

Visual Media Policy

1. Introduction and Policy Statement

Purpose and Scope of Policy

- 1.1. This policy will explain the ways in which all visual media (images, video) created by and for the RAD is acquired, used and protected, in a way that is in line with our standing as a leading dance education and training organisation.
- 1.2. This policy will also explain how employees should manage visual media and audio files to ensure that processes are in keeping with our safeguarding and data protection policies.
- 1.3. The RAD understands that it must consider [safeguarding](#) issues when taking photos or filming at our activities. This policy outlines procedures to follow to avoid the potential misuse of images and footage. By following the policy and procedures, employees can reduce this risk.
- 1.4. This policy and associated procedures will operate in all national offices globally, and applies to all RAD staff (freelancer contractors) and students. Although based on UK legislation, national offices should comply with the policy's main principles, maintain equivalent standards, and adhere to any higher standards set out in local legislation.
- 1.5. This policy and associated procedures will provide employees with:
 - procedures to follow when organising filming or photography on behalf of the RAD
 - procedures to follow when seeking permission from people, particularly children and vulnerable adults, to photograph or film, via their parents/guardians and carers
 - procedures to follow when commissioning photographers and film-makers
 - information about the image approval process at the RAD
 - information about permitted uses of visual media, both by the RAD, the photographer/film-maker and third parties
 - procedures to follow on how images should be named, saved and credited, keeping in mind our commitment to safeguarding, data protection and best practice

- procedures for employees to follow when sharing visual media, externally and internally, also with a view to our commitment to safeguarding and data protection
- information about how videos can be uploaded to /stored on the RAD's corporate YouTube and Vimeo accounts
- procedures to follow for the retention of visual media; how long visual media should be saved for, and when it should be archived or deleted
- procedures for archiving visual media, and
- guidelines on secure deletion.

1.6 These policies and procedures have been created drawing upon the basis of RAD's Safeguarding and Data Protection Policies, and guidance provided on the NSPCC's website.

1.7 The policy is available to employees on SelectHR and to others, including National Directors, National Managers, photographers and filmmakers, on the RAD website. New employees (including National Directors and Managers) are introduced to the policy at induction and all are informed when the policy is updated or amended. Photographers and filmmakers regularly commissioned by the RAD are informed about the policy by the Marketing Department.

2. Procedures to follow when organising filming or photography on behalf of RAD

2.1. We are committed to providing a safe, supportive and enjoyable learning environment for every participant. As outlined in our Safeguarding Policy and Procedures, no unauthorised filming or photography should take place during RAD activities. This means filming/photography that has not been approved by the RAD, and/or where participants have not been informed and given their permission to be photographed/filmed.

2.2. As outlined in the RAD's Equality, Diversity and Inclusion strategy, the Academy is an organisation that supports inclusion, celebrates diversity, challenges stereotypes and recognises and values different cultures. Best efforts should be made to ensure that our commitment to diversity and representing participants of all ages, genders, ethnicities and abilities is reflected in our images and footage. Further guidance on this is provided in the EDI assessment form.

2.3. Before any photography or filming takes place, the department overseeing the activity must be informed and agree.

2.4. The department overseeing the activity has the right to decline photography or filming if it is deemed that it will be too disruptive, have negative implications for those involved in the activity, or compromise the delivery of the activity.

2.5. Everyone, of any age, has the right to decline being photographed or filmed.

- 2.6. In some instances, it may not be appropriate or practical to go ahead with filming or photography if permission has not been granted by every participant.
- 2.7. All filming and photography, which may be used for promotional purposes, must be organised in liaison with the Marketing and Communications Department.
- 2.8. Wherever possible, permission to photograph/film participants should be sought at the point of registration for the event or activity (for example, as part of the sign-up procedure on the registration platform) before it takes place.
- 2.9. In most instances, employees should ensure that all participants have completed a separate written permission form before any filming or photography takes place. Although a 'tick box' option on a booking platform would be helpful to gauge if everyone involved in an activity is happy to be photographed/filmed, you will need to provide subsequent information about how the images/footage will be used and how long RAD will keep them for etc. A 'tick box' at registration would suffice if you thought audience members at an event might be in shot, or large groups of people in a room, as long as they were not immediately identifiable.
- 2.10. Outlined below are the scenarios in which you must have written permission to photograph/film:
- Whenever you are planning to photograph or film children, young people under 18, or vulnerable adults, for a purpose, which is not an essential part of the event they are taking part. Parents/guardians and carers must sign permission forms on behalf of children, young people under 18 and vulnerable adults.
 - If filming or photography is a requirement of an activity, e.g. in order for them to be examined or assessed, you should seek written acknowledgement, rather than permission. I.e: the candidate would acknowledge that they understand that their exam/assessment will be filmed/photographed. This should form part of the registration process, and it should be made clear to the participant that the images or footage will not be made available to anyone for any other purpose, or shared externally.
 - Whenever you wish to photograph or film any participant that will be used for marketing, promotional, research or documentation purposes, and the content will be used by the RAD.
 - If a member of staff is organising a staged photo/filming shoot, to be used for promotional purposes, permission must be obtained from all participants of all ages.
- 2.11. Permission forms provided to participants should, clearly explain the following:
- The date and time of the proposed filming/photography.
 - The purpose and context of the filming/photography.

- Exactly how and where the images/footage will be used.
- If any further information about the participant will be saved/ used alongside the visual content, e.g. full name, age, or school.
- How long the RAD has permission to use the footage/images. You should consider the purpose of the shoot, and how long the RAD will need to use the visual content for business purposes. More guidance on this is provided in section 11.
- Whether the RAD intends to archive these images/footage and if so, an indication of when this might happen and how content can be used as archive material.
 - The GDPR states that you must be able to provide a clear reason to the individual as to why we would archive visual media. There must be a clear objective, such as for research. Material that would certainly be archived includes: images/footage from the Genée/Fonteyn, Phyllis Bedells Bursary, Award ceremonies (QEII, Graduation ceremonies), royal visits or the opening of the new building, as these have a very clear historical significance for the RAD, and for the wider dance industry.
 - If you cannot reasonably foresee that material will be used in a heritage archive at the point of seeking permission, you would need to gain subsequent permission from participants to use the images/footage for archive purposes, if you decide to transfer it to the heritage archive. The Library and Archives Department will be able to advise what kind of material would be appropriate.
- Under the GDPR, information notices and permission forms relating to children must be worded in a way that they can understand. Under DPA, a child is capable of making decisions from age 16, and by general presumption from 13. Therefore, although written permission from a parent, guardian or carer, will still be required, it is important that permission forms and information about how the images or footage will be used is presented in an appropriate way, when it concerns children of these ages.

2.12. A template of the approved permission form is saved as an appendix to this policy. Employees in the UK should use this when seeking permission for filming/photography. National Directors and Regional Managers should share and discuss this template with their colleagues and amend if necessary for the regulations in place in their region/country.

2.13. If you are working with a school, the teacher can provide photo permission on behalf of their students, so long as we have written confirmation that permission has been granted. For example, Step into Dance students being photographed at Step LIVE or an RAD RTS supplying images of their students to be used on RAD social media channels. In this instance, you should edit the permission form template as appropriate, and ask the teacher or relevant contact at the school to sign it.

2.14. Once signed, permission forms should be saved in the relevant department's shared drive and kept for the proposed period of time outlined in your department's retention schedule. It is advised that you keep copies of signed permission forms for as long as you have permission to use the images/footage.

2.15. Third parties (e.g. press and media outlets) are likely to have their own policies in place and may supply their own release forms. Where filming/photography of adults will be undertaken by a third party and they supply a release form, it will not be necessary for the RAD to gain separate written permission, unless the RAD wishes to use the material for its own purposes. Regardless, participants should be approached before the photo-shoot/filming, to confirm they are happy to be involved.

2.16. Employees are not required to keep permission forms organised by third parties, so long as there is a written agreement between the RAD and the third party that acknowledges permission has been sought, and how long the third party will keep that information about the individuals.

3. Information regarding vetting of photographers and film-makers

3.1. As outlined in the RAD's Safeguarding Policy and Procedures, we ensure that safe recruitment practices are integrated into all recruitment, selection, vetting and induction processes. This includes photographers and film-makers commissioned by the RAD.

3.2. The RAD uses an umbrella body, currently Due Diligence Checking Ltd (DDC), to obtain criminal record checks from the Disclosure and Barring Service (DBS), Disclosure Scotland and AccessNI (Northern Ireland). This includes requests to check appropriate vetting and barring lists to assist with the overall assessment of an applicant's suitability for employment or freelance engagement (where the employment is categorised as a regulated activity relating to children, where the employee is responsible for regularly training, teaching, instructing, caring and/or supervising children, including the chaperone duties).

3.3. The RAD has an approved list of photographers and filmmakers, with whom we work regularly. We ensure that they all hold an up to date DBS/ Disclosure Scotland or Access NI check in the UK, or equivalent in other countries where this exists. The cost of the DBS check is to be covered by the freelance photographer/film-maker, but the RAD HR Department can assist with obtaining one.

3.4. If photography or filming is taking place on behalf of a media outlet, it is possible that the outlet will not be able to confirm whether the photographer or filmmaker is DBS checked, in accordance with our Safeguarding Policy and Procedures. Due to the way media outlets operate, they are often not able to confirm who will be photographing/ filming ahead of time. However, whenever we work with a

photographer or film-maker, we have the following precautionary measures in place:

- They should never be left unsupervised.
- They should wear ID at all times, e.g. an 'RAD Photographer' badge, or personal ID.
- They should be made aware of the RAD's Safeguarding Policy and Procedures and procedures as available on the RAD website. Ordinarily, this would be done by whoever had commissioned the photographer/videographer.

3.5. Any offsite photo shoots/filming must be managed and arranged by the RAD. We will not permit shoots to happen away from an event that have not been organised through the Marketing and Communications Department, with input from the relevant department.

3.6. As referenced in RAD's Safeguarding Policy, the following guidelines should be followed when photographing or filming children or vulnerable adults:

3.6.1. Everyone featured should be appropriately dressed for the activity they are taking part in.

3.6.2. Images/footage should focus on the activity/ overall event.

4. Issuing contracts to film-makers and photographers

4.1. All photographers and filmmakers commissioned by the RAD should be issued with a contract, including a clear brief outlining the purpose of the shoot and the shots/footage RAD would like to capture and, when relevant, an agreement to sell images.

4.2. The approved template contract and template agreement for photographers to sell images to participants are attached as an appendix to this policy.

4.3. National Directors and Regional Managers should share this template with their colleagues, and amend if necessary for the regulations in place in their region/country.

4.4. The agreement to sell images will only be issued for relevant events/activities on a project-by-project basis, e.g. competitions, bursaries and performances.

4.5. Contracts will normally be issued to the photographer via the Marketing and Communications Department. However, there are instances when due to the nature and/or frequency of shoots, departments will issue these themselves. These include Faculty of Education, RAD Enterprises, Regional Managers, and National Directors.

4.6. The template contract should include:

- Details of the event/activity they will be capturing; context, timings, location and a schedule for the event, as well as the objectives for filming or photography.
- Anyone or anything they are not permitted to photograph/film.
- Who their main contact at RAD is, along with contact details.
- How images/footage should be delivered to the RAD; e.g. what format.
- Fee and invoicing information.
- Copyright details and how the RAD is permitted to use footage/images.
- How long the RAD is permitted to use the images/footage for and how long the photographer/film-maker is permitted to use visual media for.
 - Ordinarily, the RAD owns the copyright of an image/footage so the photographer/ filmmaker will be asked to follow our retention schedule for the images/footage.
- How the photographer/film-maker is permitted to use footage/images. This should clearly refer to permitted use of approved images/footage that RAD selects to use, as well as any that the RAD does not select to use or are non-approved.
- Information to be included in the metadata of the image file (more information about this is outlined in 11.5).
- How they are permitted to caption images/footage that they can use for their own purposes.

4.7. Signed contracts should be saved in the relevant department's shared drive and kept as outlined in their retention schedule. It is advised that you keep contracts the same length of time as you have permission to use the images/footage. If you are transferring images/footage to a heritage archive, you should also provide the contract.

5. Photographers selling images

5.1. Commissioned photographers wishing to sell images must sign an agreement issued by the RAD (as outlined in item 4.2.).

5.2. Photographers are permitted to share image galleries with participants via their website, but these should be password-protected.

5.3. As outlined in the agreement, the RAD can charge a royalty for any images sold. As a reference, headquarters usually suggests a royalty fee of 15% based on the selling price, excluding VAT. This royalty fee reflects a favourable rate offered by our commissioned photographers.

5.4. The RAD will inform photographers of any images they are not permitted to sell as soon as possible. The Marketing and Communications Department, in conjunction with the relevant department, will decide which images must not be sold initially. This will allow the RAD to prevent images we would like to use for a campaign, or pictures we would not approve from being sold immediately.

- 5.5. Participants who purchase images should be informed that they are buying them for personal use only (unless otherwise arranged with the RAD and photographer). Below is an approved statement provided to Fonteyn candidates, which can be amended as relevant:

Please note that copyright for all images contained on this website or gallery remains with the Royal Academy of Dance. Images bought must be for personal use ONLY and cannot be published, reproduced or shared online without prior written permission by the Royal Academy of Dance. This also means that images cannot be displayed on any social media. Personal use does not include promotional use by any organisation or school affiliated with The Fonteyn candidates.

- 5.6. Participants wishing to use images for other purposes, outside of personal use, must seek permission from the Marketing and Communications Department first.
- 5.7. Original high-res files should not be made available to participants unless they are purchasing them from the photographer.

6. Photography and filming at events and performances

- 6.1. Usually, only photographers and filmmakers commissioned or invited by the RAD or its partners are permitted to film or take pictures at our events and performances (e.g., training presentations and The Fonteyn), as well as staff (on an RAD device).
- 6.2. As referenced in the RAD's internal Procedure for Security of Personal Information and Safeguarding Policy, staff (volunteers and freelancers) must not take pictures or film at RAD activities or events on their personal devices. This includes live streaming on social media channels. Every effort should be made to ensure that staff have an RAD device, or that RAD devices can be sourced when needed.
- 6.3. An exception to 6.1 is an event such as the Faculty of Education's Awards Day, when family members are likely to want to photograph graduates (who are all over the age of 18) receiving their degree certificates, etc.
- 6.4. Parents/guardians are permitted to film or take photographs at RAD events of their own child, so long as it is after the performance/activity and there are no other children in the shot.
- 6.5. Teachers from schools participating in RAD events may only film or take photographs with prior permission from the RAD. They should also be able to confirm that they have the permissions required to photograph/film students.
- 6.6. If anyone is seen to be, taking unauthorised images or filming, that person will be asked to stop, and the footage/images must be deleted immediately.
- 6.7. Due to the nature of events held in open spaces, such as Pop Up events, where the focus is on reaching a new audience and encouraging engagement with RAD, we

often encourage audience members to share pictures/videos of the event on social media. This should be clearly communicated to parents/guardians/participants when they register for the event and when photo/filming permission is sought. They should be aware that they are likely to be photographed/filmed by members of the public.

6.8. If you think that audience members might be in shot, it is important to inform them that filming/photography will be taking place. Ideally, this information should be included at point of sale or in an invitation. If this is not possible, employees should ensure that there is visible signage at the event.

6.9. Audience members in shot should not be identifiable unless you have obtained prior permission.

7. RAD image approval process

7.1. The Artistic Director, via the Marketing and Communications Department, should approve all dance images and footage, including dance in action, as well as staged dance positions.

7.2. The Director of Education, in liaison with the Marketing and Communications Department, approves images generated by the Faculty of Education.

7.3. Headshots and portraits of members of staff should be approved by the person in the image before use.

7.4. All images to be used for promotional purposes, including web, press, print and online communications channels, should be approved by the Marketing and Communications Department, who will ensure that images adhere to the brand guidelines.

7.5. It is unlikely that RAD will be able to approve images/footage/audio taken by a media outlet, to be used for a press story relating to the RAD.

8. Images for use on social media

8.1. Normally, only professional images and film will be used for RAD's marketing in print and most digital platforms. However, it is often acceptable to use non-professional images/video for social media, so long as it is procured and presented in a way that follows the advice provided in both this and the Social Media and Digital Communications Policy. If you require further advice, please contact the Marketing and Communications Department.

8.2. Regional offices taking pictures for social media on an RAD device at an event do not need to send these to the Marketing Department for approval, so long as it is not a dance shot, and the guidelines laid out here and in the Social Media and Digital

Communications Policy have been followed.

8.3. As outlined in section 7, all dance images and the Artistic Director should approve footage. This includes live streaming dance content on social media. If you plan on live streaming dance content, this must be discussed, and approved by, the Artistic Director first.

9. Permitted uses of images/footage

9.1. If the RAD has commissioned a photographer or filmmaker to capture an RAD event or activity, the RAD owns the copyright to that image/footage. This means that the RAD can use it for its own purposes, including:

- Marketing and promotional purposes, including in print and online (including web and social media).
- For press use.
- Archive material.
- Documentation and research.
- Special permission would need to be granted for commercial purposes, and it should not be assumed that the RAD is able to use images/footage for this purpose without express permission.

9.2. The above does not relate to *Dance Gazette* images. As per agreements with illustrators/photographers, the use of images for *Dance Gazette* may be restricted and any further usage should be cleared with the Editor.

9.3. In some instances, photographers may have stipulations as to how images are permitted to be used. Although this is rare, if you are unsure you should refer to the contract the RAD has signed with the photographer.

9.4. A third party may use footage and images without charge if they are to be used to promote the RAD. This includes, but is not limited to:

- Press and media outlets.
- Sponsors, donors, licensees and partners.

9.5. Images or footage owned by the RAD should not be used by any third party for commercial purposes or without permission of the RAD.

9.6. The RAD does not own pictures or footage taken by a press or media outlet.

9.7. All images used on the website are copyrighted and permission must be granted by the RAD to use them.

9.8. Further guidance regarding copyright of material used on social media, is provided in section 4.4 of the Social Media and Digital Communications Policy.

10. Guidance for delivering, naming, labelling and crediting images and footage

- 10.1. All files should be delivered to and / or shared via the RAD securely via Synology.
- 10.2. As outlined in RAD's Procedure for Security of Personal Data, all employees responsible for collecting personal information from individuals take personal responsibility for the security of personal data. This must be done by following RAD standards on secure storage, processing, transfer and disposal of personal data, as set out in the Procedure for Security of Personal Data. This includes visual media.
- 10.3. Images or video recordings of children, young people and vulnerable adults must be kept securely. The NSPCC advises that hard copies of images should be kept in a locked drawer and electronic images/footage should be stored in a protected folder with restricted access.
- 10.4. Images must not be saved on private PCs, and memory sticks storing images must be stored in a locked drawer.
- 10.5. Where possible, RAD should keep raw footage provided by a filmmaker. It should be kept offline on an external hard drive and password protected. It should be stored securely in a locked drawer, and should be included in your department's retention schedule.
- 10.6. Images and footage should be clearly tagged with the relevant data, e.g. photographer credit, the event/activity they represent, and the date they were taken. For example: 'Patrons' Lunch, date ©Royal Academy of Dance. Photo by xxx.' If you have permission, and it is key information, you should include the name of the people in the shot.
- 10.7. All images and footage shared on RAD's social media channels, website and in print are credited accordingly.
- 10.8. In accordance with the RAD's Safeguarding Policy and Procedures, a child or vulnerable adult should not be named in any image/film credit unless parental/guardian permission has been granted. Other identifying information, such as age, school or town should not be published, unless there is a compelling reason to do so and permission has been given.
- 10.9. There are situations where the RAD will obtain permission to use further information about a child, such as name, age and school. For example, announcing winners of competitions such as The Fonteyn and Phyllis Bedells Bursary, or for press and media stories, where it is a reasonable requirement.

11. Uploading videos to YouTube or Vimeo

- 11.1. All videos for the corporate YouTube or Vimeo account should be sent to the Marketing and Communications Department, with a video upload request form.
- 11.2. The video upload request form should clearly state the intended audience for the video, whether it should be made public and/or downloadable, if you have permission to use any music in the video, how long the video should be stored on YouTube/Vimeo and what the trigger for removing it should be.
- 11.3. The Marketing and Communications Department will advise as to how any videos should be labelled and tagged, as well as whether the video should be stored on Vimeo or YouTube.

12. Guidance for sharing visual media

- 12.1. Visual media files should be shared externally securely via Synology. External colleagues can access this when provided with a password.
- 12.2. In some instances, an RAD Vimeo account may be used as an alternative to Synology for transferring video files, if the recipient needs to stream the video on the same device, rather than download it. All files sent in this manner must be shared securely with a password-protected link.
- 12.3. Only approved visual media and audio files should be shared externally.
- 12.4. When sharing files internally, it is advisable to send a file path to where the image/footage is saved, rather than attaching to an email. Larger files can be shared internally using Synology.

13. Guidance for retention of visual media

- 13.1. As outlined in RAD's Data Protection Policy, personal data (including images and footage) should not be kept for longer than is necessary for the purposes you have originally obtained permission.
- 13.2. Retention schedules for each department should provide guidance as to how long information can be retained. The guidance provided in these schedules should be followed when considering how long to keep visual media files. Each type of data set, including visual media files, may vary from project to project and department to department.

14. Guidance for deletion of visual media

- 14.1. Images/footage that the RAD will never be able to use for any purpose (for example unapproved images) can be immediately deleted securely. This may also require you to consider if/where other copies of the visual media may be saved.

14.2.If images/footage could potentially be used for promotional purposes, the Marketing and Communications Department should be consulted before anything is deleted.

14.3. Once images/footage reach the deadline outlined in the department's retention schedule, they should be deleted securely, if they will not be transferred to a business or heritage archive.

14.4.To delete a digital file securely, it is advised that you also delete it from your items in the recycle bin on your computer.

15. Guidance for archiving visual media

15.1. There are two ways in which visual media can be archived: as a business archive, or as a heritage archive.

15.2. A business archive relates to when data (in this case, visual media) is connected to an event or activity which is not currently taking place, but may still be used for business purposes, e.g. the Marketing department may use images of a previous Genée/Fonteyn candidate to promote an upcoming competition.

15.3.A heritage archive relates to when data is no longer needed for business purposes, but needs to be kept for research and heritage purposes. Images or video footage can provide visual evidence of the history of RAD activities and may cover regular events (e.g. annual awards presentations or competitions) or special occasions such as royal visits, opening of new buildings, etc.

15.4.Once an image or footage has reached a time where it will no longer be used for business purposes, it should be decided whether it would be needed for research and heritage purposes. Reference should be made to the Heritage Archive 'Guidance on Archival Appraisal and Selection Criteria' available from the Library and Archives department when deciding this.

15.5.If it is decided that it needs to be kept in the heritage archive, then a Transfer Form should be completed and submitted to the Library and Archives department, who will then contact you to arrange the transfer. The approved Transfer Form is included as an appendix to this policy.

15.6. Only approved images and footage that have previously been used for RAD purposes should be submitted to the heritage archive. Only the original files should be transferred. Duplicate copies and multiple (re-sized) versions of the same file are not required and should be deleted.

15.7.If visual media files are being saved in a business archive (i.e. within your department's hard drive), they do not need to also be shared with the Library and Archives department.

16. Guidance for audio files

16.1. Although this is not a visual medium, the use of audio files would still be considered 'personal data'.

16.2. The guidelines outlined in this policy relating to seeking permission, sharing, retention and archiving, and where relevant, crediting must be followed when managing audio files.

17. Renewal of policy and associated procedures

17.1. This Policy will be reviewed by the Marketing and Communications Department, Safeguarding Committee and the Information Management Committee then the Executive Board and Board of Trustees on an annually, or more frequently in response to new legislation or where an incident occurs that requires adjustment to procedures.

18. Authority & signature

Chairman

On behalf of the Board of Trustees

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Related Documents

Safeguarding Policy & Procedures

Data Protection Policy and Procedures

Social Media and Digital Communications Policy

Guidance on Archival Appraisal and Selection Criteria

Appendices

- Template permission form
- Template contract and brief for photographers
- Template agreement for photographers to sell images
- Video upload request form
- Transfer request form
- Synology instructions

