

Project

Film Archives in Africa

Executed by:

Goethe-Institut (GI), Johannesburg, South Africa,
represented by Peter Anders, Head of Cultural Programmes for Subsahara-Africa

and

Fédération Internationale des Archives du Film (FIAPF), Brussels, Belgium,
represented by Eva Orbanz, Honorary Member and retired President of FIAF,
as well as by Christian Dimitriu, Senior Administrator of FIAF

Report submitted by

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Subject of the Project

The realisation of the project 'Film archives in Africa' was agreed between the Goethe-Institut (GI), Johannesburg, South Africa, represented by Peter Anders, Head of Cultural Programmes for Subsahara-Africa and the Fédération Internationale des Archives du Film (FIAF), Brussels, Belgium, represented by Eva Orbanz, Honorary Member and retired President of FIAF, as well as by Christian Dimitriu, Senior Administrator of FIAF.

The general aim of the project was to get better information about the present situation of archiving audio-visual heritage in the sub-Saharan part of Africa in order to be able to possibly foster promising attempts towards archiving AV-material.

To investigate these items it was agreed to explore the situation in specific countries with the following objectives:

Exchange of expertise with African specialists concerning:

- Functioning of Audio-Visual Archives
- Structures, organigram
- Electronic Archives - digitalisation
- Restoration, preservation, technical equipment
- Inventory, National Filmographies
- Negotiations of possibilities for further training, international exchange
- Recommendation for the establishment of legal foundations
- Development of a master plan for systematically building up Audio-Visual Archives with the support of German experts
- Development of concepts for a German-African co-operation with possible modules like for example: Subject related seminars in further training for influencers, trips for experts, transfer of knowledge closely linked to university in the context of research projects, setting up of networks between relevant German and African institutions and influencers.

As a first step of investigation the rapporteur was contracted for a business trip to carry out a fact finding study and to explore possibilities of co-operation and relevant means for reaching the mentioned objectives.

The report hereby presented is based on meetings with African partners as well as occasional inspections of repositories where suitable and possible. These took place in Cameroon (January 27th, 28th, 29th 2010), in Ghana (February 1st, 2nd, 5th 2010), in Tanzania (March 29th, 30th 2010) and in Kenya (April 7th, 8th, 9th 2010). The description of these talks and visits follows below.

In the respective cities, Yaoundé, Accrá, Dar es Salaam and Nairobi, the local Goethe Institutes were a great help. Especially for the preparation and accomplishment of the visits, meetings and encounters the rapporteur could absolutely rely on the dedication of the directors, Dr Irene Bark, Yaoundé, Eleonore Sylla, Accrá, Ulrike Schwerdtfeger, Dar es Salaam, Johannes Hossfeld, Nairobi, and their collaborators. During the days of investigation enormous support was provided as well. Goethe staff members deserve great credit and sincere thanks for their commitment.

The investigation of the Nigerian situation was meant to be carried out by establishing personal contact with representatives from the Nigerian National Film Video and Sound Archive in Jos, Plateau State, Nigeria. This part of the mission had to be cancelled because of severe riots in that particular region.

Cameroon

Ms Dr Irene Bark, Director of Goethe Institut Yaoundé and her Vice-Director, Mr Uwe Jung, who had prepared the visit excellently, were participating actively at every meeting with representatives of the ministry and the National Archive. Mr Marc-André Schmachtel provided his support especially in contact with the private film school.

January 27th

Meeting at the Ministry of Culture

Talking to the Head of the department for Film Johnson Wang Soné and his collaborator Emanuelle Tentchou

Also present the Head of the department for Archives and Head of the National Archive (in personal union) Mr (Dwang?)

The Ministry for Culture is organised in departments for:

- Heritage
- Archives
- Cinema
- Libraries
- Cultural Industry
- General Administration

The department for Cinema is dealing generally with controlling and sponsoring what concerns cinema and AV productions, especially television. According to the decisions of the Minister this department should start organising a National Film Archive. A collection of reference prints dating back to the time from the 60ies to the 80ies could possibly function as a core to a new Film Archive.

The rooms in the basement, where rests of technical equipment for producing film and the rests of the film collection of the ministry are located, were visited.

The general state of the rooms was tidy and clean.

The technical equipment, most of it of German production, was in very bad shape, predominantly inoperative.

The editing tables are probably not in the state to make use of them any longer, even if repaired.

The major part of the film collection was set up in a neighbouring room. It consists of 16mm prints in metal cans, put on a special rack to store them vertically (between 350 to 500 cans). The films are in black and white as well as in colour. Their preservational status varies from 'not good' to 'very bad'. Vinegar syndrome is evidently effecting this collection very badly.

For these prints exists a book of enrolment, in which their accession details were documented. Apart from accession number, the title, technical data and other information are given. This document was rated as being of very high value by the rapporteur. The films were not placed in the sequence of their accession. No order could be identified.

Visit to the National Archive

On urgent plea by Mr (Dwang?) the rapporteur followed the invitation to visit the National Archive. Mr Johnson Wang Soné, Mr Emanuelle Tentchou, Ms Bark and Mr Jung were also participating.

The National Archive is an institution that goes back to the early 1960ies. Mr (Dwang?) stated to be in urgent need of

- Technical innovation
- Computing
- Diffusion
- Training

The rapporteur observed that the storage of the paper archives was not only without adequate climatization, but also were the rooms very dirty and dusty and the paper documents were placed on the shelves without any care. They were put together, wrapped in covering paper which was very often loose and allowed dirt to harm the sheets. The general impression was that just with a broom and careful treatment much could have been done to the better.

Visit to Cameroon Radio Television (CRTV)

Meeting with Ms Sally Messio à Bediong, Director of Television and ‚Journalist Principale‘, who is also heading the Archive of CRTV.

Meeting with the chairman and CEO of CRTV, Mr Ahmadou Vamoulke.

Visit of the archive of CRTV as well as of an inoperative film laboratory.

At first sight some of the equipment is in quite good shape. A 16mm developing machine could possibly be used for washing films. CRTV makes no use of these rooms and the respective equipment. The government could probably convince CRTV to let these facilities be used to the benefit of the film heritage, possibly run by a future film archive.

Talk with Mr Lambert Ndzana, producer and filmmaker of documentaries and proprietor as well as director of a private film school.

Interview with the daily newspaper ‘Le Jour’, reporter Ms Anne Mireille Nzouankeu (see 09_03 Appendices Cameroon LeJour_Lj vom 03.02.2010)

Encounter with the German ambassador, Karin-Elsa Blumberger-Sauerteig, and the responsible person for culture at the German embassy, Philipp Rößler.

The German embassy is, according to its possibilities, willing to support efforts towards the building up of a Cameroonian film archive and co-operation between this future institution and German parallel entities of the same field.

January 28th

Submission to her Excellency Ama Tutu Muna, Minister for Culture, about the situation of film archiving in Cameroon. This meeting included also the presentation of a list with films from or on Cameroon, which are represented in the holdings of Bundesarchiv, Department for Film, Berlin.

Detailed explanation of the research list mentioned above at Goethe Institut with director and head of information/library.

Encounter with a technical consultant to the minister.

Round table meeting with Cameroonian filmmakers and filmproducers (about 30 persons) on invitation of the Ministry of Culture, represented by Mr Emanuelle Tentchou. The filmmakers and –producers drafted and passed a resolution on this occasion. (see 09_03_02 Appendices Cameroon Resolution by Film Stake)

Interview given to a reporter of CRTVs television section.

Interview given to a team of CRTVs radio section.

Dinner on invitation of her Excellency Ama Tutu Muna, Minister for Culture, with representatives of the ministry.

January 29th

Meeting and working session with Mr Johnson Wang Soné and his collaborator Emanuelle Tentchou (partly also present: the Head of the Department for Archives, Mr Dwang?)

The objective of this meeting was to discuss the structure of a working-plan/master-plan for the installation of a national film archive in Cameroon.

Visit to the private film school of Mr Lambert Ndzana's, producer and filmmaker of documentaries and proprietor as well as director of this film school, who expressed his scepticism regarding the abilities of the Ministry of Culture to come to an efficient solution to the heritage question soon. Being an entrepreneur he offered his services to proceed in this project directly and indirectly.

Ghana

Preface

From November 11th to November 15th 1996 a seminar was jointly organised by Goethe Institut Accrá and GAMA Film Company Ltd, entitled “How to Organise and Manage Film and Video Archives” conducted by Mr Karl Griep.

The last words of the report to this seminar read as follows:

The participants expressed the hope that this first step of theoretical and methodological-groundwork would accelerate the pace in the creation of a national film archive. In this context, the participants were highly motivated by the encouraging words of the representative of the Minister of Information, the Director of the Information Services Department, who - on the occasion of the opening of this seminar on Monday, November 15th, 1996 - expressed the need for a national film archive as a separate entity.

The proceedings of the seminar showed just how apt these words were. Ghana, which at this very moment is still in possession of an impressive part of its audiovisual history, should under no circumstances dare to risk losing any part of this heritage by hesitating to establish such an archive.

(see 09_04_01 Appendices Ghana “Report ...”)

However, even though a considerably high amount of money was provided by the government of Ghana, the foundation of a film archive has not turned out to be successful until today.

February 1st

Against the background of the history of attempts to install a film-archive in Ghana indicated above, it was initiated by Goethe Institut, Accrá to assemble as many potential stakeholders as possible at one event.

The director of Goethe Institut Accrá, Ms Eleonore Sylla, was participating in every session during the Ghana research days. In particular, her preparation of the roundtable meetings with many important Ghanaian institutions was crucial for the success of the mission in Ghana.

On two occasions on Feb 1st and 5th, 2010 up to 17 persons, representing 10 important Ghanaian institutions gathered in the conference room of TV 3 in Accrá – Kanda. (see 09_04_02 Appendices Ghana, Participant List).

Mr Ellis Brenni from Ghana TV (cf. 09_04_03 Appendices Ghana - GBC Appeal) and Ms Matilda Asante from TV 3 participated at the 1996 seminar, as well as at the two meetings in February 2010.

The aim of the two meetings was to try to form an interest group, which would keep up the Ghanaian discussion in the future. This seems to have been successful.

On Monday, Feb 1st, the representative of the Bank of Ghana, Mr Mandela Anyomi (Reverend), Head of the Bank’s archive, undertook the task of formulating a common aim, which was supposed to be discussed and possibly adopted during the second meeting on Friday the same week.

Visit to the archive of TV 3

Ms Matilde Asante showed participants of the meeting her archive facilities with around 27.000 cassettes with TV programmes. Temperature and humidity were controlled. She stressed their regime for loaning and additionally presented the control-system before putting the material back to the archive preventing alterations of the material.

Short conversation at the National Film and Television Institute (NAFTI) with Mr Martin Loh (up to that very day director of NAFTI)

In the 90ties NAFTI was the designated institution to house the film archive, Director Mr Loh had been the contact person.

After the conversation with Mr Loh the storage rooms of NAFTI were visited. Ms Naomi Karimu, the librarian had obviously managed to keep the room clean, but the lack of climatisation and an insufficient window which allowed dirt to enter had made her efforts almost in vain.

Conversation at NAFTI with Mr Linus Abraham (new Director)

After exposing the objectives of the project and asking him for support, Mr Abraham expressed his interest and agreed on further communication with Ms Karimu, whom he had just met for the first time on that occasion in order to initiate progress.

Encounter with Kwah Ansah, Film-author „*Heritage*“ and Chairman of the Board at TV Africa.

February 2nd

Visit to Information Service Department (ISD)

Present from ISD: Mr Ben Imoro, Mr Ambrose Godson Amamoo, Mr Nana Akwasi Amankwah, Ms Patience Alltotey and Mr Edward Gyane Effah

Storage place of the most important film heritage of Ghana (12.000 to 15.000 cans), most of the material in 35mm, also 16mm.

The situation is horrifying: deterioration in many cases, dirt and dust, negligence also of documentation/cataloguing material.

In his paper Mr Ansah (from TV Africa) cites a report which had been published in earlier years talking about 5.568 films in the ISD Film Library collection (cf. 09_04_04 Appendices Ghana – Proposal Salvaging Film Heritage)

There are definitely a lot more films, probably from other sources, all of which are rotting away.

Preservation activities are obviously limited to actions initiated by New York University, which consist in rewinding the material and cutting out parts with vinegar syndrome, using tape splices.

Visit to TV Africa, further information exchange with Kwaw Ansah, especially on archive topics of his broadcasting enterprise.

February 5th

The second meeting of the stakeholder group took place. (see 09_04_02 Appendices Ghana – Participant List)

Some additional institutions were present and parts of the discussion from Monday had to be repeated. Results and positions had not altered. The concise draft to form a working/interest group was adopted. (see 09_04_05 Appendices Ghana – Cooperation Charter) A new date for a consecutive meeting was agreed upon. This meeting was prepared by Mr Kwaw Ansah, Chairman of the Board at TV Africa, in form of a written outline of tasks and needs with proposals for solution. (see 09_04_04 Appendices Ghana - Proposal Salvaging Film Heritage)

Tanzania

March 29th

Research in Tanzania was characterised by a very dense schedule. Thanks to Ms Ulrike Schwerdtfeger's, director of Goethe Institut Dar es Salaam, intense participation and support in all meetings the visit turned out to be very effective.

Meeting at the Ministry for Information, Culture and Sports, talking to the Director of the department of Culture Development, Prof. Hermas J.M. Mwansoko and Ms Sekalage Makalage, Cultural Officer representing the Tanzanian Censorship Board.

They suggested to install a national film archive under the Censorship Board („the only institution which knows...“) and supported this demand by proving their competence in discussing in detail a paper prepared by the Ministry of Information Culture and Sports - Department of Culture Development - Film and Stage Plays Censorship Board, signed by Ms Fissoo Joyce, Executive Secretary Film Censorship Board, entitled “The Status of Film Industry in Tanzania” (see 09_05_01 Appendices Tanzania - Ministry).

Apart from the history and the objectives of the Censorship Board, a short summary of the Tanzanian history concerning film is given in that document. It is reported that films which had been censored, were originally collected by Tanzanian Television (now TBC₂), and since 2000 by the Board itself. Interestingly enough, a broad part of the report deals with the general situation of Tanzanian film culture and industry, stating for example the decrease of traditional film production (as well as of the number of cinemas), being replaced by an intense wave of independent video productions by (mostly) young filmmakers, which often “do not meet required standards”. The paper also points out the lack of education and professional skills as well as the lack of unity among the stakeholders. In addition it is emphasized that there is an interference of laws passed by different governmental institutions and ministries and the lack of networking among them. For example, the responsibility for culture has been relocated several times from one ministry to another. The report also asks for a law of “local content quota” to strengthen the national film industry, naming Nigeria and Zimbabwe as positive examples. The conclusion of the paper reads as follows:

“Film is an industry that need(s) to be promoted and preserved with all our energy. It is the industry which provides employment to many Tanzanians, i.e. artists, producers and distributors.

Indeed, film industry is very important in developing countries where industry is still young and needs a lot of support.”

Meeting with television station Independent Television (ITV)
Talking to Ms Joyce Mhavi, Managing Director,
and
Mr Macharia Koigi, Channel Director

They confirmed the need for a national institution to archive films and TV programmes. Their position is based on the fact that their competitor, Tanzania Broadcasting Corporation (TBC), possesses the complete television heritage of the country and

provides no access, as they claim. They do practise exchange with TV stations abroad on an informal basis.

ITV started in 1994, they store their productions on beta SP.

They recommend to contact Mr Kissoky, a very experienced cameraman at TBC as a knowledgeable source for information.

Meeting with Mr Abdu Simba
Filmmaker/-producer and at Serengeti Adviser Ltd

Mr Simba has detailed knowledge of the European, in particular the British film sector, in addition to his advisory business he is also directly involved in film- and other AV-production. He is very well informed about cultural development and scholarly experienced as well.

His expertise on the subject states a rising awareness of cultural heritage all around Africa, even though in Tanzania it does not appear to be as thorough as in other countries. His view on Tanzanian history leads him to the assumption that there used to be more consideration of the matter during the years immediately after independence, followed by a phase of dwindling accuracy sometimes even sloppiness caused by a severe decrease of estimation for cultural heritage in general.

Mr Simba sees the need as well as the advantages for at least East African countries to care more for their heritage than they have done in the past and thinks the time may be right by now.

His advice in regard of installing a national film archive is to think of an independent institution in which all parties could trust. He considers the State House as the appropriate mother institution for a Tanzanian film archive.

March 30th

Meeting at the University of Dar Es Salaam,
Department of Fine and Performing Arts, with Head and Senior Lecturer Dr. Herbert F. Makoye
and
Lecturer Richard Ndunguru

There are 35 to 40 film-students at that university, which produce 7 – 10 short films each semester. Those are simply stored on the shelves in the university.

After graduation about 2/3 of the alumni stay in the field, predominantly in television.

There is no adequate archive facility available, the university would very likely participate in a central solution.

They think there will be other institutions from the academic sector which would benefit from such an institution, if it was independent and trustworthy.

For further consideration of the subject they named

- 'Film Tanzania', the former audio-visual institution of the government, whose productions are now stored at TBC, was the beginning of Tanzanian film history
- the diversity of governmental institutions and responsibilities dealing with film
- the "Arts Council Act" (www.basata-tz.org) (see 09_05_02 Appendices Tanzania – National Arts Council)

Meeting with TAIPA – Tanzania Independent Producers Association

During the conversation with

Mr Said A. Ibrahim (Libra Media Ltd), Secretary General of TAIPA,
and

Ms Maria Sarungi Tsehai (Compass Communication Company)

They complained about the confusing situation in Tanzania. For example, to gain a permit to produce a film, they have to apply at various government organisations which work under four different ministries.

Apart from that they mentioned difficulties in accessing and using archive material from television stations and see no chance at any other institutions.

They claim that as recently as 2004 historical film material was destroyed in larger quantities. They stressed as well that it was customary for TV stations to erase tapes even those of productions by private enterprises.

For a newly ordered regime of film archiving they see the Tanzanian Information Service or the National Archive as potential institutions, but not the National Museum and not the National Film Board, above all not the Censorship Board. They are convinced that the current confusions arise because "responsibilities are not clearly cut" at the moment. They would certainly welcome an independent central film archive as users as well as producers of heritage.

In addition to this discussion they handed over a paper produced earlier with more general positions towards their situation in Tanzania (see 09_05_03 Appendices Tanzania - TAIPA).

Tanzania Broadcasting Corporation (TBC)

Meeting with Mr S. Kissoky

The meeting with Mr Kissoky focussed on a visit to the archive. Mr Kissoky, who used to be one of the first newsreel cameramen in the area of Tanzania mainland, is now head of TBC2.

The film material is housed in a wing of a TBC outpost where production and technical facilities are located.

It is in better condition than I expected, but there is no climate control, i.e. neither temperature- nor humidity-regulation are supplied.

Deterioration is very likely to exist, though there was just very little vinegar smell to be detected. The quantity of the material was unknown to Mr Kissoky. He agreed that TBC inherited material from Tanzania Film Company and Television Tanzania.

Even though he is a very important expert on Tanzanian film history he was reluctant (or cautious) in his answers.

At Abantu Visions a conversation with its Director Ms Mary-Beatrix Mugishagwe took place.

Abantu Visions is a Tanzanian television, video and film production organisation established in 1994. The production of Abantu includes a range of documentaries, education, health and community related films, infotainment, commercial and promotional films.

Ms Mugishagwe reported her own experience producing documentaries with critical positions towards developments in the country and expressed her severe conviction in favour of an independent film archive without governmental interference. Otherwise, she stressed, this institution would not gain any trust and would therefore fail in fulfilling its tasks. An institution bound to the Censorship Board would definitely have no chance.

Observations made in Tanzania

In all discussions (apart from the ones with the representatives of the Ministry of Information, Culture and Sports) the diversity of governmental institutions and ministries involved with film matters and consequently their unclear responsibilities were blamed and identified to be the cause for “slow-motion” in the field of film industry and film culture in Tanzania. The participants feel to be confronted with organisational chaos on a high level.

The competence of the Ministry of Information, Culture and Sports – Department of Culture – Censorship Board is not to be disputed here. However, it cannot be the appropriate institution to form an umbrella for a central Tanzanian Film Archive. The omnipresent feeling of distance towards governmental institutions, sometimes even expressing itself as mistrust, would obviously not allow public as well as private institutions to generally accept its authority.

As well the suggestion to found such a central film archive under the State House has to be doubted, if not to be objected. Even though the daily influence of high ranking political figures such as the Prime Minister would be very limited, the potential to influence the forming of cultural heritage, namely to alter the depiction of political opponents or to enhance their own image, would remain.

Independence as the crucial characteristic of a central film archive was often demanded. In ideal terms, it was discussed whether the head of such an institution could not be as independent from the government as a high ranking judge, bound to law and general regulations, but with a separate budget and only controlled by the parliament.

The need to work intensively on a solution to collect, preserve and to give access to Tanzanian films is evident. The institutions currently in charge of the material do have other priorities than preserving film heritage produced by other entities.

Kenya

The meetings in Nairobi were effective through the preparation of Goethe Institut. The participation of its director, Mr Johannes Hossfeld, in the talks with Dr Ndemo and Mr M'reria helped a lot as well as the introduction to KBC by Ms Barbara Reich.

Institutions visited:

Ministry of Information and Communication
Kenya Broadcasting Corporation
Department of Film Services
Kenya National Museum
Kenya National Archive
Kenya Institute of Education

Ministry of Information and Communication (MIC)

In an intensive conversation with Dr. Bitange Ndemo, Permanent Secretary and thereby the highest non-political authority in the Ministry, positions on film history, film archives and the respective values for society were exchanged.

In the Ministry of Information and Communication Dr. Ndemo has the following responsibilities:

- Information Policy.
- Communication Policy.
- Film Development Policy.
- Dissemination of Public Information.
- Development of National Communications Capacity
- Development of the Film Industry.
- Public Relations Services.
- Kenya Broadcasting Corporation.
- Kenya Institute of Mass Communication (KIMC)
- Kenya Film Classification Board.
- Kenya Film Commission.
- Communications Commission of Kenya (CCK).
- Postal Corporation of Kenya (PCK).
- National Communications Secretariat.
- Communications Appeals Tribunal.
- Telkom Kenya.
- Kenya College of Communications Technology (KCCT).
- Gilgil Telecommunications Industries (GTI).

Dr. Ndemo convincingly expressed his awareness of audio visual heritage being very valuable for the cultural heritage of a nation, especially for Kenya. He sees the necessity of archiving films. In this context he mentioned the National Archive, which to his mind could play a major role in safeguarding the film heritage. On the other hand he stressed the role of the Department of Film Services, an institution under his guidance being an organisational body of the ministry. He expressed his wish that the Department of Film Services would take part in the global co-operation of AV archiving and could possibly become a member of FIAF.

Kenya Film Commission orientates purely to the economical side of film producing. Therefore it is apparently no potential partner for preserving AV heritage. (cf. 09_06_01 Appendices Kenya – Kenya Film Commission Mandate)

Kenya Broadcasting Corporation (KBC)

Kenya Broadcasting Corporation is a state corporation established by an Act of Parliament CAP 221 of the laws of Kenya to undertake public services. KBC is an organisation within the Ministry of Information and Communication.

The History of Kenya Broadcasting Corporation:

- English Radio Broadcasting begun in 1928.
- In 1953, African Broadcasting Services (ABS) the first broadcast service for Africans carried out programmes in African languages.
- In 1954, the Kenya Broadcasting Services (KBS) was established.
- In 1961, the Kenya Broadcasting Corporation (KBC) was formed to take over broadcasting services from the government controlled Kenya Broadcasting Services
- In 1962, Television was introduced in Kenya.
- In 1963, Kenya gained independence
- On July 1st, 1964, Kenya Broadcasting Corporation was nationalised into Voice of Kenya (VOK) through an Act of Parliament.
- In 1989, Voice of Kenya changed back to Kenya Broadcasting Corporation (KBC) (cf. 09_06_02 Appendices Kenya – KBC)

A meeting was held with Mr Joseph Kirui (Head of Archives), Ms Mary Masinde (Programming Department/ Head of Digitising Team) and Mr Daniel Mwenda (Head of Film and Video Library).

The representatives of KBC expressed their concern for the collection they are holding. At the moment they are undergoing a project to digitise material, but cannot afford digitisation in an appropriate quantity. New productions of KBC are now on DVCAM SR.

Mr Mwenda has started to list materials of the collection for the purpose of digitising them. Apart from audio material (175.000 items) KBC holds:

- 10.500 U-matic cassettes,
- 8.850 Betacam cassettes,
- 500 2"-tapes,
- 2.100 1"-tapes and
- 856 16 mm films.

The content of these materials covers political, historical, cultural themes as well as sports, entertainment and documentaries. Most of the material dates from the period since independence, but there are also programmes from the 50ies even though they are very few.

None of the moving image materials are preserved in any way. While the majority of the U-matic and Betacam cassettes are based in KBC Headquarters in Nairobi, all of the 2"- and 1"-tapes as well as the 16mm prints (most of them reversal, but also negative/positive material) are housed in unused rooms of a working radio transmitter station outside Nairobi (at Ngong Road), which are inappropriate in almost every way. No climatisation is supplied (cf. 09_08_02 Appendices General – Climate Data / Nairobi) and the space available is not at all sufficient but should at least be doubled.

The storage at Ngong Road was visited the following day and kindly introduced by Mr Mwenda, who openly discovered all disadvantages, knowing that the materials are in a desperate situation. Vinegar smell was detected, but no can with clear deterioration was found on that occasion. Mr Mwenda pointed out, that KBC authorities did not seem to be caring about the archive but just about the production of the daily programme.

According to the rapporteur's estimation the quantity of the material housed at Ngong Road clearly exceeds the numbers laid down by Mr Mwenda. Differences in estimation might be caused by the fact that a great part of the material is stuck in piles, some of which have tumbled down.

Department of Film Services

One day after the meeting with Dr Ndemo a visit of the Department of Film Services was scheduled.

The visit started with a meeting with the Head of 'Department of Film Services & Film Licensing / Liaison Office', Mr Ernest K. Kerich, the Deputy Director, Mr Evans O. T. Mogusu, and the Head of (Film-)Archives, Mr Leonard Gakumu, in the office of Mr Kerich. The Department of Film Services undertakes the licensing of local and international filmmakers, provides liaison services, produces newsreel films, documentaries, features, commercial films and television inserts, and provides dissemination and mobile cinema services.

The Department of Film Services has been working since 1982, when it emerged from Voice of Kenya (now KBC). Mr Kerich stressed his responsibility to oversee the development of the Kenyan film industry and the national importance evolving from that fact, explicitly including archiving to the list of duties.

A former co-operation with the German foundation 'Friedrich-Ebert-Stiftung' was mentioned.

After a lengthy exchange of points of view with Mr Kerich, who presented ideas, which were clearly in accordance with the ones laid out and explained by Dr Ndemo the other day, Mr Gakumu guided us through the building, especially through the current depository and the rooms, which are planned to be used as film archive vaults.

Film production used to be on 35mm from 1985 until 1999 and was technically carried out in co-operation with Austria and the UK, but is phased out because of financial reasons. The collection comprises newsreel and documentaries, no fiction.

Mr Gakumu stressed that his main problem is the lack of preview facilities. There is just a 16mm projector, but no viewing table neither a 35mm projector.

Mr Gakumu presented his attempt to select some of the 16mm productions and transfer them onto video in order to demonstrate the importance of the content.

A close estimation of quantity could not be made. Quite a number of materials are housed elsewhere. But it is reasonable to calculate an overall number of about 6.000 to 7.000 materials in the property of the Department of Film Services. This estimation relies on the information that between 1985 and 1999 about 780 editions of newsreels, which exist in 35mm Negative and Sound as well as in 16mm prints and probably Fine-Grain-materials, were produced and the assumption that there is an equal number of documentaries.

At this point of the visit Mr Mwenda of KBC arrived. It became clear immediately that these two colleagues had never met before. Mr Mwenda was invited to join us for the following part of the visit of the Department of Film Services, as Mr Gakumu would join the visit of KBC's storage at Ngong Road on the invitation of Mr Mwenda later on (as described above).

The last point of the visit of the Department of Film Services was a look into the rooms chosen as the future storage vaults. Film and video material are going to be stored in separate rooms. Climatisation will be provided, machines have already been ordered. Compact shelves are also planned. The rooms are located in the centre of the building, so that the temperature is a bit more isolated from the heat outside. There seems to be a sufficient amount of space. A room for viewing facilities, providing enough room for two to three staff member has been projected as well.

During the conversation with Mr Gakumu and Mr Mwenda the following information were noted:

- The tradition of producing dates back to the British Information Service at least to the 40ies, while it remained unclear whether this institution could be seen as a predecessor. The two colleagues could not say either whether remains of that production still exist and if so, where they might be stored.
- Kenya passed a law on copyright protection in 2009.
- Piracy-DVDs and other carriers bearing piracy-material were publicly destroyed in March 2010.

National Museums of Kenya

The National Museums of Kenya (NMK) is a multi-disciplinary institution whose role is to collect, preserve, study, document and present Kenya's past and present cultural and natural heritage. This is for the purpose of enhancing knowledge, appreciation, respect and of the sustainable utilisation of these resources for the benefit of Kenya and the world, for now and posterity. The National Museums of Kenya consists of 22 museums and over two hundred sites and monuments scattered throughout the country. The history of the institution dates back to 1910 when a museum was established in Nairobi by the former East Africa and Uganda Natural History Society.

In the meeting with Mr John Bryan Munga, Multimedia (sic) Manager of National Museums of Kenya, he explained the activities of the National Museums of Kenya in the field of AV productions. The organisational unit was founded in 1995. Its task is to support the exhibitions of the museum in Nairobi as well as those of the satellite stations disseminated in the country. The collection comprises 260 beta SP cassettes as well as 3.000 Mini DV Cams and around 5.000 stills.

Apart from storing these cassettes on a shelf there are no visible initiatives for their preservation or any other means of archiving. Most of the productions are designed to be incorporated in exhibitions. Just a few have a documentary structure in themselves.

Suggestion:

Because of the fact that all those activities are so much interwoven with exhibiting activities of the National Museum an attempt to preserve material in house might not be sensible. Transferring this task to a central institution seems to be the better perspective.

Kenya National Archive

To the surprise of the rapporteur he was not only received by Mr Francis G. Mwangi, Assistant Director and head of the AV department of the archive, but was asked to see the Director, Mr John G. M'reria, first. After this conversation, in which Mr M'reria introduced the entire holdings of the archive and later on stressed the growing importance of AV-archives, Mr Mwangi lead through the rooms designated for film- archiving. There is explicit support from Mr M'reira who decided to empty storage rooms from paper documents for the benefit of storing film.

There are very few technical facilities, but there is the will to do the best they can and there is the knowledge to do right. As an example: Mr Mwangi bought a freezer to store endangered film.

A simple database is working and it is filled with data.

The purchase of two climatisation machines is allotted in the budget.

An auditorium is also under reconstruction and almost ready to use.

Staff counts seven on paper (including Mr Mwangi), they are five in reality; Mr Mwangi says they do need training.

Mr Mwangi himself participated in the FIAF summer-school in Bologna.

He also gave a paper at an IASA (International Association on Sound Archives) Conference: "Preserving Audiovisual Archives in Kenya, a case study of the Kenya National Archives" which he himself did not mention, IASA put it on the internet.

(see 09_06_03 Appendices Kenya – Preserving AV Archives in Kenya - abstract)

Due to their good reputation the National Archives of Kenya could be the right spot to put up a national film archive and preservation centre. Several conversation partners expressed their acceptance and respect.

However, moves into that direction would have to be made carefully and definitely with the help of Dr. Ndemo.

Kenya Institute of Education

At KIE Mr John G. Kimotho, Senior Deputy Director and responsible for Media and Extension Services was the host. He noted that his boss, Ms Lydia N. Nzomo (OGW), Director and CEO of KIE also cares for the theme in question.
(cf. 09_06_04 Appendices Kenya – Kenya Institute of Education)

Before a tour under the guidance of Mr Johnson Wachira, Mr Kimotho was informed about the nature of the mission. KIE performed itself as an effective, powerful institution which seems to have considerable influence in Kenya. They produce and disseminate educational programmes for all schools (including adult education) and colleges, but not for universities. Their current holdings count: 20.000 sound tapes, 2.000 audio cassettes, 3.000 CD Rom with sound files, 2.000 U-matic tapes (to be transferred to DV Cam), 500 DV Cam (the new production carrier) and some few DVDs. They run a Bosch FDL 60 machine to transfer film onto video and to transfer the analogue video signal into digital. Mr Kimotho stressed his interest in a joint catalogue with retrieval system for all Kenyan moving image heritage. KIE has not made attempts for preservation and has no intention to do so.

He suggested that the CEOs of the great institutions should agree on the National Archive as the centre organisation and strive for adequate funding.

Union of National Radio and Television Organisations of Africa (URTNA)
(former African Union of Broadcasting – AUB / Union Africaine de Radiodiffusion – UAR)

Meeting with Mr Solomon E. Luvai, visiting site outside Nairobi including storage rooms.

Institution

The Union of National Radio and Television Organisations of Africa (URTNA) is an international organisation of broadcasting services (Radio and TV). URTNA was created in 1962 to promote the development of broadcasting in Africa.

As a professional organisation, URTNA is committed to the development of all aspects of broadcasting (radio & TV) in Africa. Its objectives are to:

- promote and co-ordinate studies on all matters relating to radio and television;
- sustain the interest of radio and television organisations in every domain;
- develop co-operation among its members and establish relations with other organisations or groups of organisations;
- ensure that all its members adhere to international and inter-African conventions and agreements on radio and television;
- co-ordinate the coverage of major national and international sporting and cultural events;
- represent its member organisations at world planning conferences on frequency utilisation organised by the International Telecommunication Union (ITU)

URTNA membership is open to:

- any public or private broadcasting organisation or group of broadcasting organisations of any African country;
- any public or private broadcasting organisation or group of broadcasting organisations situated outside the African continent which provide broadcasting service of national character;
- any public or private institution, be it African or foreign, national or international whose activities include audio-visual communication.

On January 31st, 1999, URTNA's membership was composed of the broadcasting organisations of 48 countries.

Active Members:

Public broadcasting services of: Algeria, Angola, Benin, Botswana, Burkina, Burundi, Cameroon, Cape Verde, Central African Republic, Chad, Comoro, Congo-Brazzaville, Congo (Democratic Republic), Ivory Coast, Djibouti, Egypt, Ethiopia, Gabon, Gambia, Ghana, Guinea, Guinea-Bissau, Kenya, Liberia, Libya, Madagascar, Malawi, Mali, Mauritania, Mauritius, Morocco, Mozambique, Namibia, Niger, Nigeria, Senegal, Seychelles, Sierra Leone, Somalia, South Africa, Sudan, Swaziland, Tanzania, Togo, Tunisia, Uganda, Zambia, Zimbabwe.

Participating Members (Private Broadcasters):

Africa Nr 1 Radio Service (Gabon), Africa Independent Television (Nigeria), Degue Broadcasting Network Television (Nigeria), Dar-es-Salaam Television (Tanzania), Independent Television (Tanzania), MINAJ Holdings Limited (Nigeria).

The URTNA Head Office is located in Dakar (Senegal)

URTNA runs four Permanent Centres:

- Technical Centre - Bamako (Mali)
- Programme Exchange Centre (PEC) - Nairobi (Kenya)
- URTNA Training Centre - Ouagadougou (Burkina Faso)
- URTNA TV News Exchange Centre (Afro-Vision) - Algiers (Algeria)

Situation

During his visit to Nairobi (Kenya) the rapporteur also inspected URTNA's Programme Exchange Centre (PEC) on kind invitation of Mr Solomon E. Luvai, (retired) director of PEC.

Created in 1977 in Nairobi (Kenya), PEC used to be an instrument for promoting and co-ordinating the exchange of radio and TV programming and information among URTNA members. It also supported all activities aimed at improving the quality of programmes in Africa.

In 1998, more than 3,000 radio and television programmes were exchanged.

Since 1986 PEC / URTNA has also organised sessions of the best TV programmes presented by its member organisations (125 or more annually), known as URTNA SCREEN, with the objective to enable TV and radio co-operations to select programmes and to promote inter-African and international trade. In 1997, the PEC / URTNA successfully launched the African Market Radio and TV Programs (MAP-TV).

The centre used to have modern equipment for duplication and dubbing programmes. (for instance electronic video editing in PAL and SECAM, transfer facilities from 16mm to video via projector, prismatic connection to IVC camera).

Programmes were donated by active and participating members dating back from the early 70ties. The exchange among members was agreed to be free. Programmes were also sold to non-members (33% of the income for URTNA being the agent, 67% of the income for the copyright holder). Requests could usually be finished between two and twelve days, depending on quantity and research complexity.

The residence used to be:

Clearinghouse Programs URTNA
Kenyatta Conference Centre - 11th & 14th Floor
B.P. 50,518, NAIROBI (Kenya)

This accommodation was financed by the Kenyan government.

In 2006 the URTNA board decided to transfer all Permanent Centres to Dakar. Consequently the Kenyan authorities stipulated the removal of the complete URTNA office from Kenyatta Conference Centre.

As URTNA never transferred its Nairobi facilities to Dakar intermediate housing had to be found. As a result the entire collection of TV- and radio programmes as well as all the equipment has been stored since then in unused rooms of a former radio transmitter station outside Nairobi, which are inappropriate in almost every way. No climatisation is supplied (cf. Appendix: Nairobi climate data). The transport towards that place was carried out in a hasty operation. Collection documentation is not accessible. Technical facilities were transported but never installed. They were put into a room which is too small to operate them. The TV- and radio programmes are piled under the same conditions, just a third of the programmes are stored on shelves. Decomposition (vinegar syndrome) could not be smelled though.

In technical terms there is a variety of carriers:

u-matic and beta SP	> 5.000 hrs
2 – inch tapes	60
16 mm	220 cans
DV Cam	Uncountable because of storage conditions
Mini DV	
VHS	
Radio programmes on discs, cassettes and ¼ inch tapes	

The Perspective of the Institution

While Mr Luvai is aware of the value of the material, which in many cases represents the only record of the respective content, he strongly feels his position is not shared by the CEO and the board in Dakar.

To proceed he is trying to get funds to

- transfer selected programmes on digital carries and to submit them on the internet to create awareness
- develop a perspective to transfer the collection into the digital area step by step, to be able to deliver to interested parties again, as a final stage online.

Observation

Mr Luvai seems to be undertaking the right attempt even though doubts whether he will succeed in convincing his Dakar authorities are justified, especially when it comes to consider the costs of financing further steps, such as new housing with adequate climatisation, staff to reorganise the collection, the reinstallation or purchase of technical equipment and last but not least digitising thousands of hours of content, etc.

If the efforts to save the collection and to keep it alive and accessible failed, we would have to face not 'just' the loss of important AV-heritage but also the breakdown of a very valuable part of Inter-African networking.

Suggestion

FIAF should contact FIAT suggesting to contact Mr Luvai and afterwards giving advice and/or help if requested.

African FIAF members should contact their local broadcasters, in particular members of URTNA to make them aware of the fatal situation.

Goethe Institutes of the sub-Sahara region should do as suggested to FIAF members.

Remarks

Bundesarchiv, Berlin, has promised to answer enquiries concerning technical standards for storage and treatment of analogue and digital video formats.

FIAT should consider possibilities to provide special training for Mr Luvai's successor in office as all of the materials in question are TV- and radio documents. An attempt should be made to establish contacts to URTNAs HQ in Dakar.

Any decision about further steps and offers for help should be made by the African colleagues.

General Observations and Suggestions

Archiving film has been a neglected issue in Africa.

In sub-Saharan Africa there are just four active FIAF members (Pretoria, Luanda, Jos and Ouagadougou, the latter – even though situated in Sahara Africa - active and influential in the sub-Saharan region) (cf. 09_08_01 Appendices General – FIAF African Affiliates).

In Cameroon, Ghana, Tanzania, and Kenya there was and still exists a national heritage in terms of film and TV documents. However, it is a common phenomenon that collections, which were usually installed immediately after independence, started well off in terms of accuracy and equipment, but were neglected badly later on. As a result of this lack of recognition and the very bad climatic conditions (see 09_08_02 Appendices General – Climate Data) most of the materials stored are in bad shape, if they still exist at all. Awareness of cultural heritage represented on film documents was declining or never existed. Consequently, guidance, supervision, staffing and funding were insufficient.

Accordingly, the main precondition for appropriate film archiving is to raise awareness of the value of these cultural treasures in the respective society and even more so in governmental institutions that care for the country's heritage and the funding of its preservation.

Increased awareness of film documents from the past was expressed on many occasions by many partners. This did not only occur directly in conversations with the rapporteur, but also by reporting on projects or educational programmes dealing with events local history. Especially stakeholders from the field of film production expressed their interest in improving the situation.

According to the experiences made in talks and visits, it will not serve any purpose to implement technical facilities or entire institutions if the acceptance and the commitment towards film archiving is not developed in the respective society.

However, a raising consciousness for the responsibility of the African nations to take care of their heritage themselves was clearly recognisable in many conversations.

This corresponds with an inner-African discussion emphasizing the responsibility of Africans for their own concerns. A well received and widely discussed publication by Dambisa Moyo, a former World Bank employee, titled 'Dead Aid', which questions the use of financial aid to African governments and favours African initiatives. In his review of this book Kofi Annan, the former United Nations Secretary-General, points out '(Moyo's) central point is indisputable. The determination of Africans, and genuine partnership between Africa and the rest of the world, is the basis for growth and development.'

For the moment being measures for action should concentrate on the following fields:

- **Networking**

It could be detected quite regularly that colleagues working in the same field in the same city did not know each other, consequently no communication took place about common interests. No lobbying, no co-ordination and no common projects were possible. The fostering of networking should not be limited to national borders though. The exchange of experiences among African colleagues from different countries could contribute elements to the discussion which Europeans can not provide. In order to foster networking key-persons have to be identified. These key-persons should be either high ranking government employees or specialists on working level in museums, archives, libraries or even AV-production.

- **Training**

According to very different situations in the different countries education of staff has to be procured in very different fields and on very different levels. An undisclosed list would mention 'Steps of Archiving', 'Filmography', 'Technical History', 'Cataloguing', 'Copyright', 'Preservation', 'Access to Films' and many others. As soon as possible courses should be held on the spot in Africa.

Only after Networking and Training have been improved:

- **Help to install institutions with adequate technical equipment**

Cameroon

The situation in Cameroon demands a clear decision from the government. An institution could be founded, but it has to be independent from the National Archive. The stakeholders should acknowledge that such an institution needs time to fully cover all its tasks. The institution should be run by the government but there should be an advisory board formed by members of the production field. A master-plan, which should be redesigned regularly, should be drafted. The institution should report to both supervising entities twice a year. Thus the advisory board could help arguing if the necessary needs of the institution were not sufficiently supplied by the government.

The work with the existing 16mm prints in the hold of the ministry, which could be cleaned at CRTV's unused facilities, arranged in proper order and eventually transferred to DVD if the content is appropriate for either TV- or educational- or other use, could be a possible starting point.

Ghana

Ghana's discussion towards installing a film archive has been going on for decades. This is both an advantage and a danger. On the one hand, a certain feeling of resignation might be cumbersome, on the other hand the firm awareness of the need of preserving AV-heritage as a part of Ghana's cultural heritage will prove advantageous.

The situation today must not be judged against the background of the unsuccessful attempts of establishing an archive several years ago, when the new building of NAFTI, where a film archive was supposed to be set up, swallowed the full budget for erecting the ground floor only.

In a political situation in which the founding years of Ghana are considered as a valuable period of time for the country, it seems possible for a group of determined people from different institutions to achieve success. This has to be fostered.

At the same time professional education has to be improved. Training in all fields mentioned above should be provided. At the same time the group should continue to raise public awareness of the objective as well as to enlist decision makers in the government.

TV-programmes illustrating the value of the heritage should be broadcasted and at the same time politicians should be interviewed and talked to in personal conversations.

NAFTI could still be the umbrella institution for a national AV-archive. However, it would have to be equipped with competent staff and financial as well as technical resources. NAFTI's new director could be a key figure in this process.

Tanzania

Before starting action in Tanzania networking has to be developed much further. Stakeholders from the cultural as well as from the industrial film- and AV-sector should convene. The next steps should aim at clustering interested persons from a broad variety of institutions and associations. The rapporteur's impression is that events which encourage discussion could promote the creation of such clusters or networks. Events like screenings and/or talks given by other African professionals, for example from South Africa, Kenya or Ghana, who could report about their experiences and ideas might provide opportunities for further exchange and thought-provoking impulse.

An overall impression conveyed by all conversational partners was that the jungle of competencies and responsibilities within the government and the administration hinders not only the industrial but also the cultural part of film producing, and is thus blocking the conservation of the AV-heritage in Tanzania.

The lack of consideration of the country's own AV-heritage is also an important factor in making new productions of films difficult respectively ineffective, as it is showing a missing part in the country's national identity. On the other hand this factor could be the 'hook' to start discussion and thereby development. An important goal in this process should be the description of what has been lost already, economically and culturally.

Kenya

The rapporteur's impression is that in Kenya everything is ready for concrete steps. Dr Ndemo from the Ministry including the Information Service and Mr Mwangi from the National Archive are the key persons with political influence and professional knowledge. Both elements have to be strengthened though.

At first Dr Ndemo's visions and convictions should be explored in detail. This could be done by the head of the National Archive, Mr M'reria, who is reporting to another ministry. Mr Mwangi from the National Archive has presentable competence and achievements in film archiving. Dr Ndemo is responsible for both the Information Service and KBC.

Together with the National Archive these two institutions could build a powerful basis to set up a strong national film archive, which should be a new, independent institution within the National Archive. The process of its formation could be operated step by step, following a set schedule.

Parallel to that the funding body of the government has to be convinced that film archiving is worthwhile and will result in stronger film production activities in the country and eventually generate a higher tax income.

In addition, the interconnection of these three institutions with their very valuable historical sources is the most economical way towards positive results.

All this has to be accompanied

- by public discussion in the media, carefully balanced according to administrative progress,
- by invitations to international events in the field of archiving and heritage (FIAF, FIAT, UNESCO)
- by providing training on different levels of professionalism.

Candidates for FIAF Summer School (Pretoria 28.03.2011 – 08.04.2011)
and possibly for other forms of education in (European-) Film-Archives

From Cameroon
Emanuelle Tentschou (Mr), Ministry of Culture

From Ghana
Naomi Karimu (Ms), NAFTI
Nana Akwasi Amankwah (Mr), Information Service Department

From Tanzania
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From Kenya
Francis Mwangi (Mr), National Archive of Kenya

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Accrá, Dakar, Dar es Salaam, Harare, Luanda,
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