



S A F E G U A R D I N G S O U N D A N D I M A G E C O L L E C T I O N S
23 September - 16 October, 2013

COURSE INFORMATION DOCUMENT

Partners and Cooperating Institutions

International Centre for the Study of the Preservation and Restoration of Cultural Property

Trust for African Rock Art, Kenya

National Museums of Kenya

Kenya National Archives & Documentation Service

Kenya Broadcasting Corporation

Netherlands Institute for Sound and Vision, the Netherlands

National Film and Sound Archive, Australia

Baltic Audiovisual Archival Council

Royal Institute for Cultural Heritage, Belgium

INTRODUCTION

SOIMA Programme

Sounds and images comprise a significant part of the world's memory encompassing records of diverse cultures, societies, languages and creative expressions. Yet most of world's twentieth century audiovisual heritage is at risk of being lost. With the current transition from analogue to digital formats, cultural institutions worldwide are facing serious difficulties due to the lack of knowledge, skills and resources. Many sound and image collections are held within institutions that do not necessarily specialise in this area and therefore, lack the competencies or the requisite technical support to manage and preserve such collections. Unless action is taken now, most of the sound and image heritage of the past century will disappear.

As a response, ICCROM has introduced an international programme, SOIMA (Sound and Image Collections Conservation) to emphasize conservation training for mid-career professionals in charge of conservation and archiving of sound and image collections in cultural institutions. Activities include creation of instructional and reference materials, training of professional staff, and encouraging collaboration between professionals in different countries. The focus is on mixed sound and image collections residing in cultural institutions such as libraries, museums, archives and cultural centres. For further information visit <http://soima.iccrom.org>

SOIMA 2013

Geared to meet the challenges to the preservation and access of sound and image records in everyday practice, *SOIMA 2013: Safeguarding Sound and Image Collections* is the fourth international course of the SOIMA programme. This three and a half week course shall bring together 30 professionals from over 20 countries.

As the training especially focuses on mixed sound and image collections, the learning activities will ensure that at the end of the course, the participants are able to:

- recognize materials and media in their respective sound and image collections;
- identify the risks to such collections;
- make informed choices for preservation and access within given means;
- Communicate effectively, across disciplines, the value of, and risks to, sound and image heritage and advocate for its preservation and wider access.

One of the main modules of the course will focus on developing sustainable preservation and access models which encourage public-private partnerships as well as foster closer ties with IT (information technology) industries. To inform decision-making, possibilities offered by digitization will be examined within the context of use and management of cultural heritage collections.

At the end of the course, participants will present project proposals for carrying out projects on sound and image preservation and access in their respective countries. The outcomes of the projects will be shared with the rest of the SOIMA community through the programme website and other relevant channels, one year after the course.

Venue

Keeping in view the specialized nature of the course, the working sessions of SOIMA 2013 will be hosted by four different institutions in Nairobi. These include: TARA (Trust for African Rock Art), National Museums of Kenya (NMK), Kenya Broadcasting Corporation(KBC) and National Archives

Course Schedule

Be prepared: SOIMA courses have a packed schedule. The 2013 course will run every day (Monday to Friday) from 9:30 to 17:30. Saturday, 28 th September, is allocated to SOIMA Conference. Some other special visits and group activities will also be organized during the weekends. 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 course schedule will be circulated 15 days before the commencement of the course.

Participants

The 16 participants selected for SOIMA 2013, come from 14 countries. They represent a broad range of conservation and heritage professionals in charge of sound and image collections in museums, archives, libraries 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.

Project Team

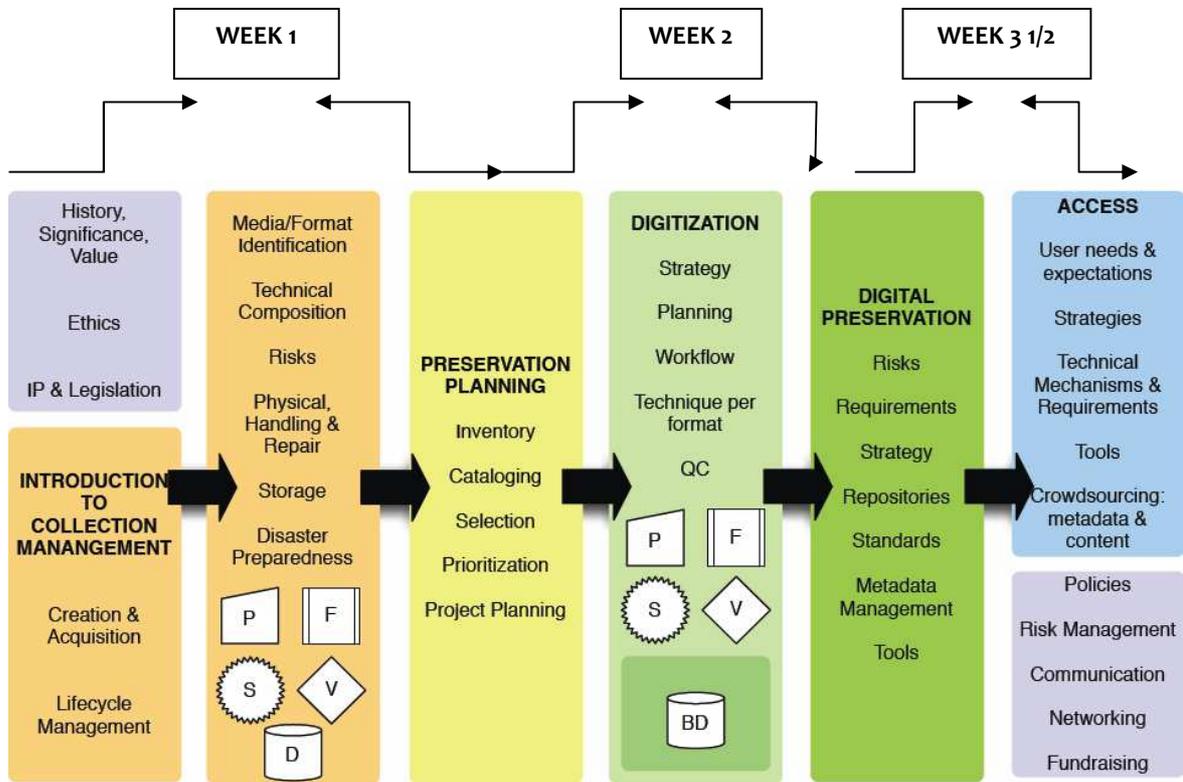
An international team of recognized experts will comprise the teaching team. Experts from Kenya specializing in the management of intellectual property rights and open-source technologies will enhance the course team. In order to multiply the benefits of the training and prepare the next generation of trainers for sound and image preservation, SOIMA 2013 core teaching team will include four former participants from Kenya, Belgium, Lithuania and Guatemala. A document with profiles of the course team is enclosed.

Course Structure

The emphasis of the course is on the preservation and the management of small to medium size mixed SOIMA collections. Following an introductory module on history, significance and management of sound and image collections, it is structured into 5 modules namely, Media and Formats; Preservation Planning; Digitization; Digital Preservation; Preservation Management Strategies for Mixed SOIMA Collections Each module includes 5-10 topics e.g., media/format identification, physical composition, risks to specific media types, handling and repair, storage etc. Some of the overarching topics will be discussed all through the course as underlying concepts and principles for archiving different types of sound and image materials are quite similar.

The overall course structure is linear and progressive. However, the participants will have the necessary time to revisit, discuss and refine key concepts at various stages and especially, during module 6, which emphasizes cost-effective strategies for managing mixed SOIMA collections. The course map given below illustrates the flow of modules and topics during the three weeks.

COURSE MAP



P: Photo; F: Film; S: Sound; V: Video; D: Digital; BD: Born Digital

Pre-course Reading

To familiarize participants with terms and concepts used in the course, we have selected some reading materials as pre-course reading. Referring to these will help in preparing for the discussions on relevant topics throughout the course. See attached [Pre-course Reading document](#).

Participants' Contribution

The course will bring together a group of professionals from very diverse backgrounds therefore, the exchange of common concerns, ideas and experiences is one of the primary objectives of the training. To this end, we invite the participants to make the following presentations.

1) The Story of my SOIMA Collection

On the first day of the course, each one of you will give a **5 minute** presentation on:

- a) the type of institution you represent i.e. museum, library, archive or cultural centre;
- b) the specific media types in your SOIMA collection (e.g., film, photos, audio records, video);
- c) the significance of this SOIMA collection (e.g. social, cultural, historical, archival etc);
- d) how this SOIMA collection is being used to further the mandate and mission of your institution. Please limit your talk to 5 minutes.

► **TO DO:** Send a short description of your presentation not exceeding 75 words **by 31 July 2013** <iv@iccrom.org>

2) SOIMA Conference

The first week of the course will conclude with a day-long conference on *Sound and Image collections: Current Challenges and Strategies for their Conservation and Long-Term Use*. Each one of you is expected to prepare a **10-minute** presentation that is explicitly related to the conference topic. Your presentation should outline the everyday challenges to the preservation of, and access to sound and image collection in your institution or any other SOIMA collection that you have chosen as a case-study. We encourage you to prepare a power-point presentation. Please ensure that you stay within the 10 minutes time slot given to you.

► **TO DO:** Send the title of your presentation and 150 word summary/abstract of your presentation **by 31 July, 2013** to <iv@iccrom.org>

3) What I will do back home

At the end of the course, each one of you will give a **5-minute** presentation on what you intend to do when you return home, using power-point, flip charts, or any other visual aid. The outcomes of your post training activities or projects can be shared with the rest of the SOIMA community through the programme website <http://soima.iccrom.org>. The primary aim of this website is to present examples where the professionals in charge of sound and image collections have employed innovative strategies to overcome certain management or preservation issues. **This will be your chance to show how you plan to make a difference!**

Course Evaluation

After each day, participants will be asked to fill out a one-page anonymous evaluation with 3 questions. At the end of each week, there will be another short questionnaire. These are extremely helpful for the teaching staff in understanding how the course is progressing and, if necessary, how to adapt the topics to meet the participants' expectations. A more detailed evaluation will be carried out one year after the course.