SOIMA 2017

Sustaining Sound and Image Collections

Course Information Document

NAFTI
NATIONAL FILM AND
TELEVISION INSTITUTE

BEELD EN GELUID
iasa
Netherlands Institute
for Sound and Vision

ICA
Africa Programme
Programme pour l'Afrique

ICCROM

Institute of
African Studies

INTRODUCTION

Recorded sound and images have captured our world, our lives and our imagination. They bring knowledge, enjoyment and inspiration to us. Rapid advancements in social media and information technologies have made it easier to share and use sound and image content. Yet contrary to common perception, not all content is readily usable.

> **Surveys findings illustrate that 85 % of sound and moving image content is still analogue format. In 2005 nearly 100 % of it was still on shelves rather than in files on mass storage.**
> Source: Wright, R. 2012. Preserving Moving Pictures and Sound, DCP Technology Watch Report 12-01 March 2012. Digital Preservation Coalition, Available at:
> http://www.dpconline.org/component/docman/doc_download/753-dpctw12-01pdf.

SOIMA exists to build a network, and to allow professionals who work on separate media types (film/video/audio) to come together and take care of sound and image collections. These collections exist in small to medium institutions and are vital towards the keeping of memories and developing of creative societies!
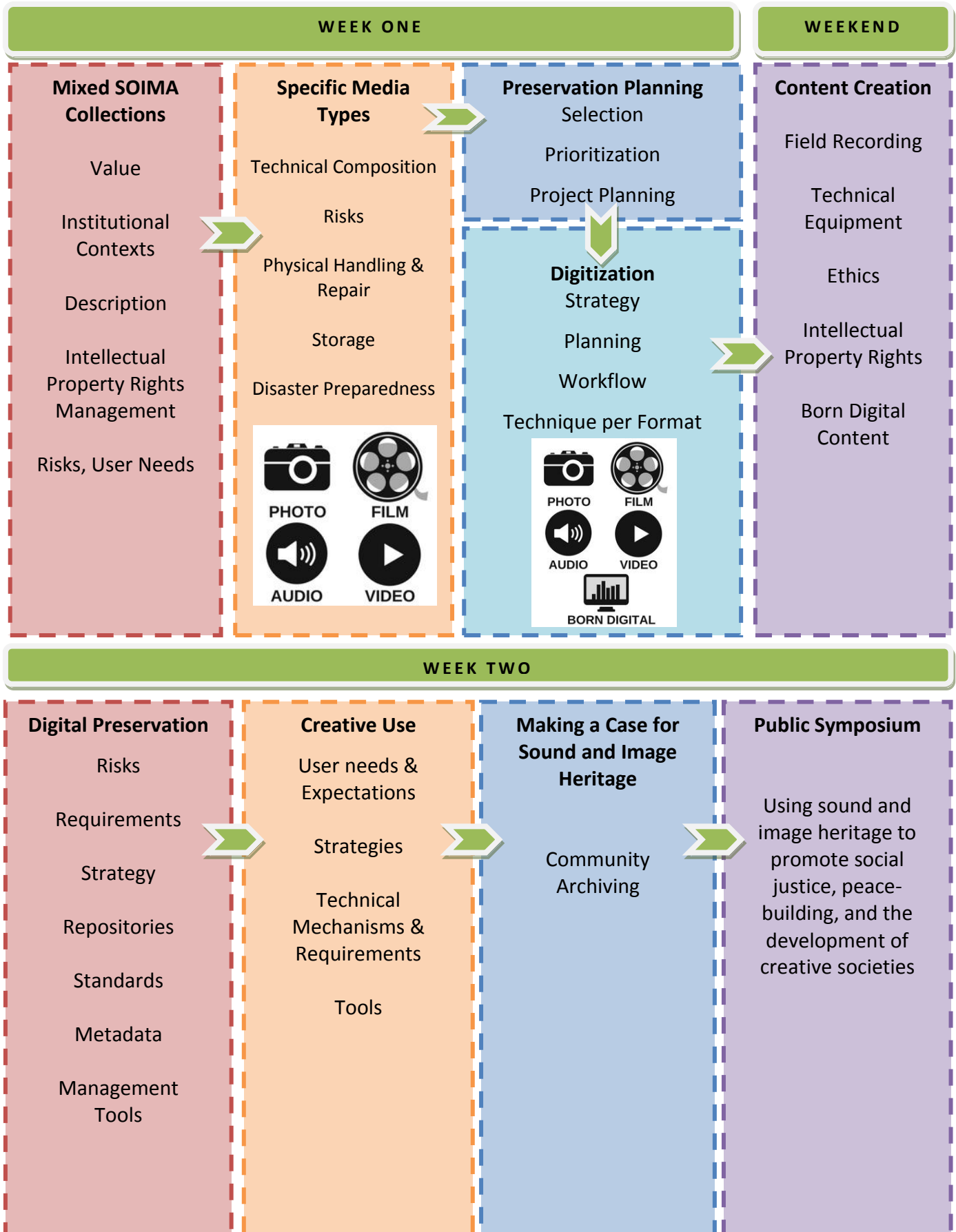
Knowledge on sound and image preservation and access is fragmented, trapped in separate areas of expertise, thereby presenting yet another challenge to content collectors and users. ICCROM's Sound and Image Collections Conservation (SOIMA) Programme aims to address these by promoting collaboration as well as exchange of information and know-how between institutions and specialists.

SOIMA has held six courses, in seven countries. The SOIMA network today spans 109 diverse institutions, and consists of over 120 professionals from 56 countries. You will be a part of our seventh international course in Ghana, where we will add 17 new professionals from 12 different countries to our network.

SOIMA 2017: SUSTAINING SOUND AND IMAGE HERITAGE

The course is geared towards long-term preservation and creative use of mixed sound and image collections. By the end of the course, participants will feel prepared and confident to return to their home institutions and help build capacities within them.

This course is tailored to the needs expressed in your applications. It will bring together a multidisciplinary team (See further information in Teaching Team Bios) from Ghana, Netherlands, India, USA, Belgium, and the United Kingdom, to look at the following:

WEEK ONE

WEEKEND

Mixed SOIMA Collections

Value

Institutional Contexts

Description

Intellectual Property Rights Management

Risks, User Needs

Specific Media Types

Technical Composition

Risks

Physical Handling & Repair

Storage

Disaster Preparedness

Preservation Planning
Selection

Prioritization

Project Planning

Digitization
Strategy

Planning

Workflow

Technique per Format

Content Creation

Field Recording

Technical Equipment

Ethics

Intellectual Property Rights

Born Digital Content

WEEK TWO

Digital Preservation

Risks

Requirements

Strategy

Repositories

Standards

Metadata

Management Tools

Creative Use

User needs & Expectations

Strategies

Technical Mechanisms & Requirements

Tools

Making a Case for Sound and Image Heritage

Community Archiving

Public Symposium

Using sound and image heritage to promote social justice, peace-building, and the development of creative societies

SOIMA 2017: EXPECTED LEARNING OUTCOMES

By the end of the course, participants will be able to:
- Apply skills and knowledge to do comprehensive assessments of their collections for preservation and access
- Recognize the different media types and formats in their own sound and image collections and identify and describe various values associated with them
- Develop and apply customized solutions for preservation and user-driven access of their mixed collections
- Apply new skills for engaging communities in promoting creative use of archives
- Be able to provide sound reasoning of the significance and value of their sound and image archives

VENUE

Keeping in view the specialized nature of the workshop, SOIMA 2017 will be hosted by several different institutions and sites in and around Accra. These include:
- Institute of African Studies at the University of Ghana
- The J.H. Kwabena Nketia Archives
- The Balme Library at the University of Ghana
- National Film and Television Institute (NAFTI)
- A Field Recording Exercise within the Akuapem Community
- Cape Coast Castle (study visit)

PUBLIC SYMPOSIUM

Sound and Image Heritage: For Creativity, Peace and Development

Sounds and images are vital records and storytellers. Wherever these collections exist they are being used to create jobs, feed research and provide multidimensional narratives of our past and present.
- In Italy, David Monacchi's one man collection of recordings from remote parts of the world is contributing to leading research on biodiversity and man's existence on this Earth (link).
- Rwanda's Genocide Archives hold testimonies of perpetrators, rescuers and survivors of the Genocide and the archives seek to bring justice and broker peace in a war-torn society.
- The Toronto Public Library's Chinese Canadian Archive Project highlights the ways immigrants have contributed to the nation's growth and has created jobs for the immigrant community. The archive encourages social cohesion and cross-cultural collaborations.

Bringing to light stories such as these, ICCROM, in collaboration with the University of Ghana's Institute of African Studies and other partners, is organizing a public symposium which will include presentations from noted experts and professionals who are using sound and image collections to develop creative and just societies.

We invite you to take part in increasing the awareness of sound and image heritage by submitting a short abstract of a story of your archive and how it fits the symposium's theme (See pre-course "Optional Assignment" on page 6).

WHY GHANA?

Africa has very rich sound and image collections and intangible heritage. Most contemporary and recent history has been captured in this media. There are many technological revolutions happening (cell phones) that are changing the way sound and image archives are accessed and used. The combination of these two aspects will be exploited in this course and Ghana will make for an exciting stage for the seventh SOIMA international event!

J.H. Kwabena Nketia Archives
The JH Kwabena Nketia Archives at the University of Ghana's Instiute of African studies is a special place for SOIMA as the archives are run by a former participant, Judith Opoku-Boateng. The recordings held at the Nketia Archives are perhaps some of the most valuable records of Ghanaian traditions in the world and represent a tremendous resource at the Institute of African Studies and the University of Ghana as crucial documents of the human record. (For more information see the Welcome to Accra Guide.

COURSE SCHEDULE
The workshop will run every day from 9:30 to 17:30. Each day is divided into 4 x 90-minute sessions (2 morning, 2 afternoon); there are 2 x 30-minute breaks for coffee/tea (1 morning, 1 afternoon), and a 1-hour lunch break from 13:00 to 14:00. The final schedule will be circulated 15 days before the commencement of the workshop. Course organizers will plan an optional day trip on Sunday July 16 to Cape Coast Castle.

PARTICIPANTS
The 17 participants selected for SOIMA 2017, come from 11 countries. They represent a broad range of conservation and heritage professionals in charge of sound and image collections in museums, archives, libraries, universities and other cultural institutions. The selection of the participants is based on the impact they are likely to have in training others in their home countries, and on the importance of the collections that they manage. Refer to Participants' list and profiles.

PRE-COURSE WORK

We celebrate diverse sound and image heritage as valuable records of our cultures and stories on planet Earth!

1. We encourage you to bring a short mp3 recording of sound or musical heritage from your country to be shared with other participants at different times during the course.

2. On the first day of the course we would like to understand which type of content you care for and in what types of institutions they are held. Therefore, we ask you to provide us with the following info:

   a. Name of institution and whether it is a museum, library, archive, cultural center, university, etc.

   b. Describe in a few lines the reason why your institution is collecting sound and image records. How is that reason linked to your institution's mandate?

   c. What types of media (audio, video, still, moving image) does your collection hold?

   d. Can you describe what type of formats within these media types (Audio: reel to reel tapes, audio cassettes, etc; Video: VHS, U-Matic, Betacams, etc; Film: 8mm, 35mm, etc; Photo: photographic prints, slides, negatives, digital photos, etc; Born Digital formats)?

   e. Can you give an estimate of the size of your collection?

   f. What is your role in relation to your institution's sound and image collections?

   g. How do you provide access to your SOIMA collection (online (please explain) or physical access)?

   h. Who funds you? Government or private institution?

   i. Do you have any outreach or community engagement programs? Are you in anyway involved in them?

   j. Please prepare (up to five) typical questions that you face in your collection when dealing with Intellectual Property Rights in the areas of: 1. Documentation 2. Preservation 3. Access

3. Please describe a project idea in about 250 words that will tell us the objectives of what you are currently engaged in and what SOIMA will help you with. Explain partner institutions if any. Describe the likely impact this project will have and what will be the outcome. These project ideas will be used in the last sessions to develop home projects. Home projects should be seen as a way to open doors for future collaborations with SOIMA and other potential partners or funders. SOIMA collaborations can be a boost towards the path for success for your sound and image collections.

4. **OPTIONAL ASSIGNMENT:** Here's your chance to contribute to increasing the awareness of sound and image heritage! On the last Friday of the course, ICCROM and the Institute of African Studies will be hosting a public symposium focused on using sound and image archives to advocate for social justice, peace-building and developing creative jobs in society. You are asked to submit a short abstract (150 words) of a story you want to share about work done within your archive that you feel fits this theme. We know your projects are inspiring and often ground-breaking and want to give you an opportunity to

present them to the public! The symposium selection committee will select one participant to give a short talk at the event. Please see the links below for some talks that have inspired us. We hope to organize our symposium talks in a similar style.

Meklit Hadero:
https://www.ted.com/talks/meklit_hadero_the_unexpected_beauty_of_everyday_sounds
Amit Sood:
https://www.ted.com/talks/amit_sood_every_piece_of_art_you_ve_ever_wanted_to_see_up_close_and_searchable
David Monacchi's (SOIMA 2015 contributor) Fragments of Extinction (http://www.fragmentsofextinction.org/)

We ask you to please give us this information by June 23. Please email completed assignments to Danielle Abbazia at coll2@iccrom.org.

N.B. The completion of assignments 1-3 is mandatory for participation in this course. The course is tailored to your specific needs and areas of interest, so we ask that you complete the tasks to the best of your abilities in order to make for another dynamic and inspiring SOIMA course.