TOWARDS A (NATIONAL) KENYA AUDIO VISUAL ARCHIVE

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For: The Archival Study Group

Under the Auspices of: The African Woman and Child Feature Service (AWC)

With Support from: The Ford Foundation
PURPOSE OF THE OUTCOME DOCUMENT

This outcome document is a result of the initiatives made so far by the Archives Study Group in working towards the establishment of a national audio-visual media archive. It looks back on these initiatives, outlines the deliberations and recommendations arising thereby, with a view to laying strategies for the implementation of the next phase of the project.
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4.0. Way Forward
1.0 Background

Audio and visual media in many countries across the world form part of the peoples' social development and have therefore been preserved for posterity purposes. In this regard, deliberate efforts have been put in place over long periods of time to conserve, preserve and restore them.

Consequently, audio-visual material have become an integral part of their contemporary life, culture and history; although this is a tradition in many countries, for Kenya unfortunately most of the audio visual media productions are at risk of disappearing, deteriorating, becoming obsolete or being damaged. The fact that preserving these materials is a complex undertaking which often requires specialized guidance, skills, infrastructure and research may largely be responsible for the endangered state of the many audio-visual productions in Kenya.

Despite the unfortunate possibility that these materials are at risk of being completely damaged, Kenya has not witnessed any deliberate effort to enable preservation of its audio visual materials. This has obviously constrained efforts to research and document work in areas such as music, film and other artistic forms as well as maintenance of a record of the various social historical perspectives and technological developments in the area of audiovisual media.

Other than the diminishing effect this has on a country's collective public memory, the lack of a concerted effort to preserve audio visual heritage, has created space for foreign institutions to make profit out of what is

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1 Information on the importance and significance of audio-visual media is derived from background information on page 2 of the Report on the Preservation, Conservation and Restoration of Audio Visual Media Conference, Nairobi, Kenya (3rd-5th Dec 2008)
rightfully our heritage. It is also worth noting that restoration of a nation’s audiovisual media is one way of generating and sustaining national pride.

It is these concerns which led to the formation of an Archives study group that has been meeting since the last quarter of 2007 to plan and explore possibilities and mechanisms for systematically preserving, restoring and exhibiting audiovisual media in Kenya. These discussions brought together representatives from various key institutions such as the National Museums of Kenya, Kenya Broadcasting Corporation and the Kenya National Archives, as well as critical makers and reservoirs of popular memory such as Ketebul music and showbiz.

In working towards the establishment of a viable national audio-visual archive, the team\(^2\) carried out a number of activities in the following order:

1. Preliminary Meetings were held to reflect on and define the concept of a national audiovisual archive. Subsequent meetings involved the identification of possible partners, individuals and groups for purposes of sharing the concept and to generate ideas on the process of establishing a national audiovisual archive.
2. Work Study Tours: From these meetings it became evident that there was a need for the group to visit initiatives that had been made in other countries to establish audiovisual archives. This was important for purposes of learning from the experiences of others. It was also an opportunity to compare the state of audiovisual media archiving in these establishments with the situation in Kenya.

\(^2\) Information on the activities of the Archives Study Group has been sourced from minutes of their meetings, presentations in the course of the Conference, as well as reports compiled by the team after their study tours. The study tours took place between the months of March and May 2008.
Consequently, members of the team carried out study visits to Ghana, South Africa, Britain and Germany. Apart from these visits to institutions in other countries, the group also explored local initiatives by individuals and groups within the country. As a result of these studies the Archives study group reflected on the experiences from the visits. During these deliberations it became evident that it was necessary to organize a conference on the preservation, conservation and restoration of audiovisual media. The conference would bring together scholars, experts, artists, and representatives from various organizations within and outside the country to share experiences on audiovisual media archiving, to reflect on the needs and demands of establishing an archive, as well as to discuss steps that might be taken to achieve this.

3. The Conference on the Preservation, Conservation and Restoration of Audio Visual Media took place at the National Museums of Kenya between the 3rd and 5th of December 2008. Apart from solidifying the urgent need for the establishment of a national audiovisual media archive, discussions in the course of the conference led to the following conclusions with regard to the setting up of the same:

   a. That networking between groups and individuals (in the public and private sector) engaged in audiovisual archiving is necessary in order to pool resources, exchange ideas and skills. This should include partnerships with international organizations.

   b. That in the process of establishing a national audio-visual media archive it would be important to take into consideration alternative voices; especially marginalized groups and the work of urban and rural artists and
producers. In other words the process ought to be inclusive and participatory.

c. That it would be important to develop a policy to guide the process of conservation, preservation and restoration of audio-visual media in Kenya. This would clearly define the vision, mission, goals, the rationale, the functions of various parties in the initiative, the process of collection, documentation, conservation and restoration of AV material, the ethical issues involved, as well as funding.

d. That capacity building would be important in the course of setting up a national audio-visual media archive. This includes the training and hiring of skilled personnel, the acquisition and maintenance of equipment and the establishment of suitable storage facilities.

As a result of these conclusions, it was decided that an outcome document be prepared that would used to conceptualize the on going process of establishing a national audio-visual media archive, as well as to suggest the way forward.

4. The establishment of an Outcome document: The outcome document is a result of the initiatives made so far in the journey towards the establishment of a national audio-visual media archive. It looks back on these initiatives, outlines the deliberations and recommendations arising thereby, with a view to laying strategies for the implementation of the next phase of the initiative.
2.0 The State of Audio Visual Archiving in Kenya

As a result of meetings with various stakeholders, the work study tours and proceedings from the conference it has become apparent to the Archives study group that currently, there exists no national body charged with audio visual media archiving. Instead, there are individual public and private organizations with collections of audio visual media. These include:

2.1 Public Institutions:

2.1.1 The Kenya National Archives and Documentation Service (KNADS)

KNADS was established in 1965 under an act of Parliament. As a Department under the Ministry for National Heritage and Culture it is mandated to preserve and provide custody of all records in any kind of media. Its mission is to offer consultative records management services to the public, as well as private records in any media or format as part of the national documentary heritage; and ensure timely accessibility of records to users.

Audio and visual archives in KNADS include films, records in shellac and vinyl format, magnetic tapes, CDs, DVDs and other digital forms, maps and photographs. The media are valuable as historical records, artistic works and cultural artifacts. They have been categorized under media representing:

- Kenyan History
- Tourism and Wildlife

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3 Source: Presentation by Francis G Mwangi, Senior Archivist, KNADS, during the Preservation, Conservation and Restoration of Audio-Visual Media Conference, Nairobi-Kenya (4th Dec 2008)
In carrying out its work involving audio-visual archiving, KNADS has experienced the following challenges:

a) Deterioration of AV materials:
The current archives building lacks the appropriate storage conditions for the preservation of AV materials. They are therefore susceptible to deterioration from various agents, including unfavorable temperature, undue effect of light, and humidity. This is further compounded by the location of the KNADS building which is exposed to dust.

b) Obsolescence of Technology:
Most of the AV equipment is currently obsolete and this means that AV material needs to be reformatted onto modern technology in line with contemporary software and hardware. In effect KNADS has not kept pace with advancing technology and is now facing a challenge of migrating AV information content from previous formats to current ones.

c) Lack of skilled personnel to handle and maintain the equipment as well as AV material in line with modern technology. This is especially due to the fact that this is an area that requires specialized training.

d) Non description/documentation of Material:
Due to high staff turnover, materials have not been comprehensively catalogued to make them easy to
locate and access. A modern database is required for greater efficiency and easy referencing.

2.1.2 Kenya Broadcasting Corporation (KBC)

KBC is a government parastatal\(^4\) established by an act of Parliament in 1989 (KBC Act: Cap 221 of the Laws of Kenya) to assume the broadcasting mandate of the government which was previously offered by (the then) Voice of Kenya (VOK). The corporation inherited a rich legacy of audio visual archives in its library that has accumulated over the past 80 years of broadcasting in Kenya (i.e. Kenya’s broadcasting history stretches back to the year 1928). The content that was developed during the colonial period covers events and concerns of that era up to the eve of independence. Post Independence content includes political speeches, rallies, commentaries, folk music, sports, profiles, national music and celebrations. The KBC audio visual library and archives falls into two categories:

I. Audio-Library and archives: which contains analogue commercial gramophone records (mainly music in 78 rpm shellacs, 33⅓ rpm Long playing and 45 rpm Vinyl records), sound archives (magnetic) tapes (that include programmes), as well as music and programmes on CD.

II. Video Television Library and archives: with a collection comprising programmes recordings in the various

\(^4\) Source: Presentation by Joseph Kirui, Chief Librarian, KBC during the Preservation, Conservation and Restoration of Audio-visual Media Conference, Nairobi-Kenya (3\(^{rd}\) Dec, 2008)
formats including Philips A format, Ampex 2 inch tape, 1 inch C format, U-matic High Band and Beta Cam.

KBC also has in terms of equipment and accessories: Reel to Reel Playback, Gramophone record players with the appropriate stylus sizes, playback and recording facilities for Philips A formats, Ampex 2 inch tape, Inch C format, U-matic low format, U-matic High band and Beta Cam.

Despite this substantial and valuable AV collection, KBC faces a number of challenges:

a) Recordings are endangered by obsolescence of equipment and format.

b) The current basic catalogue and finding aids for audiovisual recordings are on manual cards, files and registers which make it difficult and time consuming for users to access information required. Wear and tear of the cards catalogue is evident due to extensive use. Cataloguing is made more complicated by a lack of sufficient information on the contents of a large number of AV recordings. This means that they will have to be played to enable identification for purposes of proper cataloging. KBC is currently in the process of acquiring a computerized database which will hold much more information and sort it out in many ways but, as mentioned before, the process is hampered by numerous cases of inadequately (or non) catalogued material.

c) KBC lacks staff trained in the restoration and preservation of AV material. Furthermore, due to limited funds it has been difficult to carry out formal and continued training.
The capacity for storage is limited and the AV material is therefore cramped in, making identification and retrieval complicated. Digitization and computerization of material would be an effective way of easing the storage and shelving area and card catalogues.

Obsolete playback equipment and accessories provide a challenge to migration of material from one format to another.

2.1.3 National Museums of Kenya (NMK)

The National Museums of Kenya is a government body maintaining museums and monuments in Kenya. It is also engaged in and facilitates scientific research. NMK was founded by the East African Natural History Society in 1910 with the main goal of conducting critical scientific examination of the natural attributes of the East African habitat. By an Act of Parliament (The Museums and Heritage Act 2006) NMK became a state corporation with the role of collecting, preserving, studying and documenting Kenya’s past and present cultural and natural heritage. Currently NMK has responsibility for about 16 regional museums, numerous archeological sites, as well as monuments across the country. It is therefore evident that NMK has a nationwide network through its various museums stretched across the country (in Nairobi, Malindi, Mombasa, Lamu, Nakuru, Karbamet, Kapenguria, Gilgil, Kisumu, Kitale, Meru, Kilifi, Narok, Magadi, and Migori) that would be appropriate in identifying AV material at a national level. Secondly, NMK has the space to store this material, as well as experienced and competent

5 Source: The National Museums of Kenya Website: www.museums.or.ke
staff who may require a bit of training in AV archiving in order to be able to collect, document, preserve and restore the content appropriately. Thirdly, with its partnerships with various international organizations and government bodies, NMK may be able to source for funds and expertise in AV archiving. And finally, as an organization engaged in facilitating research on the cultural and natural heritage of the country, NMK is well placed to initiate the documentation and study of AV media as an important component of Kenya’s history and development. However, at the moment there has been limited endeavor in this direction.

2.1.4 Department of Film Services (DFS)

Film production in Kenya pre dates the independence era. The colonial government made use of film for propaganda purposes through film units of the Information Services Department. At independence, the Kenya government established film production services geared to development support services. An important engagement involved the coverage of Presidential functions for television transmission. In 1972 the Ministry of Information and Broadcasting established a 16mm documentary Film Production Unit (FPU) at the then voice of Kenya (VOK). This was followed in 1975 with the establishment of the Kenya Newsreel to produce 35mm newsreels to replace the ‘British Pictorial’ newsreel. In 1982 the government transformed the Film Production Unit into a full fledged Film Production Department (FPD) -

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6 Source: Department of Film Services website:www.filmservices.go.ke, and interviews with E.Wamalwa, Information Officer, DFS, Ministry of Information & Communications, Eldoret, Kenya (29th Jan, 2009)
currently named the Department of Film Services with the responsibility of coordinating and developing all matters pertaining to film services and communicating government development policies and programmes through film. DFS is therefore responsible for licensing of local and international film makers, providing liaison services, producing newsreels, documentaries, features, TV ads and inserts and the provision of dissemination and mobile cinema services. It is important to note that currently, every film producer is required by law to deposit a copy of the finished film to DFS for documentation and custody. In effect, DFS has a collection of films produced within the country by local and international film makers. This is a valuable archive. However there is need to determine the extent to which this material is well kept and preserved under appropriate conditions. It is also necessary to establish whether DFS has the expertise and capacity to maintain this archival material. This is important as DFS has indicated the maintenance of a national film archive as one of its strategic objectives.

2.1.5 Kenya Film Commission (KFC)

The Kenya Film Commission was established by the Kenya government in 2005 with the aim of promoting the Kenyan film industry, locally as well as internationally. KFC is therefore supposed to provide the necessary framework for the further development of the film industry while also providing facilities and opportunities for screenings and filming of produced works. In an effort to improve skills in film production, KFC organizes workshops for film makers and interested persons. It

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7 Source: Kenya Film Commission Website:
is also in the process of creating a network amongst local film makers as well as between the latter and foreign film makers through film festivals as well as arranging for cultural exchanges. The commission is currently establishing a database that will list film-makers, agents, local talent, stakeholders and service providers in the Kenyan film industry. This will be a useful endeavor if it succeeds since such information will be useful for reference and research as well as for purposes of business within the film industry. However, there seems to be an overlap between the roles of the DFS and KFC and there will be need to clearly define the functions of each body so as to enable the efforts of one to complement the other.

2.1.6 Kenya Institute of Education (KIE)

Established in 1962, KIE is a curriculum development and research centre under the Ministry of Education. KIE is mandated to carry out research and monitoring of various teaching disciplines to improve educational standards in the republic for pre-primary, primary and secondary schools, as well as tertiary institutions. In the 1970s the Ministry of Education set up the Educational Media Service (EMS) under Kenya Institute of Education. The Schools broadcast programme was then transferred from the then Voice of Kenya (VOK) and placed under the supervision of EMS. Currently EMS houses the Library and Archives, the TV Production, Radio Production, and the Monitoring and Evaluation Sections. The TV Section produces curriculum

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8 Source: Interviews with Mr Fred Kiruja Kaka, (rtd) Curriculum Developer and producer/director KIE, (EMS Dept) on 28th of Jan, 2009 at Moi University, Eldoret, Kenya.
support material on TV cameras which are recorded on video tapes, edited and packaged for dissemination. The prepared material is also archived. The EMS also covers educational activities on video such as the annual Kenya Schools and Colleges Drama Festival, the Kenya Music Festival, National Science Congress and sports events. The Radio Section prepares material on audio for learners. These include radio broadcast material which is currently done by World Space and the production of content on audio tape for dissemination to schools. The TV Section has now shifted from producing material on U-Matic format to Digital recording in line with changes in technology. While KIE has one of the best facilities for TV and Radio production in the country, there is need to determine the condition of its Archive section and whether the material under its custody has been well maintained under suitable conditions. It should be noted that KIE has established a working relationship with institutions such as KBC, Universities (public and private) and KIMC in the production of programmes as well as the placement of students pursuing courses in Information Science and Mass Communication for practical exposure and exchange. This kind of networking can be explored and broadened in relation to the production, documentation and preservation of Audio visual material.

2.1.7 The Permanent Presidential Music Commission (PPMC)

PPMC is mandated amongst other functions to document, preserve and disseminate the music and dance heritage of

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9 Source: Presentation by Rufus Thuku, Director, Permanent Presidential Music Commission during the Preservation, Conservation and Restoration of Audio-Visual Media Conference (4th Dec 2008)
Kenya. The commission is equipped with a professional broadcast quality digital video production unit for this function. This has enabled it to carry out recordings on audiovisual format of the music and dance practices of Kenyan communities within the cultural setting. So far the Music Commission has 30 running hours of this heritage and is serializing these songs and dances under the label ‘Ngoma za Kenya Series’. Volumes 1-5 of the series are now available to members of the public and institutions. The commission is able to package the material to the specifications of a particular client. The commission has also produced three in-depth documentaries on specific leading dances of Kenyan communities. PPMC is currently engaged in collecting music and dance materials and artifacts that are of national significance for reference and posterity. This includes musical instruments, early music recordings and costumes. The musical instruments are traced to their manufacturers and their processing and use is recorded. In a bid to support music and dance research in Kenya the commission holds an annual one-week National Symposium on Kenyan Music under the theme ‘Kenyan Music: The Living Treasure’. Scholars, ethnomusicologists, teachers and Lecturers are invited to present papers for discussion. There are over 60 research papers that have been presented, discussed and are under the custody of PPMC. The first batch is already with the Government Printer for publishing and dissemination. The PPMC has further introduced a programme of transcribing (both traditional and contemporary) Kenyan (music) into sheet music for posterity. It is evident that PPMC has
substantial resources and up to date facilities for the production and dissemination of AV content. It should thus be an important partner in the process of collecting, documenting and preserving AV material for the country’s heritage. It is also notable that PPMC has, in the new dispensation, become more accessible as well diversified in its functions, thereby carrying out important initiatives in the documentation and preservation of the country’s musical traditions. During the Preservation, Conservation and Restoration of Audio Visual Media Conference there were concerns about the where about of collections of patriotic songs recorded and produced by PPMC during the ‘Moi’ era as this would form an important ‘public memory’ of the period. The issue needs to be pursued as these recordings could form an important part of the National archive.

2.2 Private Institutions

Apart from government institutions, Kenya’s major broadcasting stations such as Nation Media Group’s NTV and Standard Group’s KTN have their own private (in-house) libraries and archives with collections from programmes aired by the station. The in-house libraries also include still photographs, print media (newspapers and journals) that can be used as reference material, re-cycled or re-assembled for new programs. Currently both broadcasting companies are engaged in digitizing their material, setting up a database and loading this onto the internet.
The Archives study group also had the opportunity to visit Tamasha Records at the Mall in Westlands in Nairobi with a view to accessing the catalogue inherited from Polygram Records. Tamasha Records bought what was then Polygram and with it a massive collection of recordings of decades gone by. There was an opportunity to view the catalogue but not the physical collection at Tamasha during this first visit. However, the Management of Tamasha demonstrated enthusiasm in supporting the Archival Project and further discussions will need to be made during subsequent meetings with them.

The team from the National Archives has also mentioned the existence of a large collection of shellac records, vinyl and audio equipment at the Ol Pajeta ranch in Nanyuki. A visit will need to be made to the ranch to establish if this collection is available and establish if it could be acquired.

2.3 Individuals

The archives study group also established that a number of individuals have developed private collections through their own initiatives.

A good example of such an initiative is that of Elijah Otieno who has been collecting vinyl records for the last 27 years which he sells at a store called Tipo Tipo at the Kisumu bus stage. The collection consists of 10,000 LPs, 75,000 Singles/45s, 400 Shellac records (Gallatone/A gramophone player HMV 1937 - 1947 and 40 Reel to Reel tapes.

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10 Source: Minutes of the Meeting of the Archives study group at Boulevard Hotel Nairobi, 3.00 pm. April 29, 2008.
11 Source: Report of the Archival study group on the Kisumu trip (May 10, 2008)
His oldest records are a 1927 recording by Otuoma Ogollo titled Ngore Otange on the Furaha label. He also has a 1935 recording called John Ondolo - Kenya Inawasha Moto. The records at the store are in pretty bad shape, heaped one on top of another and without sleeves. He however keeps back up copies of the records at his homes in Manyatta and Nyahera and these are in better shape. He is in the process of cataloguing all 150,000 titles in his collection. He sells his records commercially at Ksh.400 for an LP and Ksh.30 for a single.

The collection is vast and rich and there is a need to collaborate with individuals such as Elijah in the process of building a collection of AV materials for the national archive. It is also notable that he has made contacts with Radio Free Africa and Sukrie Stores from Uganda who have bought some of his collections in the past. This is an example of individual networking with other parties across the borders.

2.4 Educational Institutions

2.4.1 Kenya Institute of Mass Communication

The Kenya Institute of Mass Communication (KIMC) was conceived in 1961 as an electronics engineering school to train electronics technicians for the then Kenya Broadcasting Service. However, in 1962, the Kenya Broadcasting Corporation was formed (KBC) to take over broadcasting from the government controlled Kenya Broadcasting Service.

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12 Source: Website of the Kenya Institute of Mass Communication:
The Kenya Broadcasting Corporation was nationalized by an Act of Parliament on 1st July 1964 and its name changed to Voice of Kenya (VOK). With its status changed to a public service broadcasting organization, which fell directly under the Ministry of Information and Broadcasting, many of the expatriates who worked for its predecessor left. This created an urgent need for qualified manpower to fill the vacant positions left by the expatriates. The long-term solution was to establish a training school of electronics technicians.

In 1965, the new Voice of Kenya acquired a grant to start what became known as the Voice of Kenya Training School. It was not only VOK which suffered from an acute shortage of trained manpower. The Ministry of Information, too, lacked qualified journalists, programme producers, announcers and other cadre relevant in the field of mass communication.

In 1967/68 financial year funds were finally made available for the construction of a mass communication training institute. A site was acquired at the Nairobi South B area (Mariakani) for this purpose and the proposed institute named the Kenya Institute of Mass Communication (KIMC). Construction work commenced in October, 1967 and the first batch of trainees were transferred from the VOK Training School to the campus of the new institute in November, 1968.

Since then, KIMC has witnessed considerable amount of expansion and diversification in its training programmes. In 1969 programme production courses were introduced. The
following year an information trainees’ course was launched and in 1975 a film production course was started.

Since its launching, KIMC has proved itself a great asset for the Ministry of Information & Communications in terms of producing the manpower needs not only for the Ministry but also for the job market.

Kenya Institute of Mass Communication (KIMC) is a government training institution mandated to train middle level mass media professionals/practitioners with specialized skills in Electronic and Print Journalism, Radio and Television Programme Production, Film Making and Electronic/Telecommunication Broadcasting Technologists. It also trains at postgraduate, diploma level and is to introduce an undergraduate degree programme in media production. The Institute offers training through the following departments: Production, Information Engineering, Film Production, Media Advertising and Marketing, Post Graduate Training and Research, Technical and Maintenance services. Media Production Centre (MPC).

It is evident that KIMC has a rich history in training personnel for the media industry. This experience itself may have to be documented. More importantly, as a key institution in the training of various cadres for the industry, KIMC can be supported to offer courses in media archiving, especially since the facilities are still in place, although these may require renovation and updating to meet the demands of new technology.
2.4.2 The University of Nairobi

The history of professional training for journalists in East Africa dates back to the early 1960's. The intention then was to Africanise the mass media. Between 1963 and 1968, the International Press Institute ran a series of six-month training programmes in Nairobi for journalists from English-speaking African countries. To continue these programmes the Ministry of Education approached UNESCO in 1968 to assist in setting up a more intensive training programme integrated into the University of Nairobi.

Thus, the School of Journalism was opened in the University as a UNESCO regional project financed largely by funds from Denmark, Norway, and Austria to cater for students from Eastern and Central Africa.

Until 1979, the School offered a two-year undergraduate programme leading to a Diploma in Journalism. This earlier effort was mostly aimed at advanced-level secondary school leavers and journalists with little or no prior professional training. The courses gave practical training as well as relevant theoretical background in subjects such as mass communication, international studies, economics and government. In 1980 the School began to offer a Postgraduate Diploma program in Mass Communication, as well as a Masters Degree (program) in Communication Studies. In January, 2006, a Bachelor of Arts in Journalism and Media Studies was initiated. The latter program has four specializations namely, Development Communication, Public

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13 Source: The University of Nairobi Website:
Relations, Print Journalism and Broadcast Journalism. Plans are at an advanced stage to launch a Bachelor of Arts in Broadcast production program. As is the case of KIMC, the University of Nairobi can be encouraged to develop a specialised programme in audio visual archiving.

2.4.3 Moi University

The School of Information Sciences has a Department of Library, Records Management and Information Studies. Among the courses offered by the department is Electronic Records Management. With adequate support and capacity building this course has the potential to provide the necessary skilled personnel for AV media archiving.

From another perspective, the Department of Literature, Theatre and Film Studies (in the School of Arts and Social Sciences) has developed programmes in Theatre and Film. However, the greatest challenge has been on obtaining the necessary AV material and appropriate equipment for studying the history of and developments in the film industry. Consequently, the establishment of a national Audio visual archive will go a long way in providing the much needed material for study and research.

2.4.4 Kenyatta University

Kenyatta University has recently developed BA programmes in Theatre Arts and Film Studies and Film Technology. As is the experience of the Department of Literature, Theatre and

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14 Source: Moi University, Department of Library, Records Management and Information Studies
15 Source: Kenyatta University’s Website:
Film Studies at Moi University, the School of Visual and Performing Arts (which will offer these programmes) will definitely be faced with the need for an archive for reference, analysis, research and demonstration purposes.

2.5 Overview
A few conclusions can be drawn from the cases sited above regarding the state of audio-visual archiving in Kenya:

a) The Issue of Storage Space:
While institutions such as the Kenya National Archives and Kenya Broadcasting Corporation have a large collection of AV archival material, they are faced with the problem of adequate and appropriate storage space. The same challenge is faced by private collectors such as Elijah Otieno of Kisumu. This has further complicated the task of cataloging and locating material in the archives. At the same time this rich material is likely to be lost due to gradual deterioration.

b) The need for Skills:
AV archiving requires specialized training and while public and private educational institutions are offering courses in Media technology, Mass Communication and Library and records management, there is definitely a need to support these institutions to develop the necessary manpower in the area (of AV archiving).

c) The state of Equipment:
Institutions (such as KBC and KNADS) with AV Archival material and equipment in formats that have become obsolete due to changing technology are facing problems of migration. At the same time, some of the older equipment has broken down or requires maintenance. Indeed, as pointed out by Dr Wolfgang
Bender\textsuperscript{16} during the Preservation, Conservation and Restoration of Audio-Visual Media Conference, the equipment itself is an important part of our historical heritage and needs to be preserved and maintained for posterity.

d) Problem of Networking:
There are several public and private institutions, as well as individuals engaged in AV archiving of some sort. However, there is need for more networking between the parties concerned. In this regard, more information needs to be exchanged between groups on the nature and state of their collections. It is important to identify the challenges, needs, achievements and resources of each group. In addition, there is definitely an advantage in pooling resources and efforts together rather than attempting to work separately. And finally, accessibility has been a problem due to various restrictions imposed by individual institutions.

e) Lack of a policy:
There is no definite policy on the preservation, conservation and restoration of AV media. There is no clear guideline on how various groups engaged in archiving should network, or defining the functions of each concerned party. This has made it difficult to create a constant and productive exchange between groups and individuals.

f) The threat of piracy and illegal copying of material:
Without an effective policy on intellectual property rights and copy rights, as well as how to enforce adherence to the law, AV

\textsuperscript{16} Source: Key note Presentation by Dr Wolfgang Bender, Director, Center for World Music, University of Hildesheim, Germany: “Conservation, Restoration and Preservation of Audio Visual Material: Is it a worthy endeavor?” during the CPRA Conference (3\textsuperscript{rd} Dec 2008), (pg 3)
productions are under a huge threat of piracy and illegal copying of material. This is especially so with the development of new technology that allows for ease of copying AV content; especially when it is in digital format.

g) Selectivity and bias:
There has been the tendency to produce, and preserve AV material that mainly features government interests or that of dominant groups. This is despite the fact that there have always been alternative productions by other sections of the Kenyan population expressing their perspective of national and local history. This includes voices that represent our urban heritage\textsuperscript{17}, the voices of women and marginalized groups. This disregarded past has always been a major part of the struggle towards defining a sense of our Kenyanness and must be addressed as part of a national policy on AV archiving.

h) The Problem of Funding:
The maintenance of equipment and the process of archiving AV material is an expensive undertaking requiring funding which many concerned organizations lack.

3.0 The Situation in Other Countries
In the course of the work study tours, (as well as in the presentations from participants from other countries during the Preservation, Conservation and Restoration of Audio-Visual Media Conference) the Archives study group has been able to obtain information concerning the state of audio-visual media archiving in several countries. It is therefore possible to make

\textsuperscript{17} This point was emphasized by Dr Joyce Nyairo, Program Officer, Media, Arts and Culture, The Ford Foundation, in her remarks during the opening session of the CPRA Conference (3\textsuperscript{rd} Dec 2008).
comparisons between initiatives in these countries and the Kenyan situation.

3.1 Uganda
The Ugandan experience closely mirrors the Kenyan one with lack of a coherent policy on audio visual archiving, inadequate collection, documentation and preservation of content, the problem of resources (expertise and funding) as well as poor coordination between the parties concerned.

In Uganda the problem was compounded by the years of conflict and instability in the 1970’s and 80’s. This meant that many records were lost or destroyed. A peculiar circumstance related to this has been the fact that at times some materials are destroyed to align with political changes. Unfortunately, these materials, may turn out to be very relevant years after they have been completely destroyed.

3.2 Ghana
a) Gramophone Records Museum and Research Centre of Ghana, Cape Coast Ghana

The Gramophone Records Museum and Research Centre of Ghana was established in 1994 by Mr. Kwame Sarpong.

He started with a small collection of about 540 shellacs which contains music about the people and the culture of Ghana.

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18 Source: Presentation on the state of Uganda’s popular music archives by Bamutaraki Musinguzi, journalist and researcher, during the Preservation, Conservation and Restoration of Audio-Visual Media Conference (3rd Dec, 2008)
19 Source: Report by the Archives study group (represented by Bille Odidi, Tabu Osusa and John Katana) on the study tour to Ghana (March 8-12, 2008)
Currently, the Museum has managed to acquire a total collection of 19000 records which have been collected within Ghana. These records are in both shellac and vinyl. The oldest record in the Museum dates back to 1918 and this is on highlife and hymnal music. Among the collection, is the first ever recorded highlife music which was done by the Kumasi Trio in 1928. The museum keeps more than one copy of the records acquired. Back up copies are available in Sarpong’s place in Lagos.

The Museum is a private undertaking although it is housed in a public office. However, there are plans to relocate the Museum from its current location.

The materials are collected are purchased from members of the public or donated by well-wishers.

To make people aware of the Museum’s activities, Mr. Sarpong occasionally does presentations on radios and television. He also makes visits to various homes in Ghana both in the urban and rural areas.

In the year 2003, The Museum got a grant from the Daniel Langlois Foundation for the Arts, Science and Technology of Canada of 50000 Canadian dollars to digitize the records.

These funds were used for:

- Buying equipment for the digitization process
- Software for managing the digitized copies of the records. This is a database system specifically for disposal of records.
- Training on handling the equipment, the actual process of digitization and operating the software.
From the grant, the Museum has managed to digitize about 1000 songs. The museum has the appropriate software for managing the digitized music since it is able to capture all the necessary metadata, including serial number, matrix number, image of the label, language, instrumentation, description, type of music, sound, and speed. With this kind of metadata, the retrieval of the music is very easy. The music database is also very important since it is very easy to make copies of the songs for sale, back ups etc.

The museum has two permanent members of staff. However the Museum usually gets students on attachment who assist in some of its activities. For long term conservation, the Museum is working in collaboration with Folk Life Centre of the Library of Congress, Library and Archives of Canada and the Daniel Langlois Foundation.

The Museum has also accumulated an impressive collection of antique gramophone playback machines which dates back to the 1920’s. However, most of these machines are not in working condition but they tell a story about the development of the playback machine. The Museum has about 5 playback machines dating back to the 1920s.

The commitment and passion of this (one) man’s crusade to preserve the gramophone records in Ghana is impressive. By comparison there are very many gramophone records which are going to waste in Kenya since most people do not know what to do with them especially with the advent of newer technologies like VCDs and DVDs.

It is also notable that the museum has preserved the old gramophone players dating back to the 1920s. It is possible that in Kenya these players are in existence in some households and there is a need to make a conscious effort to locate them.
The museum however faces a few challenges that are comparable with conditions in Kenya. The first concerns the preservation of Audio Visual materials as the Museum is housed in a place which is not air conditioned. With the weather in Cape Coast which was at the time very hot and humid it is difficult to preserve the materials for a very long time. This is further complicated by the accumulation of dust in the museum. The second problem involves the lack of appropriate storage structures for keeping the records. In effect very many records are stacked together, thereby exerting pressure on the ones below. This can result in damage to the records.

b) The Public Records and Archives Administration Department of Ghana (Praad)

PRAAD is located in the city of Accra. Though the archival services in Ghana was initiated in 1946, PRAAD was only established in 1996 by Legislative Instrument No. 1628 (1996). The law (Act 535) defining the functions of PRAAD was passed by Parliament in 1997.

PRAAD is responsible for the proper and effective management of records in public institutions of the Government of Ghana. Among other things, PRAAD has to:

- ensure that public offices, institutions and individuals who create and maintain public records follow good record keeping practices;
- establish and implement procedures for the timely disposal of public records of no continuing value;
- advise on best practices and establish national standards in records keeping in the public services;
• establish and implement procedures for the transfer of public records of permanent value for preservation in the National Archives or other archival repository as may be designated under the Act; and
• Perform any function conferred on the national Archives by any other existing enactment.

Though most of the functions and activities of PRAAD are similar to those of the Kenya National Archives and Documentation Service (KNADS), the concept of a records centre where the entire semi current records belonging to all public offices in Ghana are kept awaiting the maturity of the disposal action is unique.

3.3 South Africa

Like Kenya’s KNADS, South Africa has a National Archives and Records Service. The mission of the National Archives and Records Service of South Africa (NARSSA) is to foster a national identity and the protection of rights:

• By preserving a national archival heritage for use by the government and people of South Africa
• By promoting efficient, accountable and transparent government through the proper management and care of government records.

The Act provides for a National Archives Advisory Council to advise the Minister and the Director-General of Arts and Culture on any matter relating to the operation of the Act, and to advise the

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20 Source: Website of the National Archives and Records Service of South Africa: www.national.archives.gov.za
National Archivist on furthering the objects and functions of the National Archives. The other functions of the National Archives Advisory Council as contained in the Act are to advise and consult with the South African Heritage Resources Agency on the protection of records forming part of the National Estate; to consult with the Public Protector on investigations into unauthorized destruction of records otherwise protected under the Act; and to submit a business plan annually to the Minister for his approval.

It is significant that NARSSA has included, rock paintings or heraldic markings on shields as well as the transmission of oral history as archival records. The holdings of the National Archives and Records Service exceed 140 kilometres of shelving space, comprising records in a variety of media. This includes paper-based textual records, electronic records as well as audio-visual, photographic and cartographic material. As the National Archives and Records Service is a public archives, its records originate in the main from the execution of the business of governmental bodies. These records are transferred to the National Archives and Records Service for custody in terms of the National Archives and Records Service of South Africa Act (No 43 of 1996). The records reflect the activities of governments in South Africa and their impact on the lives of ordinary people since middle of the 17th century. The records are generated at national, provincial and local government level, and include court records, estate papers of deceased, records of property rights and tenure, amongst others.
The records are kept in custom-built, access-controlled strong rooms to ensure their safety and optimal preservation. Various systems are used to protect the records from fire, flooding and pests, as well as from degeneration by the regulation of temperature, humidity and lighting and the use of special storage containers.

While the ideological direction of colonial and Apartheid era administrations is reflected in the records generated, the holdings nevertheless constitute a rich and invaluable source of information and knowledge about all South Africa's people during these eras. Official records also reveal people's resistance and acquiescence to colonial rule and Apartheid administrations. A transformation imperative contained in the country's archival legislation requires as one of its foremost functions and objects that the National Archives and Records Service fills these apartheid-shaped gaps in the country's social memory by actively collecting non-public records of national significance with enduring value. This is an important lesson for Kenya to note as we embark on the establishment of a National audio visual archive - it must be all inclusive, reflecting the multiplicity of voices in Kenya’s history. In the South African case NARSSA is charged with the responsibility of documenting all those aspects of the nation's experiences that had been neglected, thereby supplementing the information contained in public records. Currently about 5% of the holdings of the National Archives and Records Service are non-public records. These records are of private or non-governmental origin and are of national significance. A big part of the collected material is audio-visual in nature. These records are housed in a controlled environment in the audio-visual section of the National Archives and Records Service, namely the National Film, Sound and Video Archives. Since a major part of the
holdings of the National Archives and Records Service do not adequately reflect the experiences of particularly those South Africans who had been marginalized by Apartheid, the National Archives and Records Service has embarked on a number of programmes that aim to encourage people to bring their stories and experiences into the archives and therefore to actively participate in the process of forming the collective memory of the whole society. Of special significance is the National Oral History Programme, whereby the challenge is converting orality into material custody without compromising the intrinsic archival value of oral sources. Equally important are the endeavors in reaching out to the public, public programming, particularly to members of society who had been marginalized in the Apartheid era, and who consequently suffer structural disadvantage. This is an interesting perspective that we, in Kenya can also think about: an approach that seeks to embrace a more inclusive audio visual archive where communities participate in the building and shaping of ‘public memory’.

The repositories of both the National Archives and Records Service and the provincial archives mount exhibitions at regular intervals in order to give members of the public an insight into nature of their holdings. Therefore, historical records, private papers, official publications, maps, photographs, films and library material are exhibited. This is an approach that Kenya can further consider as a means of creating awareness concerning the nature and function of archival material. It is also another way of making archival centres more accessible.
The National Film, Video and Sound Archives (NFVSA) is a subdirectorate of the National Archives and Records Service of South Africa, located in Pretoria. State generated material is transferred periodically in terms of the National Archives and Records Service of South Africa Act (No 43 of 1996). However, the NFVSA has a broad mandate to collect audio-visual and related material which was made in or about South Africa. Material is mainly donated by the film, video and sound industry, as well as private persons. Some material is purchased or exchanged. Provision was made in the National Archives and Records Service of South Africa Act for a form of legal deposit of audio-visual material at the request of the National Archivist. The Legal Deposit Act (No 54 of 1997) specifically designates the NFVSA as a place of deposit for audio-visual material that has been published and made available in South Africa.

The National Film Archives was established as a part of the National Film Board in 1964 in terms of Act No 73 of 1963, which was aimed at assisting in the promotion of the film industry. It specialized in films that were made about or in South Africa irrespective of the format. It traced, accessioned, restored, preserved and made available films to the public.

Initially known as the South African Film Institute (SAFI), the name was later changed to the National Film Archives (NFA). In 1982 it was incorporated into State Archives Service and in 1985 the name was changed to the National Film, Video and Sound Archives (NAFVSA). In 1989 it attained full membership of the International Association of Sound Archives (IASA) and in 1996 became a
provisional member of the Federation of International Film Archives (FIAF).

The NAFVSA falls under the Department of Arts and Culture. The National Film, Video and Sound Archives is the only national institution of its kind in South Africa.

The aims of the National Film, Video and Sound Archives are:

- To collect audio-visual and related material that was made in or about South Africa.
- To preserve the audio-visual heritage of South Africa.
- To make the audio-visual heritage accessible to all South Africans.
- To promote audio-visual material and the audio-visual industries of the country.

NAFVSA is a government institution that preserves the audio-visual heritage of the country for future generations. Different formats like films, sound recordings and related materials, such as scripts, posters etc, can be found at the NAFVSA, where interested persons can access audio-visual material. NAFVSA should be seen as a resource centre for the audio-visual heritage of South Africa.

NAFVSA has a reading room where researchers can consult various finding aids as well as a computerized database free of charge. To view or listen to material, an appointment must be made in advance. A three-day notice period is required to allow the material to acclimatize before putting it on the machines to access it. Material may be accessed on NAFVSA premises at a fee
determined by the Treasury. Bona fide students, however, can view or listen to material free of charge.

The written permission of a copyright holder is required before any material may be borrowed for duplication.

Apart from the audio-visual collection NAFVSA also has slides, posters, scripts, a library and photographs dealing with audio-visual material, as well as information on the arts such as literature, music, sculpting, painting, the theatre etc. The NAFVSA is unusual in that it is one of a few archives of its kind internationally which preserves all three formats, that is, film, video and sound material.

NAFVSA has an Outreach Section, which makes resources available to the previously disadvantaged communities. In forging screening partnerships with other institutions, it tries to reach all South Africans, especially those in rural communities.

The National Film, Video and Sound Archives is involved in a number of projects. Educational institutions are invited to view films and have discussions on any topic they feel necessary to cover. This is done in liaison with teachers and lecturers. The main aim of the Outreach Section is to take the "Cinema to the people" where the disadvantaged communities can benefit from it. This is done in conjunction with other organisations such as schools, churches, communities etc. The NAFVSA targets the rural communities that do not have any idea about audio-visual archives, since they have a right to access information.

NAFVSA intends utilising the Community Art Centres, which were built by the Department of Arts, Culture, Science and Technology,
to fulfill this mission. Churches, schools and community halls will also be used.

The Linkage and coordination between NAFSA and NARSSA is crucial in reflecting on the kinds of linkages that can be created between various organizations engaged in audio visual archiving in Kenya. Finally the extent to which the South African endeavor has broken out of strictures and boundaries concerning the nature of an archive is an important cue to pick from if we, in Kenya are to make archiving a participatory and inclusive endeavor.

3.4 United Kingdom\textsuperscript{21}

3.4.1 British Library/Sound Archive

The British Library is the national library of the United Kingdom. The Library houses a massive collection of 150 million items including sound recordings dating back from the 19\textsuperscript{th} Century cylinders to present day DVD and CDs. The Library caters for researchers, academics, students and business people with on-site space for 1,200 readers.

The Sound Archive at the British Library holds over 1 million discs and many other sound and video recordings in music, drama and literature.

The Sound Archive is the main public access point for BBC broadcasts. The material is not for sale but Listening Appointments can be made for research or study purposes.

\textsuperscript{21} Source: Report by the Archives study group (represented by Bill Odidi, D. Katana and W. Osusa) on the study visit to U.K and Germany (May, 2008)
13,000 recordings are catalogued each month and 100 hours of recordings are digitized each day.

3.4.2 The BBC Archives
The BBC Radio Archives holds over 750,000 recorded items since The Radio Archive Preservation Project kicked off in 1999. The Programme Transfer Team has digitized 180,000 files and currently deploys 14 high-definition digitization work stations on quarter inch tapes, shellac records, vinyl and Digital Audio Tapes.

3.4.3 The British Film Institute
The BFI Archive holds one of the largest and most important collections of moving image material. These comprise:
- 50,000 fiction films
- 10,000 non fiction films
- 625,000 TV programmes
The Archive has recently invested in new storage facilities and upgraded its existing stores.

3.5 Germany

3.5.1 The African Music Archive at the University of Mainz
The African Music Archive Johannes Gutenberg University Mainz, Germany began to operate officially at the Johannes Gutenberg-University, Mainz in October 1991, carrying out research, collecting and teaching modern African music. The AMA’s main area of research is modern African music. The archive also collects traditional music on records (78rpm, 45rpm, 33rpm, CDs and Audio Cassettes) and video tapes/DVDs of African music.
A documentation of articles, i.e. reports, interviews, record reviews etc., clipped from popular magazines from all over Africa has been started as a source for further studies. The archive supplies the students with the necessary audiovisual materials needed for their papers and presentations in class. This is a pointer to the importance of a well established archive for teaching and learning purposes—an important function that the proposed National Audio Visual Archive can play in Kenya.

3.5.2 The German Public Broadcasting Archives (DRA)
The DRA is entrusted with the task of collecting, archiving, uncovering and documenting audio, visual and written material and to make this material available to the various public broadcasting stations as well as to public bodies concerned with culture, art, science, research and education. The DRA is the custodian of archival documentation of the publications of all national public and private broadcasting corporations. Historical broadcasting materials (music and spoken word, sounds, photos and written documents) deriving from before 1945 are physically stored in the German Public Broadcasting Archives in Frankfurt and catalogued in databases. The role of the DRA indicates one of the functions that could be carried out by a coordinating organ such as the proposed national AV archive which would be to provide material for broadcasting stations while maintaining a comprehensive database of material produced in Kenya.
3.6 Overview$^{22}$

3.6.1 Institutional Interaction/Cooperation

An archive of the kind we propose to set up in Kenya must provide a link between institutions. The British Library for instance provides public access to BBC broadcasts. Such inter-institutional links are important to coordinate similar initiatives from dispersed collections.

The successful execution of a large scale audio digitization project requires technological collaboration with regard to skills, technical management, software and hardware.

Many archives are outsourcing digitization work but must retain quality control to ensure accurate transfers. The International Association of Sound and Audio Visual Archives provides standards for digitization. Our formats, procedures and techniques must conform to these best practices.

Regional and international networking should be an important goal of the AV project.

3.6.2 Training - Workshops and Seminars

The Sound Archive at the British Library has 10 Transfer Studios of which 2 are for training and practicing audio archiving.

$^{22}$ Source: Report by the Archival study group on the lessons learnt from the visit to UK and Germany (May, 2008).
The Archive also runs an internship programme aimed at developing the practical skills of archivists and technicians. Interns benefit from an operational sound archive working to international archival standards. Training opportunities should be explored to equip the AV Archive staff in Kenya with requisite skills and knowledge in running the facility. Besides, the archival study group should make use of the contacts made during the study visits to invite resource people to hold workshops.

3.6.3 Acquisition

The collecting fields should be defined based on the strengths and weaknesses of existing holdings in places like KBC Archives, The National Archives, and so on. The scope of acquisitions and methods also need to be defined at the outset. The decision to accept material should be subject to cultural and historical significance; Material showcasing the diversity of the Kenyan people and highly representative of society and cultural values. This should include influential works that have had significant impact on Kenyan culture measured by either commercial success or critical acclaim. Over and above these considerations, the collection will be guided by affordability, staffing, storage and
conservation. Our AV archives must begin with the understanding that it will be an ongoing, permanent programme with regular acquisitions, adequate space, sufficient space, and continued staff and community support. A budget should be planned for buying collections of tapes, vinyl records, instruments and playback equipment. An appeal should also be sent out via the media for donations from private collections.

Further enquiries should be made on the material from the BBC African Service which may be disposed of soon. Material can also be sought from the broadcast stations, advertising firms, Peter Colmore estate and others. This project should also collect as many Kenyan musical instruments as can be acquired.

4.0 Way Forward

A. Developing a Draft Policy Document:

It is proposed that a Round Table meeting be held in February to:

a) Adopt the Outcome Document

b) To discuss and identify aspects that ought to inform the content of a policy on the Preservation, Conservation and restoration of Audio Visual media and the establishment of a national audio visual archive. In doing so the group may consider the following:
i. What should be the Vision, Mission and Objectives of the proposed National Audio visual Archive? (The nature and functions of the proposed archive will need to be clearly defined within the policy. In line with this, the group may brainstorm around the outline below:

**The Concept of a National Audio Visual Archive**

It is proposed that a national audio visual archive will be an institution mandated to facilitate the collection, documentation, preservation, conservation and restoration of audio visual material for purposes of future reference.

**The Significance of a National Audio Visual Archive**

The proposed national audio visual archive will have the following functions:

1) Be responsible for collecting, audio visual media
2) Undertake the documentation of audio visual media
3) Facilitate the conservation, preservation and restoration of audio-visual media
4) Coordinate the networking and exchanges between various (public and private) organizations engaged in audio-visual media production, use and archiving within the country.
5) Facilitate partnership programs in audio-visual media archiving between organizations within the country and other parties regionally and internationally
6) Deal with issues of patenting and intellectual property rights concerning the production, collection, use, conservation and restoration of audio-visual media.
7) Deal with issues of financing of audio-visual media preservation, conservation and restoration projects, including sourcing of funds and provision of resources.)
ii. How would different institutions and individuals be incorporated in the activities of the Archive? (this refers to guidelines that define networking between groups and parties)

iii. What kinds of materials would be the preserve of the Archive?

iv. What steps can be taken to ensure that the engagements of the archive are inclusive? (To ensure that the multiplicity of the voices of the Kenyan nation are represented in the activities of the archive)

v. What are the legal and ethical issues that need to be taken into account in the acquisition, documentation, preservation, conservation and restoration of audiovisual materials?

vi. What are the training and manpower needs of this initiative and how will this be met?

vii. What are the financial obligations related to the setting up of the national audio visual archive and how will this be carried out?

viii. What are the considerations in terms of space and storage of the collection, as well as the equipment?

c) After discussing and making suggestions on the framework it is proposed that a taskforce be established to come up with a draft policy document which will be circulated to members of the team for their comments at a later meeting. This second meeting ought to be a workshop bringing together the members of the archival study group as well as various stakeholders in the public and private sector who are engaged in audio visual media production and archiving to discuss the document and incorporate their views with the aim of developing a final document. It is during this meeting that strategies will be laid out on the process of turning the draft policy into law and entrenching the
proposed national audio visual media archive within the country’s constitution.

B. Training Workshops/Conferences:
In line with this, a conference is in the planning stages for the month of August, in partnership the British Library. Such initiatives can go a long way in capacity building by providing the necessary skills in audio-visual media archiving.

C. Sensitization And Conscientization Programs:
As part of the campaign to create public awareness on the importance of collecting, preserving, and restoring our audio-visual archives, the archival study group in partnership with other stakeholders could consider organizing an exhibition in which the public is invited to witness samples of audio-visual material that have been collected, and which form part of our heritage. At the same time individuals, groups and organizations can be invited to come forward and exhibit any materials that they may have in their custody. This will go a long way in creating publicity, support (good will) and a participatory process in the journey towards the establishment of a national audio-visual media archive.

D. Pilot Projects in Networking:
The process of networking between various stakeholders was initiated when several representatives from different organizations came together to form the archives study group. It progressed during the Preservation, Conservation and Restoration of Audio Visual Media
Conference last year, as more stakeholders were incorporated into the ongoing discussion. The process needs to be further entrenched and developed through definite pilot projects between various stakeholders and interested groups and individuals. This will serve two purposes. First and foremost, such an activity will provide useful information on aspects and levels that may be explored in networking and secondly this can form part of the process of capacity building by pooling resources together. Good examples already exist in the work of some members of the archives study group; for example, Tabu Osusa’s Ketebul Music’s collaboration with various artistes, with support from Ford Foundation that led to the collection and documentation of material on Benga music. Another example is John Katana’s Showbiz Info Ltd’s Pambazuka initiative which involves collaboration with members of the Kambe and Tharaka communities in conserving their traditional musical instruments. Aspects that may be considered for pilot projects include:

- Establishing a data base on the audiovisual materials available in the Kenya National Archives, Kenya Broadcasting Corporation and the Permanent Presidential Music commission. The Department of Film Services, The Kenya Film Commission and the Kenya Institute of Education’s Educational Media Service may also be considered as viable partners in this initiative.

- Collaboration between Moi University’s Department of Literature, Theatre and Film, and the Department of Library, Records Management and Information Studies, as well as the Kenya Institute of Mass Communication. These educational institutions can work together with Kenya National Archives and Documentation Service and Kenya Broadcasting
Corporation in capacity building. In this regard the educational institutions can provide training while KNADS and KBC provide access to their audio visual archives for research, practical experience as well as assistance in documentation, preservation and restoration of archival material.

- Exploring possibilities of working with individuals who have large quantities of audio-visual material in their custody, such as Elijah Otieno of Tipo Tipo (in Kisumu) to document, preserve and access their audio-visual collection to the wider public. This involves a process of empowering members of the community to engage in audio visual media archiving for posterity. The process can also include collaboration with companies such as Tamasha Records. A crucial aspect of this kind of initiative involves the development of a back up system to avoid the loss of vital material in the future. There is also need to consider the same kind of collaboration with independent film producers such as the so called ‘Riverwood’ film makers. This may require partnership and assistance from the Kenya Film Commission and the Department of Film Services.

Reports and presentations from the results and outcomes of these pilot projects can become part of a future conference in order to reflect, learn and come up with strategies that will form part of the policy of the proposed National Audio-visual Media Archive.