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When replying please quote

Ref No. **KNA/7/7**

And date

Date: **23rd May 2011**

Director,
Goethe Institut, Kenya
P.O. Box 49468 – 00100
NAIROBI

RE: 2011 FIAF SUMMER SCHOOL REPORT

I wish to Thank FIAF and the Goethe institut for your sponsorship during this year's FIAF Summer School in Johannesburg and Pretoria. The summer school opened my eyes on what we can do to save the Film in Kenya.

Since returning from South Africa, I have been able to implement the following as taught during the training:-

- secure a repository for the Films, and have succeeded in installing 2 air conditioners although old, and a dehumidifier, I intend to have the room painted and shelves erected for safe custody of film among other things.

All this would not have been possible without the support of FIAF and Goethe institute. Thank you very much.

Please find attached the 2011 FIAF Summer school report for your information, records and necessary actions.

Francis G. Mwangi,
For Director
Encls.

**Report of the 2011 FIAF
Summer School in
Johannesburg and Pretoria
27th March to 16th April
2011**

Francis G. Mwangi

April 2011

Acknowledgement.

I would like to acknowledge and thank the International Federation of Film Archives (FIAF) for organising financing and most of all giving me a scholarship to participate in 2011 Summer School, The Goethe Institut, the Department of Arts and Culture-South Africa for organizing such a fruitful summer school, my thanks goes to the Permanent Secretary, Ministry of State for National Heritage and Culture, Dr. Jacob O. Ole Miaron without whose support, I would not have travelled. The Director of the Kenya National Archives and Documentation Service Mr. John M'reria who saw the value and opportunity of this training and offered all his assistance, The Departmental Training committee led by Mrs Akhaabi, the Ministerial Training committee led by Mrs Sudi and all other participants. My special thanks goes to Goethe Institut – Kenya and Particularly the Director of Goethe Institut, Kenya Mr. Johannes Hossfeld and the cultural programme coordinator and film officer Ms Barbara Reich for their immerse contributions, thank you very much. I would also like to acknowledge the efforts and the work of Mr Karl Griep of Bundesarchiv and Ms Eva Orbanz of Berlin for all her inputs and advice, thank you very much.

My thanks also goes to the National Archives and Records Service of South Africa, The National Film, Video and Sound Archives, particularly MS Brenda Kotze and her team, the 2011 summer school students and to ALL facilitators, all other institutions/companies like AFDA, SASANI and The Refinery for making this Summer School a resounding success.

I highly appreciate being taken through the whole process of film production from shooting through lab processing up to the final editing stage. I acknowledge the fact that film archivists have to appreciate the processes that lead to the final product that we are tasked to preserve. Since I cannot complete naming all those who took part in one way or another in making the 2011 summer school a success, kindly accept my thanks wherever you are.

Introduction

I arrived at OT international airport in the Afternoon of 27th March, 2011 ready to start our itinerary; I checked into the hotel and registered alongside other participants.

The official welcome was done by the National Archivist Ms Mandy Gilder assisted by the Director of the National Film, Video and Sound Archives Mr. Dennis Maake.

I wish to report that almost all the topics had great relevancy to my work at the Kenya National Archives, and the training offered will go along way in helping preserve and sustain the Films in Kenya.

I will take all practicable measures to ensure we preserve film and apply the knowledge so acquired to the preservation of Films in Kenya.

My Objectives

- ✚ To learn how preservation of films can be done using knowledge park, experience from others who have accomplished similar jobs.
- ✚ To review best practices in terms of Film Archives based on knowledge acquired.
- ✚ To bring multi stake holders together in an attempt to generate Knowledge for establishing a strategy to preserve and conserve Films.

Presentations and deliberations

Discussions centered on the following areas:

- ✚ Preservation of Film materials
- ✚ Production of Films
- ✚ Repair and conservation of films
- ✚ challenges faced in collection and preservation of films
- ✚ Caring for prints, and moving images
- ✚ Cataloguing of films
- ✚ Copyrights and neighbouring rights
- ✚ Metadata
- ✚ Cataloguing and documentation
- ✚ Digitization of film and videos

Johannesburg, South Africa: March 27, 2011

28th March 2011 AFDA

The summer school started by a visit to (AFDA) the South Africa School of Motion Picture. We were introduced to shoot on off-cuts of film stock and the techniques of film production, this is to enable us appreciate the film we are dealing with and preserving. In the afternoon, we went to the labs to do processing of the films we had shot in the morning. We were able to learn how films are processed.

29th March 2011-

We travelled to the refinery where we were taught how the telecine works.
We were taken through the processing of films and editing

30th march 2011

We continued with editing throughout the day.

31st march 2011

We started with a theory class on digitization of films, this took the best part of the morning section. In the afternoon we were taken for practical on how to digitize film materials. This went on till late in the afternoon.

1st April 2011.

We concentrated on digitization of film and video. This took the whole day as it involved theory and practical's.

Saturday 2nd April 2011

We relocate from Johannesburg to Pretoria.

In the afternoon, we were taught the History of South Africa Cinema at the NFVSA.

Sunday 3rd April 2011

We visited Brooklyn where we were able to watch a 3D cinema.

4th April 2011

We were taught introduction to storage and cataloguing.

We covered the following:

Metadata

Cataloguing and

Documentation

Film related documentation collection

Handling and preservation of related materials from production and distribution process.

5th April 2011

On this day we dwelt with the following key areas.

The collection and preservation of artefacts, equipments and museum objects.

We later looked at the general overview of the issues of Archives management including ethical issues.

We looked at the introduction to access issues rights (here we looked at not only the copyrights, but also protection of the private sphere and other rights of the personality)

We also looked at the reasons for preserving moving images.

6th April 2011

We did evaluation and description of the technical status of moving materials prior to archiving (nitrate, acetate, format, sound system, type of materials, shrinkage, scratches, dust, perforation, formats of tapes/disks, and we looked at the decisions that should be taken in the future treatment.

We also looked at storage environment for film collection and the treatment of moving materials prior to archiving.

Did practicals on film preparations and identification.

7th April 2011

The day was dedicated on practical works on film preservation

8th April 2011

We covered the following:-

- The changing technology of cinema

- Traditional film preservation

- Conservation and storage strategies

- The digital technology – the pixel, file format, compression, wrappers and the digital preservation and storage strategies.

- Digital acquisition

9TH April 2011

We covered copyright

- Archival scanning – type of scanner

- Drawbacks,

- Picture and sound

- Digital workflow

Sunday 10th April 2011

- Discussion :- UNESCO recommendation for the safeguarding and preservation of moving images, legal problems of moving image , Archives.

11th - 15th April 2011 – FIAF CONGRESSS

Key note speaker: Ms, Seipati Bulane-Hopa, secretary general of the PAN African Federation of Filmmakers, Ouagadougou.

Topics.

1. Context and examples of Indigenous collection and their challenges.
2. What are the indigenous collections?
3. How and why do we distinguish them from the rest of the film collection?
4. Case studies of indigenous collection from Africa and the World.

Repatriation / history and future for indigenous collection

- A) Repatriation – colonial perspectives.
- B) Concept theory and practicalities of repatriation
- C) Practicalities and the return of control over indigenous filmed records
- D) Repatriation of films collection held elsewhere, projects done and future projects
- E) Indigenous collections today to outline the challenges in Africa – film versus digital
- F) Challenges in Africa: survey and ideas for the future.
- G) African holding / collection around the world
- H) Indigenous cultures, film and problems of the 21st century
- I) Indigenous film funding.
- J) Access to indigenous collection.
- K) How do film archives deal with traditional rights/sensitive materials / commercial/ academic demand for such footage?

The following presentations were found to be highly useful and with practical approaches

- Presentations by experts on the need to migrate film collections from analogue to digital platforms.
- The latest metadata, cataloguing, documentation, international standards and their application to film archives.
- Practical classes on the handling and care of films.
- Issues relating to ethics and access to film archives.
- And the over-arching issues of copyright.

Conclusions.

In conclusion, I would like to share the following with my sponsors FIAF, the Goethe institute and the Ministry of State for National Heritage and Culture and specifically the Kenya National Archives and Documentation Service.

THE RISKS TO COLLECTIONS THAT WE IN KENYA MUST BE AWARE OF

Ageing

Chemical changes will occur in all materials over time. Some items will decay faster if they are made of poor quality materials.

- ✚ Unsuitable storage and exhibition conditions
- ✚ High relative humidity, high light and temperature levels and exposure to air borne pollutants all speed up the chemical reactions which 'age' items.
- ✚ Physical damage
High levels of use, excessive or poor handling, poor manufacturing, inherent fragility, attack by pests or moulds or natural and man-made disasters - all cause physical damage.
- ✚ Theft and vandalism
Examples of vandalism including writing in books, tearing pages out, highlighting or underlining sections.

Finally, I want to:-

- Thank FIAF and Goethe institute for sponsoring me to attend the 2011 summer school and I promise to implement the knowledge acquired and possibly be able to share what I will have accomplished with the next summer school.
- State that the Films in Kenya are in danger of complete decomposition due to various factors and need to be preserved with urgency.
- That there is limited time available for us to undertake this massive project, especially given the fact that hardware manufacturers are no longer producing machines needed to support analogue systems any more.
- That there is a recognition on our part that digitization will be expensive as it involves high tech facilities including high storage systems and that a lot of expertise and training will be needed to cope with the rapid technological changes currently taking place in archival science.
- That FIAF should help resuscitate and encourage film archives in Africa to affiliate and actively participate in FIAF's activities.
- Finally I salute FIAF for Training FILM archivist and more so from African countries and wish to be given another training opportunity through Summer School.
- Thank You All.

Francis G. Mwangi.
FIAF Summer School, 2011.