



# East Anglian Film Archive

## Acquisition and Disposal Policy

### Background

The East Anglian Film Archive is a regional film archive wholly owned by the University of East Anglia. Established in 1976, and part of the University since 1984, EAFA contains a collection of thousands of films and television programmes from 1896 to the present day, including unique collections from Anglia Television, BBC East, and the Institute of Amateur Cinematographers. The collection includes approximately 75,000 catalogue titles and 148,000 physical items in total in the vaults.

### Vision Statement

The East Anglian Film Archive will strive to be a sector leading moving image archive inspiring new and diverse audiences through technological innovation.

### Mission Statement

The East Anglian Film Archive is an accredited archive service that collects, preserves and makes accessible the moving image heritage of the East of England ( Bedfordshire, Cambridgeshire, Essex, Hertfordshire, Norfolk and Suffolk) and complementary collections. We seek to connect with the most diverse audiences possible. We evolve our technological practices contributing to national and international standards.

### National Context for Acquisition

EAFA will continue to take into account the acquisition policies of other film archives and related preservation organisations, particularly those of the British Film Institute and other UK public film archives (see Appendix 1 Public film archive national collecting policy context).

Acquisition decisions will be informed by this knowledge and context. EAFA will work with other bodies whose collecting policies overlap with its own to ensure that the most appropriate preservation and access outcomes are achieved for the East of England's material.

## Cultural Diversity and Equal Opportunity

EAFAs aim to create a collection that reflects all aspects of life and cultural diversity in the East of England and seeks to be as inclusive as possible.

## Policy for Rejected Items at Point of Offer

Where moving image material offered to EAFAs does not fall within the acquisition criteria EAFAs will suggest alternative archives or bodies to which the collection could be offered.

## Regional Collecting

EAFAs aim to acquire films relating to the areas now or previously part of the counties of Bedfordshire, Cambridgeshire, Essex, Hertfordshire, Norfolk and Suffolk, and the work of the region's film makers and television and digital broadcasters.

Beyond the regional collection, EAFAs may also acquire films with the aim of keeping collections together, to ensure preservation in a public archive, and as a resource for education.

## Summary of Scope of Collecting

### **EAFAs will acquire moving images:**

- by donation / deposit/ – but not by purchase
- relating to the East of England region and its film makers and television and digital broadcasters
- created any time up to the present day
- on all kinds of film / video / disk / digital file
- representing the range of amateur and professional film making in non-fiction / fiction and animation including cinema films, documentaries, news film, television material, corporate, educational, publicity and advertising films, family and personal films
- in colour or black and white, sound or silent, edited or unedited, complete or incomplete
- whether previously private or screened / distributed / broadcast publicly
- from varied origins including individuals, families and organisations
- having historical and cultural interest
- contributing to the range and value of East Anglian Film Archive's collection in representation of place / date / subject etc. to reflect the diversity of the region's film making and regional identity and to provide for comparison and contrast within the collection.

- women filmmakers' collections.
- contemporary collecting including both professional and amateur material.

EFAFA will prioritise films that reflect the creative output and/or experiences of underrepresented groups within our collections, including people from ethnic minority backgrounds, people who identify as LGBTIQ and people with disabilities.

**Materials other than moving images:**

- EFAFA may acquire documentation relating to the moving image collections and providing context and evidence for collections, if relevant, but will not always do so with each collection and will prioritise moving image material.

Limits on Collecting

**Equipment and objects**

EFAFA will not acquire equipment or objects either related or unrelated to moving image material.

**EFAFA will not normally acquire:**

Cinema feature films and small gauge versions of feature films (except where content is specifically relevant to EFAFA's acquisition policy e.g. as part of a collection representing the influences and interests of a film maker or audience).

Photographic collections / Lantern slides / Film strips

Condition

Items should be in good condition in order to be preserved and used.

Original Formats for Preservation

EFAFA will try where possible to acquire the first generation original, or the closest to the original, considering the best formats for access, and variants of the original. EFAFA will not generally accept films on loan.

Terms of Acquisition and Copyright

Donation is the preferred form of acquisition. Where the copyright owner prefers to retain the copyright they will be asked to sign an agreement enabling EFAFA to use the film as widely as possible and for as many uses as possible including commercial use. EFAFA will not normally collect items where copyright is not known. However, in very exceptional circumstances where a film is highly significant or unique and with the approval of the Head of IiH, EFAFA will consider accessioning material where copyright cannot be identified. EFAFA's preference will remain the assignment of copyright to EFAFA.

### Acquisition Process

Offers of collections are welcomed, and each is discussed with the owner on a case by case basis. Decisions on acquisition are made by an acquisition panel consisting of EAFA staff. Acquisitions are signed off by a senior member of staff.

As it is generally not possible to assess a collection until it can be listed and viewed, acquisition may initially be on a provisional basis, to be confirmed after the collection has been processed by archive staff.

Films or collections which might be more appropriate to another archive will be discussed with the owner / donor / depositors.

Agreements with donors / depositors will be formally documented so that all parties have a record of the agreed terms and conditions.

### Continuing Contact with Donors/Depositors

EAFA will encourage, where possible, ongoing contact with donors so that the archive can be informed of changes of address and circumstances in relation to collections and copyright.

### De-accessioning and disposal of collections

Moving image collections are acquired under EAFA's policy for long-term preservation and only under exceptional circumstances will items be de-accessioned.

EAFA will de-accession items for the following reasons -

Unnecessary duplication of copies.

Items that fall outside the criteria of collecting.

Deterioration of a film beyond usability even where the item has not been copied for preservation.

Deterioration to the point where such a copy presents a risk to the collection or to the health of the staff.

Exceptionally, where a film is actively deteriorating, it may not be possible to keep the original. As far as condition allows, a high quality digital copy will be made and preserved.

Disposal is part of EAFA's collections development including enabling continued acquisition.

Disposal will not be undertaken as a means to raise income.

### Methods of Disposal

Disposal of accessioned moving image material, objects and documents will be carried out using SPECTRUM standards. Records will include – reasons for disposal, desired outcome, opinions and advice considered, method of disposal, any conditions attached, documentation relating to the transfer and a note of any new location.

EAFA will ensure that any conditions set out in the original deposit agreement are followed. If possible EAFA will ensure that the item will be retained in a collecting institution where the best interests of its preservation and accessibility are served.

- Disposal methods may include:
- Transfer to another film archive or specialist collector
- Return to depositor
- Sale or recycle
- Destruction following very careful consideration.

#### De- accession Process

A decision to dispose of a film, object or document whether by gift, exchange, sale or destruction (where the item is badly damaged or deteriorated) will be the responsibility of the Head of the Interdisciplinary Institute acting on the advice of EAFA staff. The Head of the Institute of Interdisciplinary Humanities must approve the proposed de-accession. Any monies received by UEA will be applied to the benefit of the collections.

#### Review of Acquisition Policy and Related EAFA Documents

This statement of acquisition policy replaces all previous statements, and will be reviewed every 5 years. This statement is dated 2020.

This document forms part of EAFA Collections management policy. Other policies include preservation, documentation and access.

#### Appendices

Appendix 1 Public film archive national collecting policy context taken from the BFI British Film Institute: BFI Collection Policy 2011.

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#### Abbreviations used in this document

- EAFA = East Anglian Film Archive
- UEA = University of East Anglia
- Film = moving image in any analogue or digital format (including film, video, DVD, digital file)

## Appendix 1

### Public film archive national collecting policy context

#### British Film Institute: BFI Collection Policy 2011

“The BFI does not aim to create a complete record of UK moving image production or consumption. Many other organisations in the UK have a role in collecting, preserving and providing access to moving images:

- The British Library collects some moving image material useful as a resource for research communities whose primary interest is in the content
- The BBC and other broadcasters hold extensive archives of their productions
- The Imperial War Museum collects films relating to the history of conflict
- The National Archives (TNA) selects public record film, which is deposited with BFI as a specialist repository
- The National Libraries of Scotland and Wales collect films related to their national history and filmmaking activity; Regional Film Archives collect similarly in the English regions (although in all these cases BFI also collects material of UK-wide significance)
- The National Media Museum – part of the National Museum of Science and Industry (NMSI) – collects the technology of film and television
- Tate collects limited edition works intended for gallery presentation
- The Victoria & Albert Museum creates filmed records of live performances
- Many other organisations collect films relating to their subject areas. The National Railway Museum (part of the NMSI) for example records railway operations in the UK; the Wellcome Trust collects medical moving imagery.

The BFI will work with partners across the UK – and establish protocols where possible – to ensure that our moving image history and heritage is maintained whilst minimising duplication or competition, taking into account issues of sustainability and public value.”

