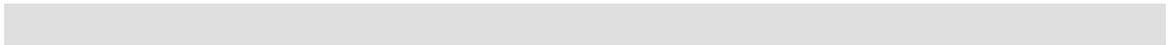


South East Audiovisual Mapping Project & Strategy



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Executive summary

- As befits the region which was the birthplace of commercial film-making in England and which continues to play a key role in the UK's film and broadcasting industries, the South East has a rich audiovisual heritage. Much work has been done by the specialist audiovisual archives, local authorities, museums, libraries and community groups to preserve and display this heritage, involving media that can be fragile and expensive to make safe and often subject to rapid decay. To gain a better understanding of the nature of this sector and the prospects for development, the mapping and strategy project set up by SEMLAC (South East Museum Library and Archive Council) set out to :
 - research, assess, develop, consult and produce a regional map of audiovisual archives and collections in the South East.
 - analyse, guide and frame the mapping data which will be used in consultation to inform a regional development strategy.
- Currently the South East has two specialist bodies, the South East Film and Video Archive (SEFVA) and the Wessex Film and Sound Archive (WFSA), which provide coverage of about two thirds of the region. Additionally, there is some well established local authority audiovisual archive provision in Portsmouth, Southampton and Oxford; a range of audiovisual collections in museums, galleries, libraries, record offices and Higher Education; and a variety of collections and archives held at local and community level. The Mapping Survey directory, separately published, contains entries for some 228 collections.
- The work on a development strategy for audiovisual archives and collections has been based upon the guiding principle of ensuring the preservation and accessibility of the region's audiovisual heritage. In the course of the research for this report and the extrapolation of strategic themes, we have identified a number of key factors influencing the possibilities and options for development, particularly:
 - The absence, to date, of a coherent policy framework and a sustainable structure for publicly funded audiovisual archives in the UK and the need to define national, regional and local responsibilities in relation to each other.
 - The policy initiatives which are currently underway and which could have significant outcomes for regional development: the Archives Task Force; the UK Audiovisual Archives Strategic Framework; the UK Film Council's consultations, 'Three Years On' and the forthcoming, 'Towards a National Film Heritage Strategy for the Regional Investment Fund for England'; the DCMS Film industry Select Committee recommendation of a leadership role for the British Film Institute for the whole sector.

- The low level of core funding for audiovisual archives and collections compared with ‘traditional’ archives and with other heritage and cultural activity, which contrasts with the value and importance placed upon audiovisual material by stakeholders as a highly accessible source of inspiration and entertainment and as a powerful tool in the promotion of social inclusion and lifelong learning.
 - The need to ensure that preservation is regarded as a vital part of access and inclusion in a context where material is still at risk and where many non-specialist archives and collections lack both the expertise and the resources to address such concerns.
- To break the cycle of under-funding and under-development requires action at national and regional levels. The various national-level policy initiatives outlined above will have a vital role in influencing the future prospects for this sector. In turn, there is a need for a South East Audiovisual Archives Development Strategy which contributes to this evolving policy agenda but which is not hamstrung by the attempt to mesh with the various and changing timetables involved in these processes.
- This review of current provision and development options suggests that the most effective and efficient way to deliver such a planned, region-wide strategy would be through a South East Regional Audiovisual Archive Service (SEAVAS). This would combine SEFVA and WFSA as a centre of expertise (co-sited) within an appropriate organisational framework, maximising the value of existing assets to support a wider network of regional, local and community collections. In addition, small grants programme, linked to and supported by the wider objectives of the regional service, should be created to encourage the preservation of, and access to, audiovisual collections in non-specialist repositories and in local and community based archives.
- To achieve such service provision a substantial uplift in income will be required. The cost of a new region-wide service is estimated at £370K (SEFVA and WFSA currently have a combined annual turnover of £144K). The capital cost of additional purpose-built archive storage to accommodate material from the whole region is estimated at around £500K. New income streams and income-generating activities will be crucial, however, at the moment, the low level of core funding is a brake on development possibilities. The SEAVAS proposal has to be based upon a partnership approach to core funding with national and regional funding/enabling bodies and will require further work, especially a business plan. The compelling case for such investment must be based upon the unique contribution audiovisual material and collections, imaginatively prepared and presented, can make to the key agendas of access, inclusion and education. It is a case which rests upon the huge power of sounds and images to involve and engage people, offering the prospect of a more direct, less mediated experience, fostering a sense of place, time and community identity and contributing new dimensions to the learning process.

1. Introduction

Background and Terms of Reference

This report was commissioned by the South East Museum, Library and Archive Council (SEMLAC) from consultants Paul Habbeshon Associates (PHA) and Burns Owens Partnership (BOP) in May 2003.

SEMLAC, in partnership with the South East Film & Video Archive, Wessex Film & Sound Archive and Screen South, set out the main aims of the Mapping Project and Strategy as follows:

- To research, assess, develop, consult and produce a regional map of audiovisual archives and collections in the South East.
- To analyse, guide and frame the mapping data which will be used in consultation to inform a regional development strategy.
(see Appendix 1 for the full terms of reference)

Methodology

The report is based upon a mixture of 'desk research'; meetings and consultations with professionals and users in the museums, libraries and archives domains and in the audiovisual sector; and the results of an online survey questionnaire designed to capture details of a wide cross-section of the region's audiovisual collections. It was also considered important to summarise the main recent policy developments about, or impacting upon, audiovisual archives and collections and to highlight important work undertaken by key organisations involved in this area of work. (See Appendix 2 for research sources and interviews/consultations)

From these strands of research a profile has been built up, providing the first outline map of audiovisual collecting activity in the region, together with an analysis of the key operational and strategic issues facing the stakeholders involved. It is hoped that the combination of evidence gathered, the opinions and ideas of those using and working in the archive community, and the research findings will provide a solid base for further research and development. The project consultants wish to place on record their sincere thanks for the considerable time and effort those participating devoted to the research, especially SEMLAC's officers and members of the Project Steering Group.

Structure of the report

This report covers the context, national and regional, for audiovisual archives and collections; a discussion of the key strategic development

themes, with options and recommendations; and an outline strategy formulation. The underpinning mapping activity upon which the report is based in large part, including information derived from the survey questionnaire, is contained in a separate document, the Directory of Audiovisual Collections in South East England, which has also been provided to the project sponsors in database form.

2. National context

2.1 The audiovisual sector

Audiovisual culture embraces a hugely diverse range of activity: film and television, radio, video, recorded music and spoken word, multimedia, gaming and computer software. These pursuits are conducted through a variety of analogue and digital formats, from 35mm film to the MiniDisc; and in a variety of contexts, from Pinewood Film Studios to the home computer.

The audiovisual sector “crosscuts” several worlds, existing simultaneously as an industry, a cultural activity, a leisure pursuit and as part of the knowledge, information and heritage sectors

Audiovisual material has been ‘mainstreamed’ into virtually every aspect of life - industry, education, commerce, the arts, health, welfare, broadcasting, museums, galleries, archives, social and community development, public utilities and leisure. Cinema, television and radio have been the traditional routes through which people access audiovisual culture and although they remain important they have been matched by a burgeoning consumer market in audiovisual products. Music, films, television and radio programmes, in “sell-through” format, are also widely available through public library loan schemes throughout the UK.

The audiovisual world is marked by frequent and rapid technological change. Its history contains a profusion of delivery formats for sound and vision, both separately and in combination – wax cylinder, vinyl, film, magnetic sound tape, video, compact disc, digital versatile disc (DVD). Moreover, these formats have often spawned variant systems and proprietary brands, such as, Standard and Super-8 film, VHS and Betamax video, DVD-RAM, DVD-R/RW and DVD+R/RW and so on.

In the last five years developments in new technology have given consumers worldwide access to a multitude of entertainment and information services and have stimulated the growth and development of audiovisual services and products from around the region, the nation and the rest of the world. Digital compression is providing less expensive means of creating audiovisual works while broadband capacity is opening opportunities for lower-cost distribution. The audiovisual sector today

includes a worldwide range of content producers and program packagers – individuals, groups, corporations – utilising not just traditional forms of production and distribution (e.g., tape, film, video, cinema, single channel broadcasting) but new media, such as cable and satellite and digital networks to distribute content locally and also internationally.

The audiovisual sector includes professionals and amateurs producing factual and fictional works, as well as hybrid forms emerging from the new world of digital media where people and companies work increasingly across the old boundaries of form and content as part of the ‘convergence’ process; a film or a video seen in a cinema or on TV, a broadcast radio programme, might also be a website (with downloadable ‘extras’) , a CD-Rom and a computer game, available as a video and DVD with a soundtrack on CD, Minidisc and vinyl.

2.2 Data and definitions

The breadth and scope of the audiovisual sector enables it to be ‘cut’ in a number of different ways for the purpose of discussion and analysis. There is no standard definition of the audiovisual sector and, unsurprisingly, no single source of statistical information.

Data on the industrial components - film, broadcasting and music – has been produced historically in variety of limited forms, ranging from the Office of National Statistics Annual Business Inquiry to television viewing figures and cinema admissions. Recently the development of the creative and cultural industries model by Government has included all of the components of audiovisual culture within a much broader coalition of interests. The Department for Culture, Media and Sport defines the creative and cultural industries as: ‘those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. This includes advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer games, television and radio.’ (‘Creative Industries Mapping Document 1998’, Department for Culture, Media and Sport). As can be seen, museums, libraries and archives are missing from the DCMS’ Creative Industries definition. However, attempts to improve the collection and analysis of data and statistics for the broader cultural sector have begun to be addressed by DCMS and the English Regional Cultural Consortia through the ongoing development of the ‘Regional Cultural Data Framework’ (2002), which duly incorporates the Resource domains.

Whilst this inclusive, ‘holistic’, definition offers an attractive conceptual coherence, there has so far been no corresponding approach to data-

gathering. “No one agency is responsible for gathering data on the cultural sector in the UK. There are, for example, no single sources of information about local authority funding, European funding, or even Lottery funding. Official data tends to be broad brush, and is of little use in building up a picture of specific areas of cultural activity. Data held by national and regional agencies are almost always incompatible. And whole tracts of data commissioned by publicly funded bodies are unavailable for use by outside agencies.” (Sarah Selwood, ‘The UK Cultural Sector.’)

2.3 Audiovisual Production

Producers of audiovisual artifacts and materials might be broadly classified in the following way:

- Industry and commerce - professional moving image makers, radio producers and music-makers and producers working in and across the broadcasting, film, music, entertainment and corporate sub-sectors ;
- Culture and community - individuals and groups funded by arts bodies, local authorities, charities and government agencies using audiovisual media to make or record art-works or to document political, social and community activities – gallery installations, media workshops, youth groups, community music projects and others;
- Education – including the outputs from course work in media studies, journalism, oral history, film and radio production, animation, digital arts and music;
- Leisure and interest groups – people engaged in audiovisual activity as a hobby or interest, for the most part outside the framework of public funding – amateur film-makers and sound recordists, musicians, arts clubs, historical societies.

2.4 Audiovisual Collections

Audiovisual collections, formally and informally constituted, can be broadly divided into four groups:

- commercial libraries run by broadcasters and production companies generating income through the ownership and exploitation of rights (including the commercial activities of some publicly funded organisations like the BBC and the Open University);
- specialist public sector repositories, concerned primarily with the custody and preservation of , and access to, the history of our times as recorded in moving images and sounds;
- cultural heritage organisations, such as museums, libraries and archives, that care for or use audiovisual material as part of their role and overall purpose;

- private collectors (who may or may not provide access to their material and who may or may not own the rights to their collections.);

There is a significant difference between archives and collections with a commercial purpose and those with a public purpose. The latter can be broadly characterized as spending public money developing and preserving a publicly owned resource for the public benefit. However, in the main and unlike their commercial counterparts, they do not own the intellectual and property copyrights to that material. For example, the National Film and Television Archive estimated that it would be able to use only up to 15 per cent of its collection without the need to clear rights.” (National Audit Office report, 2003).

The British Universities Film Council produces the most authoritative national-level guide to UK film, television, radio and related collections and its database contains around 550 entries. To provide an outline map of the national context for this mapping study, summary details are provided of the key publicly-funded organisations with roles and responsibilities for audiovisual archiving, along with some important commercial organizations and some private collections.

2.5 Key national bodies and organisations

National Film and Television Archive

Part of the BFI, the NFTA’s role is to select, acquire, preserve, document and make available for research, study and screening a collection of films and television programmes of all kinds, exhibited and transmitted in the UK, of both British and foreign origin.

The Archive’s total holdings comprise some 400,000 titles, comprising feature and fiction films, shorts, documentaries, television programmes, newsreels, animation and amateur films, on the full range of film gauges and videotape formats and spanning the period from 1895 to the present day. There are many specialist collections such as sport, advertising films, etc. The Archive also has official responsibility for acquiring selected public record films made by governmental organisations and is now the permanent repository for all videotaped Parliamentary proceedings.

British Library Sound Archive

The BLSA, part of the British Library, holds the national collection of sound recordings and collects video recordings in selected areas. The Archive aims to receive copies of all sound recordings commercially published in the UK, and to maintain major research collections of published recordings from elsewhere in selected subject areas.

Recordings of interviews, performances and events are made or commissioned by BLSA staff, and unpublished recordings made by others are acquired. The Archive provides access to the holdings of the BBC Sound Archive and holds significant additional BBC material recorded off the air and from other sources, as well as commercial radio collections.

The collection currently includes more than a million discs and around 200,000 sound tape items. Subjects which receive specific curatorial coverage are Western Art Music, Popular Music and Jazz, 'International' music (folk and non-western classical music), Oral History, Drama and Literature, and Wildlife Sounds. The collection also includes major holdings of language and dialect and sound effects recordings.

Imperial War Museum Film, Video and Sound Archives

The national museum of war and conflict has an extensive audiovisual collection with some 120 million feet of film and 6,500 hours of video tape and over 33,000 hours of sound recordings.

A large proportion of material has been transferred to the Museum from the Services and other public bodies and holdings also include broadcast material, oral history recordings, amateur films, sound effects and lectures.

Scotland, Wales and Northern Ireland

The home nations are each served by a collecting body with a specific national remit in addition to the UK-wide focus of the NFTA and the BLSA: Scottish Screen Archive; National Screen and Sound Archive of Wales; and the Northern Ireland Film and Television Commission's Digital Film Archive.

BBC

The BBC's programme archives and collections of recorded and printed music are regarded as the most extensive broadcasting and entertainment archive in the world. Holdings include over 1.5 million BBC Radio and Television programmes from 1922 and 1936 respectively; over 750,000 radio recordings; and over 1.2 million records and compact discs.

Access to the BBC libraries is available at a charge, subject to copyright or contractual restrictions and licensing of the use of any BBC material is handled by BBC Worldwide, the corporation's commercial subsidiary. However, the BBC has recently announced its intention to pursue more rigorously its Charter obligation to make its archives more accessible to the public. At the 2003 Edinburgh Television Festival, Greg Dyke, Director-General, outlined the BBC Creative Archive scheme, whereby selected programme content in digital form would be distributed via broadband networks "under a simple licensing system."

ITN Archive

Probably the most important commercial broadcasting archive in the UK, the ITN Archive not only includes news and feature material produced for independent television, but also the Reuters Television Library, the British and French Pathe News Archives and the collections of British Paramount, Gaumont British, Empire News, Visnews and Channel 4.

British Universities Film and Video Council

The BUFVC is a representative body, funded by JISC (see below) which promotes the production, study and use of film and related media in higher education and research. It achieves this through a variety of services, databases and publications, including a guide to film, television, radio and related collections; a television and radio index for learning and teaching; and an off-air back-up recording service covering the five terrestrial television channels.

A number of other museums, libraries and archives have collections which are national or international in scope. The broadcasters **Granada** and **Carlton** both operate commercial libraries with holdings going back to the start of ITV in the mid-fifties. **Canal + Image UK** is a Europe-wide media agency with holdings including EMI, Associated British, British Lion and Ealing Studios. **National Museum of Photography, Film and Television**, cinematography and television collections illustrate how the means of recording and showing photographic and electronic moving images have evolved. The **Vaughan Williams Memorial Library**, part of the English Folk Dance and Song Society, the library is England's national folk music and dance archive and has audiovisual holdings include vinyl discs, compact discs, sound tapes, films, videos and wax cylinders. At Sheffield University, The **National Centre for English Cultural Tradition and Language**, includes audiotapes and videotapes amongst its folklore materials and the **National Fairground Archive** is working with the BFI to restore the films of Mitchell and Kenyon made between 1900 and 1913, one of the largest and most important collections of early cinema material in the world. The **Institute of Amateur Cinematographers Library** has the largest collection of amateur film s in the UK. In Dover, the **British Archive of Country Music** is a privately-owned archive containing over 500,000 recordings from America and the rest of the world. At Southampton University, from 2004, the **Centre for the History and Analysis of Recorded Music** will promote the study of music as performance through a specific focus on recordings, seeking to complement the historical orientation of musicology towards the study of notated texts.

2.6 Regional Audiovisual Archives

The policies of the national collecting bodies, the NFTA and the BLSA are based upon the acquisition of material regarded as being of national importance. The desire to preserve audiovisual records of regional or local significance which do not meet the criteria of the national bodies has fuelled the growth of audiovisual archives in the English regions.

These collections are all differently constituted and differently funded. Some have developed in universities out of academic research programmes, some from collecting initiatives organised by Record Offices and, in one or two cases, the need to re-house the archival holdings of a broadcast television company has played a part. There are eight English regional organisations in the Film Archive Forum (FAF) network (see below). To date, only one, the Wessex Film and Sound Archive (WFSA), has a fully integrated moving image and sound collection.

Sound material can be found in a number of different organisations and there are only two collections in England that are regional in scope - the North West Sound Archive and the East Midlands Oral History Archive. Repositories for sound collections include museums, libraries, record offices and universities and there are a number of important collections focused on towns, counties or specific subject areas. There is also a significant body of oral history material in private ownership and in the hands of special interest groups, such as local history societies and community groups.

2.7 Private Collectors

There are no authoritative sources of information about individual, privately owned collections of audiovisual material. Such collectors can play an important role in preserving rare discs, films or tapes (witness the regular recovery of 'lost' episodes of television material by the BBC). Developments in this area are usually dependent upon relationships built up over time. Some collectors can be persuaded to deposit or allow their holdings to be copied; some will sell their collections or individual items. One of the best established networks in this field is the City of London Phonograph and Gramophone Society, which has an international membership, produces a quarterly newsletter and runs an online bookshop. Collectors' web rings, covering all forms of audiovisual media, are now an established part of the internet and the success of online auction sites, such as Ebay, has added fuel to the market in privately collected material, some of dubious legality.

2.8 National and International co-ordination

A number of national and international organisations offer information about audiovisual collections, promote co-operation and coordination. The

International Association of Sound and Audiovisual Archives (**IASA**); the Federation of International Film Archives (**FIAF**); The Association of Moving Image Archivists (**AMIA**); the International Federation of Television Archives (**FIAT**); and **FOCAL**, the Federation of Commercial Audiovisual Libraries is a not-for-profit professional trade association. The International Association of Music Libraries, Archives and Documentation Centres UK (**IAML**), represents music libraries and librarians in public and academic libraries, professional orchestras, in broadcasting and the music trade. It has lead responsibility for 'Cecilia', a web-based collection-level map of music resources, including audiovisual material, in UK libraries, archives and specialist music institutions.

In 1987 England the Film Archive Forum (**FAF**) was established to represents all of the public sector film and television archives which care for the UK's moving image heritage. Its members include the National Film and Television Archive, the Imperial War Museum, the Scottish Screen Archive, the National Screen and Sound Archive of Wales, and the eight English regional film archives. The Forum is an informal network hosted by BUFVC and includes, as Observing Members, the Film Institute of Ireland, the Northern Ireland Film Commission and Resource.

For sound archives no comparable network has developed, although the **Oral History Society**, a membership organisation with a national and international reputation has a network of regional contacts.

2.9 The Digital World

Digital technology is having a transformative effect on the audiovisual world. It can be seen as a means to an end - providing new ways to distribute analogue content - and also, increasingly, as the vehicle for new forms of audiovisual production offering opportunities for interaction and exchange. These new, 'born-digital' cultural products span a wide range of activity, from business practice (e.g., PowerPoint presentations) through education (e.g., CD-ROMs) to creative work (such as video art and installations) and leisure activity (computer games).

Much work is currently under way in the UK creating information and communications technology (ICT) infrastructure and digital content. It is being driven by government policies, chiefly through the DCMS and the Department for Education and Skills (DfES), designed to: upgrade the UK educational infrastructure; to establish the UK as a leader in the new knowledge economy; and to promote access, learning, social inclusion and creativity. The key enabling stakeholders and programmes are described briefly below.

2.10 Key Digital Collection bodies

JISC (Joint Information Systems Committee) - has for many years funded digital library projects, and is now funding a wide variety of projects in the cultural heritage sector. Its 'Information Initiative', building on an earlier project, the Digital National Electronic Resource, is a vision of online provision for the educational community, in which high-quality resources would be accessible from any location, easily navigated and cross-searchable by subject or data type. An example of this is the Arts and Humanities Data Service (AHDS) which aids the discovery, creation and preservation of digital collections in five areas – archaeology; history; language literature and linguistics; performing arts; and visual arts. The JISC Digitisation programme, funded with a £10 million grant from the Comprehensive Spending Review has embarked on a series of eight large-scale projects to make material accessible to further and higher education, including: Newsfilm Online, a BUFVC-led programme to encode 3,000 hours of ITN/Reuters footage and to licence a further 3,500 hours of Pathe content; and a British Library Sound Archive proposal to encode and place online some 3,900 hours of 20th century recordings.

NGfL (National Grid for Learning) – this portal was launched in November 1998, as part of the Government's strategy to help learners and educators in the UK benefit from ICT. It provides a network of selected links to websites that offer high quality content and information.

Curriculum Online - is a programme to allocate around £80m to schools for the purchase of electronic content, and the development of a portal to enable teachers to find content from both the public and private sectors that meets the needs of the national curriculum.

National Archives Learning Curve – is an on-line teaching resource, structured to tie in with the History National Curriculum from Key Stages 2 to 5. The Learning Curve contains a varied range of original sources including documents, photographs, film and sound recordings.

BECTA (British Educational Communications and Technology Agency) – is the Government's key partner in the development and delivery of its ICT and e-learning strategy for schools and the learning and skills sector. BECTA runs an annual Digital Video Awards scheme, open to students between 5 and 18 years of age.

The Peoples Network - designed to provide publicly available internet access in all public, there are now more than 4000 library ICT centres available throughout the UK.

New Opportunities Fund/NOF Digitise— a programme to create online learning resources under three broad themes - cultural enrichment, citizenship, and re-skilling, The programme, which closed in 2003, funded a wide range of web-based multimedia projects, working closely with The Peoples Network and the National Grid for Learning.

Culture Online – aims to increase access to and participation in the arts and culture by bringing cultural organisations together with cutting edge technical providers, using the internet, digital interactive TV, mobile and wireless devices. In 2002 £13m was allocated to fund 20-40 new projects and in October 2003 the first seven commissions were announced.

BBC – as noted above the BBC has a considerable stake in the ‘digital revolution’, both in terms of digitizing its own collection and in the development of new services. It currently runs ‘Video Nation Online’ (based on a 1990’s access TV series) from 18 regional centres, providing local people with the skills and equipment to make a short video, subsequently posted on the BBC’s website, where some 750 shorts are currently archived. A similar project involves the ‘archiving’ of selected radio broadcasts for a seven day period to enable listeners to hear them again in ‘streamed’ format on the website. A further development, an Interactive Media Player to work with the PC screen and the TV for delivery of television material was recently announced as work in progress.

The BBC is also the UK partner in PRESTO, a European initiative to develop state of the art technology in the preservation of film, video and audio media.

In 2006 the BBC is to launch the **Digital Curriculum**, a free online service providing interactive resources covering key elements of the school curriculum a supporting the Government’s ‘Curriculum Online’ plans. £150mill has been earmarked for the project with half the new content due to be commissioned from independent producers.

NFTA – as part of its work as the national repository for the UK’s moving image heritage, the Archive has undertaken some experiments in the preservation of ‘born’ digital material and has recently commissioned a comprehensive report, ‘Projecting a Digital Future’, which analyses the current situation and offers a range of policy recommendations.

British Library - is collecting a wide range of digital documents, some of which are or contain audiovisual material, including occasional snapshots of all sites that come within the UK domain.

BUFVC – in partnership with the Open University runs the Managing Agent and Advisory Service for Moving Pictures and Sound (MAAS). This service

selects and clears rights in audiovisual content for delivery online for further and higher education in the UK. Collections include the Royal Mail's GPO Film Unit classic documentary output of the 30's and 40's and the Amber Films record of working class life in the North East from the late 60's.

Community Media Association – a national, non-profit membership body for community radio, TV and web projects, It represents 260 organisations across the UK and aims to support a third sector of community media services alongside the BBC and commercial broadcasters. It seeks to promote the right to communicate, to provide access to training, production and distribution facilities and to encourage local creative talent. It also aims to provide a right of access for minority groups and to promote and protect cultural and linguistic diversity. With funding from New Opportunities Fund and EQUAL, the European Social Fund's Community Initiative Programme, it runs 'The Showcase', a streaming media archive of radio, TV, film and video programmes, sound recordings, web projects and training materials. It digitizes selected material free of charge.

Digital Film Archive – a Northern Ireland Film and Television Commission project, which digitised 55 hours of archive film (389 items) including drama, animation, documentaries, newsreels and amateur film made in the period 1897 – 2000. Funded by the Heritage Lottery Commission and produced in association with the British Film Institute at a cost of around £150,000, the project is accessible from 6 sites in Northern Ireland and is now moving into a second phase as a schools curriculum development project based on a restricted access web site.

Screenonline - an online film resource on British film and television history from the BFI's collections, including 1,000 hours of digitised moving image material, still images, scripts and posters aspects of British film and television history. Access to video and audio material is limited to users in registered UK schools, colleges and libraries.

Other national organizations and projects involved in digital media include: the **Tate**, which has collected video and installation art and shows (but does not yet collect) digital and electronic art; and a range of research projects funded by the **Arts and Humanities Research Board**, such as 'Moving History: an online guide to UK film and television archives in the public sector', one of the strands of research initiated by the Centre for British Film and Television Studies; the 'Digital Performance Archive', which documented digital performance and related works all over the world in one year, 1999-2000, as a global snapshot of the state of an art; 'CACHe', a research project to archive and document the early days of the computer arts in the UK between 1960 and 1980; and 'ISEA', a University of Brighton

project to research and archive the output of the International Symposium for the Electronic Arts between 1988 and 2002.

Internationally, the Library of Congress National Film Preservation Board in the USA is developing a Web portal, 'Moving Image Collections (**MIC**) to enable educational users to locate (and in some cases, download) material from online collections. **The Internet Archive** is a public, non-profit organization founded to build an 'Internet library,' with the purpose of offering permanent access for researchers, historians, and scholars to historical collections that exist in digital format. It has collections of sound (music and oral history), moving image (principally from the Prelinger Archive) and web materials (The "Wayback Machine" collects archived versions of web sites), all provided free of charge.

2.11 Coordination of national and international digital networks

Resource (The Council for Museums, Archives and Libraries) and JISC, with the support of DCMS and DfES Department for Education and Skills), run a **Forum for Network Co-ordination**. In Europe, **DigiCult**, a research activity within the European Commission's Information Society Technologies (IST) Programme "fosters the development of innovative technological tools and systems for the exploitation of both traditional and digital cultural heritage resources." In the course of the Fifth Framework Programme (1998-2002), 110 projects were selected and granted funding, amounting to a total of 89.7 MEUR and the programme continues in the Sixth Framework (2002-2006). In July 2003 a report, 'Digitisation in Europe' presented an overview of the digitisation activity in museums, archives and libraries within each Member State and highlighted the leading role taken by the UK.

The **Digital Preservation Coalition** was formed in 2002 by a number of partners, including Resource, JISC and the Public Record Office, to address the issue of digital preservation, At the international level, the **Cultural Content Forum** exists to harness expertise and forge consensus amongst agencies worldwide engaged in setting policy for the digitisation and online delivery of the global cultural heritage.

2.12 **Stewardship and standards in audiovisual archives and collections**

Preservation and access standards

The preservation issues surrounding the long-term care of audiovisual material are complex and a number of standards apply, many developed and maintained by professional international bodies. Amongst the key audiovisual standards are:

- 1998 FIAF Code of Ethics - all members of the FAF support this , code which covers five aspects of policy : the rights of collections;

the rights of future generations; exploitation rights; rights of colleagues; personal behaviour.

- British Standard 5454:200 (revised 2000) recommends more stringent conditions for sound and film archives than for paper record archives, including better air infiltration, lower temperatures and relative humidity. Importantly, BS 5454 states that “in a general purpose repository a separate compartment should be provided for any material that requires an environment different from that recommended for paper and parchment....”
- The Safeguarding of the Audio Heritage: Ethics, Principles and Preservation Strategy. Version 2. (IASA, September 2001)

There are a number of standards that apply to organisations in the cultural heritage sector, many of which will be applicable in some way to the publicly funded audiovisual archives sector:

- BS5454 (revised 2000) - Recommendations for Storage and Exhibition of Archival Documents;
- Inspiring Learning. A Framework for Access and Learning in Museums, Archives and Libraries (Resource, 2002);
- Benchmarks in Collection Care for Museums, Archives and Libraries. A self-assessment checklist (Resource 2002);
- The Disability Discrimination Act;
- Museums Association Code of Ethics for Museums (2002)
- Standard for Access to Archives NCA/PSQG, 2003)

A significant amount of audiovisual material is held by libraries, museums, archives, record offices and heritage centres as part of a mixed collection. In addition, many local bodies and community groups have audiovisual material which is widely dispersed and is collected and maintained in very informal circumstances. In such cases, where the preservation conditions might be unsuitable for the long-term care of moving image and sound materials, guidance on standards has been specifically addressed in, “Film and Sound Archives in non-specialist repositories’ by D M Lee (Society of Archivists, 2001).

Preservation formats

Specialist audiovisual archives generally have a commitment to preserving material in the original medium and format, along with the technology to process and ‘read’ it and his function includes the preservation of the original analogue or digital format, the machinery for reading it and the expertise required for these tasks. A concern to preserve the nature of the viewing or listening experience in its original form is often part of this imperative.

In the case of sound material, the imperative to maintain the original format might not always be paramount, especially where the main interest is in the information contained in the recording. It might be argued that is best achieved by copying the content to prevent deterioration or loss of the 'master'. However, this difference in approach is far from clear-cut and many moving image and sound archivists share similar concerns about respect for original sources and the preservation of formats.

The commitment to maintaining original formats has to some extent created a tension between preservation and access. Fragile analogue material deteriorates each time it is used and creating the temperature controlled environments needed to preserve such items is expensive. The creation of duplicates and viewing/listening copies is regarded as essential by the audiovisual custodial community and is key to the promotion of the widest possible access.

Increasingly, it is believed that this is most effectively achieved by creating digital surrogates for the original material. Digital content can be accessed through various mechanisms and in a wide variety of contexts including the internet, computers and digital players, whether in libraries, archives, community centres or the home.

Digital standards

In the emerging digital domain, the standards framework includes:

- RSLP Collections Description Schema;
- Lund Principles (2001), the platform for the development of the European digital content industry;
- The UNESCO Draft Charter on the Preservation of the Digital Heritage (2002).

There is little doubt that a large proportion of future moving image and sound production will be essentially digital, as will most of its accompanying documents and media, although knowledge of the conservation needs of this medium is still evolving.

Data and Metadata Standards

Audiovisual collections use a variety of data standards and documentation systems, reflecting both the range of organisations involved in managing sound and moving image archives, and the differing uses that are made of the collections. The adoption of a single information management system is likely to take some years to achieve, although the prospects for developing metadata to enable an overview of holdings throughout the country are felt by many in the sector to be rather better.

The codification of standards relevant to audiovisual collections is a major task and is part of the ongoing work of the national and international bodies noted above.

Collections development

The specialist audiovisual archives and collections, at national and regional level operate with a clear, if perhaps informal, agreement on the parameters of their respective collection policies. Areas of overlap and gaps in coverage are addressed routinely by archive professionals, although a clear articulation of the responsibilities of the different bodies would be of value to users. At the local level, where much material remains uncatalogued, especially in groups or organisations with no professional staff, there is a need to conduct mapping surveys and to co-ordinate collection information as part of the UK Audiovisual Archives Strategic Framework.

2.13 Capacity and skills in audiovisual archives and collections

To date, there have been no significant studies of the employment profile of the audiovisual archives and collections sector in the UK. It represents a small sub-sector in the field covered by Skillset, the Sector Skills Council (SSC) for the audiovisual industries, including broadcasting, film, video and interactive media. It could also be covered by the nascent Creative and Cultural Industries SSC, which is currently seeking the endorsement of the Sector Skills Development Agency for a proposal which would embrace the industries covered by the DCMS definition of creative industries.

Audiovisual archives and collections are also a 'sub-domain' of the library, museum and archive domains, embracing both specialist repositories and bodies with 'mixed' collections. In this context, general issues about workforce development, training and leadership have been discussed in a recent mapping and consultation study for Resource, 'Towards a Strategy for Workforce Development' (Demos, 2003). The analysis of workforce composition, skills gaps and shortages provides a useful framework for further work on the specific strengths and weaknesses of the 'sub-domain'.

In conservation skills, there is probably a significant shortage of capacity in terms of qualified staff with the appropriate level of technical knowledge. The only recognised training and development course relevant to the needs of sound and moving image archivists is the Masters course in Film Archiving offered by the University of East Anglia and the East Anglian Film Archive and this produces eight to ten graduates per year.

Broader audiovisual skills, such as making and showing film, video, sound and multimedia works, are available through a huge variety of learning contexts. For example the British Film Institute/Skillset Directory of Media Courses and Multimedia lists 78 establishments in South East England

offering audiovisual tuition ranging from graduate and undergraduate programmes to corporate training and general interest courses (see Appendix 3). Some of the skills acquired are directly transferable to archival and collections work.

Many arts and cultural organisations provide forms of audiovisual training and support (see Section 2, below). Projects receiving funding from the Local Heritage Initiative (LHI) have access to production advisers, whose role is to help with producing and publishing records of their projects in appropriate forms, including video, audio and multimedia. The clubs affiliated with the Institute of Amateur Cinematographers (see Appendix 4) often provide informal technical training to members. In all these cases, there could be considerable potential for supportive and mutually beneficial relationships in respect of skills capacity in some areas.

As a sector, audiovisual archives and collections is relatively small and development of the publicly funded organisations and bodies operating at regional and local levels has to date been hampered by low levels of funding and investment. The need to generate more financial support from existing and potential partners and to create new income streams suggests that more general training and development skills will be crucial, particularly advocacy, business planning and commercial skills.

Further work is needed in the profiling of the audiovisual archives sector workforce and regional training needs, including conservation skills and management skills, should be assessed as part of a UK-wide sector framework.

2.14 The UK Audiovisual Archives sector

Summary of outline features

Within the huge range of audiovisual activity outlined above, the publicly funded bodies and collections can be seen to share a number of broad characteristics, usefully defined in the interim report of UK Audiovisual Archives Strategic Framework:

“The organisations that comprise the sector:

- are in receipt of public funding;
- manage collections that have been originated, collected and/or preserved with public funds for the public benefit;
- have a shared commitment to preserving their collections;
- have a shared commitment to providing access to their collections to researchers and the public for the general benefit of society.

The collections managed by these organisations:

- are rich in fragile analogue media all of which are becoming obsolete;
- can only be accessed via machines and human skills that are themselves in many cases becoming obsolete;
- are increasingly being originated in digital format (There is an incomplete understanding of the conservation needs of this medium).

The material contained in these archives:

- is time-based (This type of information is difficult to document and to make accessible, and these complexities are shared between sound and moving images);
- can be copied to other media;
- often has a relatively high financial value in terms of copyright and IPR;”

(Interim Report of UK Audiovisual Strategic Framework, 2003)

The interim report went on to observe that although provision of moving image archives across England was more comprehensive, both film and sound archives faced similar structural weaknesses, especially in respect of funding, staffing capacity, collection development and documentation and material at risk from decay.

2.15 Legislative Framework for Audiovisual Archives and Collections

The possibility of new legislation to provide a statutory framework for records management covering national, regional and local levels is currently the subject of a Government Review. As part of the consultative process organized by the National Archives, SEMLAC and a number of other bodies and individuals have expressed the need for a broader definition of ‘records’, extending beyond local government records to include audiovisual material (many of which are private deposits). A related view is that a statutory service model should take into account the wider role of archives as custodians of the local and community memory and facilitators of access to those collections. In both respects, provision for audiovisual records under the umbrella of records management could be a significant step forward towards ensuring that local and county archive services are better able to care for audio-visual records in the future.

However, new legislation is unlikely to impact upon the most problematic issues of relevance to audiovisual archives, which are legal deposit and copyright. In the absence of statutory legal deposit for audiovisual publications, the two main national collecting bodies, the BLSA and the NFTA operate chiefly through voluntary deposit arrangements. The BLSA has developed strong relationships with The British Phonographic Industry (BPI) and the BBC to gain new recordings on this basis. The NFTA has

found it difficult to secure full voluntary co-operation from the industry, probably as a result of the higher costs involved, and the gaps in the collection and the donation of poor quality or damaged copies are the main problems.

The issues surrounding copyright of audiovisual material are also a major concern to archives, which are not at statutory liberty to provide unlimited access to all their holdings. Property and intellectual rights often involve third parties, especially with published or broadcast material, which is often of commercial value to the publishers or producers. Copying material, even for preservation or for educational purposes can infringe current copyright legislation.

2.16 Policy Framework for Audiovisual Archives and Collections

At the national and regional levels the main bodies with a role in developing policy on audiovisual archives are:

Department for Culture, Media and Sport (DCMS) – the central government department responsible for cultural heritage, directly funds Resource, the British Library, the UK Film Council and the Imperial War Museum, and also has policy responsibility for the organisations which distribute money from the National Lottery to the good causes, e.g., Heritage Lottery Fund. The overall DCMS policy framework emphasizes the promotion of access, lifelong learning and social cohesion, together with modernising service delivery and putting consumers first.

Resource – the strategic body for museums, libraries and archives was created by the government to replace sector-specific organisations and to develop a collaborative and ‘cross-cutting’ agenda for the three domains, addressing, in particular, access and learning, social inclusion and cultural diversity. Resource has developed a network of regional agencies to develop strategic priorities at regional level.

In 2002 Resource was asked by the DCMS to review and analyse the state of the UK’s archives. The **Archives Task Force** has completed a year-long consultation process and will deliver its final report early in 2004, including recommendations in the following key areas: connectivity and networks; centres of expertise; training and development; modernisation; and the support framework for national and local archives.

UK Film Council - was established by the Government in 2000 as the strategic agency for developing the film industry and film culture in the UK. It provides strategic leadership and funding for the BFI (including the National Film and Television Archive). It’s Regional Investment Fund for England

(RIFE) is the mechanism for supporting nine English regional screen agencies.

Regional Screen Agencies – like the Regional Agencies set up by Resource, the screen agencies work in geographical areas which mirror the Government Office and Regional Development Agency network. They support film, television and new media through investment and partnership with regional bodies, including the regional film archives.

County Councils – a number of Record Offices either contain audiovisual collections, or provide partnership funding for regional audiovisual archives to preserve and make accessible their material.

National Council on Archives – an umbrella organisation with a membership drawn from organisations across the custodial community, the NCA provides a wide range of advisory and co-ordinatory services and has played a significant role in developing the framework for the UK Audiovisual Policy (see below).

Society of Archivists – a professional, membership body which promotes archival interests, including training and research, the Society has a network of regional and subject groups, including a Film and Sound Group which has a particular importance in respect of non-specialist repositories.

2.17 Funding Framework for Audiovisual Archives and Collections

As can be seen from the above outline of the sector, a range of national and regional bodies and agencies are involved in 'core' funding audiovisual collections: the DCMS; the UK Film Council; Regional Screen Agencies; Higher Education (where universities 'host' and/or directly fund audiovisual collections/archives); and county councils.

Other important funding agencies which have contributed funds to audiovisual collections on a project basis through competitive bidding programmes are:

Heritage Lottery Fund – distributes money raised by the National Lottery and has provided substantial capital and project funding for audiovisual archives, collections and projects through its grant programmes (including an associated but separate programme, the Local Heritage Initiative (LHI)).

New Opportunities Fund/Community Fund – have awarded Lottery grants to education, health and environment projects. The NOF-Digitise Fund has provided funding to archives to create web-based versions of audiovisual material. (Following the 2003 Lottery Review, the DCMS has

announced that the NOF will merge with the Community Fund to create a new distributor).

Arts Council of England - the national development agency for the arts which, like the UK Film Council, distributes money from the Government and the National Lottery through central programmes its regional offices. Some forms of audiovisual collecting fall within the ACE's remit, such as Artists' work in film and video, creative sound work and digital artwork.

Resource - has no specific sectoral remit for audiovisual collections, but it has taken the initiative in funding the development of the UK Audiovisual strategy (see below). Some of Resource's regional agencies, like SEMLAC, have also funded audiovisual strategy development.

Regional Development Agencies - RDAs are non-departmental public bodies, sponsored by the Department of Trade and Industry, with a primary role as strategic drivers of regional economic development. Their statutory purposes cover regeneration and sustainable development, investment and competitiveness, skills and training. RDAs have no specific cultural remit but have sometimes engaged with this sector through policies such as tourism and regeneration. Yorkshire Forward has provided some £425K over a three year period from its sub-regional fund for the Yorkshire Film Archive to develop sustainability through commercial and educational activity. The South East England Development Agency (SEEDA), with the regional screen agency, Screen South, has funded a feasibility study of a web portal to promote sales of regional moving image material.

The **European Commission** has been a source of large-scale funding for some UK cultural activities, providing some £52 million in 1999, for example. However, "less than 12 per cent came from its cultural programmes... the majority came from structural funds aimed at addressing economic deprivation." ('The UK Cultural Sector', Sarah Selwood). A region may have access to one or more of the four structural funds, depending on whether or not it has Objective One or Objective Two status. All regions have access to Objective Three funding, which aims to develop labour markets and human resources. The Media Archive for Central England is currently developing a partnership project in Derby with likely funding from the ERDF (available in Objective One or Two areas).

In the field of charities and trusts, support for archive projects has been available from a number of bodies for specific, 'one-off' projects, e.g., the Pilgrim Trust.

2.18 Recent national policy developments

Outside the national audiovisual collecting bodies, the most significant development in recent years has been in the growth of the Film Archive Forum as a network and as a lobbying body. This has occurred against the backcloth of major organisational changes in the national and regional political and cultural spheres, a period which has seen the creation of the UK Film Council and Resource, along with their respective regional agency partners; and the growing importance of the regional political and economic agenda through the work of Regional Assemblies and Regional Development Agencies.

Film Archive Forum

In 2000 the publication of the FAF's policy document, *Moving History: Towards a Policy for the UK Moving image Archives* (noted above) summarised the shared perspectives and concerns of a group of organisations with disparate histories but common goals and objectives.

UK Film Council

When the Film Council was created in 2000 it took over the responsibility of funding the BFI including the activities in the English regions formerly funded by that body. That support is now channelled through the network of regional screen agencies which the Film Council helped to establish. In preparing its development strategy for the English Regions, a Film Council consultation briefing paper made the following observations about regional film archives:

- *"Few have any adequate preservation budgets; four are in urgent need of permanent or more suitable premises; even the best established are inadequately staffed or funded on a year-to-year basis making proper forward planning and development difficult."*
- *"...the work of these archives is generally achieved with low levels of public funding and there is a need for more development, preservation and staffing resources. For comparison, the National Film and Television Archive Preservation Unit has an annual funding revenue (excluding Overhead Allocation) of £2,768,249."*
- *"Staffing levels...indicate a need for more full-time, expert archive staff and development workers if the sector is to develop and grow. For comparison, the NFTVA Preservation Unit has a complement of 159.5 full-time staff (including 62 Heritage Lottery Funded staff)."*

(Regional Consultation Briefing Paper 6, *Film and Video Archives in the English Regions*, Peter A Packer, Film Council, July 2000)

These views were re-iterated in the final document, *Film in England* (November 2000), which added:

- *“The shared aims and objectives of the regional film archives fall squarely within the Film Council’s remit. The Film Council wants to make additional investment, to assist these archives to achieve a better degree of organisational stability, to undertake sector development and to fully participate in establishing an integrated regional planning process. In addition, it is anticipated that the Film Council (working with the BFI) can assist the UK Film Archive Forum to forge an effective working relationship with Resource, the new UK lead body for museums, archives and libraries.”*

The report went on to declare the availability of additional funding, “up to £250,000...to achieve organisational stability and sector development for regional film archives.”

From a baseline support figure of £148,048 in 2000/01, the year before the introduction of the Regional Investment Fund for England, the total funding for the eight regional film archives in the first three years of RIFE is as follows:

<i>Year</i>	<i>£</i>
2001/02	243,270
2002/03	292,404
2003/04	256,308

(Figures from the Film Archive Forum)

As can be seen from these figures, the additional funds of “up to £250K” have never been delivered in full in any year and the reduction in 2003/04 means that the increase from the baseline figure represents around £108K of ‘new money’.

In November 2003 the Film Council published a consultation document on funding and policy priorities for 2004 – 2007, ‘Three Years On’. Out of a planned annual spend of £62.3 million, some 11% (£6.8 mill) is proposed for cinema heritage. However, £5.3 mill (almost 80%) of the Heritage allocation is for the National Film Archive. Of the remaining sum, £1,250,000 per year is identified as the Heritage spend by regional screen agencies (out of an annual allocation of £7.5 million per year).

Archives is one of the six activity areas of the regional screen agencies, (exhibition, lifelong learning, inward investment, training and production are the others), correlating broadly with the Council’s six areas of strategic priority. The consultative document states that “the relative emphasis placed

on each of these six areas is agreed with each agency in response to the identified development needs of that region.”

In 2004 the Council plans to develop a Film Heritage Strategy for RIFE with the BFI, the screen agencies and other national and regional bodies. A consultative process will lead up to a forum with key partners to address the issues raised by the UK Audiovisual Strategic Framework (see below); to establish the Council's position; and to set an action plan.

UK Audiovisual Strategic Framework

In 2002 the FAF together with the BLSA and the BUFVC and with funding from Resource commissioned a framework document, *Towards a UK Audiovisual Archives Sector*.

The executive summary of the Strategic Framework argues that “unlike other media and art forms, the UK audiovisual heritage has not benefited from the same kind of public investment in its preservation, documentation and its availability to the public. It has also not benefited from the existence of public policies designed to provide a strategic framework the development and sustainability of the audiovisual sector,” It stresses the need to address “the lack of a regional and national infrastructure to support the archiving of audiovisual material, the need to promote these resources to new and existing communities of users and the need to engage funding agencies with this agenda.”

It concludes that moving image and sound archives have a shared mission in the development of policy on the basis of common concerns for and approach towards the preservation of material and access by a wide community of users. The key recommendations of the report are that:

- A framework for institutional provision be developed, in which national, regional and local responsibilities are defined in relation to each other to ensure comprehensive coverage for sound and moving image archive activity throughout the United Kingdom.
- The sector works towards a strategic overview of the resourcing of stewardship and access, consisting of a rigorous analysis of need, mapping of provision and development of centres of expertise.
- The audiovisual archives in the public sector collectively define their holdings as a distributed national collection which needs to become more widely accessible to diverse communities of users.
- The audiovisual archives, users and stakeholders come together to develop a representative body, and that this body should seek funding for a post of Audiovisual Archives Development Officer.
- The representative body develops and implements an advocacy and communications strategy for the sector.

- The representative body for the audiovisual archive sector works closely with national archive bodies across the UK, such as Resource and the National Council on Archives, national agencies such as the UK Film Council and national strategic initiatives such as the Archives Task Force.

National Audit Office report on the UK film council and the BFI

This report, 'Improving access to and education about the moving Image through the British Film Institute', reviewed the Film Council's funding and oversight of the BFI; the take-up of access and education opportunities provided by the BFI; the BFI's efforts to broaden access by attracting new customers; and the underpinning management and preservation of materials in the BFI's key collection – the National Film and Television Archive.

It noted that the objective to preserve the nation's moving image heritage has led the BFI into accepting more material (otherwise at risk of being lost) than it has the resources to be able to inspect, catalogue and preserve in a timely way. As a result, there has been limited success in making the Archive accessible to the public. The NAO recommended that the Film Council, with the DCMS and the BFI, undertake "fundamental review of the purpose of the Archive" in the light of these issues.

DCMS Select Committee on the British Film Industry

The summary of the committee's report in September 2003 noted that public policy had a role to play in strengthening the industry in order to generate substantial economic rewards and important cultural benefits. The report contains a section, 'Looking back – film archives and the BFI', which includes evidence submitted by the FAF and the NCA. Both bodies were critical of the UK Film Council's commitment to fulfilling its policy responsibilities towards regional archives, pointing to its refusal to participate in the UK Audiovisual Archive Strategy. They also highlighted the view that audiovisual archives are under-funded in comparison with other parts of the Film Council's portfolio (such as production) and with other cultural heritage bodies.

In its conclusions, the Select Committee endorsed the NAO's view that the Film Council engage actively with the BFI to clarify the most effective working relationship for meeting their objectives; both shared and complementary. On the issue of archives it stated:

- "The BFI should take the lead within the UK film and TV archive community and champion the whole sector, particularly the regional archives, alongside safeguarding its exemplary reputation amongst

international peers. An over-arching national strategy promoting both good curatorship and increasing accessibility should be vigorously pursued.”

3. The South East region

Stretching from the Kent coastal ports, South along the southern coastal zone, North and West as far as Oxfordshire and Milton Keynes, and wrapped three quarters of the way around London, the South East is a region made up of many local and sub-regional identities.

In many ways the South East is the most challenging of all the English regions due to its sheer size, complexity and lack of historic cohesion and sense of identity. The Government Office for the South East (GO-SE) has identified four sub-regions, which are increasingly being adopted by regional cultural agencies for service planning and delivery. These are:

- Buckinghamshire, Oxfordshire and Berkshire (the Thames Valley)
- Hampshire and the Isle of Wight
- Surrey, East Sussex and West Sussex
- Kent

Although predominantly rural, the region currently has a population of over 8 million and includes the urban centres of Southampton, Portsmouth, Reading, Brighton and Hove, Guildford and Milton Keynes. The South East is the most economically active, and superficially the most prosperous, region of the UK. Despite this, it contains pockets of serious poverty and deprivation, especially in coastal towns and some rural communities. Per capita GDP ranges from over 30% above UK average in Berkshire to over 20% below in East Sussex and the Isle of Wight.

In broad terms the economy can be categorised as being advanced, high cost, high income, broadly based and service oriented; it is closely linked to that of London, and also significantly influenced by its proximity to mainland Europe.

The high technology and new media industries that are growing at an exponential rate in certain parts of the region – the M3-M4 corridor, the M40 corridor and in major clusters in Brighton and Hove, Oxford, Guildford, and Reading – point to new economic opportunities for the region. The region plays a significant role in the UK’s academic and research and development infrastructure. Over 100 universities, further education colleges and research centres are based in the South East. There is also a strong focus on tourism with a wide variety of heritage attractions and large areas of

outstanding natural beauty, including many miles of designated heritage coastline.

4. The audiovisual sector in the South East

Within the framework of the DCMS definition of creative and cultural industries (CCIs) cited above, the south east's cultural and creative industries provide jobs for 560,000 people and contribute an annual turnover of £46.5 billion, according to a report commissioned by the South East Cultural Consortium (SECC) and the South East England Development Agency (SEEDA) in 2002. ('Creative and Cultural Industries - an economic impact study for SE England', DPA)

The report used four sectoral groupings to analyse the wide CCI span of activity, two of which include important elements of the audiovisual sector – Media and Digital and Heritage and Information Management. It identified Media and Digital as the strongest creative and cultural sector “in terms of employment, turnover, number of businesses and its position relative to all other regions of the UK. This area generates c85% of CCI turnover in SE, and grew more in the SE than in the UK as a whole including London.” Heritage and Information Management registered as the smallest sector and was “the sector most dependent on public and charitable funding, and the least amenable to this sort of analysis.”

4.1 Audiovisual production

A profile of audiovisual activity in the South East can be assembled using the four broad categories suggested above:

Industry and commerce

The South East was the birthplace of commercial film-making in the UK and it continues to play a significant role in the international film industry. Pinewood and Shepperton studios joined forces in July 2003 to promote a network of 280 associated businesses, providing services, skills and facilities as part of the biggest production community in Europe. Out of the South East's population of 8 million, there are 16,000 people working in the industry, as registered on the 2003 Skillset census. Of the 1473 UK production companies listed in Kemp's International Film and Television database, the SEMLAC region contains over 10%, the largest grouping outside Greater London.

This part of the sector includes companies making feature films for cinema release, programmes for broadcasters, corporate audiovisual material and

consumer products. As 'convergence' takes hold, companies are increasingly working across these boundaries. The Spice Factory in Brighton, for example, not only makes feature films it also produces computer games based on those films, built into the production and financing from the start of the process. There are a number of well-established independent production companies, with output directed mainly (but not exclusively) at the broadcast market – Oxford Scientific Films, Landmark Films, Ragdoll Productions, Taylor Made Broadcast, Undercurrents and others.

(Some of these companies have collections of audiovisual material with regional or local significance and will be described in the following section).

The region has an important broadcasting industry. For ITV1, Meridian covers most of the region with centres in Southampton, Newbury and Maidstone, while the BBC South's base in Southampton has been augmented by a new BBC South East centre in Tunbridge Wells. (Some parts of the region fall within the transmission 'footprint' of services from other broadcasters in London or the Midlands.) These broadcasters are part of the national network, making programmes for national (and international) audiences. However, they also have commitments to produce regional news and feature programmes, reflecting the areas in which they are based. (For example, Carlton and Meridian in 2002/03 have both run series based on local film makers who have never previously worked in television.)

In addition, six channels broadcasting on the Eurobird and Astra satellites are based in the south east (Showcase [Magazine], Shopping Genie, Txt-Me, TV Job Shop, TV Travel Shop and TV Warehouse)

There are 43 commercial local radio franchises in the south east, 6 BBC local radio stations and one access radio license (Angel Radio in Hampshire). Local television services operate in Oxford, Southampton, Portsmouth and the Isle of Wight and there are 28 Restricted Service License radio operators in the region, providing hospital radio services, sports information, campus radio and other services for targeted communities.

There are around 200 cinemas in the region including 3 cities with 20 screens or more - Portsmouth, Basingstoke and Southampton. Film Festivals of differing size, scope and duration take place in Brighton, Canterbury, Chichester, Hastings, High Wycombe, Oxford, Southampton and Tunbridge Wells.

The DPA report identified a significant cluster of digital media businesses and organisations based in Brighton and Hove (350 companies in 1999); sizeable increases in employment in software development and other

computer activities in Surrey, Berkshire, Hampshire and Oxfordshire; and a cluster of companies working in computer games development in Guildford, where the European headquarters of the largest games publisher, US company Electronic Arts, is based along with a number of development studios.

Culture and community

Many film and video makers, musicians, digital artists and oral historians, together with a variety of cultural and community groups are engaged in audiovisual activity of different sorts, much of it publicly funded.

A number of important centres provide production support, equipment loans, training and a range of advisory and co-ordinatory services, such as:

Lighthouse Media Centre (Brighton)
Oxford Film and Video Makers
Earshot (Brighton)
City Eye (Southampton)
Kent Hothouse (Folkstone)
Living Archive (Milton Keynes)
Platform One (Newport, Isle of Wight)
Animation Station (Banbury)
Mount Pleasant Media Workshop (Southampton)
Arts Asia (Southampton)
Beeping Bush (Margate)
Proboscis (Brighton)

In addition to their own production programmes, these bodies all share an enabling function. They build their own networks of clients, associates and users, some of which are, in turn, funded by arts bodies, local authorities, charities and other agencies through initiatives associated with the key government agendas of access, lifelong learning and social inclusion. For example, Lighthouse's, 'Chailey Heritage Digital Arts and Disability Project', in which three artists worked with six profoundly disabled young adults to explore ways for them to produce digital art, working with combinations of digital cameras, video recorders, data projection, sound generation and image manipulation software.

Funding schemes to promote arts development, urban and rural regeneration or community action and participation often include audiovisual production as a key component. For example in Slough, which has the largest combination of ethnically diverse communities in the south east (28%), the Arts Development team working with various funding schemes and partnerships (e.g., 'Heart of Slough', 'Creative Partnerships') have assisted a range of audiovisual projects in the last three years, such

as :Active Archive - recording memories of older residents; Apna Punjab Radio - a community radio project; Pharoah Club – film and video production for young people; XYZ Production – recordings with local bands; Circolo Italiano - reminiscence recording with the Italian community; and Milan Centre – an oral history project with Asian elders.

Similar development work is taking place in various parts of the region, e.g. High Wycombe, Hastings, and Shoreham.

Further examples of community audiovisual production include: talking newspapers for the blind (Chichester, East Surrey, Whitecliffs [Dover], Maidstone);and Youth Music Action Zones for the South (Hampshire and the Isle of Wight), South East (Surrey, Sussex and Kent) and Thanet, which provide performance and recording opportunities as part of a national charity programme; and the activities and facilities provided by youth groups and youth centres (e.g., Looneyvision in Southsea, Thame Video for All, Speldhurst Animation Group in Tunbridge Wells, Tower Arts Centre in Winchester, Interaction in Milton Keynes, Castle Hill Centre in Maidenhead).

The south east has a number of important oral history collections with active production policies. **Southampton City Council Oral History Unit** which runs an ongoing programme of life history recording is one of the few UK projects directly run by local authorities; and **Portsmouth Museums and Records Service** has an Oral History Co-coordinator and also makes regular recordings. **The Living Archive** in Milton Keynes is a creative cultural and community development agency, whose documentary arts work, based on local people's memories, includes taped reminiscences, songs and music, radio and video recordings. **The Centre for Oxfordshire Studies** provides advice and equipment loans to oral history projects; and Oxford University hosts two UK-wide projects to record the experiences of minority communities: the **British Hinduism Oral History Project** (Centre for Vaishnava and Hindu Studies) and the **Muslims in Britain Oral History Project** (Centre for Islamic Studies). Some 20 museums in the region undertake oral history as part of their collections development (See, Directory off Audiovisual Collections in South East England). **Woking Galleries** is currently engaged in a two year project, 'Living Words', which aims to record 150 interviews with local people from diverse backgrounds. The **Coalfields Heritage Initiative in Kent**, led by Dover Museum, will employ an Oral History Co-ordinator in major project funded by the HLF and local authorities.

Members of the Oral History Society's regional network in the south east have formed the Southern Oral History Exchange (SOHE) as a focus for information and activity in Hampshire, West Sussex, Dorset and Somerset.

In the area of digital arts, the Southern Collaborative Arts Network (SCAN) is a consortium of 10 organisations working together to promote innovative using new and emergent technologies. SCAN is committed to identifying new models of production and distribution of artworks and other cultural products and its membership includes the Animation Station, the Living Archive and Mount Pleasant Media Workshop.

Education

The National Film and Television School provides advanced training in all major disciplines to professional standards. Some further 19 Higher Education establishments offer undergraduate and/or post-graduate degree or diploma courses (media studies, journalism, film and radio production, animation, digital arts) with outputs which include audiovisual products. Sussex University's **Centre for Life History Research** offers courses and training using oral history. (See Appendix 3 for a list of institutions and organizations providing educational and training courses in the region.)

The University of Surrey hosts the **Animation Research Centre** and the Digital World Research Centre. The South East Film and Video Archive is part of the University of Brighton, which has also developed a post-graduate diploma in digital media arts with the **Lighthouse Media Centre**.

Some 8 Universities and HE establishments have Music departments offering courses in which the opportunity to record material is a feature. Southampton University is the lead institution in the Centre for the History and Analysis of Recorded Music.

At the schools and FE levels, the rise of media studies, as a discrete subject and as a component of History, Geography, English, Art and Design, ICT, Languages and Citizenship, in recent years is demonstrable and difficult to quantify with any precision.

Southern Film Education aims to develop film education in Hampshire, Southampton & Portsmouth and works with formal education institutions from primary through to university level and with youth and community groups. It runs workshops, a teachers' network and an annual short film festival which screen work from the students in further education. A recent project is 'He Shoots, He Scores', a community digital video project about teenage relationships organized in collaboration with the 'Thornhill New Deal for Communities' initiative.

The Ignition Network, an informal network of schools and colleges in Sussex, has an annual showcase of media studies work at the Duke of York Cinema in Brighton.

In Higher Education, students from the Southampton Institute and University of Southampton have been major contributors to the online film festival, 'The Big Screen', run by BBC Southampton.

Leisure and interest groups

The **Institute of Amateur Cinematographers** (IAC) has 50 affiliated clubs in the SEMLAC region, organising productions, meetings and screening, including regional and inter-regional competitions, like the Surrey Amateur Film and Video Festival now in its 21st year. (See Appendix 4 for a list of clubs.)

Many clubs and societies, especially local history societies, make oral history recordings, films or videos, sometimes regularly, as part of an events/activities programme and often for specific, 'one-off' projects, such as village millennium celebrations. Much of this work has been enhanced in recent times by the support of the Heritage Lottery Fund and its grants programmes. (See, Directory of Audiovisual Collections in South East England)

4.2 Audiovisual Collections in the South East

Collections in the region can be grouped broadly within the related headings of audiovisual production outlined above, although some further sub-divisions are helpful, not only to accommodate the diversity of the sector but also to incorporate those individuals and organisations involved in collecting, rather than producing, audiovisual material.

Industry and commerce

The major broadcasters, the **BBC** and **Meridian** (now part of the Granada Group) operate collections at regional, national and international levels. And there are a number of national audiovisual libraries based in the south east: **British Movietone News**, the **British Defence Film Library**, **Canal+Image** and the **Open University Worldwide Ltd**.

Culture and community

The broad 'culture and community' classification contains some discrete groupings of collecting bodies: arts and community media; museums; and archives (including record offices, local study centres and libraries). The status of the audiovisual collections included within these sub-divisional headings varies widely, from the conserved and catalogued collections of the specialist archives at one end of the spectrum, to the selection of

members' work held informally by media workshops at the other end, with many positions in between.

Specialist audiovisual archives

The region's two specialist audiovisual archives are the Wessex Film and Sound Archive (**WFSA**) and the South East Film and Video Archive (**SEFVA**). Both are members of the FAF and both have played a key role in the development of the UK Audiovisual Archives Strategic Framework. Between them they cover approximately two thirds of the SEMLAC region. There is no comparable collecting body covering the counties of Berkshire, Oxfordshire and Buckinghamshire

WFSA

WFSA was established by Hampshire Archives Trust (HAT), a registered charity, in 1987, as a public sector film and sound archive for the 'Wessex' region (Hampshire and surrounding counties) based at the county Record Office in Winchester. WFSA now covers Hampshire, Isle of Wight, and Berkshire. (Material was also collected in Dorset and Wiltshire before the Government Office boundaries were established.)

HAT receives an annual grant from Hampshire County Council (HCC), which now administers the archive in association with HAT; and from Screen South, the regional screen agency. Other partners and organisations with which WFSA works include: Portsmouth and Southampton city councils, whose record offices are represented on the HAT Executive Committee; district councils in Hampshire, West Berkshire, Reading, Isle of Wight, Christchurch, Bournemouth, Poole; the Southern Oral History Exchange (SOHE), comprised of local groups, individuals and Oral History Society Network representatives; and BBC South and Meridian Broadcasting.

WFSA's collections contain over 18,000 original items (7,000 films, 2,000 videos, 9,000 sound recordings), with viewing and listening copies of 50% of the collections, and a good number of safety copies. The collections reflect everyday life and culture in the region from 1890 (sound) and 1897 (film).

WFSA's access and education work includes:

- study collections in all Hampshire County Council museums and other museums in the region (including Newbury, Reading, Bournemouth and Poole), and in record offices.
- video compilations of WFSA film holdings for loan and reference in all public libraries and for schools;

- permanent displays at the Royal Naval Museum, Portsmouth City Museum, and Eastleigh Museum and temporary exhibitions in other museums, libraries and record offices;
- presentations to a wide range of audiences, including community and special interest groups, arts festivals, local history fairs, care homes and others;
- oral history seminars, training and equipment loan;
- project work, such as the Millennium Community Video Record; oral history commissions and video recordings of local events and activities; and reminiscence packs for Hampshire care homes

SEFVA

SEFVA was established in 1992 as a public sector moving image archive for the South East of England to collect, preserve, promote and provide access to moving image material (magic lantern, film, video, 'born digital') from the 'east' of the South East of England. The Archive serves the local authority areas of Brighton & Hove, East Sussex, Kent, Medway, Surrey and West Sussex.

It is part of the University of Brighton, governed by its policies and procedures and its primary partner is West Sussex Record Office (West Sussex County Council); Screen South, the regional screen agency, provides annual funding; and a partnership agreement, signed by the University of Brighton, University of Kent, and three local authorities, outlines SEFVA's provision of moving image archive serves to the South East, for which partners pay SEFVA an annual subscription. An advisory group representing all of the partners as well as the local authorities of Brighton & Hove and East Sussex meets quarterly to review policy and progress.

The SEFVA collection contains over 4500 masters items on film and video, with viewing copies of over 25% of the collection. The collection includes documentaries, newsreels, advertisements, features, television programmes and 'home movies', reflecting the changing nature of life and work in the South East in the 20th century.

SEFVA's access and education work includes:

- Study collections at the Brighton History Centre, Surrey History Centre, Elmbridge Museum (Weybridge), Centre for Kentish Studies (Maidstone) and the University of Kent (Canterbury);
- permanent and temporary exhibitions in a number of museums and record offices;
- presentations in schools, community centres, churches, universities, record offices, museums and cinemas across the region
- undergraduate and post-graduate teaching;

- participation as a corporate partner in the AHRB Centre for British Film & TV Studies, including the production of an online guide to UK moving image collections;
- project work, such as a compilation DVD for schools; reminiscence sessions for the elderly; contributions to film festivals; and a schools literacy project.

Record offices, local study centres and libraries

Audiovisual collections are held within the archives services of many local authorities in the region, many working in partnership or association with the two specialist audiovisual archives. Both SEFVA and WFSA conservation policies have developed in partnership with record office policies and storage facilities, **West Sussex** and **Hampshire** respectively. **Portsmouth Museums and Records Service** oral history archive contains over 1000 recordings and **Southampton Oral History Unit** has a similar number, both with large supporting collections of photographs. In the north of the region, where there is currently no specialist audiovisual archival provision, the **Centre for Oxfordshire Studies** has over 1000 sound recordings, over 500 film/video items and over 500 multimedia items; and the **Centre for Buckinghamshire Studies** also has sizeable holdings.

Arts and community media

As noted above, most of the organizations and individuals in this part of the audiovisual sector are not primarily engaged in collection and preservation. This 'contemporary' archive material falls within the collection policies of both specialist repositories, SEFVA and the WFSA, the latter for example, has copies of City Eye's work. However, the process by which such material is identified, acquired and accessioned is episodic and dependent upon many contingent factors. The producing organizations rarely have the human or financial resources available to build a collections policy into their remit, as indicated by the survey responses of organizations like, **Lighthouse**, **Oxford Film and Video Makers** and **Resource Productions**. The specialist archives do not operate with any significant purchase funds and their ability to maintain a systematic appraisal of potential collection material is restricted by limited financial resources.

Museums

The mapping research identified 53 museums with holding of audiovisual material, the largest category of survey response. Moving images and sound are used extensively as an interpretive tool, complementing the main collection. The domain includes a range of different types of museum – local authority, military, higher education and independent bodies – and the status and strengths of the audiovisual collections vary considerably. The

National Motor Museum Film and Video Library has an important collection of material on motoring matters from the beginning of the twentieth century to date and some scarce specialist audiovisual services (telecine and standards conversion). The **Museum of English Rural Life** and the **Pitt Rivers Museum**, both part of the Higher Education sector, have nationally important collections. These organizations benefit from professional custodial staff, but there are a number of independent museums, such as the **Museum of Berkshire Aviation** or **Crawley Museum** with collections of considerable local and regional interest, the conservation of which is entirely dependent on volunteers.

Education

There are some educational institutions with audiovisual collections of national significance – the **Open University Library**; the **National Film and Television School**; the **Pitt Rivers Museum**; and the **Animation Research Centre** and the **National Resource Centre for Dance**, both at the University of Surrey.

The **South East Grid for Learning** is based round a high-speed computer network connecting schools, libraries, museums, community learning centres and colleges across 17 Local Education Authorities in the region. It is a partner in the National Archive's Learning Curve, with responsibility for **Onfilm**, a film archive containing 78 digitised film extracts on subjects ranging from early 20th century Kent to the Cold War.

Much of the audiovisual material produced in schools, colleges and universities is not formally 'collected' and exists in the form of copies of individual (or group) student projects. There are some 'grey' areas surrounding the ownership of, and rights to, such material and the visibility of these creative outputs is often restricted to media festivals.

Leisure and interest groups

Again, the formal status of the collections within this broad category is highly variable, not least because most of the bodies concerned are voluntary, with little or no financial support to make their material widely known or accessible. The **Institute of Amateur Cinematographers' Library** is the largest collection of amateur film and video work in the UK, but none of the 50 affiliated IAC clubs in the SEMLAC region operate their own, publicly accessible collections and individual (and group) work is most often seen at IAC events and festivals.

The oral history work associated with many museum and local history societies is sometimes better conserved, with groups developing links with the specialist archives or with their local record office for the deposit of

master material. The conditions of a grant awarded by the HLF for such work include the requirement that provision be made for deposit of material in this way.

Private collections

There are undoubtedly many significant private collections, but their owners are not always keen to make their material known or publicly accessible. The **British Archive of Country Music** in Dover is probably one of the largest private collections in the UK, with over 500,000 recordings on vinyl, tape, CD and video. There are also a number of important folk music collections held by private collectors in the region. **The Folk Arts Archive Project**, funded by the Arts Council in the mid-1990s identified a range of private collections in the UK, including some in south east England.

4.3 Funding framework for audiovisual activity in the south East

In the cultural sphere, the key organisation with responsibility for the audiovisual sector in the south east is Screen South, one of nine English regional screen agencies funded by the UK film Council. It aims to support “a dynamic, competitive and sustainable film and media industry “ and the areas of activity it covers are: film commission and inward investment; archive; exhibition; production and development; and vocational training. Screen South was founded in February 2002 and in the subsequent 12 month period it provided funds for 73 organisations and individuals from 219 applications (Information from company website). Historically, this funding stream has provided contributions to the core costs of specialist audiovisual archives, in combination with other local or regional funding bodies.

Arts Council England, South East is another important source of cultural funding for the audiovisual sector, but with different terms of reference, emphasizing use of the media by artists, including innovative digital arts and projects which promote access and participation amongst diverse groups. It provides core funding for a number of enabling organisations working in this field.

SEMLAC operates a grants programme for the museums, libraries and archives sector (covering research and development; project planning; advocacy and marketing; and museum development), although it does not core-fund any organisations, nor provide capital funding.

As noted above in the section on the national funding framework, the HLF has been a vital source of project funding for audiovisual archives, providing SEFVA with £83.6K for preservation purposes as well as grants for film, video, multimedia and oral history projects undertaken by community

groups. The Local Heritage Initiative, which works in partnership with the HLF, has provided similar small-scale funding for community projects. The HLF provides both capital and revenue funding, although the latter is time-limited for up to five years.

Access to the European Commission's structural funds in the South East in the period 2000 – 2006 amounts to £23 million, the smallest allocation in the UK, although some organisations, such as Earshot and Lighthouse have gained support from the European Social Fund funding for training activity.

4.4 Mapping survey sample of audiovisual collections

To meet the objective of mapping current and planned activity, an online survey was mounted with the aim of capturing a structured sample from the region's audiovisual archives and collections sector. The survey was made available through a link on SEMLAC's website and was emailed to libraries (95 cross-sector key stakeholders); museums (536) archives (255); and to around 100 key individual targets, following desk research findings.

Some 116 organisations completed a response to the survey which used 46 questions designed to elicit details of: the composition and extent of their collections; preservation and conservation arrangements; the operation of access and inclusion policies; the capacity and skills of staff; and the funding and development framework. (See Appendix 5 for the questionnaire format.) Follow-up interviews with a sample of respondents focused on the key obstacles to organisational development and the priorities for development, locally and regionally.

The following is a summary of the key findings:

Composition and extent of collections

- There is a broad spread of AV material held in collections across the South East: 81% hold video footage; 79% sound; 46% film and 34% hold AV footage on other AV and multimedia formats.
- Within the four categories, footage is held right across the spectrum of possible formats, but the most typical formats are: VHS (91% of those holding video); tape cassette (91% of those holding sound); 16mm (54% of those holding film); CD-ROM (83% of those holding other AV formats).
- Only 18% of organisations undertake surveys to locate and collect material, although 90% accept AV material if it is offered to them.

- Over 80% also hold material which supplements the AV collection (e.g. documents and photographs).

Preservation and Conservation

- Only about half of the sample (53%) has access to specialist advice on the preservation and conservation of audiovisual archives and of those organisations able to have material repaired (60%), almost three quarters (73%) have to contract any repair work externally.
- 27% of all respondents have no preservation copies of their material at all, while only 28% have preservation copies covering all their collection.
- Only around a quarter of organisations believe that their storage accommodation meets archival standards, and a further 14% don't know
- 17% of the sample state that their collection contains decaying or 'at risk' material, though 13% don't know – the single most regularly identified 'at risk item' is nitrate film.
- Over 70% of collections held by respondents have not been digitised at all, though 20% have digitised between 1-24% of their collections and a very small number (6%) have digitised all their collections.

Access and Inclusion

- Almost a quarter (23%) of the AV collections are not accessible to the public and over half (58%) are accessible only by appointment. 19% are open to the public during fixed hours.
- Just over half the sample has either catalogued all (28%) or the majority of their collections (24%); however, one fifth has no cataloguing system for their collection.
- Almost one quarter (24%) of the organisations never receive enquiries from the public – though this is not surprising given that, as noted above, a similar number of collections (23%) are not accessible to the public.
- The majority of organisations receive few inquiries and of those which do, almost three quarters (74%) get less than 50 a year. 12% receive between 50–199 a year and a small group, 7%, receive over 600 enquiries a year.

- The AV collections are used by a wide range of users, with no one group dominating: the top four most regularly cited users are individuals (66%), students (50%), special interest groups (43%) and broadcasters/the media (38%).
- Over half (56%) of the organisations do not collect any information about their users; of those that do 74% collect information on all users while the rest collect data on a sample basis.
- The information that is collected on users is primarily confined to numbers (86%), purpose of use (76%), and the category of the user 57% (e.g. individuals, students etc.).
- Demographics of users are very rarely captured – e.g. age (7%), gender (5%) and ethnicity (2%) – though their addresses are more regularly collected (29%).

Capacity and skills

- Over a quarter of all organisations have no paid employees at all, of the remainder, 65% have between one and five paid employees.
- Of those organisations with paid staff, 40% have staff that are all full-time and a further 29% with majority full-time staff, though 21% are staffed entirely by part-timers.
- 62% of the collections operate with no support from volunteers, but 23% of the organisations have between 2-10 volunteers.
- In terms of training, a small majority of organisations train staff in archival work (57%), but this small majority is reversed for AV archival work, as 58% do not receive training.

Funding and development

- The organisations in the sample are in receipt of funds from various sources, but the most typical is local authority funding (53%), this is followed by University/College funding (36%), 'other' sources (28%), and the Heritage Lottery Fund (15%).
- Over two thirds of the collections (68%) have no income generating services.
- Merchandise is the most common income generator (16%), though footage sales, services and 'other' revenue streams are all used to a similar degree (13% each)

(A full analysis of the survey results is contained in Appendix 6).

Key Messages from the Mapping Survey

Some important messages derived from the survey findings, including responses from the follow-up interviews, can be summarised as follows:

- The value and importance placed upon audiovisual material by stakeholders as a highly accessible source of inspiration and entertainment and as a powerful tool in the promotion of social inclusion and lifelong learning. However, the profile of audiovisual collections is not generally high, with almost a quarter (23%) inaccessible to the public and a further 58% only accessible by appointment. Similarly, some 24% of the sample never receives inquiries from the public.
- With over half of the sample (56%) collecting no information at all, knowledge about the users of audiovisual archives is limited (usually numbers, purpose of visit, etc) and there is very little data on the demographics of users. Most (80%) are not actively targeting any specific user groups, although over two thirds of the sample has links with education and over half are involved in lifelong learning initiatives. Additional user research, with a small number of individual, business and institutional users of the two specialist audiovisual archives, indicated a high level of satisfaction with the service provided by the two specialist archives, with maximum satisfaction scores from 9 out of 10 respondents. (See Appendix 7)
- The long-term preservation of material is a matter of concern, with only 28% of the sample having preservation copies covering all their collection and 27% having no preservation copies at all. In addition, some 17% of the sample group have decaying or 'at risk' material (usually nitrate film), although this is undoubtedly an under-estimate, since 13% of organisations don't know if they have such material.
- Staffing levels associated with audiovisual collections are low and of those bodies with paid employees, two thirds have between one and five staff. Almost a quarter of the sample has no paid staff at all and 38% operate with volunteer support.
- Local authorities and universities/colleges are the largest contributors to the sampled audiovisual collections (53% and 36%, respectively); with the Heritage Lottery Fund as the only other identifiably significant source (15%). Merchandising (videos, cassettes) and footage sales are the most common sources of earned income (16 % and 13% respectively) but the over two thirds of the sample (68%) have no income-generation services at all.

5. Strategic themes

Analysis of the results of the mapping data, together with the information derived from meetings, research and consultations, provided the framework to address the development of a strategy for audiovisual archives and collection in the region. The issues raised have been organised under a number of key strategic themes:

5.1 Strategic themes: Advocacy, strategy and leadership

Aim: To forge a unified voice for the South East audiovisual archives sector; to raise its profile, and to advocate its unique contribution to the social, economic and cultural life of the region and beyond.

The sectoral perspective

- How to create a strategic framework which can encompass the diversity of the audiovisual archives sector - from commercial organisations, specialist bodies, museums and libraries to community groups, voluntary societies and individuals, the private and the public sectors? What should be the priorities?
- The absence, to date, of a coherent policy framework and a sustainable structure for publicly funded audiovisual archives in the UK and the need to define national, regional and local responsibilities in relation to each other.
- At the national level, no single body has policy responsibilities for public sector audiovisual archives; rather a plethora of interests need to be taken into account include: the DCMS, the UK Film Council, Resource, the National Archives, the BFI, and the British Library.
- Despite the different characteristics and different histories of moving image and sound archives, the UK Audiovisual Archives Strategic Framework represents the first attempt to create a mission based on shared professional values and commitments to preservation, access and learning. How does the South East regional strategy fit in this Framework? (See, Appendix 8, 'Creative Partnerships and Imaginative Solutions', Steering Group discussion paper
- What is the likely impact of the following recent developments?:
 - Archives Task Force – will be recommending the creation of centres of expertise as a development model. Can the two specialist audiovisual archives in the south east become a 'hub' in this respect?
 - National Audit Office Report on the UK Film council and the BFI – recommended a "fundamental review of the purpose of the

[National Film and Television] Archive” in the light of concerns about preservation and access to its collections. What might be the implications, if any, of this review for regional audiovisual archives?

- DCMS Select Committee Report on the Film Industry – recommended that “The BFI should take the lead within the UK film and TV archive community and champion the whole sector, particularly the regional archives, alongside safeguarding its exemplary reputation amongst international peers. An overarching national strategy promoting both good curatorship and increasing accessibility should be vigorously pursued.” The recommendations were endorsed in the Government’s response to the report in November 2003. Is there an appetite for this role at the BFI and if so, how will it be reflected in its relationship with the UK Film Council? Will it be welcomed by the regional audiovisual archives?

The regional perspective

- At the regional level, two cultural agencies are engaged with the audiovisual archives strategy: SEMLAC, with its strategic commitment to the archives domain; and Screen South, with its responsibilities towards moving image (but not sound) archive provision. Are the respective roles and responsibilities clearly defined? If the advocacy, strategy and leadership role is shared, should one take the lead role?
- How can the regional audiovisual strategy fit within the broader framework of cultural and creative industries in the south east? Are there any regional agendas from which an audiovisual archives strategy can benefit? For example, the Regional Assembly’s Select Committee on Culture and Regeneration has proposed that all regional bodies should “embrace the DCMS definition of culture”, thereby including libraries and archives, which have in the past often been excluded from sectoral definitions. It has also recommended that regional planning agencies “should work culture and creativity more strongly into the ‘regional brand’, recognising the ‘quality of life’ aspects of culture more strongly”. (Report of SEERA Select Committee, 11 April 2003.)

5.2 Strategic themes: Creative Partnerships

Aim: to develop the audiovisual archives sector and improve service delivery and accessibility by working in partnership with stakeholders.

- Who are the key stakeholders?
 - National funding bodies – National Archives, Resource, UK Film Council, Heritage Lottery Fund;
 - Regional funding bodies – SEMLAC, Screen South, local authorities, higher education, SEEDA, Arts Council South East;

- National professional bodies – BFI (NFTA), British Library Sound Archive, BUFVC, BBC, Oral History Society
 - Regional bodies – regional broadcasters; museums, libraries and archives, schools, colleges, universities, lifelong learning organisations, arts bodies
 - Users – individuals and interest groups, including those above.
 - Networks – there are some useful regional networking bodies covering some of these constituencies, such as the Southern Oral History Exchange (SOHE), the Southern Film Education, the Southern Collaborative Arts Network (SCAN).
- The two specialist archives already work in partnership with the organisations which fund them and they have links, formal and informal, with a range of national, regional and local agencies and groups. (See Appendix 9 for examples of events and activities.) In particular, both archives have strongly developed and continuing relationships within the museums, libraries and archives domains. However, they are constrained by the exigencies of funding in developing both the accessibility of their services and their geographical extent across the full extent of the south east region.
 - Re-defining the role, function and appeal of audiovisual collections through innovative access could enable the creation of new partnerships in education; the arts; and economic and community regeneration. (See Creative Themes on Education; Access and Inclusion; and Investment).
 - In the arts, in particular, there are some obvious synergies with artistic activities involving the use of moving image and sound, particularly in the digital arts area, e.g. Lighthouse (Brighton), SCAN and its ten regional member bodies, Music Action Zones, Earshot, Creative Partnerships (to develop creativity amongst schoolchildren in deprived areas in four south east programmes - Slough, East Kent; Southampton/Isle of Wight; and Hastings/East Sussex). Much of this work results in collections of varying degrees of formality and longevity. Closer links with ACSE might help to secure the preservation of such material, either by building preservation into project work, where possible and appropriate, or by facilitating acquisitions by the specialist archives (subject to funding and capacity).
 - In broadcasting, the examples of 'Video Nation' and the Southampton online film festival, 'The Big Screen', together with the BBC's commitment to improving public access to its archives (noted in Section 2, above) could provide the basis for developing future partnership projects.
 - Partnership working can be seen as a way of opening up new funding opportunities and widening the accessibility and diversity of audiovisual

archive activity. However, in the form of time-limited, non-recurrent projects it is not a substitute for the funding of core services needed to provide the bedrock for organisational development.

5.3 Strategic themes: Learning

Aim: To develop the contribution of the region's audiovisual archives sector to a learning society.

- Moving images and sound tapes represent a vital source of historical evidence illuminating life since the end of the 19th century, vividly complementing and contrasting with written primary sources. They can inspire learning and the imagination and in particular, they can “deliver powerful insights into just those areas of life, such as feelings and beliefs, that are least well recorded by traditional archives” (‘Changing the Future of Our Past’, National Council on Archives).
- The use of audiovisual material is now commonplace in virtually all parts of the education spectrum, from formal school and university courses to informal learning opportunities in museums, community centres, television, radio and the internet.
- Higher Education has played and continues to play, a key role in the development of audiovisual archives and collections, providing direct or indirect financial support as well as nurturing and shaping many aspects of policy direction. HE institutions are a partner in six of the eight publicly funded audiovisual archives in England with membership of the FAF (SEFVA, Northern Film and Television Archive, North West Film Archive, Yorkshire Film Archive, East Anglian Film Archive, Media Archive for Central England). The East Midland Oral History Archive is hosted by the University of Leicester. The Oral History Society has a membership base with strong roots in education, including important centres of activity in the south east at University College, Chichester and the University of Sussex. (See also, Strategic Theme: Investment)
- Two thirds of the South East Audiovisual Archive mapping survey sample has links with education and over half are involved in lifelong learning initiatives.
- By selecting and packaging content for the needs of different users in the formal and informal education sectors the specialist audiovisual archives already contribute to the learning agenda (See Appendix 9 for examples of teaching materials and educational projects).

- Digitised audiovisual material and digital distribution technology can further enhance this role, making possible a major contribution to the new knowledge networks in the formal and informal sectors, such as :
 - The People's Network
 - National Archives' Learning Curve,
 - Curriculum Online
 - National Grid for Learning
 - South East Grid for Learning, (including Onfilm)
 - BUFVC's Managing Agent service for FE and HE;
 - BBC Digital Curriculum (from 2006)
- The Northern Ireland Digital Film Archive's offers a case study of engagement with the schools sector, packaging its collection for the History curriculum (KS3, Year 10) in a pilot scheme currently running in eight schools.
- The education sector is a key player in the development of 'born-digital' cultural products, including the collections of such material, e.g. AHRB funded research projects, like ISEA at the University of Brighton.
- Copyright and IPR issues can be an obstacle to realising the potential for supporting lifelong learning. As noted above, much material in public collections is privately owned and the associated rights issues are sometimes complex. The principle of free access for non-commercial educational use of the audiovisual heritage is one of the key recommendations of the UK Audiovisual Archives Strategic Framework. In 1999 The Film Education Working Group, set up at the behest of the DCMS, produced a report which included a draft protocol addressing these issues (see, Appendix 10). However, it is highly likely there would be opposition from private sector rights holders to legislation for public interest exemptions for educational purposes.

5.4 Strategic themes: Access and inclusion

Aim: To extend participation and access for all through an inclusive approach to development in regional audiovisual archives.

- Audiovisual material is widely believed to bring to life the history of the period since the end of the 19th century, making it accessible to people in a way that is impossible for more traditional media.
- Audiovisual archive material can be accessed in a variety of ways:
 - online or on-site, subject to the nature of the collection and its associated catalogue and viewing resources;
 - exhibitions, permanent displays, screening and presentations, e.g. events programmes of SEFVA and WFSa;

- content packaging and merchandising, e.g. teaching packs, video/dvd releases, targeted initiatives and partnerships;
 - Broadcasting – television and radio programmes which use archive material.
- There are many examples of good practice in access and inclusion work in the south east: SEFVA's work with literacy and reminiscence projects, WFSA's involvement with Talking News magazines, University of Portsmouth's directory of oral history collections, 'Searching for Sounds', Southampton City Council Oral History Unit's work with the city's diverse Asian communities.
- Online services and digitisation offer the prospect of widening access and engaging more people in audiovisual collections. As noted above, many individuals, groups and organisations are already working in the digital domain and further growth is likely as the costs of technology continues to drop and access to broadband networks increases. Some good practice examples of developments in this field are:
 - BLSA's web pages, containing sound samples from all of the collection areas;
 - Internet Archive's digital library of film, sound and web material;
 - AHRB/SEFVA 'Moving History website, providing a guide to the 12 UK moving image archives, including film extracts;
 - BBC Video Nation Online, with 750 short digital films, grouped around 18 local radio sites (including four in the SE - Oxford, Southampton, Three Counties and Southern counties)
 - Community Media Association's 'Showcase', a streaming media archive of radio, TV, film and video programmes, sound recordings, Internet projects and training materials, with an emphasis on work by people in local communities from diverse cultural and economic backgrounds.
 - The Screen South/SEEDA feasibility study of a web portal to promote sales of regional moving image material, which should provide valuable information about the business models that might sustain online content delivery.
- However, there are potential obstacles to developments in the digital domain:
 - The cost of digitising analogue material is still high and digital rights negotiation adds another layer to copyright and IPR. The ease and accuracy with which digital copies can be made, together with the global distribution possibilities, means that many rights holders are seeking more stringent protective legislation;
 - Network capacity to support an expanded online resource needs to be developed.

- The Public Services Quality Group (PSQG) has developed a Standard for Access to Archives intended as a set of principles on which individual archive services can build statements of service quality and which also includes guidance on how systems and outcomes can be delivered in practice. The Standard provides a general framework for developing 'best practice systems and its flexibility is designed to enable adaptation to a specific business or professional context. Its application to the proposed SEAVAS structure should be tested as part of the business planning process.
- A user perspective on access to audiovisual collections in the form of quantitative and qualitative data is very limited. Over half (56%) of the organisations in the survey sample do not collect any information about their users. That which is collected is primarily confined to numbers (visits/contacts, numbers attending presentations, etc) and demographic information (age, gender, ethnicity, etc) is very rarely captured. The small piece of additional user research conducted alongside the main survey indicated a high level of satisfaction with the services of SEFVA and WFSA. However, such customer/user research is rare within the audiovisual archives sector. This is potentially a weakness in terms of advocacy and lobbying and needs to be addressed by the development of a more sophisticated user model that takes into account the different contexts in which viewing and listening occur, including:
 - television and radio programmes which use material from the collections (audience research figures);
 - online usage;
 - the 'multiplier effect' of loaned or paid-for material (perhaps in a way similar to that by which newspaper readership is calculated);
 - the role of audiovisual material in the wider framework of exhibitions and displays in museums, libraries and archives.

5.5 Strategic themes: Knowledge management

Aim: To ensure the activities of audiovisual archives contribute to the development of the South East as knowledge and information based society

- Audiovisual material is a vital component in the creation and transmission of knowledge, contributing to the widely accepted vision of the knowledge economy as the key to the UK's competitiveness and economic success.
- The wide range of uses to which audiovisual material can be put and the incidence of collections across the museum, library and archive domains enhances the sector's prospects for involvement in the kind of cross-cutting agendas at the heart of the knowledge economy.

- This contribution will be improved by the further development of existing 'sector-specific' networks of information exchange such as FAF, Oral History Society, BUFVC, SOHE, Southern Film Education, SCAN; and by engaging with other networks within and across the domains, such as Social History Curators Group, regional library networks, etc;

5.6 Strategic themes: Skills and capacity

Aim: To engage individuals, employers and partnerships in building audiovisual archive skills and creativity to meet cultural and economic requirements.

- The audiovisual sector is highly diverse and fragmented and audiovisual archives and collections can be linked with the workforce development strategies of the SSC for the audiovisual industries (Skillset) and with the emerging SSC for the Creative and Cultural Industries. Further work is needed in the profiling of the audiovisual archives sector workforce and regional training needs, including conservation and management skills, should be assessed as part of a UK-wide sector framework.
- As previously noted, the South East's Cultural and Creative Industries, including the audiovisual sector, provide jobs for around 560,000 people (DPA report, 2002). According to the 2003 census by Skillset, the Sector Skills Council for Broadcast, Film, Video and Interactive Media, the region has 16,000 people working in the film industry. There are some 20 HE institutions in the south east (including the National Film and Television School) offering a wide variety of courses in media studies, journalism, film and radio production, animation, digital arts, equipping students with audiovisual skills transferable across most of the CCIs.
- In the context of the museum, library and archive domains, the recent mapping and consultation study, 'Towards a Workforce Development Strategy' (Demos for Resource, 2003) provides an analysis of the general issues, skills gaps and shortages, which could be used as the framework for further work on the specific strengths and weaknesses of the audiovisual archives and collections 'sub-domain'.
- The SEMLAC mapping survey sample of collecting bodies, including specialist archives, record offices, museums, libraries and community groups, indicated that staffing levels associated with audiovisual collections are low. In particular:
 - almost a quarter of the sample has no paid staff at all and of those bodies with employees, two thirds have between one and five staff;
 - some 20% of paid staff are part-time and 40% of collecting bodies operate with volunteer support;
 - almost 60% of staff have received no AV archival training;

- many of the staff associated with AV collections in museums, libraries, archives and record offices have additional duties or areas of responsibility;
 - amongst those organisations able to have AV material repaired, 73% contract the repair work externally.
 - The specialist AV archives along with those bodies with large collections (SEFVA, WFSA, National Motor Museum Film and Video Library, Southampton Oral History Unit, Portsmouth Museum and Records Service, Centre for Oxfordshire Studies, the Living Archive) have, in the main, between 2 and 5 staff (excluding temporary contracts), all full-time or majority full-time.
 - Training is provided to staff and colleagues by 28% of the organisations in the survey sample, although only 15% offer training to users.
- In broad terms, workforce development within audiovisual archives and collections appears to be limited by the relatively small scale of the sector and the low levels of funding associated with the provision of core services. There is a narrow recruitment pool for jobs involving scarce conservation skills, with only one recognised audiovisual archiving training course in the UK. On the other hand, there is a lack of vacancies for such jobs as a consequence of limited development in the sector. Non-conservation jobs are similarly restricted by funding and investment levels, although project funding provides some time-limited opportunities. Skills shortages in these areas are arguably less apparent and there are clear linkages with the various strands of audiovisual education and training (formal and informal) and with the skills base of the wider audiovisual sector.
 - There is a wide variety of audiovisual training provision in the region. (See Appendix 3, Media and Multimedia Courses in the South East.) Training is a feature of the Oral History Society's network: WFSA provides regular courses in the south of the region and in the north the Living Archive has developed a training programme with a range of innovative courses for community groups in film, video, oral history and multimedia. Some well established arts and community organisations funded by Screen South, Arts Council SE and local authorities provide media training courses as part of their core activities: Earshot, City Eye, Mount Pleasant Media Workshop, Lighthouse, Animation Station, Oxford Film and Video Makers, Platform One, Arts Asia. The LHI Production Advisers offer training advice to groups funded by the scheme and the IAC affiliated cine and video clubs often provide training. In this context there is considerable potential for developing supportive and mutually beneficial relationships with such bodies in addressing skills capacity in some areas of audiovisual archives and collections activity.

- Outside the specialist archives, the evidence of the mapping survey sample suggests there is much scope to promote cross-domain training in audiovisual collections for the benefit of staff whose duties include this area of work, notwithstanding the difficulties in funding such provision.
- The need to generate more financial support from existing and potential partners and to create new income streams suggests that more general training and development skills will be crucial, particularly advocacy, business planning and commercial skills. Links with other regional bodies and agencies, such as the Regional Employment and Skills Forum, Local Skills Councils and SEEDA should be explored to gain advice and assistance in these areas.

5.7 Strategic themes: Research and information

Aim: To contribute to the development of regional research and information programmes in support of high quality, sustainable development.

- As noted above, data and information about audiovisual archives and collections is scarce and unconsolidated. The principal sources are: the UK Film Council's discussion and strategy papers for 'Film in England' (2000 -2001); the research for the UK Audiovisual Strategy Framework (2002-2003); North West Vision's Regional Film Archives Review (2002); Screen South/SEEDA's feasibility study on a sales portal for regional moving image collections; the NFTA's 'Projecting a Digital Future'; and the current SEMLAC study.
- The 'Hidden Treasures' conference in October 2002 to launch the UK Audiovisual Strategic Framework included a number of interesting project case studies and presentations about different aspects of the sector. However, the proceedings have not been published to date.
- The mapping survey has produced a database with information about some 228 organisations and groups in the region. Some of the key details, such as contact names, addresses, telephone numbers, are subject to frequent change, particularly in the case of community groups and organisations with no paid staff. This data could be expanded and up-graded on a regular basis to ensure an accurate picture of regional activity.
- There are no known examples to date of significant user-led research into audiovisual archives in the UK.

5.8 Strategic themes: Stewardship and standards

Aim: To promote standards and excellence in the preservation, management and use of the audiovisual archives and collections.

- Although there is to some extent an inherent tension between preservation and access, these two aspects of archival provision are complementary. Preservation is the platform for access. Without it, there will be nothing to access in the long-term. Conversely, public support for preservation will only be won by ensuring that access is maximised and the value of the material to be preserved is understood and recognised.
- SEFVA and WFSA are both members of the FAF and have preservation policies and facilities that aspire to meet the commitment to internationally agreed standards. However, preservation standards across the wide range of organisations sampled in the regional AV survey are not high. Some 27% of all respondents have no preservation copies of their material at all, while only 28% have preservation copies covering all their collection. Only around a quarter of organisations believe that their storage accommodation meets archival standards, and a further 14% don't know. 17% of the sample state that their collection contains decaying or 'at risk' material, though 13% don't know. The single most regularly identified 'at risk item' is nitrate film.
- Amongst the cultural heritage bodies there is evidence from the survey sample that SEFVA and WFSA are regarded as the organisations to which audiovisual material should be referred when it cannot be accommodated or preserved. However, if these bodies are to expand their coverage areas to take in the whole of the south east region, this will require further storage capacity and increased funding for the core preservation service. (See Appendix 12).
- Some organisations and individuals might wish to undertake the preservation of their own material and they could be targeted by a small grants programme, offering support in return for an agreed level of access to the material.
- The profile of audiovisual collections is not generally high and notwithstanding the relatively well developed access opportunities offered by the specialist archives, almost a quarter (23%) of the survey sample collections are inaccessible to the public and a further 58% only accessible by appointment. Much of the material held by local and community groups or produced within arts and educational contexts is not formally 'collected' and preservation is not necessarily regarded as a prime concern, nor one for which budgetary provision is available.
- Finding aids and catalogues are crucial in promoting access to the region's collections and whilst just over half the collections are fully or mainly catalogued), the survey sample revealed that 28% of responding bodies have only a minority of the collection catalogued and a further 20% of collections are not catalogued at all.

- Collection development is an important aspect of stewardship and although most repositories clearly operate with collection development policies, they are not often published and many smaller institutions, especially those without professional staff entirely lack such policies.
- Many educational and community-based bodies have audiovisual material which is not formally constituted as collections; new, 'born-digital' cultural products spanning business practice, education, creative work and leisure activity, are proliferating as the technology reduces costs. If such material is to be preserved in the public interest, a mechanism is needed to enable its identification, acquisition, preservation and access on a systematic basis. There is a need to build on the current audiovisual mapping exercise and work towards a comprehensive and co-ordinated approach to collection development at regional level.

5.9 Strategic themes: Investment and development

Aim: To maximise access to resources and funding for audiovisual archives and collections in the region.

- The key funding and development issues are:
 - How to improve the low level of core funding to sustain the work of the specialist archives and their services, including coverage of the whole of the south east region;
 - How to ensure that audiovisual collections in non-specialist repositories and in the community are preserved and made accessible as part of a sustainable regional strategy?

Strategic context

- The integrated approach to the development of moving image and sound archives proposed by the UK Audiovisual Strategic Framework is not currently reflected in the policy framework of the national bodies with structural funding responsibilities for these areas, nor by the regional agencies through which they work. Is the Framework strategy supported by Resource (and the Archives Task Force), the National Archives, the UK Film Council and if so, how will this be progressed?

Current Funding

- Funding for regional and local audiovisual collections in England from central bodies is extremely low in comparison with other heritage and cultural activity. The annual turnover of SEFVA and WFSA combined in 2003/04 is around £144K (excluding in-kind support from host institutions), most of which is in the form of grant income from regional bodies - £67K from local authorities, £48K from Screen South and £8k from HE. Funding for audiovisual material within 'mixed' collections or

archives, such as museums or record offices, is impossible to identify in a general review of this kind.

- The UK Film Council does not fund any regional organisations directly, other than the screen agencies, through which route SEFVA and WFSA receive support from by Screen South. The predominant emphasis for the Council and the screen agencies is production. In the consultative document 'Three Years On', issued in November 2003 as this report is being prepared, the Council foresees an expenditure of £1,250,000 on cinema heritage by the screen agencies. The formula by which this is to be allocated between the nine agencies is unclear, although the Council in discussion with each agency agrees the relative emphasis on the six activity areas "in response to the identified development needs of that region." It will be important to discuss with Screen South how the audiovisual archival needs of the region will be best represented in future discussions with the Council.
- A very broad comparison might be made with the position of cultural organisations supported by the Arts Council. In the South East in 2003, ACE announced a 54% increase in investment with 113 regularly funded organisations sharing a total of £30 million in 2006, compared with £7.1 million in 2003.
- Local authorities are an important source of funding, providing support to 53% of the bodies in the AV survey sample right across the three heritage domains. However, where audiovisual archives are part of a mixed collection or part of a general archive service, they can be seen as costly activities competing for funds in a climate where the maintenance of existing provision allows little scope for development. Local authority partnerships help to sustain the specialist archives but the prospect of substantial additional 'core' funding for such services is widely regarded as unpromising.
- Education is another key source of funding and development, supporting 36% of the AV survey sample. Partnerships with HE institutions provides core funding for a majority of the English regional audiovisual archives, as well as access to major research programme funds, such as AHRB, RSLP, etc.
- Project funding is demonstrably easier to secure than continuing/revenue funding, especially within the context of government policies to promote access, diversity and lifelong learning. Lottery funding, from the HLF, NOF and LHI has been important for the specialist archives and for community groups, benefiting some 15% of the AV survey sample. However, there has been a downward trend in the size of the Lottery

dividend in recent years and the NOF, which has supported many digitisation projects, is soon to merge with the Community Fund.

- Almost two thirds (68%) of the collections in the AV survey sample have no income generating activities, although both SEFVA and WFSA derive small but important revenue sums from merchandise (videos, dvd's) and footage sales to broadcasters. As noted above, the Screen South/SEEDA feasibility study of a web portal for regional moving image material could provide a useful business model for income generation. However, unlike commercial libraries, the publicly funded audiovisual archives see their primary role as preserving material and making it accessible in the public interest; they do not own the intellectual and property copyrights for much of their material in their collections. For example, the National Film and Television Archive estimated that it would be able to use only up to 15 per cent of its collection without the need to clear rights." (National Audit Office report, 2003).
- Wider access and the development of income generating activities can only be facilitated if the stewardship and management of collections is properly supported. Conservation and preservation in particular are expensive specialist activities which are crucial to creating access to collections. In this respect, the low level of core funding for most audiovisual archives and collections is a brake on the development possibilities and this lower 'baseline' compared with the 'traditional' archive community needs to be recognised by funding bodies.

6. Development Options

- Currently the South East has two specialist audiovisual archives, SEFVA and WFSA, which provide coverage of about two thirds of the region. Additionally, there is some well established local authority audiovisual archive provision in Portsmouth, Southampton and Oxford; a range of audiovisual collections in museums, galleries, libraries, record offices and Higher Education; and a variety of collections and archives held at local and community level.
- The main purpose of the development strategy for audiovisual archives and collections is to ensure the preservation and accessibility of the region's audiovisual heritage. In the course of the research for this report and the extrapolation of strategic themes outlined above, we have identified a number of key factors influencing the possibilities and options for development. From those outlined above, the following have a particular significance:

- The absence, to date, of a coherent policy framework and a sustainable structure for publicly funded audiovisual archives in the UK and the need to define national, regional and local responsibilities in relation to each other.
 - The policy initiatives which are currently underway and which could have a significant outcomes for regional development: the Archives Task Force; the UK Audiovisual Archives Strategic Framework; the UK Film Council's 'Three Years On' consultation; the review of the BFI's activities (including the NFTA) in the light of the Select Committee Report on the Film Industry; and the National Archives' consultation on a legislative framework for record management.
 - The low level of core funding for audiovisual archives and collections compared with 'traditional' archives and with other heritage and cultural activity, which contrasts with the value and importance placed upon audiovisual material by stakeholders as a highly accessible source of inspiration and entertainment and as a powerful tool in the promotion of social inclusion and lifelong learning.
 - The need to ensure that preservation is regarded as a vital part of access and inclusion in a context where material is still at risk and where many non-specialist archives and collections lack both the expertise and the resources to address such concerns.
- These considerations suggest two main options for the development of a region-wide strategy:
 - Option1 – the 'status quo plus' option, in which the two specialist audiovisual archives continue to operate in their currently defined geographical areas, seeking additional funding to improve their services and develop new partnerships. The creation of a new body or a partnership agreement with an existing organisation would be required to extend coverage into the northern parts of the region.
 - Option 2 – the development of a regional audiovisual archive service which combines SEFVA and WFSa a centre of expertise (co-sited) to support a wider network of audiovisual archives and collections.
 - Both options require additional attention to audiovisual collections in non-specialist repositories and in local and community based archives. Preservation and access could be encouraged on a project basis by means of a small grants programme, although this is likely to be most effective if linked to and supported by the wider service objectives of Option 2.

Option 1 – ‘the status quo plus’

<u>Advantages</u>	<u>Disadvantages</u>
<ul style="list-style-type: none"> • Enables a specific solution for the Berkshire, Oxfordshire and Buckinghamshire ‘sub-region’ with a greater degree of ownership and control. 	<ul style="list-style-type: none"> • Need to create a new organisational structure or find a new partner. • Duplication (triplication?) of some costs. • Funding bodies dealing with three organisations to fulfil region-wide development. • High level of co-ordination required to achieve a region-wide planning function.

Option 2 – a regional audiovisual archive service

<u>Advantages</u>	<u>Disadvantages</u>
<ul style="list-style-type: none"> • Established record of success. • Critical mass of skills, equipment and facilities. • Builds on existing partnerships with local authorities, HE, Film Archive Forum, etc. • ‘One agency’ approach to development likely to be more attractive to funding bodies, which increasingly favour integrated planning and delivery. • Consistency of advice and support for local and community based archives. • Avoids duplication of expensive storage needs. 	<ul style="list-style-type: none"> • Core services currently under-funded by public funding bodies. • Requires an organisational solution in which SEFVA and WFSA can reconcile their need to maintain individual identities.

- Option 2 is the preferred development model to emerge from the mapping and strategy research. It offers the prospect of maximising the value of existing assets and exploiting their potential in the most efficient and effective way. (See, Appendix 11, 'Building an Audiovisual Archive Network', Steering Group discussion paper)
- However, this option requires the resolution of some important issues, not least an appropriate funding package. To achieve such service provision a substantial uplift in income will be required. The cost of a new region-wide service is estimated at £369K p.a. In 2003/04, core income was £117.5K currently, a shortfall of £251.5K (See Appendix 12 for a draft development budget.)
- Securing additional investment in the proposed new service will require making the case to existing funding bodies and exploring new partnerships. In particular, funding opportunities need to be explored in the following contexts:
 - DCMS, Resource, UK Film Council, SEMLAC, and Screen South all have different interests and perspectives which converge, to some extent, around the outcomes of the Archive Task Force. In particular, Resource and the Film Council might be encouraged to explore the need for a new funding programme for regional audiovisual archives.
 - The HLF will continue to play an important role and the extension of support for activity projects from 3 years to 5 years could be a crucial component in achieving a successful funding 'mix'. However, such funding is not aimed at activities which are regarded as part of core business and to win major awards organisations need to be able to demonstrate their financial sustainability and to make significant financial contributions towards the costs. Additionally, a bid to the HLF for capital funds in respect of new storage accommodation for an extended, region-wide service, needs to be developed.
 - Educational partnerships are already crucial in the current provision of audiovisual archives and collections. Services to the academic community and the public can be balanced to secure reconcilable benefits for all stakeholders and this is clearly an important area for strategic development.
 - SEEDA's potential to provide funding for the proposed service needs to be explored further. Cultural activity, including audiovisual archives and collections, might be seen as a business

sector or group; and as a key contributor to the quality of life in the region's communities and, as a result, to their sustainable economic and social development. As the Regional Assembly's Select Committee noted: "Culture may not be SEEDA's core business but regeneration certainly is." It identified the opaqueness of funding arrangements as an obstacle and went on to say that "there was potential for culture and creativity to have a higher, and perhaps a defining, profile in the 'regional brand.'" It recommended that SEEDA and the cultural agencies "need to plan strategies and advocacy together - both upwards to Government, across to partners and stakeholders, and downwards to communities." The partnership between Yorkshire Forward and the Yorkshire Film Archive might be a useful model for winning development funds for audiovisual archives in the South East and should be pursued further.

- Arts Council support for community media organisations, as well as artists working in film, sound and the digital media, has been noted above. Future partnerships in respect of audiovisual collections might be fruitfully developed.
- A small grants programme to enable the preservation and accessibility of local and community based archives and collections would help promote the value of this work, increase its visibility and ensure its survival as part of the region's audiovisual heritage. Such funding is likely to fit within the existing policy and funding framework of SEMLAC, Screen South and the HLF/LHI. A joint programme, linked to the broader development proposal for a regional audiovisual archive service, would have added impact.

7. STRATEGIC OBJECTIVES AND RECOMMENDATIONS

7.1 Advocacy, strategy and leadership

Aim: To forge a unified voice for the South East audiovisual archives sector; to raise its profile, and to advocate its unique contribution to the social, economic and cultural life of the region and beyond.

- Develop the profile and visibility of South East audiovisual archives and collections through advocacy which demonstrates their contribution to the key agendas of access, inclusion and education.
- Use the Steering Group discussion paper, (Creative Partnerships and Imaginative Solutions' as the 'vision statement' for audiovisual archival development in the region.
- Work towards the establishment of a coherent voice for the sector through the creation of a South East Audiovisual Archives Service

(SEAVAS), combining SEFVA and WFSA as a centre of expertise (co-sited) to support a wider network of audiovisual archives and collections in the museum, library and archive domains and at local and community level.

- Clarify the roles and responsibilities of regional funding bodies and agencies towards the sector, particularly SEMLAC, Screen South and SEEDA.
- Work towards the development of a coherent policy framework and a sustainable structure for publicly funded audiovisual archives in the UK by contributing to the current policy debates, particularly:
 - the Archives Task Force;
 - the UK Audiovisual Archives Strategic Framework;
 - the UK Film Council's, 'Three Years On' consultation;
 - the UK Film Council's forthcoming Film Heritage Strategy for RIFE.
- Promote a broader definition of 'records', extending beyond local government records to include audiovisual material in respect of the proposals developed by the National Archives for new records and archives legislation.

7.2 Creative Partnerships

- Adopt a partnership approach to development which embraces the funding bodies (national and regional), the museum, library and archive domains and the broadcasting, education and arts sectors.
- Develop innovative approaches to widening access to audiovisual collections by re-defining the role, function and appeal of such material and how it can be presented to meet the needs of different users, such as the young, the old, community and minority groups, lifelong learners, etc.
- Seek to co-operate with the BBC in developing its commitment to increasing public access to its archives and in its 'access' work with communities (e.g., 'Video Nation', the Southampton online film festival).
- Work with partners to help develop networks which engage with the audiovisual and digital arts, such as the Southern Oral History Exchange, the Southern Collaborative Arts Network, Southern Film Education.

7.3 Learning

- Further develop the sector's close relationships with the formal and informal education by promoting the unique contribution audiovisual material can make to a learning culture.
- In particular, seek to select and design content for the needs of different users, such as National Curriculum students, lifelong learners and community groups.

- Aim to collaborate with organisations and projects with a commitment to online learning agendas in order to enhance the process of digitising collections.

7.4 Access and inclusion

- Develop and promote an inclusive perception of audiovisual archives and collections based on the widespread use and availability of such materials in a variety of contexts – at home, at school, at college, in the workplace, in the community centre and online. (“Breaking out of the paradigm of the cinema” – See Appendix 8, Creative Partnerships and Imaginative Solutions’.)
- As in ‘Learning’ above, seek to select and design content for the needs of different users.
- Work with other partners and organisations to tackle social exclusion through specific, targeted and resourced projects.
- Develop the online provision of materials and services as a priority to maximise access potential.
- In developing the proposed SEAVAS structure, work should include testing the application of the PSQG Standard for Access to Archives as the framework for delivering service quality for users.
- Commission (and, where appropriate, contribute to) research into users and non-users of audiovisual archives. (See, Research and Information section below)

7.5 Knowledge management

- Promote the role of audiovisual collections in the region’s knowledge economy by developing further the ‘sector-specific’ networks of information exchange, such as FAF, Oral History Society, BUFVC, SOHE, Southern Film Education; and by engaging with other networks within and across the domains, such as Social History Curators Group, SCAN, regional library networks, etc.

7.6 Skills and capacity

- Establish links with the SSC’s (Skillset/Creative and Cultural Industries) and with regional training and development bodies, such as the Regional Employment and Skills Forum, Local Skills Councils.
- Further develop links with those bodies in the region’s audiovisual sector which provide formal and informal training to explore mutual areas of interest.
- Provide financial support for specific, targeted programmes of training and development related to audiovisual archives and collections, e.g. oral history training, audiovisual training for non-specialist staff in museums, libraries and archives.

- Explore the training and development needs of the proposed SEAVAS model, especially in respect of business planning and commercial skills with key partners.
- Work with partners to further develop the profile of the audiovisual archives and collections sector workforce and assess regional training needs, including conservation and management skills, as part of a UK-wide sector framework.

7.7 Research and information

- Collaborate with partners at national, regional and local levels in current and future research and policy development initiatives, particularly:
 - the Archives Task Force;
 - the UK Audiovisual Archives Strategic Framework;
 - the UK Film Council's, 'Three Years On' consultation;
 - the UK Film Council's forthcoming Film Heritage Strategy for RIFE.
- Assess the research and information needs associated with the development of the SEAVAS model, e.g., governance issues, the value of the 'hub' model as a regional and inter-regional mechanism for development, capital costs of storage accommodation, etc.
- Develop and maintain the Mapping Study database as a source of reliable information about audiovisual archives and collections in the region.
- Commission (and, where appropriate, contribute to) research into users and non-users of audiovisual archives, particularly that which investigates and provides evidence about the different contexts in which viewing and listening occur, such as:
 - television and radio programmes which use material from the collections (audience research figures);
 - online usage;
 - the 'multiplier effect' of loaned or paid-for material (perhaps in a way similar to that by which newspaper readership is calculated);
 - the role of audiovisual material in the wider framework of exhibitions and displays in museums, libraries and archives.

7.8 Stewardship and standards

- Seek clarification and agreement with partners at national and regional levels on roles and responsibilities in funding the preservation of audiovisual material as part of the commitment to access, social inclusion and lifelong learning.
- As part of the SEAVAS proposal, develop a detailed costing of the preservation costs associated with full coverage of the South East region, including new storage accommodation.

- Increase access to and information about South East collections which the mapping survey has identified as inaccessible by developing a grants programme to support the production of:
 - viewing/listening copies of audiovisual material held by community groups and non-specialist repositories, especially that which is at risk of decay;
 - collection catalogues and finding aids.
- Build on the current audiovisual mapping exercise and work towards a comprehensive and co-ordinated approach to collection development at regional level, including the publication of collection policies.

7.9 Investment and development

- Seek the advice and support of SEEDA in developing a business plan for the creation of a South East Audiovisual Archives Service (SEAVAS).
- Further develop the partnership approach to core funding with national and regional funding/enabling bodies through the consultations surrounding current policy initiatives. In particular, discuss with Screen South how the audiovisual archival needs of the region will be best represented in future discussions with the UK Film Council.
- When available, review the recommendations of the Screen South/SEEDA feasibility study of a web portal for regional moving image material.
- Pursue project funding for online content development which enables the creation of packages for different user groups.

8. Conclusion

Sounds and moving images, separately and in combination have become an everyday feature of the modern world in the form of films, radio and television programmes, music and spoken word recordings. Audiovisual material is widely regarded as a highly accessible source of inspiration, entertainment and education, a view that will be further enhanced by the increasing utilisation of digital technologies which open up new production and distribution opportunities.

However, despite the centrality of the audiovisual experience in the cultural landscape there is currently no coherent policy framework and sustainable structure for publicly funded audiovisual archives in the UK. Beyond the main national collecting bodies, the funds currently provided for audiovisual archives at regional and local level are extremely small when compared with other forms of cultural heritage provision. For example, in the current year, 2003/04, the total funds for the eight English regional audiovisual archives from the UK Film Council's regional screen agency partners was only £256K.

To break the cycle of under-funding and under-development requires action at national and regional levels. The various national-level policy initiatives outlined above will have a vital role in influencing the future prospects for this sector. In turn, there is a need for a South East Audiovisual Archives Development Strategy which contributes to this evolving policy agenda but which is not hamstrung by the attempt to mesh with the various and changing timetables involved in these processes.

This strategy, addressed to all stakeholders (users, funders and investors, existing and potential, national, regional and local), should offer a compelling case for the unique contribution audiovisual material and collections, imaginatively prepared and presented, can make to the key agendas of access, inclusion and education. It is a case which rests upon the huge power of sounds and images to involve and engage people, offering the prospect of a more direct experience that can help to foster a sense of place, time and community identity, and that contributes new dimensions to the learning process.

This review of current provision and development options suggests that the most effective and efficient way to deliver such a planned, region-wide strategy would be through a regional audiovisual archive service. This would combine SEFVA and WFSA as a centre of expertise (co-sited) within an appropriate organisational framework, maximising the value of existing assets to support a wider network of regional, local and community collections. At its heart would be a commitment to working with partners at national, regional and levels in the museum, library and archive domains, in the formal and informal education sectors and in the broadcasting and television industries, to save and share the region's audiovisual heritage.

South East Audiovisual Mapping Project & Strategy

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Appendix 1

South East Audiovisual Mapping Project & Strategy

Project Brief and Invitation to Tender February 2003

Background & Context

Tenders are invited for the production of a region wide audiovisual mapping and strategy to inform future development activity.

Uniquely the South East has two major film and sound archives which are working to preserve our audiovisual heritage: the Wessex Film & Sound Archive at Winchester and the South East Film & Video Archive at Brighton. There has however never been a comparable collecting body in the north of the region (Berks, Bucks, Oxon). Neither of the archives has a full regional remit or the resources to undertake such a broader role.

The South East as the birthplace of commercial film-making in the UK, continues to be at the forefront of the industry. The South East also has the fastest growing cultural and creative industries sector in the UK which is dominated by media and digital businesses. The resources being created by these new companies are currently unidentified, unpreserved and untapped.

The South East Museum Library and Archive Council (SEMLAC) in partnership with the South East Film & Video Archive, Wessex Film & Sound Archive and Screen South is committed to a phased programme which will produce a map of the audiovisual resources held in the south east of England that will inform a development strategy.

1. Project

Phase I will research, assess, develop, consult and produce a regional map of audiovisual resources in the South East.

Phase II will analyse, guide and frame the mapping data which will be used in consultation to inform a regional development strategy.

An experienced consultant is therefore sought to:

Phase I

- Identify the scope of existing and planned activity, collections, organisations and resources within the South East region.
- Detail the national, regional and local organisations with an interest and stake in the South East audiovisual sector.
- Identify key priorities and issues for the audiovisual sector in the South East e.g. documentation; education and access; skills and training; preservation; acquisition; professional development; resources; governance; significance.

- Illustrate the nature and value of the audiovisual resources in the South East.
- Map existing partnership and collaboration.
- Identify best practice across the region.
- Identify collections at risk (sampled).
- Produce a summary map.
- Inform the Audiovisual Strategy for the South East (2003-2004)

Phase II

The strategy will:

- Provide guidelines for regional development
- Identify needs, issues and priority areas and activity for support
- Identify and consult with key local, regional and national partners in support of regional audiovisual development activity
- Provide a framework for future audiovisual development activity in the region by clarifying the respective roles of the local, regional and national organisations and structures.

2. Project Definitions

2.1 The South East Region

The research will cover the South East of England as defined by the Government Office for the South East (GO-SE) region i.e. Royal Berkshire (West Berkshire, Reading, Wokingham, Windsor & Maidenhead, Slough, Bracknell Forest) Buckinghamshire; Milton Keynes; Oxfordshire; Hampshire; Southampton; Portsmouth; the Isle of Wight; Surrey; West Sussex; East Sussex; Brighton & Hove; Medway and Kent.

2.2. Media & Format

The study encompasses all 'time based material' which is audiovisual and includes all: film; video; digital and audio formats.

2.3 Scope

The mapping includes all historic and contemporary audiovisual material and collections which exist within the South East region. That is, audiovisual material that is created by amateurs or professionals and is held by or administered through the public, private, commercial, higher and further education, schools, voluntary and community sectors. These resources cover the history and culture of audiovisual media in a local, regional, national and international context.

The study will also cover related material and information (e.g. artefacts, documents, printed material, photographs) that is not audiovisual, but adds context to the audiovisual resources or collections.

3. Project Principles

The mapping and strategy will recognise:

3.1 Diversity

The broad range and variety of audiovisual material and resources. And also recognises that these resources exist and are held or administered by a variety of organisations across the region.

3.2 Co-ordination of Policy

That any strategy must complement and integrate with existing regional and national museum, library and archive strategies and frameworks.

3.3 Access

That there should be, as far as is practical, parity of access across the museums, library and archive sectors.

3.4 Partnership

That the strategy should be partnership based; enabled and endorsed by all the local, regional and national partners and stakeholders.

3.5 Professional Ethics & Legislation

The existing legal, professional and ethical frameworks pertaining to the audiovisual sector. And that the care and management of audiovisual collections is a specialist activity.

3.6 Preservation

That access is directly linked to the preservation of resources.

4. Project Vision

The mapping and strategy should support the following vision:

4.1 Leadership & Advocacy

Provide clear leadership and support for the audiovisual sector in the South East.

4.2 Access

Enable, maximise and improve access to the regions audiovisual sector and its activities.

4.3 Sustainability

Support, appropriate, secure and sustainable resourcing for the South East audiovisual sector.

4.4 Partnerships

Create and sustain partnerships to support awareness and development of the regions audiovisual resources and develop collaborative activity and solutions where possible.

4.5 Preservation and Stewardship

Provide a regional framework for the preservation and stewardship of regional audiovisual resources.

4.6 New Technology

Take advantage of new technologies to enable the sector to fully participate in ICT opportunities.

5. Methodology

Phase I (April 2003 –September 2003)

Project consultant appointed to:

1. Assess the relevance and use of existing information and research held in the South East audiovisual sector and identify gaps in the information.
2. Conduct primary research and map South East audiovisual sector including.
 - 2.1 Conduct literature and web-search
 - 2.2 Consult with national and regional bodies e.g. National Sound Archive, Oral History Society
 - 2.3 Use specialist and expert knowledge within and outside of the region as required
 - 2.4 Analyse existing regional and national archival / museum / library policy and strategy e.g. regional agencies
 - 2.5 Sampling as required
 - 2.6 User research
3. Consultation

Phase II (September 2003 – December 2003)

1. Identify regional needs, issues and priority areas and activities for support
2. Provide guidelines for regional audiovisual development
3. Identify and consult with key local regional and national partners in support of regional development activity
4. Provide framework
5. Rationale

6. Outcomes

The mapping will be a summary document identifying, quantifying and tabulating current audiovisual provision, resources and future development in the South East. It will include a broad overview and analysis of local and regional needs and current development frameworks and partnerships. The mapping shall also identify best practice, key issues and initiatives affecting the audiovisual sector in the region.

The strategy will be a focused document covering 3 years (2003-2006), with rolling annual action plans. It will be used to develop a new partnership approach to regional audiovisual development, owned by the sector and with a shared partnership action plan. The full document will be presented in three main parts with contents including:

Executive summary

1. Introduction
2. National context
3. The South East region
4. The audiovisual domain in the South East
5. Strategic themes, aims and objectives including
 - Advocacy, strategy and leadership
 - Learning
 - Access and inclusion
 - Knowledge management
 - Skills and capacity
 - Research and information
 - Stewardship and standards
 - Investment and development
6. Sector priorities and plans
7. Strategic plan 2003-6
8. Conclusion
9. Abbreviations
10. References

Appendices

1. National Context
2. Regional Context
3. Profile of audiovisual domain in the South East
4. Key audiovisual development issues (general and sector specific)
5. User/non-user research
6. Bibliography
7. Tables

Action plan for 2004-2006

- Advocacy, strategy and leadership
- Learning

- Access and inclusion
- Knowledge management
- Skills and capacity
- Research and information
- Stewardship and standards
- Investment and development

7. Target Audience

- The strategy will be used to set future policy and service direction for the audiovisual sector. It will also be used as an information and advocacy tool for individual institutions, local authorities, funders, regional and national agencies. It will be used to set priorities for individual and collaborative action

Project Steering Group

Rob Perks, Chairman. Curator of Oral History, British Library Sound Archive
 Richards Childs, Chairman, South East Regional Archives Council; County Archivist, West Sussex County Council
 Sarah Dance, Head of Policy, Screen South
 Ann Day, History Tutor, University College, Chichester; Oral History Society Regional Network Contact
 Shirley Day, Policy Adviser, Resource
 Frank Gray, Director, South East Film & Video Archive
 Ruth Kelly, Registrar, British Film Institute
 David Lee, Senior Archivist, Wessex Film & Sound Archive
 Murray Weston, Director, British Universities Film & Video Council
 Luke McKernan, Head of Information, British Universities Film & Video Council
 Sue Millard, SE Region Training Officer, Society of Archivists
 Heather Powell, Manager BBC Information & Archives
 Paul Reece, Post Production Manager, Meridian Broadcasting
 Alan Searle, Sector Group Manager, Tourism, Transport, Logistics & Media, SEEDA
 Jan Smith, County Archivist, Hampshire County Council

Project Consultants

Paul Habbeshon, PHA
 Richard Naylor, BOP

SEMLAC Staff

Helen Jackson, Chief Executive

Jo Bailey, Head of Marketing & Research

Simon Bennett, Archive Development Officer

Caroline Eade, Development & Marketing Co-ordinator

Jocelyn Goddard, Access & Learning Advisor, Kent & Medway

Sophia Mirchandani, Head of Development & Funding

Appendix 2

Research sources, interviews and consultations

Documents and publications

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- Archives Task Force – Stewardship.* Helen Forde for Resource, 2003
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Alan Searle, SEEDA
Al Thompson, University of Sussex
Alan Lott, Museum of Berkshire Aviation
Andy Linehan, BLSA
Ann Day, University College Chichester
Antony Day, BLSA
Barbara Applin, Basingstoke Talking History
Bob Ede, Bob Ede Film & Television Partners
Bob Ennis, Isle of Wight Cine Society
Brian Pritchard, Moving Image Archive Consultant
Brigadier Colin Sibun, Army Museums Trust
Campbell McMurray, Royal Naval Museum, Portsmouth
Caroline Gould, Museum of English Rural Life
Clare Martin, Royal Sussex County Hospital
Clinton Osborne, Animation Station
David Ellery, Viewpoint Productions
David Lee, WFSA
David Parker, BFI Education Projects
David White, City Eye
Derek Chinnery, Fire Brigades of Surrey Preservation Trust
Diane Rodgers, Community Media Association
Dominique Oliver, Active Archive/Slough museum
Dorothy Sheridan, University of Sussex

Elizabeth Edwards, Pitt River Museum
Fiona McColl, Business Archives Council
Fran Mattinson, Meridian Broadcasting
Frank Grey, SEFVA
Frederick Lloyd, Nectar Digital
Gail Downe, SCONUL
Georgie Agass, Surrey & Sussex Strategic Health Authority
Harry Gaston, Royal Sussex County Hospital
Heather Powell, BBC
Helen Sloan, Southern Collaborative Arts Network
Jan Beal, Meridian Broadcasting
Janet Rosskilly, Crawley Museum
Janet Topp Fargion, BLSA
James Patterson, MACE/UK Film Archive Forum
Jean Young, ITC South
Jeanette Strickland, Unilever
Jill Redford, National Centre for English Cultural Tradition
Jo Wilcock, Southern Film Education
John Allen, Head of New Services, BBC Nations and Regions
John Barlow, Southampton Institute
John Pulford, Brooklands Museum
John Stedman, Portsmouth Museums and Record Office
Judith Faraday, John Lewis Partnership
Karen Kass, Earshot
Kate Beal, Meridian Broadcasting
Kate Richardson, Brighton History Centre
Kathy Korpe, A-Z Education
Katy Johnstone, Video Nation producer, Radio Oxford
Kim Baerselman, MY TV
Kim Norton, Kent Coalfields Initiative
Laura Robertson, Heritage Development Officer, Milton Keynes
Laura Sykes, The Village Speaks' Oral History project
Liz Willerton, Haywards Heath Cine and Video Society
Luke McKernan, BUFVC
Malcolm Graham, Centre for Oxfordshire Studies
Malcolm Taylor, English Folk Dance and Song Society
Marion Hewitt, North West Film Archive
Martin Sohn-Rethel, Verndean College/Ignition Network
Maureen Judson, Horsham Museum
Michael Leppard, East Grinstead Town Museum
Mike Wommersley
Nick Burton, University College Christ Church Canterbury
Nick Mowatt, Living Archive
Pat Carver, Oral History Tutor
Patricia Sellick, Oxford Centre for Islamic Studies
Paul Brown Commercial Radio Companies Association

Paul Marsh, Private Collector
Perilla Kinchin, White Cockade Publishing
Peter Brown, Walberton Heritage Project
Peter Wells Thorpe, Consultant, SEEDA/Screen South
Philip Farlow, Private Collector
Rebecca Fardell, Littlehampton Museum
Rib Davis, Oral History Co-ordinator, Woking Galleries
Richard Paterson, Head Of Knowledge, BFI
Robin Worman, East Grinstead Town Museum
Roger Bettridge, Centre for Buckinghamshire Studies
Roger Kitchen, Living Archive
Rob Perks, BLSA
Sarah Dance, Screen South
Sean Street, Bournemouth University
Shalini Sharma, Oxford Centre For Vaishnava And Hindu Studies
Sheila Jemimah, Southampton City Council Oral History Unit
Simon Bailey, Oxford University Archives
Simon Marks, BBC South, Online Film Festival
Steph Mastoris, Museums Reminiscence Network
Stephen Locke, Hampshire County Council Museums Service
Suzanne Buchan, Animation Research Centre, Surrey Institute of Art and Design
Tim Brown, SEFVA/Duke of York's Cinema
Tim Day, BLSA
Tricia Phillips, Kent Record Office

Appendix 3

British Film Institute/Skillset Directory - Media Courses and Multimedia Courses

Web-link entries for South East England

[Abingdon and Witney College](#)
[Amersham and Wycombe College](#)
[Basingstoke College of Technology](#)
[Bexhill College](#)
[Bracknell and Wokingham College](#)
[Brighton Film School](#)
[Bromley College](#)
[Brooklands College](#)
[Buckinghamshire Chilterns University College](#)
[Canterbury Christ Church University College](#)
[Canterbury College](#)
[Carshalton College](#)
[Chichester College of Arts, Science and Technology](#)
[City College Brighton and Hove](#)
[City Eye Ltd](#)
[Crawley College](#)
[Cricklade College](#)
[Duke of York Cinema](#)
[East Berkshire College](#)
[East Surrey College](#)
[Eastleigh College](#)
[Fareham College](#)
[Farnborough College of Technology](#)
[Godalming College](#)
[Guildford College](#)
[Highbury College, Portsmouth](#)
[Kent Institute of Art and Design](#)
[King Alfred's Winchester](#)
[Lighthouse](#)
[Mid-Kent College of Higher and Further Education](#)
[Milton Keynes College](#)
[National Film and Television School](#)
[National Short Course Training Programme](#)
[NESCOT \(North East Surrey College of Technology\)](#)
[Newbury College of Further Education](#)
[North Oxfordshire College](#)
[Northbrook College](#)
[Oxford Brookes University](#)
[Oxford College of Further Education](#)

Oxford Film and Video Makers
Portslade Community College
Portsmouth College
Pozitiv Productions
Queen Elizabeth's Foundation Training College
Ravensbourne College of Design and Communication
Reading College and School of Arts and Design
Real Time
Red Bug Edit Training
Reigate School of Art, Design and Media
Rochester Independent College
SafeSets Training
Sony Business Europe
South Downs College of Further Education
South Kent College
Southampton Institute
St Vincent College
Sussex Downs College
Sussex Downs College (Lewes)
Thanet College
The College of Richard Collyer
The Finishing School
The Henley College
The Open University
The Surrey Institute of Art and Design
Totton College
University of Brighton
University of Buckingham
University of Kent at Canterbury
University of Oxford
University of Portsmouth
University of Reading
University of Southampton
University of Surrey
University of Sussex
Ursuline College
Varndean College
VFG Lighting
West Kent College

Appendix 4

Institute of Amateur Cinematographers – affiliated clubs in the South East

For further information, see the IAC website: <http://www.theiac.org.uk/index.html>

Berkshire

Bracknell College
Mid-Thames AV Group – Wokingham
Reading Film & Video Makers
Reading College & School Of Art

Bucks

Aylesbury Camcorder Enthusiasts
Milton Keynes Camcorder Club
3 Counties Movie Makers (Newport Pagnell)
Bourne End Video Camera Club

Oxfordshire

North Oxon Amateur Video (Fifield)

Hampshire and Isle of Wight

Isle Of Wight Video Camera Club
Ryde School Video Club
Sandown High School
Gosport Video & Cine Club
Portsdown Camcorder Club – Havant
Surrey Borders Film Makers – Fleet
Whitehall Cine & Video Society
Basingstoke Camcorder Club
Ordnance Survey Camera Club - Romsey
Portsmouth Cine & Video Club
Queen Mary's College – Basingstoke

Sussex

Chichester Film & Video Makers
Cophorne Camcorder Club
Eastbourne & District Camcorder Club
Haywards Heath Cine & Video Society
Marina Film Productions – Brighton
Mid-Sussex Camcorder & Cine Society
South Downs Video & Film Club – Worthing
Worthing Film Makers

Surrey

Carshalton College
Circle Eight – Guildford
Epsom Cine & Video Society
Epsom & Ewell PHAB Club
Guildford College Of HE & FE
Guildford Institute Video Productions Group
North Downs Film Unit – Redhill
Surrey Borders Film Makers (Fleet)
Surrey Visual Arts & Audio – Banstead
Miller Centre Video Camera Club – Caterham

Kent

Ashford Camcorder Club
Canterbury Camcorder Club
Canterbury College
Oliver's Video Club – Halstead
Cornwallis Camcorder Club – Maidstone
Deal Video Camera Club
Dover Camcorder Club
Margate Active Retirement Association
Medway Camcorder Club
Orpington Video & Film Makers
Spring Park Cine Society – Bromley
Tape/Slide Presentations – Maidstone
Tonbridge Camcorder Club
University Of Kent – Canterbury
Valley Films – Maidstone

Appendix 5

Survey Questionnaire

SOUTH EAST AUDIOVISUAL ARCHIVES MAPPING PROJECT

QUESTIONNAIRE

What is the Mapping Project?

The South East Museum Library and Archive Council (SEMLAC), in partnership with the South East Film & Video Archive, Wessex Film & Sound Archive and Screen South is researching the region's audiovisual resources

We are interested in material in all moving image and sound formats – film, video, sound and digital - created by amateurs or professionals and held by or administered through the public, private, and commercial sectors. This broad scope encompasses a wide range of local, regional, national and international activity - from museums, libraries, archives, record offices, galleries, colleges, universities, hospitals to broadcasting organisations and media companies, as well as the work of voluntary and community bodies, such as local history societies, oral history projects, arts groups and private collectors.

By delivering a better picture of activity in the region, we hope the information resulting from this questionnaire will help shape a development strategy to benefit everyone – providers and users - with an interest in the history and culture of audiovisual media in the South East.

The questionnaire should take roughly ten minutes to complete and we assure all respondents that the information will be held in the strictest confidence and the results aggregated.

AUDIOVISUALCOLLECTION

1. Do you have holdings of audiovisual material? (Please tick)

YES NO

2 Please specify what kind of audiovisual material is in the collection:

(Please tick all that apply)

Film

Approx. number of items: 1-10 10-100 100-500 500-1000 over 1000

Super-8 Standard 8 9.5 16mm 35mm Other Not known

Video

Approx. total number of items: 1-10 10-100 100-500 500-1000 over 1000

VHS S-VHS Hi-8 DV

U-Matic (Hi and Lo band) Betacam SP Digibeta

Betamax Other Not Known

Sound

Approx. total number of items: 1-10 10-100 100-500 500-1000 over 1000

1/4" Open Reel Tapes: Compact cassettes: MiniDiscs: CDs:

Gramophone Records: Wax Cylinders: Other Format not known:

Other audiovisual/multi-media formats

Approx. total number of items: 1-10 10-100 100-500 500-1000 over 1000

CD-ROMs

Laser Discs

DVDs

3 Do you accept audiovisual material if offered? YES NO

If No, to which organisation do you refer the donor?

4 Do you carry out surveys to locate and collect audiovisual material?

YES NO

If yes, please describe:

5 Do you hold any material which complements the audiovisual collection?

(e.g. documents, photographs, etc)

YES NO

If yes, please describe:

PRESERVATION AND CONSERVATION

1 Do you have access to specialist advice on the preservation and conservation of audiovisual archives? YES NO

2 Can you have audiovisual material repaired, where necessary? (e.g., in-house, contracted-out to specialists) (Please tick)

Yes – in-house

Yes – contracted out

No

3 Do you have preservation copies of your audiovisual material?

- Yes
- Some
- No

4 Does your storage accommodation meet the required archival standards for audiovisual material? (e.g., separate compartment, shelving, environmental control, fire protection)

YES NO NOT KNOWN

5 Does the collection include any decaying or 'at risk' material? (E.g. wax cylinders, nitrate film)

YES NO NOT KNOWN

If yes, please describe:

6 Are you familiar with the copyright legislation relating to copying and exhibiting audiovisual material?

YES NO

7 Has any of the collection been digitised? (i.e., converted to a digital format)

- None
- 1-24%
- 25-49%
- 50- 74%
- 75-99%
- All

ACCESS AND INCLUSION

1 Is the collection catalogued in any detail? (e.g., dates, technical description, provenance, contents, transcripts etc) Please tick

- Yes – all of the collection
- Yes – the majority of the collection

Yes – a minority of the collection

No – none of the collection

If yes: (Please tick all that apply)

Card index

Printed catalogue

Electronic database

Other (please specify

2 Is the audiovisual material generally accessible to the public?

No

Yes – by appointment/negotiation

Yes – open to the public (within fixed times)

3 More specifically, is the collection accessible via: (please tick all that apply)

On site viewing/listening facilities

Copying facility

Website (video streaming or download)

Exhibitions

Arranged presentations/lectures

Sales (videos/cassettes/, etc)

Broadcasts

Other ways (please specify)

4 Roughly, how often do you receive enquiries about your audiovisual collection? (Please tick)

Daily

Weekly

Monthly

Once every three months

Less than once every three months

Never

5 Who are the users of the collection? (Please tick all that apply)

Individual users

Students

Schools and Further Education

Higher Education

Special interest groups

Health and welfare services

Libraries and archives

Museums and galleries

Broadcasters and the media

Others (please specify)

6 What would you estimate to be the total number of enquiries per year?

7 Do you collect any information or data about users of the collection?

Yes – for all users

Yes – on a sample basis

No

If yes, what information do you collect? (Please tick all that apply):

Numbers

Purpose

Background (e.g. private individuals, lecturers, etc)

Location

Ethnicity

Age

Gender

Other (please specify)

8 Do you promote access by targeting specific user-groups? (e.g. voluntary groups, ethnic minority communities, young people and children, etc.)

YES

NO

If yes, please describe how this is done

9 Do you have any links with the formal education sector? (i.e., schools, colleges, universities)

YES NO

If yes, please describe:

10 Are you involved with any lifelong learning initiatives? (e.g. adult education)

YES NO

If yes, please describe

CAPACITY AND SKILLS

1 How many paid staff/project workers are associated with the audiovisual collection? (Please remember to include yourself as appropriate)

0 Employees

1 Employee

2-5 Employees

6-10 Employees

11-20 Employees

20+ Employees

2 Of the staff mentioned above, what is the split between full-time and part-time?

All full-time

Majority full-time

Majority part-time

All part-time

3 In addition to paid staff, how many volunteers are associated with the audiovisual collection?

- Volunteers
- 1 Volunteer
- 2-5 Volunteers
- 6-10 Volunteers
- 10+ Volunteers

4 Have any staff members received any training in:

Archival work	YES	NO
Audiovisual archival work	YES	NO

5 Do you provide any in-house audiovisual training for:

Colleagues	YES	NO
Users (including oral history)	YES	NO

FUNDING AND DEVELOPMENT

1 Does the collection receive funding from public or private sector bodies?
(Please tick all that apply)

	Continuing	Fixed-term	One-off project
Local Authority			
Local Education Authority			
University/College			
Heritage Lottery Fund			
SEMLAC			
Screen South			

SEEDA

Film Council

Arts Council

Commerce/Industry

Other

2 If 'Other', please specify the source of funding

3 Does the collection have any income-generating services? (Please tick all that apply)

No income generating services

Footage sales

Merchandise (e.g., videos, cassettes, etc)

Services (e.g., copying facilities, equipment rental, research, etc)

Other services (please specify)

4 Would you be prepared to take part in a short, follow-up telephone interview about your collection and the wider research and strategy for audiovisual collections in the region?

YES

NO

If yes, please provide your contact telephone number below:

Tel. Number

In order to ensure that answers are valid we ask all respondents to please provide us with some contact details

Name

Job Title

Name of your organisation/project

Address

Please return this questionnaire to:

Paul Habbeshon
PHA
29 Bower Road
Hale
Cheshire
WA15 9DR

If you would like any further information about the Mapping Project, or would like to discuss anything raised in the questionnaire, please contact either of the Project Consultants:

Paul Habbeshon: 0161 980 6177 or 0790 5273914

Richard Naylor: 0207 468 2309)

Please note: the information contained in this questionnaire will be processed for, and held by, SEMLAC. The information you give us will be held on computer and used for SEMLAC's internal purposes only. In accordance with the Data Protection Act 1998, no personal details will be published or passed to third parties without prior consent.

Thank you very much for taking the time to complete this survey and for helping with the research

Appendix 6

South East Audiovisual Mapping Project & Strategy

Survey summary

Introduction

There were a total of 195 responses to the survey, 18 of which self-selected out of the survey as they do not have any holdings of audiovisual material. In addition to this number, a further 61 respondents dropped out after the first page. This is an unusual occurrence with a survey of this nature. Establishing the exact reasons behind this occurrence is difficult, but we would offer the following observations.

Due to the fact that the survey universe we were trying to reach was so widely defined, the net was cast as widely as possible in terms of publicising and disseminating the survey. To this end, emails were sent out via SEMLAC's electronic mail groups – libraries (95 cross-sector key stakeholders), museums (536) and archives (255). A further 100 emails containing a link to the online survey were sent to targeted individuals and organisations identified during the desk research. Newsletter articles publicising the survey were written for: Business Archives Council, Oral History Review, Oxford University Archives Group, social History Curators' Group, West Sussex Museum's Council and City of London Phonograph and Gramophone Society. As a result, a wide variety of respondents may initially have been attracted to the survey, only to realise that, once they had completed the first page, they were either not the intended target group of the survey and/or had insufficient knowledge in order to respond to the detailed questions.

The high early dropout is unlikely to be the result of technical difficulties in accessing the online survey – given both that the first page had been accessed and also given that those reporting technical difficulties to the consultants had all actually completed the survey despite apparent appearances to the contrary.

Having taken these factors into account, we believe the 'true' survey population to be 116. Of this figure, 15% dropped out gradually throughout the survey. This type of response behaviour is entirely characteristic of this survey method – except that one would normally expect a higher dropout rate for a survey that contains 46 questions over six pages.

This report offers a fuller version of the survey results presented at the last Steering Group meeting, and has included a process of 'back-coding' responses (where applicable)¹.

¹ Back-coding refers to a process of sense checking and it has most effect with relation to questions where responses under an 'other' category are significant – back-coding is used to establish whether there are any responses in common among the 'other' responses and aggregates these alongside the categories that were present in the original survey questionnaire.

Survey respondents

As the project takes an inclusive view of audio-visual material, the intention of the survey was to try and elicit responses from as broad a range of organisations as possible. Thus the survey targeted organisations from both the public and private sectors, as well what is often termed the ‘third sector’ – charities, NGOs (non-governmental organisations), community groups and voluntary organisations. The breakdown of survey respondents is presented in Table 1 below.

Table 1. Breakdown of survey respondents

Sector	Organisation	No.	%
Public	Local authority archive/library	22	19%
	Higher education	19	17%
	Local authority museum	10	9%
	Military museum/library	8	7%
	Government	1	1%
	Sub-total	60	52%
Private	Independent museum	15	13%
	Business archive	3	3%
	Commercial AV library	2	2%
	Broadcaster	1	1%
	Sub-total	21	18%
Community/NGO/ Voluntary	Interest group	10	9%
	Community media	4	4%
	Ecclesiastical	2	2%
	Charity/NGO	1	1%
	Sub-total	17	15%
Not Given		18	16%
	TOTAL	116	

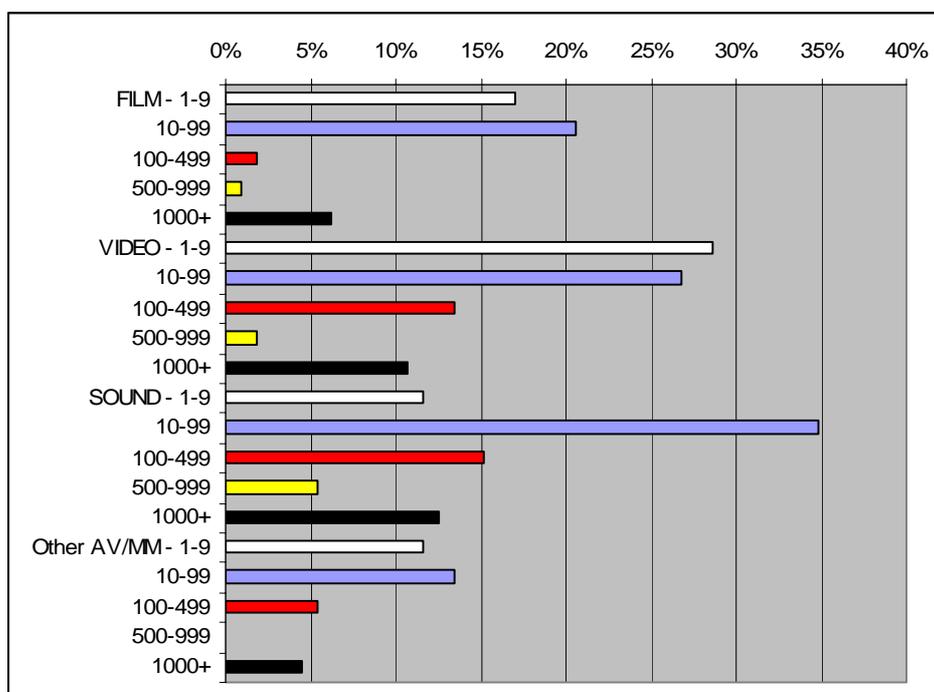
Just over half of the respondents are drawn from the public sector, with two groups particularly prominent: local authority archives/libraries and collections based within higher education. Together, these two groups account for over a third of all responses. Independent museums compose the majority of responses from private sector bodies and interest groups account for half of responses from the community/NGO/voluntary sector. Eighteen of the respondents declined to give the details of their organisation. The breakdown of respondents illustrates that, while the survey has indeed covered the intended range of sectors, the spread of respondents is (understandably) biased towards organisations with identifiable collections.

Audio-visual collection

There is a broad spread of AV material held in collections across the South East. Video footage is the most widely held material, with 81% of organisations holding some video footage, followed by an almost equal number holding sound material (80%), and much smaller numbers holding both film (46%) and AV footage on other AV/multimedia formats (34%). Given the ubiquity of video and sound holdings, specialisation of organisations in terms of one type of AV material held (e.g. sound or film) is not readily discernible. For instance, 87% of the 46% that hold film also hold sound materials.

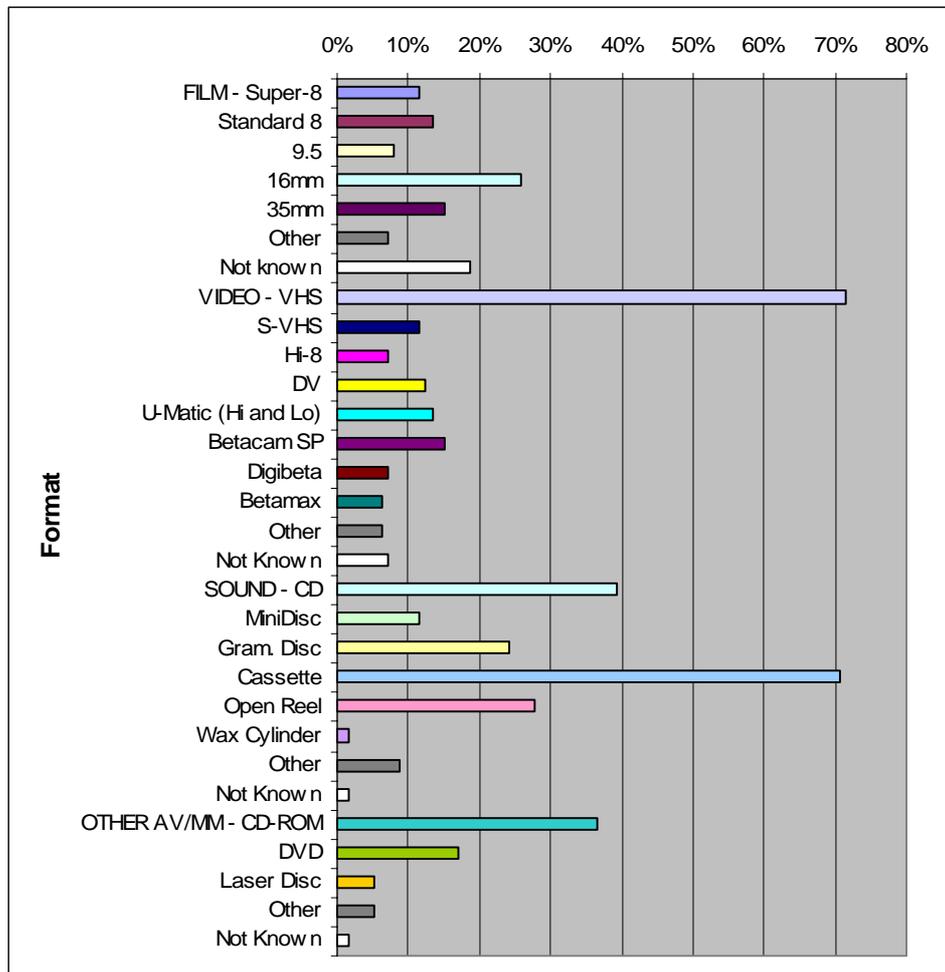
In terms of the number of items held in AV collections, collections of either 1-9 or 10-99 items for each category of material (film, video, sound, other AV/multimedia) are the norm, as Figure 1 below illustrates.

Figure 1 Breakdown of AV collections, by type of material and number of items held (%)



Within the four categories of AV material, material is held right across the spectrum of possible formats, as demonstrated in Figure 2 below. However, the cheap, long established and widely available formats of VHS video and audio cassette tape are by far the most widely held formats, featuring in more than 70% of collections – approaching a level that is twice that of the next most common format (audio CDs at 39%). The most commonly held formats in each category are: VHS (91% of those holding video); tape cassette (91% of those holding sound); 16mm (54% of those holding film); CD-ROM (83% of those holding other AV formats).

Figure 2. Breakdown AV formats held (%)



In addition to the AV material held, the vast majority (over 80%) of organisations also hold other artefacts, such as documents and photographs, which supplement and support the AV collection. When asked about how they acquire new material, almost all organisations (90%) are willing to accept AV material if it is offered to them. However, this should not be confused as a proactive stance to acquisition, as only 18% of organisations actively undertake surveys to locate and collect material. In the small number of cases where organisations are not willing to accept material if it is offered to them, they predominantly refer the material to an established AV archive (e.g. WFSa and SEFVA).

Preservation and conservation

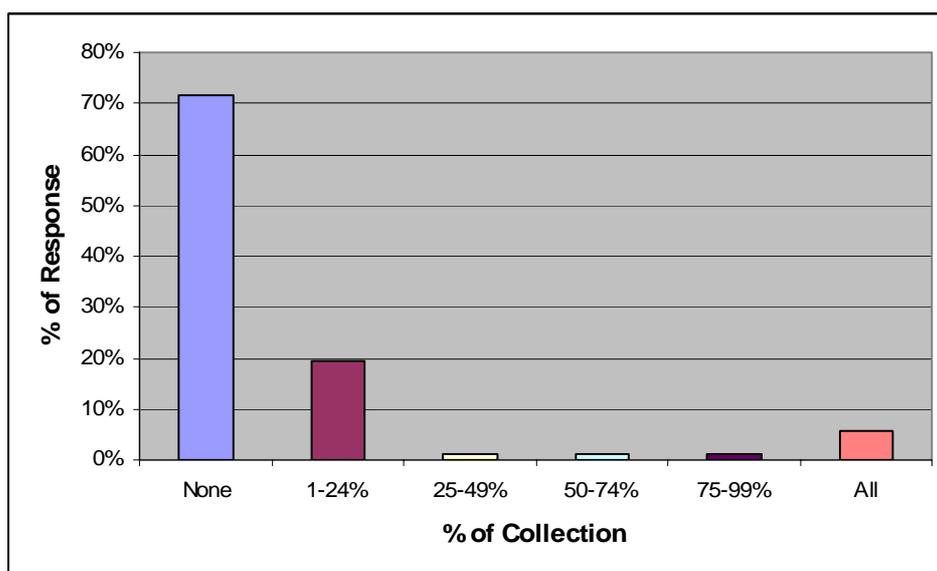
Just over half of the sample (53%) has access to specialist advice on the preservation and conservation of audiovisual archives. Slightly more than this number (60%) are able to have AV material repaired, though of these organisations, 73% contract the repair work externally.

Around one quarter of all respondents (27%) have no preservation copies of their material at all, while only 28% have copies for all their collection. Only around a quarter of organisations believe that their storage accommodation meets with archival standards, and a further 14% ‘don’t know’. While both of these responses indicates a degree of vulnerability regarding the collections, only 17% of the sample explicitly state that their collection contains decaying or ‘at risk’ material – though a further 13% ‘don’t know’. Of those with material at risk, three quarters of them are public sector organisations – which is well above their representation in the sample as a whole. The single most regularly identified ‘at risk item’ is nitrate film.

The large majority of organisations (82%) are familiar with copyright legislation regarding copying and exhibiting. Private sector organisations are over represented within the group of respondents that are not familiar with the legislation, compared with the total survey population.

In terms of conserving AV material through transferring it to a digital format, as Figure 3 below illustrates, the vast majority (over 70%) of organisations have not digitised any of their collections. One fifth have digitised between 1-24% of their collections and a small number (6%) have digitised all of their collections.

Figure 3. Digitisation of AV collections (%)



Access and inclusion

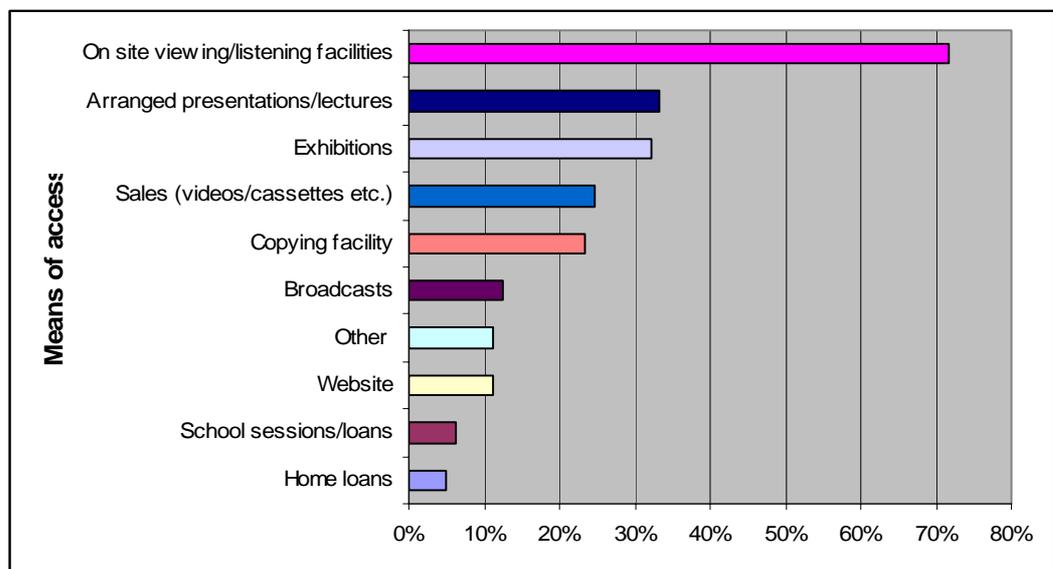
The survey then posed a series of questions about how AV collections were made accessible, who made use of the material, and what measures, if any, did organisations take to target particular groups of users.

Starting from the basics, just over half the sample have either catalogued all (28%) or the majority of their collections (24%). However, one fifth have no cataloguing system for their collection at all. The most commonly used format for cataloguing collections is a database (54%), though both printed catalogues (32%) and card indexes (26%) are still clearly in regular use across the sample.

Almost a quarter (23%) of the AV collections are not generally accessible to the public. The majority (58%) are accessible by appointment only, with the remainder (19%) being open to the public during fixed hours. Of those that are not generally accessible to the public, community/voluntary organisations (30%) and private sector collections (26%) together make-up the majority.

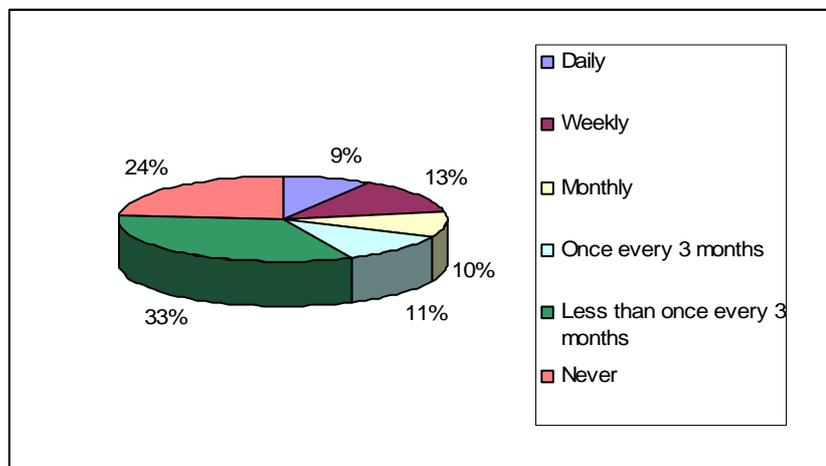
Of those offering access to the public, Figure 4 below demonstrates the wide variety of means that are used for achieving this goal. The most widely used means is on site viewing/listening facilities (72%), followed by ‘arranged presentations/lectures’ (33%) and exhibitions (32%).

Figure 4. Means of accessing AV collections (%)



In terms of the regularity with which organisations’ collections are accessed, almost one quarter (24%) never receive enquiries from the public, as Figure 5 below illustrates. However, this is not surprising given that, as noted above, a similar number of collections (23%) are not made generally accessible to the public.

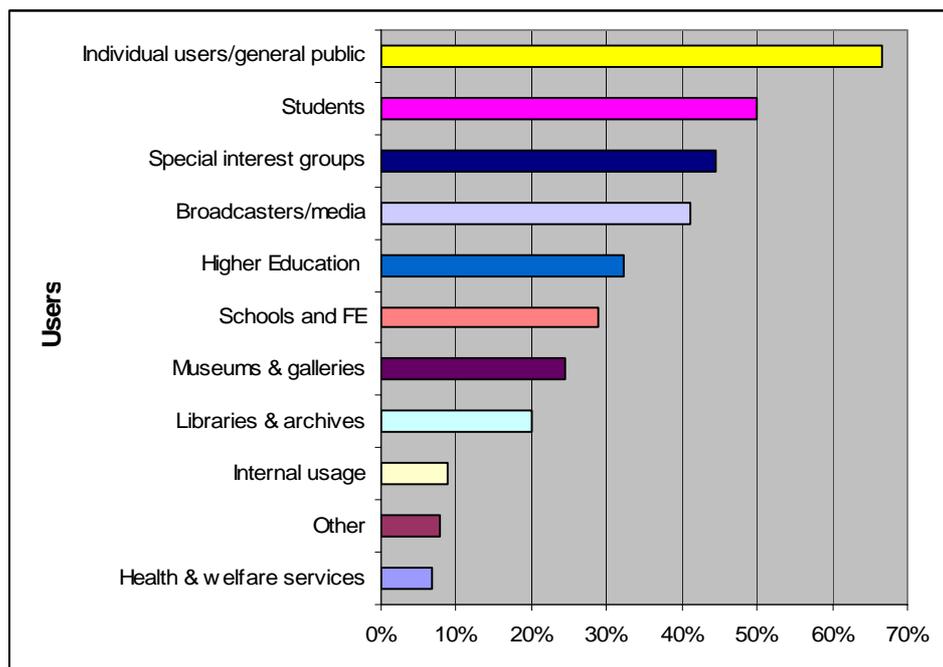
Figure 5. Frequency of enquiries to AV collections (%)



Of those receiving enquiries, 43% receive enquiries less than once every three months, but almost the same number (42%) receive enquiries once a month or more – including 12% that receive enquiries daily. In terms of absolute numbers, the vast majority of organisations receive very few enquiries with almost three quarters (74%) of those receiving some enquiries receiving less than 50 enquiries per year, 12% receiving between 50-199 enquiries per year, and a small group (7%) receiving 600+ enquiries per year.

The AV collections are used by a wide range of types of users, with no single group dominating, as Figure 6 demonstrates below.

Figure 6. Users of AV collections, by type (%)



The most regularly cited users are, perhaps understandably, individuals/the general public (reported by 67% of the sample), followed by students (50%), special interest groups (44%) and broadcasters/the media (41%) (including local press). Of those collections used by broadcasters and the media, there is a higher representation of private sector organisations (32%) than in the sample as a whole (18%).

However, the views expressed about users above should be viewed with some caution as when asked about the actual information that organisations keep on users, over half (56%) admitted that they do not collect any information about their users.

Community/NGO/voluntary organisations (19%) and private sector organisations (24%) are marginally more prominent among those gathering no information about users than they are in the survey population as a whole population as a whole (15% and 18% respectively).

Of those that do collect information, 74% collect information on all users while the rest collect data on a sample basis. However, even those collecting information on users

restrict what is recorded to the basics: numbers (86%), purpose of use (76%), and the category of the user 57% (e.g. individuals, students etc.). Demographics of users are very rarely captured – e.g. age (7%), gender (5%) and ethnicity (2%), though address information at least is more regularly captured (29%). Given the lack of systematic knowledge regarding their users, and the numbers of organisations whose collections are not generally available to the public, it is unsurprising to find that 80% of organisations do not try to promote access by targeting any specific user communities.

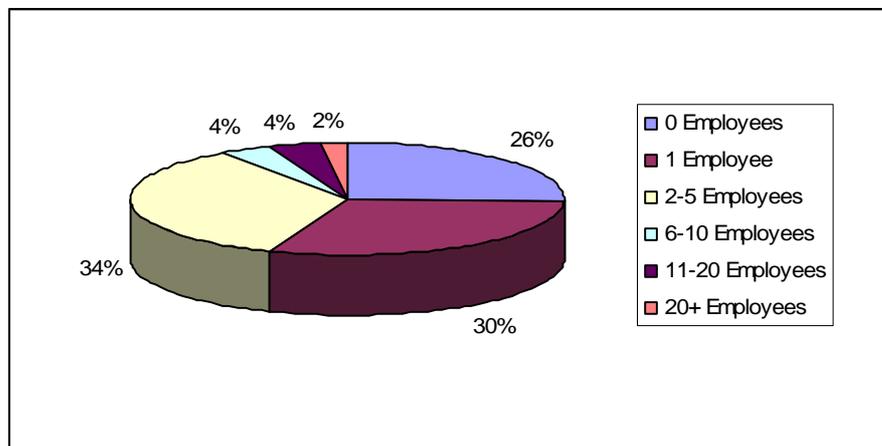
The sector is, however, well linked into the education system, with 69% having some link or links with formal education, though of course this also includes the 17% of organisations from the education sector itself. Following on from this, over half (53%) of the sample are involved in Lifelong Learning initiatives

Capacity and skills

The respondents were then asked a series of questions about their staff and training policies. As Figure 7 below illustrates, staffing levels in terms of paid employees are very small. Over one quarter of all organisations have no paid employees at all. Of the remainder, 65% have between only one and five paid employees.

Of those organisations with paid staff, there is largely a pattern of full-time working as 40% of organisations employ entirely full-time staff and a further 29% have a majority of full-time staff. However, just over one fifth (21%) are staffed entirely by part-timers.

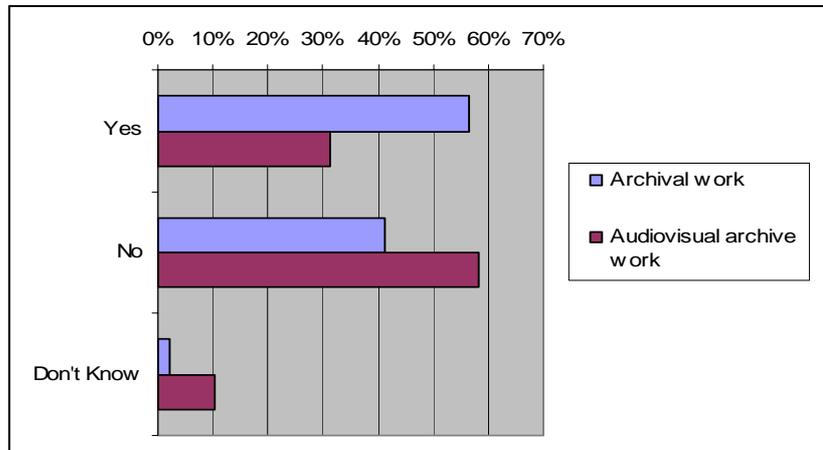
Figure 7. Number of paid employees associated with the AV collection (%)



The limited human resources of most organisations within the sample in terms of the low numbers of paid employees is, perhaps surprisingly, not offset significantly by the use of volunteers. The majority of the collections (62%) operate with no support at all from volunteers, although 23% of the organisations have between 2-10 volunteers.

In terms of staff development, training for archival work is provided by the majority of organisations (57%), but this small majority is reversed for AV archival work as 58% do not provide specialist AV archive training. Organisations are far less likely to provide training for ‘colleagues’ (28%) – i.e. non-paid and volunteer workers – and users (15%).

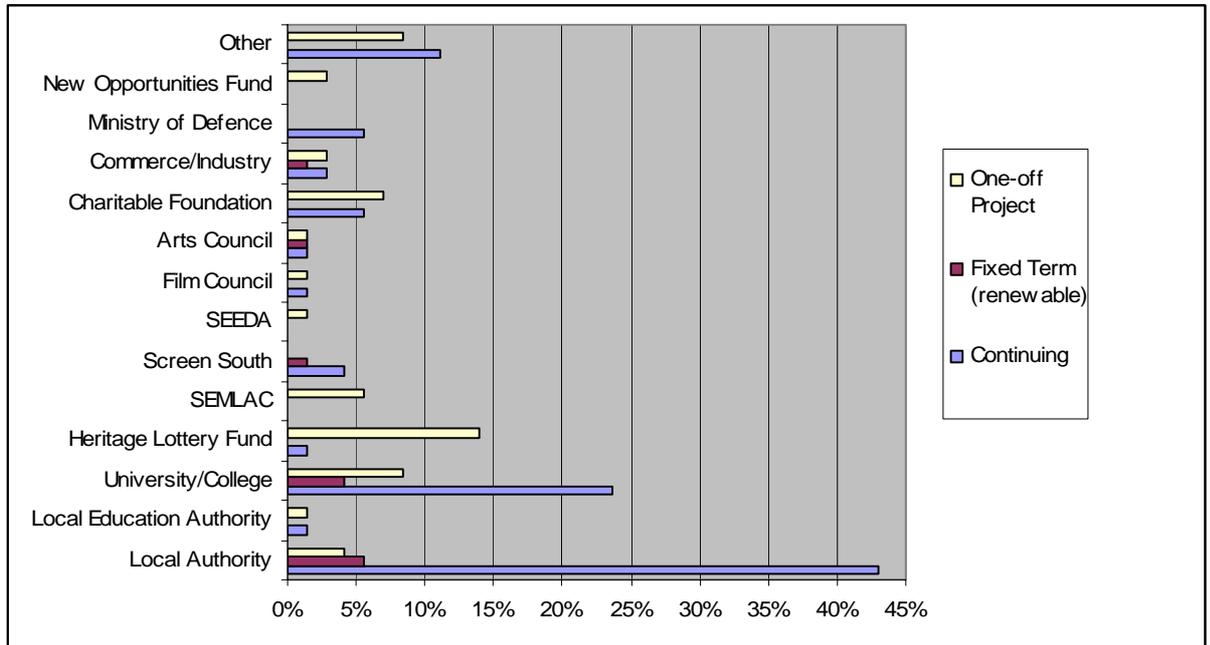
Figure 8. Provision of training for staff, by type of provision (%)



Funding and development

As Figure 9 below illustrates, while the organisations in the survey are in receipt of an array of funds, two funding sources are by far the most important: local authority funding and funds from universities and colleges.

Figure 9. Funding sources for AV collections, by funding status (%)

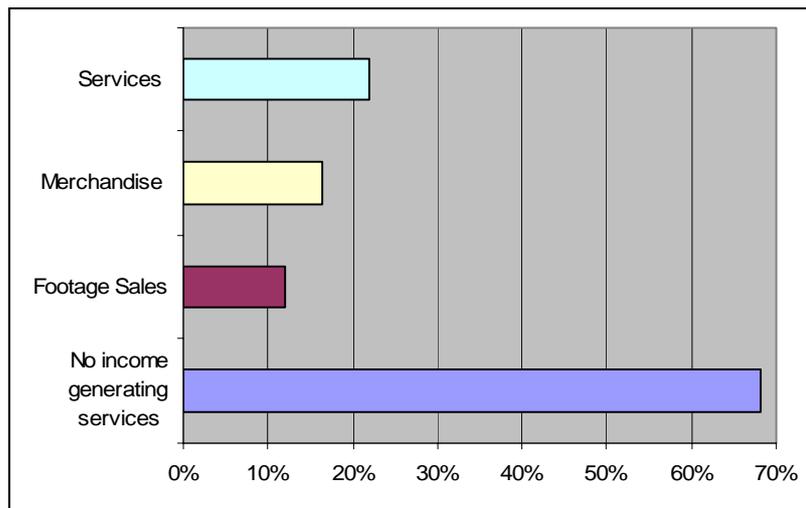


53% of all organisations are in receipt of some form of local authority funding (and over 80% of this is continuous core funding), while 36% are in receipt of funding from universities/colleges (65% of which is continuous core funding). This pattern of funding

is entirely to be expected given the composition of the sample. Beyond these two sources of funding, the Heritage Lottery Fund (15%) is the only other relatively common source of funding.

The survey then sought to establish how organisations generate income streams over and above what they receive in grants and donations. As Figure 10 below shows, over two thirds of the collections (68%) have no direct income generating services.

Funding 10. Income generation by AV collections, by type of income (%)



There is no strong correlation between receipt of continuing core funding and whether or not organisations are involved in income generating activity. Of those AV collections in receipt of continuing funding from either local authority or university/college sources for instance, 61% have no income generating sources – slightly less than for the sample as a whole but roughly equivalent. However, in terms of the sectoral composition of those organisations with no income generating services, 66% are accounted for by public sector bodies – which is 10% more than their share of the sample as a whole.

Around one fifth of the sample generate income from a broad range of services such as copying facilities, equipment hire and loan and research fees. Income is also generated by 16% of the sample from merchandising, through the sale of footage, videos, photographs and the like.

- Other (please specify)

Types of audiovisual material used

- Film Video Sound tape CD CD-Rom Vinyl Wax Cylinder
- Did you use the material :
 - on-site
 - on loan
 - by purchase (sell-through video/dvd/cd)
 - as a footage for production purposes)

Reasons for using the audiovisual material

- Was the viewing/listening for:
 - Pleasure
 - Family history (e.g., oral history tapes)
 - Work-related
 - Commercial (e.g., footage sales) or non-commercial purposes
 - Formal education (school, college or university course)
 - Lifelong learning (adult education, non-examined course)
 - Other (please specify)

Access

- Are the opening times of the archive/collection suitable to you?

Yes	No	Don't Know
-----	----	------------
- Have you used the archive/collection's website for information?

Yes	No
-----	----
- Are there any obstacles stopping you from using the archive/collection as much as you would like?
 - Opening times
 - Length of response time to calls/emails/letters
 - Location of archive/collection
 - Facilities for people with disabilities
 - Unfamiliarity with required technology (film/video, sound playback, etc)
 - Unsuitability of format (e.g., need for digitised material, not appropriate for purpose, etc)
 - Attitude of staff
 - Cost of buying/borrowing material)
 - Other (please specify)

Level of satisfaction with response

- Overall, how did you rate your experience of using the archive/collection on a scale of 1 – 5

Extremely satisfied

Not at all satisfied

5

4

3

2

1

Comments/views:

Suggestions for improvement

- In what ways could the archive/collection's service be improved? (e.g., are there any new services or ways of increasing access that you would like to see?)

Comments/views:

Date of interview:

Interviewer's name:

Appendix 8

‘Creative Partnerships and Imaginative Solutions’: Steering Group discussion paper

Our vision for AV archives in the region?

- SEFVA and WFSVA to be part of a National online AV Archives Network. All moving image archive catalogues in the UK with associated digitised movies and information will be available 24 hours a day, 7 days a week
- The collections of SEFVA/WFSVA recognised and valued for the successful role they play in firing peoples’ imagination, learning and curiosity
- The AV heritage and its interface with family, local, regional and national histories will be recognised by Government as one of the key drivers behind boosting adult learning and consequent employability.
- Creative/cultural partnerships inside the AV archives sector in the region and beyond will be routine and embedded. This will especially be the case between AV archives and museums, archives, libraries, state education and higher education and the film & tv industries.
- To achieve all of the above, the two AV archives in the SE – as centres of expertise - will have been enabled to provide sustainable and responsive services

How should we engage more people in AV archives?

- *By making our SE AV heritage as ordinary and as accessible as print*
- To do this by adopting the principle of free access for non-commercial educational use of the AV heritage
- By widening access to the SE AV heritage through on-line services
- By curating, designing and selecting content for the needs of different users (e.g. national curriculum, FE, HE, life-long learning, reminiscence, young, localities & communities)
- By undertaking this content design through dialogues with these many constituencies
- By creating welcoming and well-serviced visitor centres (within AV archives and record offices, museums etc) with viewing copies, reference materials, archive support staff
- By providing a good standard of access to AV collections in public sites across the UK
- By building or developing partnerships to deliver the above with colleagues across the MLA sector and education, effectively ending the isolation of the AV sector
- By resourcing the AV sector to carry these plans forward

How would you change the profile of AV archives? Who with?

- *By breaking out of the paradigm of the cinema:* recognising that AV materials can be and are used *everywhere* - in schools, universities, museums, libraries, community centres and online
- *By re-imagining the role of the AV archivist:* to become a steward and an educator
- By recognising that the AV collections engage with many aspects of the histories/stories of the UK from 1895 but that these collections need to be interpreted and curated
- By recognising at all times that the power of the human stories released by AV archival material creates interest amongst the media and public audiences and not institutions or processes
- By working in a cross-domain capacity in order to develop new AV access projects
- By creating high profile public activities with curators and artists in public exhibition venues such museums and galleries
- By creating high profile and innovative on-line delivery of the SE AV resources

What steps are required to create an online resource using the SE AV heritage?

- on-line data - establishing a standard set of metadata protocols, ensuring compatibility/interoperability
- digitising the collections
- on-line content development- creating packages in consultation with relevant users
- network capacity development
- by developing public-private partnerships with rights holders

What are the key partnerships you would like to see developed for the AV archives?

partnerships across the SE AV archives and between the SE AV archives and museums, libraries, schools, FE, HE, communities, film & tv industries and rights holders

How can these partnerships be best supported?

- By securing sustainable core funding for the AV archives in the region to become regional centres of expertise
- By investing in core activities, on-line services and successfully securing project funds
- Through good and effective communications between the SE AV archives and our partners and users
- By good advocacy for the SE AV archives

Appendix 9

Access and outreach activities of SEFVA and WFSA

The following information has been selected to provide an indication of the range of activities undertaken by the two specialist audiovisual archives in the South East as part of their commitment to making their collections accessible.

SEFVA

Access & Education

Development of study collections

2003: Brighton History Centre

2001: Surrey History Centre

pre-2001: Elmbridge Museum (Weybridge), Centre for Kentish Studies (Maidstone), University of Kent (Canterbury)

Museum and record office exhibitions

Permanent Displays

2003: Hove Museum & Art Gallery (the early cinema and pre-cinema collections at Hove have been developed in conjunction with SEFVA)

2002: Brighton Museum & Art Gallery

pre-2001: Elmbridge Museum, Brighton Fishing Museum

Temporary Exhibitions

2002: Brighton Museum & Art Gallery, "Kiss & Kill: Film Visions of Brighton"

pre-2002: Folkestone Museum & Library, Hove Museum & Art Gallery, West Sussex Record Office, Centre for Kentish Studies, Elmbridge Museum, Marlipins Museum (Shoreham)

Reminiscence

2002: production of reminiscence training manual using archive film; reminiscence sessions at four residential homes and day centres in West Sussex (with West Sussex Social Services)

Presentations

Over 30 presentations each year on SEFVA in schools, community centres, churches, universities, record offices, museums and cinemas across the region

"Graphic Describers"

2002 & 2003: literacy project for Brighton & Hove schools funded by Brighton & Hove Business & Education

Adur Festival

2002 & 2003: film & music commissions for Adur Festival - new music for SEFVA films (SEFVA, Adur Festival with support from Arts Council SE)

AHRB Centre for British Film & TV Studies 2000-05

As a corporate partner, participation in its national programme of events on film archives and HE research

Projects

Heritage Lottery Fund

a. 2001/03: preservation and digitisation of 300 films in the SEFVA collection b. 2003/04: production of a DVD on the collection for free distribution to libraries, schools, FE, HE, record offices and museums in the region

Arts and Humanities Research Board (AHRB) – an HE research council

2001/03: research and production of *Moving History*, a guide for HE to the UK's public sector film archives

2003/06: research and production of a SEFVA online resource for HE

Reaching the Regions

2003/04: production of a DVD on and for the region based on the collections of SEFVA, Wessex Film & Sound Archive and British Library Sound Archive, funded by the British Library as part of its Reaching the Regions programme and partnered in the SE by SEMLAC

Cine City, Brighton, Nov. 2004

Film festival on the theme of the city led by SEFVA and City Screen, funded by Screen South, University of Brighton, Brighton & Hove and with private sponsorship (12k); Arts Council grant of to support the Festival's artist-in-residence.

Broadcasting

5-10 broadcast contracts each year for use of SEFVA material in terrestrial transmission

2003: participation in the 16 part Meridian TV series, "In the Past"

WFSA

Access and education

WFSA public search room is open 9-5 weekdays, free of charge. The catalogue is now available on-line via the Internet, as well as in HRO. Copies are offered to all depositors of material, including public and educational institutions. Selected research copies of collections are available in the Resource Areas of all HCC museums and other museums in the region (including Newbury, Reading, Bournemouth and Poole), and in record offices. All public libraries in Hampshire hold compilation videos from the Wider Access to Historic Films project (see below) for loan and reference. Selected video compilations of WFSA holdings may be borrowed by local groups for showing at their meetings.

Permanent displays

There are permanent displays of WFSA films at the Royal Naval Museum, Portsmouth City Museum, and Eastleigh Museum. Temporary exhibitions from the collections have been used at most of the other museums in the region, including the travelling displays *Amateur Film-Making in the Past* (1993-4) and *Alfred J West, Southsea Pioneer of Cinematography* (1996). WFSA will be contributing to Hampshire Discovery Centres (involving a combination of library, archive and museum resources in the local study areas) from 2004 onwards.

Presentations

Since 1988, c30 illustrated presentations of WFSA holdings every year, in a wide variety of venues (local halls, cinemas – Harbour Lights, Regent Centre, Christchurch, the Screen at Winchester, museums, libraries, record offices, arts centres, a bioscope tent, care homes, day centres, town halls, council chambers, huts etc.), at arts and film festivals, Heritage Open Days, local history fairs, conferences, meetings, steam rallies, agricultural shows, etc., to many different audiences (including the general public, students, heritage professionals, amateur cine & video clubs, local history and other special interest groups, and disabled groups).

Oral History

Oral history: annual day seminars at WFSA since 1989 (this year's theme is ethnic diversity and refugees); training on demand; loan of recording and transcribing equipment for local projects; published guidelines; free advice; supporting letters for HLF applications; participation in Portsmouth OH Network and now SOHE activities. Commissioned recordings in Winchester and Eastleigh.

Education

Work with HRO Education Officer on video compilations for schools; student fieldwork in WFSA; talks to local HE students and use of WFSA material in their projects; participation in World War Two theme day at Woodlands School, Southampton.

Reminiscence work

Audio cassette and videos produced for packs used in Hampshire Care Homes; participation in two Romsey Reminiscence Days for the elderly.

Broadcasting

Considerable use by local, community, national and international broadcasters, including several local series of archive films; selected copies of local TV material from BBC South and Meridian libraries for research in WFSA; use of some material in WFSA presentations, talking news magazines, and library videos; gifts of equipment.

Production

Video filming local activities and events for WFSA since 1991, including Michelmersh Brickworks, local shipping, aviation events, Petersfield & Reliant Laundry, D-Day anniversary 1994.

Projects

Hampshire Film & Video Competition 1989, and the Millennium Community Video Record 1999, both sponsored by local ITV companies, resulted in deposits of amateur film and video recordings of community life and events.

Several partnership projects with district councils over the years, involving grants for preserving films at WFSA. The Hampshire Archive Trust Rescue Fund has also been used to make preservation copies of films.

Schools videos: edited compilations of material from WFSA, HRO and other sources on themes like 'Shops and Shopping' and 'The Seaside' for use in the classroom.

Wider Access to Historic Films (2001-2002): 32 video compilations of WFSA film holdings for loan and reference in public libraries. Several thousand loans recorded to date, and three more titles produced.

240 British Pathé newsreel films of local interest were selected and copied on to safety film from original nitrate, before possible decay in unsuitable storage, for preservation and access in WFSA.

Winchester Talking News magazine: short items from Radio Solent collection selected and used in monthly audio magazine for the blind since 2002.

Reminiscence packs for Hampshire Care Homes (2003): production of videos on various themes.

Appendix 10

Free access for non-commercial educational use of the audiovisual heritage: a protocol proposal

“Reproduction of moving image material in educational resources”

(Extracted from “Making Movies Matter”, Report of the Film Education Working Group, 1999)

The parties to this Protocol wish to facilitate the supply of moving image educational materials to schools and other educational establishments by establishing agreed criteria for “educational usage” which if complied with will enable the use of copyright material in educational resources without the necessity of rights-owners’ consents or the payment of any fees to rights owners. This Protocol is binding only upon the signatories hereto and affects only copyright works the rights of which are vested in the parties to the Protocol and educational materials produced by the parties.

This Protocol is in addition to and not in substitution for any permitted uses of copyright works as provided by the Copyright Designs and Patents Act.

To qualify as a legitimate educational usage under this Protocol, the reproduction of extracts from moving image products such as films, videos and television programmes [“Works”] in publications for educational purposes [“Resources”] must conform to the following criteria:

1. No one extract will comprise more than ten minutes of original screen time. A Resource may use more than one extract provided that total usage in any one Resource does not comprise more than 10% of original screen time of any one Work. A Resource may use extracts from several Works. Extracts from non-broadcast or unreleased material such as uncut rushes may be used subject to the specific agreement of the producers.

2. The purpose of the Resource is to enhance learners’ knowledge and understanding of the Work or other works, and/or their general critical skills, through one or more of the following aims:

- to explore the presentational devices (i.e. the “language”) used in the Work or other works to convey meaning;
- to place the Work or other works in a historical, generic and/or national context;
- to understand the Work or other works in its industrial, commercial or political context;
- to compare the Work with others of similar type or content;
- to investigate the appeal of the Work or other works to audiences;

- to encourage learners to appreciate the Work or other works more fully and to want to see the complete Work and others of its type.
3. The Resource must require engagement with the Work by learners: in other words it will encourage and enable classroom activities such as those in which learners will undertake one or more of the following types of task:
- close textual analysis in writing or discussion;
 - comparison between two or more Works;
 - provision of their own written or spoken analytical commentary;
 - experimental alteration of the extract to explore aspects of meaning.
4. Learners may reproduce parts of the Work in their own essays as still images with written material or as moving images in digital essays provided that these are for use only within the educational establishment or for purposes of assessment by teachers.
5. The Resource must contain a substantial amount of information for teachers and students which makes clear:
- the intended learning outcomes of the Resource;
 - the relationship of the Resource to its educational context, e.g. curricular requirements;
 - the names of the principal “authors” of the Work (producer, director, etc.) as credited in the Work, and copyright owners if known;
 - Where and how the full Work can be accessed.
6. The Resource will be packaged and marketed in such a way as to make clear its educational purpose and it will be promoted only to users in educational institutions such as schools, colleges, universities and establishments for continuing and informal education such as film societies and arts venues. Provided these criteria are met, publishers may reproduce extracts without payment to rights-holders and producers of Works will facilitate access to original source material.

Appendix 11

‘Building an Audiovisual Archive Network for the SE Region’ - discussion paper for the SE Audiovisual Archives Steering Group

Key Objectives

- To sustain, stabilise and nurture the two existing public sector archives (SEFVA and WFSa) as centres of expertise.
- To spread and develop AV archive services across the whole region by enabling SEFVA and WFSa to collaborate and co-operate in the development of a regional service.

Preferred new model to realise these objectives

- The South East Audiovisual Archive Service (SEAVAS) with regional responsibility for archiving policy, strategy and advocacy. The service would function as a hub, with responsibilities for supporting a wider network of audiovisual archives or archives with audiovisual material across the SE.
- SEAVAS would be founded on and represent the shared policies of SEFVA and WFSa and other models of best practice.
- It would promote the region’s AV collections through a regional AV catalogue, website and publications provide a single point of focus for AV archiving in the SE.

The service would operate as a virtual hub with two functioning arms: SEFVA and WFSa. The service’s work in terms of acquisition, administration, documentation, storage, preservation, access, education and production would be undertaken by the two centres of regional expertise in AV archiving: SEFVA and WFSa. Each archive would have both shared and distinct technological and geographical responsibilities and collaborate through the activities of the new regional service, of which they would both be a part.

An advisory board, composed of representatives from film, sound and broadcasting partners and archive users, would guide the work of the service in terms of policy, strategy and advocacy. An Access and Development Officer would provide administrative support.

Alongside the development of SEAVAS, SEFVA and WFSa would have particular roles to play. They would be:

<p>WFSA</p> <p><i>Serving west South East with responsibility for :</i></p> <ul style="list-style-type: none"> • Film and video archives (west South East) • Sound archives and digitisation/copying (whole South East) 	<p>SEFVA</p> <p><i>Serving east South East with responsibility for :</i></p> <ul style="list-style-type: none"> • Film and video archives (east South East) • Digitisation/copying of film and video archives (whole South East) • Magic lantern (whole South East)
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Oral History Network

SEAVAS would work with the Oral History Society to provide a more comprehensive network service in the South East by:

- Extending the Southern Oral History Exchange (SOHE) to the whole region.
- Producing a new, region-wide Directory of projects and collections.
- Targeted training activities.
- Loan of recording equipment.
- Provision of free advice.

Sound Archive Network

- WFSA to provide advice, but storage only if necessary.
- Safety copies (usually digital) and access copies made on demand for a small fee.
- Incorporate all sound archive collections in regional catalogue/directory on joint website.
- Utilise collections in joint activities, projects and publications organised through SEAVAS

Appendix 12

Draft Development Budget for SEAVAS (South East Audiovisual Archive Service) 2004/05

The draft budget is based on estimates prepared by SEFVA and WFSA from current year (03/04) costs.

2004/05	SEFVA	WFSA	SEAVAS TOTAL £
<u>SEFVA</u> Staff (+Administrator) (+Preservation Officer.) (+Education Officer.) (+Access/Development Officer with WFSA) 6.5 full time equivalent	140K (+9K) (+20K) (+25K) (+25K)		
<u>WFSA</u> Staff (+Administrator) (+Archivist (Outreach)) (+Preservation Officer) (+Archive Assistant) (+Audio Digitiser) 6.5 full time equivalent		128K (+16K) (+25K) (+16K) (+16K) (+8K)	
			268K
Materials	12K	30K*	42K
Preservation (joint SEFVA/WFSA)	25K		25K
Travel	10K	7.5K	17.5K
Copying		12K	12K
Other		4.5K	4.5K
TOTAL £	187K	182K	369K
Core revenue income 2003/04			
Screen South	40K	8K	
Local authorities/trusts	10.5K	51K	
University	8K		
Income shortfall for 04/05	128.5K	123K	251.5K

Notes

(+) indicates a new post

* For first year, reducing to £15K p.a. thereafter.

CAPITAL DEVELOPMENT

The creation of an audiovisual archive service to cover the whole of the South East region would require additional storage facilities, extending the current, limited capacity of SEFVA (West Sussex Record Office) and WFSA (Hampshire County Record Office).

A purpose-built facility with temperature and humidity controlled storage appropriate for the long-term preservation of a developing audiovisual collection would obviously be a major capital project and a detailed costing is outside the scope of this study.

A number of the Film Archive Forum members in the UK have successfully developed such schemes in recent years, including the Scottish Film Archive, North West Film Archive, East Anglian Film Archive and the Yorkshire Film Archive. The Media Archive for Central England is currently preparing a scheme based in Derby.

A broad estimate of the capital costs involved in a new-build store, based on information about recent projects, is £400-500K. In most cases, the support of the Heritage Lottery Fund has been a vital component and the preparation of a full stage one bid to the HLF would be essential.