

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

Archives Task Force - Access for All: online access and digitisation. Nigel Rudyard for Resource, 2002

Archives Task Force – Stewardship. Helen Forde for Resource, 2003

Archives Task Force – Infrastructure. Katie Norgrove for Resource, 2002

Arts and Humanities Data Service Newsletters, 2003

BBC Annual Report, 2002 - 2003

BFI Film & Television Handbook, 2003

Beyond The Ark: museums and collections of higher education institutions in southern England. Kate Arnold-Foster, 1999

Briefing Notes on the European Commission's Sixth Framework Programme. Henrietta Hopkins for Resource, 2002

Building an Audiovisual Archive Network for the South East. David Lee and Sue Millard for South East Audiovisual Mapping and Strategy Project Steering Group, 2003

Changing The Future Of Our Past. National Council on Archives, 2002

Creative and Cultural Industries: an economic impact study for SE England. David Powell Associates, 2002

Creative Partnerships and Imaginative Solutions. Frank Grey for South East Audiovisual Mapping and Strategy Project Steering Group, 2003

Culture, Media and Sport Select Committee Report on the British Film Industry, House of Commons, 2003

Developing the 21st Century Archive. Resource, 2002

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Digital Futures Seminar Notes. UK Film Council, 2003

Digital Strategy Position Paper. UK Film Council, 2003

Directory of British Oral History Collections. Oral History Society, 1981

Directory of Recorded Sound Sources in the United Kingdom. British Library, 1989

EU Cultural Heritage Actions in the UK. Henrietta Hopkins for Resource, 2003

Filling the Funding Gap. Simon Bennett for South East Audiovisual Mapping and Strategy Project Steering Group, 2003

Film Archive Forum – submission to Culture, Media and Sport Select Committee on the British Film Industry, 2003

Film and Sound Archives in non-specialist repositories. DM Lee, Society of Archivists 2001

Film and Sound Group News. Society of Archivists, June 1999

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Film In England: A Development Strategy for Film and the Moving Image in the English Regions. Film Council, 2000. Peter A. Packer for Film Council, 2000

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Folk Arts Archive Project: final report. Arts Council of Great Britain, 1995
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Improving access to, and education about, the moving image through the British Film Institute. National Audit Office report, 2003
Kemps UK Film, TV and Video Guide, 6th Edition
Local Cultural Strategy for Slough 2001- 2006, Slough Borough Council
Making Movies Matter. Film Education Working Group, 1999
Making Sense for Archives: South East Regional Archive Strategy. South East Regional Archive Council, 2001
Markets and Users: Regional Museums Task Force essay. Sarah Selwood for Resource, 2001
Measuring the Outcomes and Impact of Learning in Museums, Archives and Libraries. Research Centre for Museums and Galleries, 2003
Moving History: towards a policy for the UK moving image archives. Film Archive Forum, 1999
National Council on Archives - submission to Culture, Media and Sport Select Committee on the British Film Industry, 2003
New Voices: an evaluation of 15 access radio projects. Anthony Everitt for Radio Authority, 2003
Oral History: talking about the past. Robert Perks, 1995
Oral History Projects: internal guidance notes for advice assessment. Robert Perks for Heritage Lottery Fund
PSQG Standard for Access to Archives: a working document. PSQG, 2003
PSQG Standard for Access to Archives: The next steps. Chris Pickford for PSQG Steering Group, 2003
Preserving Europe's Memory. Richard Wright for European Commission on Preservation and Access, 2003
Projecting a Digital Future. SSL for National Film and Television Archive, 2003
Recovering History - Critical and Archival Histories of the Computer-based Arts. Paul Brown, Birkbeck College, University of London, 2003
Registration Scheme for Museums and Galleries: Registration Standard draft. Resource, 2003
Regional Economic Strategy for South East England 2002 - 2012. South East England Development Agency,
Realising Our Potential: library and information development strategy for the south east. SEMLAC, 2003
Report to the Regional Assembly Select Committee on Culture and Regeneration, SEEDA, 2003
Researchers Guide, British University Film and Video Council, 2001
Searching For Sounds: a directory of oral history collections in Hampshire and West Sussex. Ann Day and Sharon Lee
Select Committee on Culture and Regeneration Report. South East England Regional Assembly, 2003

SEMLAC submission to the Regional Assembly Select Committee on Culture and Regeneration, 2003
Southern and South East Arts submission to the Regional Assembly Select Committee on Culture and Regeneration, 2003
The Cultural Agenda. SE England Cultural Consortium, 2002
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UK Audiovisual Archives Strategic Framework: Interim Report: Towards a UK Audiovisual Archives Sector. ABL Consulting for Film Archive Forum
UK Film Council, Annual Review 2000-2001
UK Film Council Statistical Yearbook 2002
Working Together, Making A Difference: the work of the public film agencies in the UK. Film Council, 2002
Unlocking the Past: a strategy for Kent's archives. Kent County Council, 2002

Interviews/Consultations/Correspondence

Adam Lee, BBC
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

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	

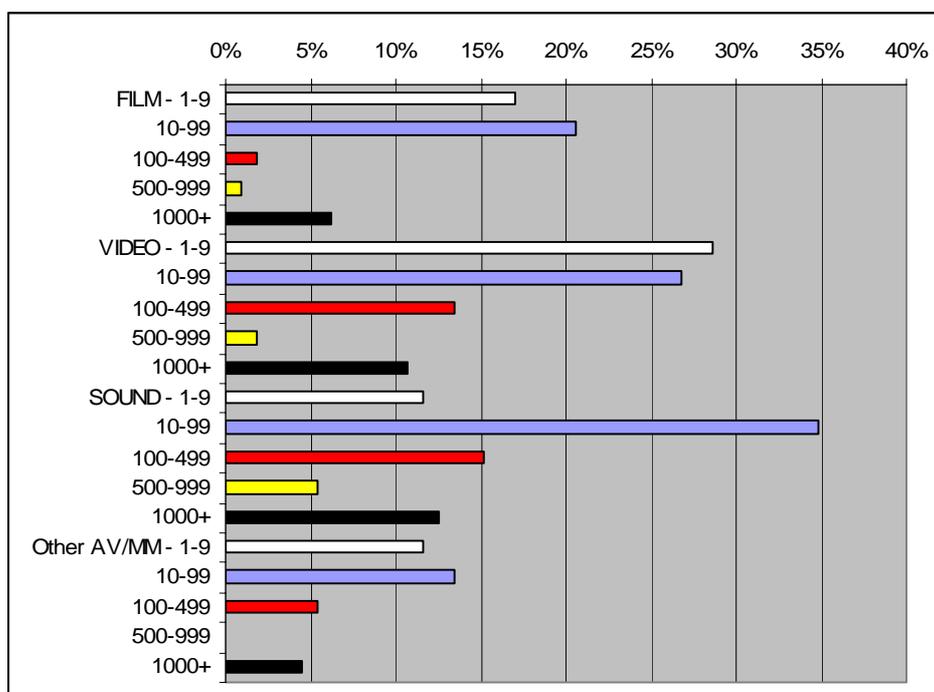
Just over half of the respondents are drawn from the public sector, with two groups particularly prominent: local authority archives/libraries and collections based within higher education. Together, these two groups account for over a third of all responses. Independent museums compose the majority 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.

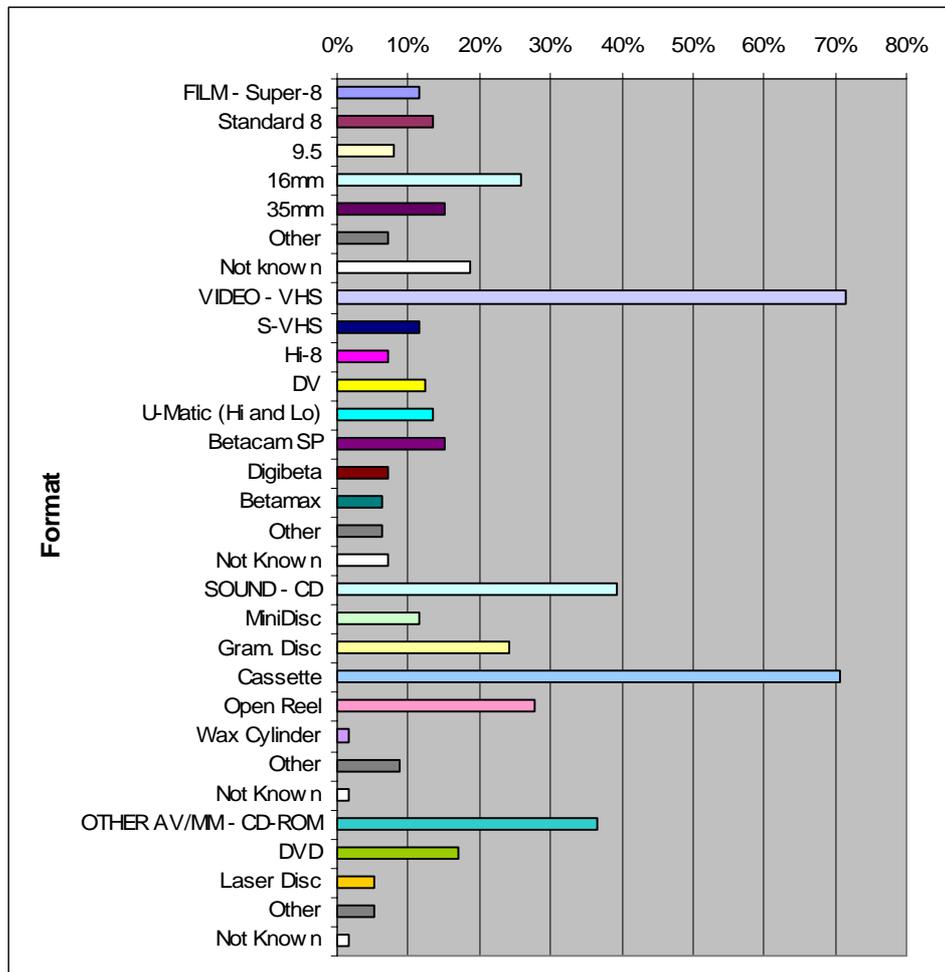
In terms of the number of items held in AV collections, collections of either 1-9 or 10-99 items for each category of material (film, video, sound, other AV/multimedia) are the norm, as Figure 1 below illustrates.

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

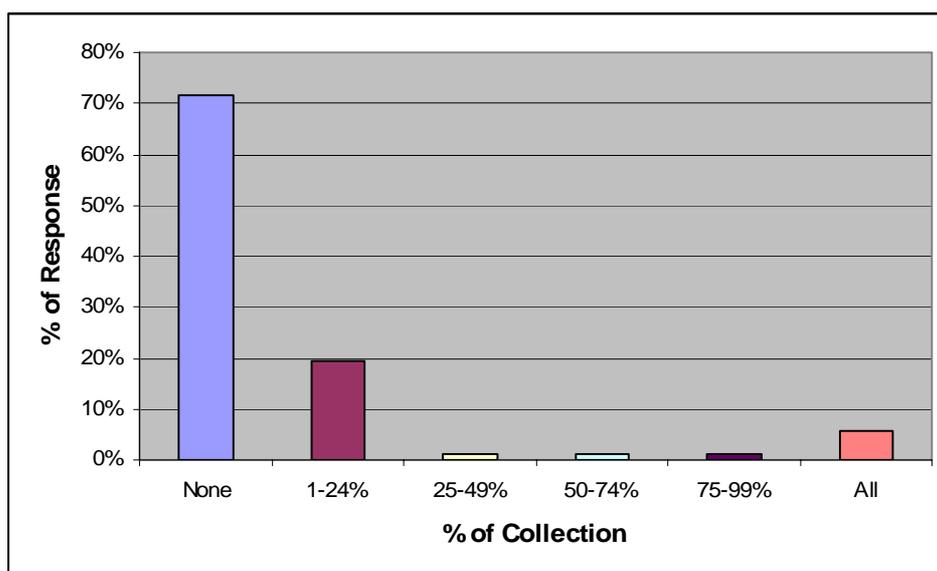
Just over half of the sample (53%) has access to specialist advice on the preservation and conservation of audiovisual archives. Slightly more than this number (60%) are able to have AV material repaired, though of these organisations, 73% contract the repair work externally.

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

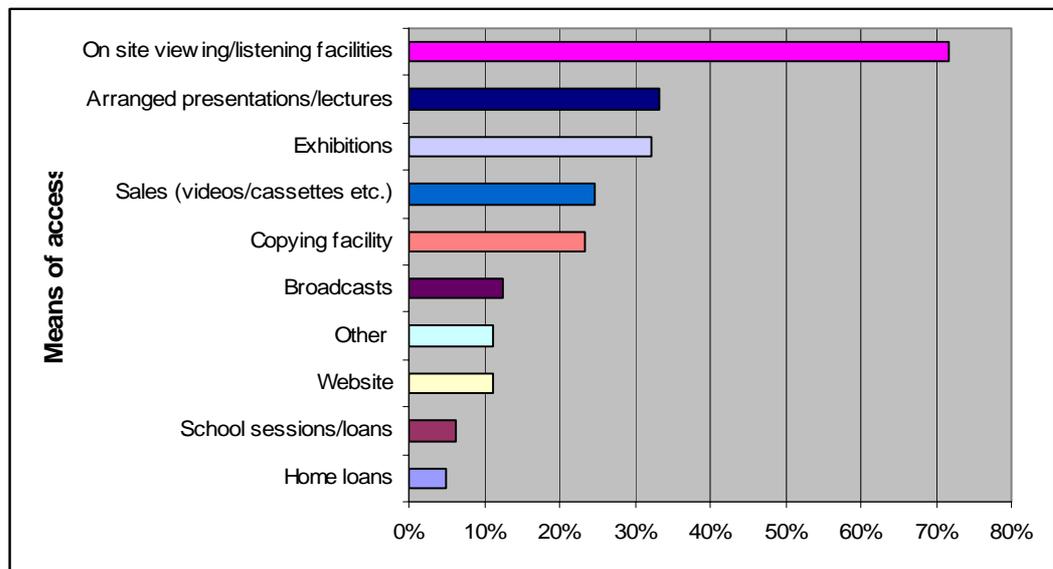
The survey then posed a series of questions about how AV collections were made accessible, who made use of the material, and what measures, if any, did organisations take to target particular groups of users.

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.

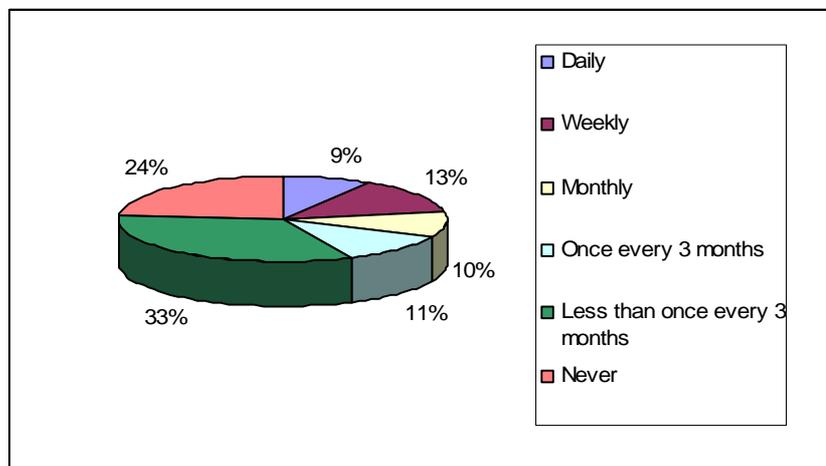
Of those offering access to the public, Figure 4 below demonstrates the wide variety of means that are used for achieving this goal. The most widely used means is on site viewing/listening facilities (72%), followed by ‘arranged presentations/lectures’ (33%) and exhibitions (32%).

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.

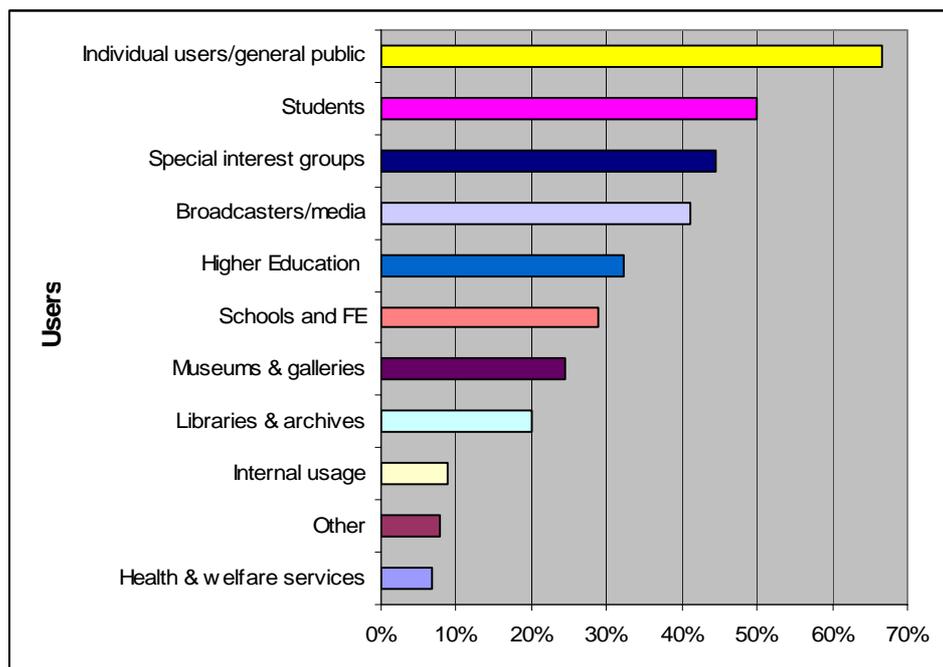
Figure 5. Frequency of enquiries to AV collections (%)



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.

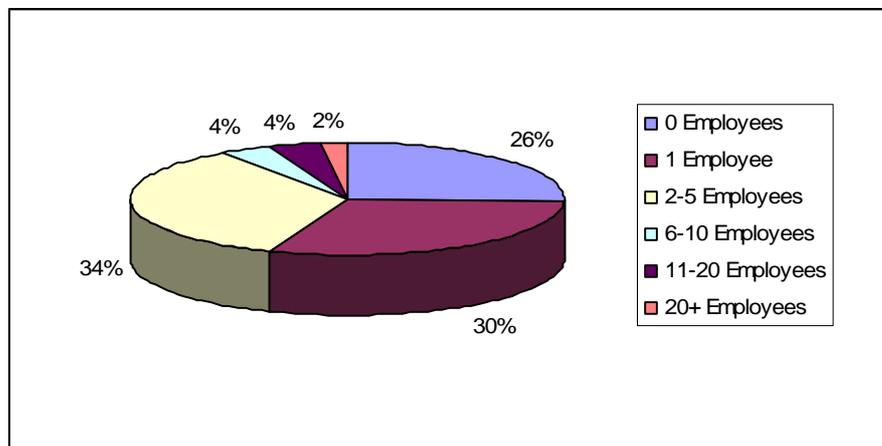
The sector is, however, well linked into the education system, with 69% having some link or links with formal education, though of course this also includes the 17% of organisations from the education sector itself. Following on from this, over half (53%) of the sample are involved in Lifelong Learning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

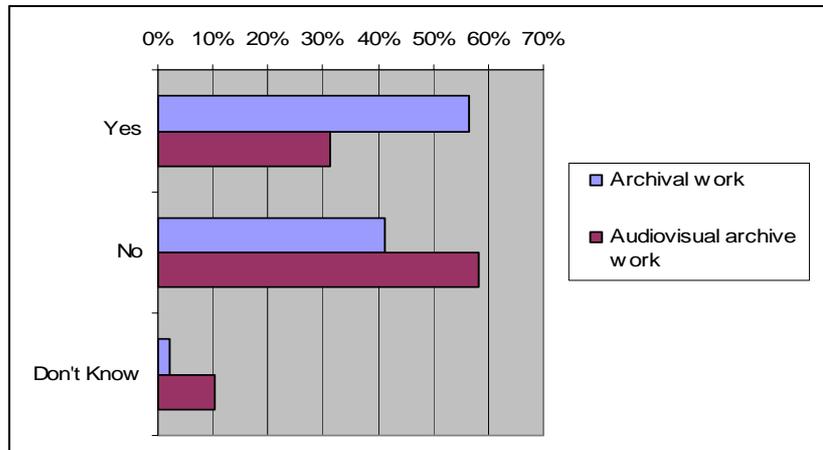
Figure 7. Number of paid employees associated with the AV collection (%)



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%).

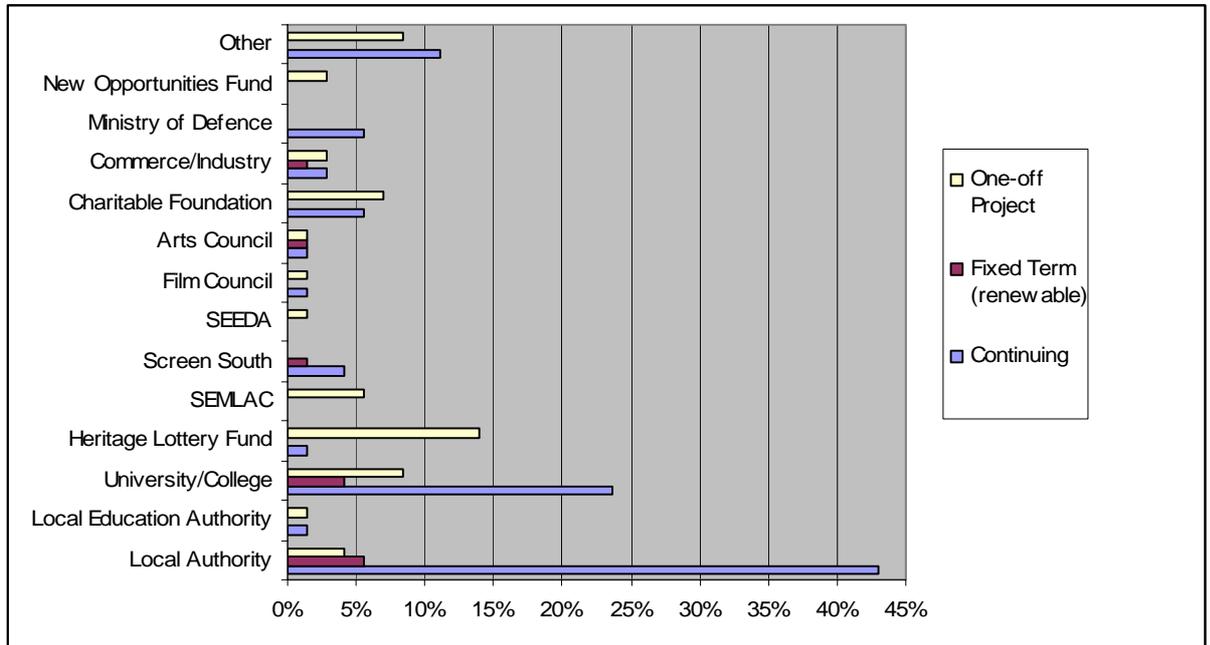
Figure 8. Provision of training for staff, by type of provision (%)



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 (%)

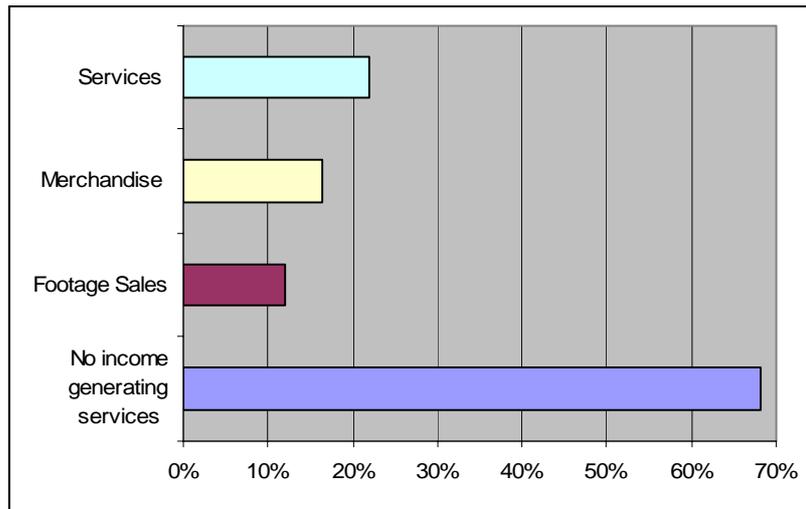


53% of all organisations are in receipt of some form of local authority funding (and over 80% of this is continuous core funding), while 36% are in receipt of funding from universities/colleges (65% of which is continuous core funding). This pattern of funding

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.