumers about film theft is *credible, appropriate* and *consistent*. Altering public attitudes, to accord the same respect to intellectual property as to any other property, is a long-term process; it will not happen overnight.
- Many prints are supplied with a short (20") pre-film caution attached, which exhibitors are encouraged to screen at all performances. It is generic, non-commercial and enjoys cross-industry support. A range of executions is in use, but the core message is as follows:

#### WARNING

##### FROM THE FEDERATION AGAINST COPYRIGHT THEFT LTD. (FACT)

IT IS A CRIMINAL OFFENCE TO COPY OR ATTEMPT TO COPY  
ANY FILM, OR FILM RELATED ARTICLE,  
SHOWN OR DISPLAYED IN THIS CINEMA.

PUNISHMENT ON CONVICTION IS AN UNLIMITED FINE AND  
IMPRISONMENT UP TO A MAXIMUM OF 10 YEARS.

YOU ARE NOT PERMITTED TO BRING ANY CAMERA OR RECORDING  
EQUIPMENT INTO THIS CINEMA. THIS WILL BE TREATED AS  
AN ATTEMPT TO BREACH COPYRIGHT.

ANY PERSON DOING SO CAN BE EJECTED  
AND SUCH ARTICLES MAY BE CONFISCATED BY THE POLICE.  
WE ASK THE AUDIENCE TO BE VIGILANT AGAINST ANY SUCH ACTIVITY  
AND REPORT ANY MATTERS AROUSING SUSPICION  
TO CINEMA STAFF. THANK YOU.

- Further guidance on in-cinema communication is contained in FACT's *Best Practices on Preventing Film Theft: Camcording*.

## 13) SUMMARY

### Protection and security

- The working group recommends that all contractors and sub-contractors working in the print supply chain should be FACT members or FACT-accredited (subject to individual company decisions).
- All companies in the theatrical sector should ensure that staff are appropriately trained and briefed on both the nature of contemporary film theft in general, and relevant procedures that they can and should follow in particular.
- Prints in UK cinemas are most prone to theft during the first 24-48 hours of public performances. Particular efforts should be encouraged to safeguard films during this period.
- Distributors should keep pre-release screenings to a practical minimum.

### Communication and efficiency

- Prior notification to all affected parties of circumstances affecting a particular film or particular print will usually help to solve any problem.
- The industry should not allow film prints to linger in any part of the transit chain or to remain in cinemas uncollected after their exhibition run. Procedures set out in this protocol aim to prevent this.

### [Further information and updates](#)

More news and advice on aspects of film theft, protection and security is available on the following industry websites:

[www.fact-uk.org.uk](http://www.fact-uk.org.uk)  
[www.piracyisacrime.com](http://www.piracyisacrime.com)  
[www.allianceagainstiptheft.co.uk](http://www.allianceagainstiptheft.co.uk)  
[www.launchingfilms.com](http://www.launchingfilms.com)

### ⇒Feedback⇒

The working group would appreciate your feedback on this protocol and welcomes suggestions for future editions. Please send comments by email to: [protocol@fda.uk.net](mailto:protocol@fda.uk.net)

**END OF 2006-07 PROTOCOL**