

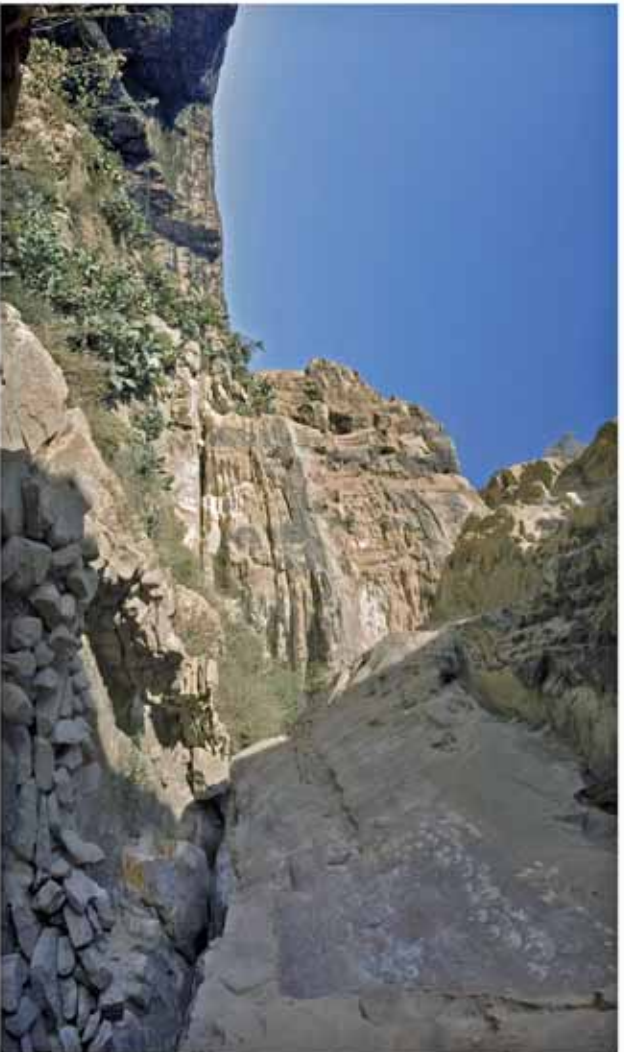
# AFRICUS ERITREA

A horizontal illustration at the top of the page depicts a horse race. Several horses and jockeys are shown in profile, running from left to right across a green field. The horses are in various stages of a gallop, with some jockeys wearing colorful silks. The background is a simple, light-colored sky.

N. 15

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## EDITORIALE

*di Lidia Corbezzolo*

Carissimi Amici e Carissime Amiche

Con grande emozione comunico la partecipazione dell'Eritrea al Seminario di Studio che si terrà a Nairobi Kenya dal 23 Settembre 2013 al 16 Ottobre 2013 per la tutela del patrimonio culturale: parteciperà per l'Eritrea il Sig. Bereket Weldegebriel del Museo Nazionale di Asmara.

Questa partecipazione è stata possibile grazie al contributo elargito dalla dott.ssa Giovanna Gargano provviro e sostenitrice dell'Assiter ma non solo:

è nata a Roma dove risiede, laureata in Psicologia, specializzata in Psicoterapia Analitica. Ha pubblicato poesie su riviste, il suo primo libro di poesie "I Deserti della Luna". Con la Collana di poesia Girasoli ha pubblicato "I Fiori Blu nel Deserto".

Attualmente il suo interesse, che è anche motivo di ricerca, riguarda l'importanza della Psicologia e Spiritualità.

*In questo lembo di terra dove non mi so collocare vivo con-  
finata nel sogno che mi Dicitrae alla vita*

*Giovanna Gargano*

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**AFRICUS ERITREA**

# SOIMA 2013 REPORT ICCROM INTERNATIONAL CENTRE FOR THE STUDY OF THE PRESERVATION AND RESTORATION OF CULTURAL PROPERTY

## 1. SOIMA 2013 Venue

The SOIMA 2013 sessions took place in four different host institutions in Nairobi: Trust for African Rock Art (TARA), the National Museums of Kenya (NMK), the Kenya Broadcasting Corporation (KBC) and the Kenya National Archives and Documentation Service (KNADS).

The accommodation was at the Rosa Mystica Center. It was considered a suitable and practical place, even if modest. It provided all the basic needs for the participants and course team, it was located near the places where the course took place and it was also near of several practical services, groceries, restaurants etc. The internet wireless connection was the weakest point of this place.

The official opening of SOIMA 2013 took place in the Louis Leakey auditorium at NMK, Nairobi, 23<sup>th</sup> September. The organizing team included members from TARA and NMK, as well as SOIMA course team members and Aparna Tandon, course leader and coordinator of the SOIMA Program of ICCROM.

The welcoming committee consist of the Cabinet Secretary, Ministry of Sports, Culture and the Arts, Government of Kenya, Dr. Hassan Wario; the Director of the NMK, Dr. Farah; the Director of the National Archives and Records Service, Dr. Mureria; the Director of Kenya Broad Casting Corporation, Mr. Why Henia; and the Director of TARA, Mr. David Coulson. All the guests shared keen visions about the importance of the audio visual heritage on transmitting knowledge and culture. After welcoming the guest personalities



Fig. 1 - SOIMA 2013 banner

and SOIMA 2013 partners, Aparna Tandon discourse highlighted the commitment and persistence that are essential to memory institutions to preserve and provide access to SOIMA collections, as was clearly shown by the 1952 UNESCO general conference video clip example.

The invited key speaker was Dr. Salome Mushai Mwangola, a Kenyan performing artist, research and communication officer (African Peace-building Network), which shared a passionate communication with the audience.

It must be remembered that the first days of SOIMA 2013 were marked by a tragic event that occurred in Nairobi – the upmarket Westgate shopping mall attack on 21st September, which lasted until 24th September. The apprehension and uncertainty of these first days indeed affected SOIMA. Nevertheless, as it was shown throughout the opening venue speeches, the best way to pay tribute to families who lost loved ones and to those injured during the tragic events, it was just to move on and do the best we know. Words of condolences were expressed in honour of the late Professor Kofi Awoonor. Dr. Mshai Mwangola during his key note performance presented several words by the Ghanaian poet.

The opening venue finished with a very pleasant performance of traditional Kenya music by the Zamaleo Sigana group.

After the opening ceremony a SOIMA 2013 press release letter was published at TARA website \*, as well as some short news on ICCROM website and SOIMA 2013 social media platforms (Facebook, etc.).

On the previous night there was a reception dinner at the hotel that was arranged for the participants, teachers and course team.



Fig. 2 - Zamaleo Sigana musical group during the SOIMA 2013 opening venue

## 2. Partners and Cooperating Institutions

A number of national partners were involved: Trust for African Rock Art – TARA, as a co-organizer and host institution; The National Museums of Kenya – NMK; The Kenya National Archives and Documentation Service – KNADS; Kenya Broadcasting Corporation – KBS; the Italian Cultural Institute Library in Nairobi.

SOIMA 2013 also had the support of the international institutions FIAT/IFTA (Fédération Internationale des Archives de Télévision/International Federation of Television Archives), UNESCO, and a host of non-governmental organizations, mainly linked to the course team, including the Netherlands Institute for Sound and Vision, the Australia National Film and Sound Archive, the Baltic Audiovisual Archival Council, the Belgium Royal Institute for Cultural Heritage.

Moreover the following institutions contributed with scholarships for participants: ASSITER Onlus, Rome, Centro di Cultura Italiana, Asmara, National Records and Archives, Muscat, Thesaurus Islamicus Foundation, Cairo and Academy of Fine Arts, Warsaw.

\* <http://africanrockart.org.gridhosted.co.uk/wp-content/uploads/2013/09/SOIMA-2013-Press-Release.pdf>

The host institutions generally provided the adequate conditions for the classes, notwithstanding some lacks and difficulties, mostly regarding the proper settings and equipment for the practical sessions. One of the situations happened at KBC, where it was challenging to balance the time and needs for the AV digitization practical sessions with the functioning of the institution and staff schedule. Nevertheless, when necessary, these type of practical difficulties were solved promptly and diplomatically by the SOIMA team.

TARA was the basis of the SOIMA 2013. TARA team attitude was always very welcoming and positive.



Fig. 3 - SOIMA 2013 group photo at TARA

### 3. Learning objectives

SOIMA conservation training program is designed for mid-career professionals in charge of conservation and archiving of sound and image collections in cultural institutions. The focus is on mixed sound and image collections residing in cultural institutions such as libraries, museums, archives and cultural centres.

The course brought together a group of professionals from very diverse backgrounds. Therefore, the exchange of common concerns, ideas and experiences was one of the primary objectives of the training.

As the training especially focuses on mixed

sound and image collections, the learning activities ensure that at the end of the course, the participants were able to:

- 1 - Recognize materials and media in their respective sound and image collections;
- 2 - Identify the risks to such collections;
- 3 - Make informed choices for preservation and access within given means;
- 4 - Had improved their skills to work in teams and to 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 focused 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 decisionmaking, possibilities offered by digitization were examined within the context of use and management of cultural heritage collections.



Fig. 4 - Juozas Markauskas cataloguing session during the 1st week

At the end of the course the participants presented proposals for carrying out “home” projects on sound and image preservation and access. It is prompted that the outcomes of these projects must be shared with the rest of the SOIMA community through the programme website and other relevant channels.



Fig. 5 - Presentation by Nicolety Mwabaya (Zimbabwe) and Carlos Vasquez (Colombia) during the 4th week of SOIMA 2015.

#### 4. Participants

The selected 16 participants came from 14 countries, mainly from the Africa continent, from Zimbabwe, Kenya, Uganda, Ghana, Malawi, South Africa, Tanzania, Eritrea, and Egypt, but also from Oman and India as well as from Lebanon, Poland, Brazil and Colombia.

They represented a broad range of conservation and heritage professionals. As could be seen by the participant list and their profile documents, a large majority is in charge of sound and image collections in national museums, archives, and libraries, and also on other relevant cultural institutions. The selection of the participants was 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.

Additionally, the SOIMA 2015 host institution KNADS requested that two of their professionals were added to the course as observer participants - Mary Njoroge and Anthony Muiruri.

#### 5. Course topics and learning activities

The SOIMA 2015 course continues to embrace the areas of Photography, Film, Video, Sound



Fig. 6 - SOIMA 2015 map of participants

and Digital AV. Topics were distributed thought five modules - Media and Formats; Preservation Planning; Digitization; Digital Preservation; Preservation Management Strategies for Mixed SOIMA Collections. Each module includes 5 to 10 topics, starting from history, significance and management of sound and image collections, media/format identification, physical composition, risks to specific media types, handling and repair, storage etc.

The overall course structure was linear and progressive. The flow of modules and topics is shown on the course schedule (see appendix 1). However, teachers sought to provide the participants the necessary time to revisit, discuss and refine key concepts at various stages and especially, during module 6, which emphasizes costeffective strategies for managing mixed SOIMA collections.

A particularly effective organization task was the creation of mixed groups for the sessions, on a daily basis, usually with a number of 4 participants. This was a key factor to maximize interactivity, group bonds and the share of knowledge among all the different participants. It was also tried that the group names highlight, in an amusing way, basic subjects of the day to enhance the remembrance.

The first week of the course was concluded with a day-long conference specially arranged



**Fig. 7 -** Mick Newnham session at the KNADS with General Director of ICCROM, Dr. Stefano De Caro, and the Director of TARA, Mr. David Coulson, among the SOIMA participants.

for the participants. During a 10-minute presentation they all had the chance to show the challenges and strategies of their professional realities. The conference was moderated by Aparna Tandon and Hilleke Arijis from KIK-IRPA, Belgium, a previous participant and part of the SOIMA 2013 team. The conference took place at the MOCA - Museum of Contemporary Art, Nairobi, introduced by the Director Mrs. Samantha Ripa di Meana. Before the participants Mr. Jaco du Toit (advisor from UNESCO regional Office for East Africa) shared with us a communication about the role of UNESCO in promoting AV archiving in the region. Unfortunately all the SOIMA team and organization efforts weren't enough to turn possible the following online presentation by Iolanda Ratti, regarding preservation of sound and image as contemporary art. After the 1st participant panel, we had the pleasure to listen Dr. Stefano De Caro, Director-General of ICCROM. The success of this event was clearly confirmed by the passionate and thoughtful overall discussion at the end of the day.



**Fig. 8 -** Participant Irfan Zuberi from India during the conference day

After video and sound themes were addressed by Mick Newnham and Samuel Franco, the 2nd week activities concluded with a field recording session. The participants had an outdoor hands-on-practice exercise near the Lake Naivasha, North West of Kenya. The goal was not just to experience a musical and dancing recording session, namely a traditional Massai men group performance, with all the required technical aspects and “scenario” preparation, but to reflect about the ethical and contextual aspects that are indispensable for this central exercise (e.g. release forms, intellectual property, etc.).



**Fig. 9 -** Audio digitization practices at KBC with Samuel Franco and the participant George Osewe from Kenya



**Fig. 10 -** Participant Linda Neruba from Uganda preparing audio equipment during the field recording session at Lake Naivasha

After learning about photography, film, video and sound, the 3rd week move toward digital AV, lead by Kara Van Malsen from USA. Kara also guided the participants onto collection assessment & preservation planning.

During the 3rd week one of the top events was the emergency response simulation exercise



**Fig. 11 -** Participants Mary Njoroge from Kenya and Judith Opoku-Boateng from Ghana taking notes during the Massai group interview

that was prepared at TARA. The agreed philosophy for this exercise, instructed by Aparna Tandon, was just to give essential information about the pre-established teams, provisions, aspects of the scenario, AV heritage to save, and goals to achieve. The participants had no previous extensive learning and examples given by the course team. Instead, the followed methodology sought after the participants to discuss what happened in a “rewinding” process way; meanwhile the teaching team brought together crucial concepts of an emergency response. The simulation covered several aspects: inspection; planning; safety and security; response skills; AV collections and rescue procedures; panic situation control; mediatisation of the press and social communication, etc. The Kenya Red Cross was invited for this event and two professionals participated as observers.

On the last week of SOIMA 2013 the main subject was access of AV collections, with Johan Omen from the Netherlands Institute for Sound and Vision. Topics about, user needs and expectations, institutional policies, participatory business planning models and crowdsourcing were also addressed.

Last days were particularly enriched by the invited speakers Mutua Matheka - one of Kenya's most celebrate photographers nowa-



**Fig. 12 and 13 -** Overviews' of the emergency response exercise at TARA



**Fig. 14 -** emergency response after discussion, with Aparna Tandon

days, and Daudi Were, one of the Ushahidi creators (non-profit tech company that specializes in developing free and open source software for information collection, visualization and interactive mapping).



After the “home projects” presentations it was the time for the closing venue. TARA once again hosted a pleasant and joyful diploma delivery ceremony, with the presence of the director Mr. David Coulson, and Mr. Terry Little, chief operations officer and also part of the SOIMA 2013 team. Among the special guests were Mr. Francis Githuah Mwangi, Deputy Director of KNADS, and the opening venue key speaker, Dr. Salome Mushai Mwangola.



Fig. 15 - Diploma delivery to the participant Bright Joshua from Malawi

Table 1 - SOIMA 2013 participants questionnaire overall results with the average percentage values of satisfaction distributed by the 4 weeks

	Quite satisfaction % (a)	Very satisfied % (b)	Overall satisfaction % (a+b)
Week 1	45	49	94
Week 2	46	48	94
Week 3	52	44	96
Week 4	42	54	96
<b>Total</b>	<b>46</b>	<b>49</b>	<b>95</b>

usually linked to insufficient time for practical sessions. This is not completely surprising since practical sessions commonly produce high interested and expectations among participants, which usually means higher standards to be matched by the course team. On the other hand it is also true that practical sessions usually are more difficult to organize, implement and balance, especially in a short and intense course like SOIMA, with a broad range of issues to address.

The evaluation forms were extremely helpful to path the progress of the course and, when nec-

## 6. Course evaluation

After each week participants were asked to fill out a two-page short anonymous questionnaire, used for a course evaluation. A total of 54 questions pointed out each daily outlined session and the answers were distributed by a range of 4 options regarding participant’s satisfaction (not at all; not fully; quite satisfied; very satisfied). The participants also had the possibility to write comments for each day.

The collected information and results are presented on weekly tables at the Appendix 2. Summarized results about the 4 weeks are shown on table 1. The excellent outcomes achieved can be clearly verified by the constantly high satisfaction percentages, with an overall average of 95%.

The dissatisfaction answers with comments, that permitted accurate interpretations, were essayary and appropriate, how to adapt and improve topics to balance the participants’ expectations.



Fig. 16 - One of the last SOIMA 2013 group photo at NMK



**SOIMA 2013**  
SAFEGUARDING SOUND AND IMAGE COLLECTIONS  
23 September - 16 October 2013  
**COURSE SCHEDULE**



WEEK 1		Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	23 September	<b>NMK</b>	<b>TARA</b>	<b>TARA</b>	<b>TARA</b>	<b>NATIONAL ARCHIVES</b>	28 September
AM I 9:30-11:00	OPENING CEREMONY	RECAP Institutional context values and ethics	<b>PHOTO</b> Identification of Photographs- 1	Photo Digitization	Rules to Films		SOIMA Conference
Coffee break		AT & JM	HA	HA & JM	MN		
AM II 11:30-1:00	OPENING CEREMONY	Intellectual Property Rights: An Overview	Identification of Photographs- 2	Photo Digitization	Film Preservation		
Coffee break		Edward Sijfert	HA	HA & JM	MN, Francis Mwangi		
Lunch							
PM I 2:00-3:30	My SOIMA Story	Introduction to Collection Management	Issues of Degradation	<b>FILM</b> The Moving Image	Film Preservation: Handling and Repair		<b>Sunday</b> 29 September (International Dinner)
Coffee break		JM & AT	HA	MN	MN, Francis Mwangi		
PM II 4:00-5:30	My SOIMA Story	Documentation and Cataloguing Principles	Preventing Damage	Motion Picture Film	Handling and Repair		
		JM & AT	HA	MN	MN, Francis Mwangi		

**Teaching Team:** JM (Jozsef Markuszak), HA (Hilke Anijs), MN (Nick Nevenham), SM (Samuel Franco), KVM (Kara Van Malssen), TL (Terry Little), EM (Evan Maimo), GB (Gloria Barona), AT (Aparna Tandori), JG (John Oomen), ML (Miguel Lourenco)

**MIXED**

**PHOTO**

**FILM**

**PARTICIPANTS**

**VIDEO & SOUND**

**DIGITAL AV**



**SOIMA 2013**  
SAFEGUARDING SOUND AND IMAGE COLLECTIONS  
23 September - 16 October 2013  
**COURSE SCHEDULE**



WEEK 2		Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	30 September	<b>KBC</b>	<b>TARA</b>	<b>KBC</b>	<b>TARA</b>		5 October
AM I 9:30-11:00	<b>VIDEO &amp; SOUND</b> Technical Composition – Video and Sound	Risk & Disaster Preparedness of Magnetic Media	<b>DIGITAL AV</b> Introducing Digitization Principles	Elements of Preservation Planning	Field Recording		
Coffee break		MN, SF	JM, SF and MN	JM			
AM II 11:30-1:00	Format Identification – Sound	Storage of Magnetic media	Digitization: Practical	What is Metadata?	Field Recording		
Lunch		MN, SF	SF, MN, JM	JM			
PM I 2:00-3:30	Format Identification – Video	Handling and Repair	Digitization: Practical	Metadata in Practice	Field Recording		<b>Sunday</b> 6 October
Coffee break		MN	SF, MN, JM	JM			
PM II 4:00-5:30	Handling and digitization prep	Handling and Repair	Digitization: Practical	Metadata in Practice	Field recording		
		MN & SF	MN, SF	SF, MN, JM	JM		

**Teaching Team:** JM (Jozsef Markuszak), HA (Hilke Anijs), MN (Nick Nevenham), SM (Samuel Franco), KVM (Kara Van Malssen), TL (Terry Little), EM (Evan Maimo), GB (Gloria Barona), AT (Aparna Tandori), JG (John Oomen), ML (Miguel Lourenco)

**MIXED**

**PHOTO**

**FILM**

**PARTICIPANTS**

**VIDEO & SOUND**

**DIGITAL AV**



**COURSE SCHEDULE**

**WEEK 3**

	<b>Monday</b> 7 October NKK	<b>Tuesday</b> 8 October TARA	<b>Wednesday</b> 9 October TARA	<b>Thursday</b> 10 October NKK	<b>Friday</b> 11 October	<b>Saturday</b> 12 October
AM I 9:30-11:30	REC-AP Collection Assessment	<b>DIGITAL AV</b> What is digital AV? (examples from field recording) + Digital Preservation, Challenges, Risks and Requirements	<b>GROUP ACTIVITY</b>	Risk Management	Open Source Technologies Opportunities for accessing sounds and images in new ways (Inspirational talk -to be identified)	
Coffee break	KVM	KVM	Can you respond to an emergency? AT, KVM	AT, ML	Access : User Needs & expectations JO & KVM	
AM II 11:30-1:30	Collection Assessment	Digital Preservation, Storage and Integrity		Risk Management AT, ML	Access : User Needs & expectations JO & KVM	
Lunch	KVM		Lessons learned AT, KVM	Institutional Policies AT, ML	Access: Tools: technical mechanisms and requirements JO & KVM	
PM I 2:00-3:30	Preservation Planning	Digital Preservation, Repositions		Institutional Policies AT, ML	Access: participatory business models JO	
Coffee break	KVM		<b>DIGITAL DISASTER: Humanize Sandy, a case example</b> KVM			
PM II 4:00-5:30	<b>BREATHING ROOM</b>	Digital Preservation, Tools KVM				<b>Sunday</b> 13 October

**Teaching Team:** JM (Joana Marques), HA (Hille Arita), MN (Nick Newham), SM (Samuel Franco), KVM (Sara Van Malssen), TL (Terry Lind), EM (Evan Mann), GB (Giota Baroni), AT (Aparna Tandon), JO (John Oonero), ML (Miguel Lourenco)

**MIXED**

**PHOTO**

**FILM**

**PARTICIPANTS**

**VIDEO & SOUND**

**DIGITAL AV**



**COURSE SCHEDULE**

**WEEK 4**

	<b>Monday</b> 14 October TARA	<b>Tuesday</b> 15 October TARA	<b>Wednesday</b> 16 October TARA	<b>Thursday</b> 17 October	<b>Friday</b> 18 October	<b>Saturday</b> 19 October
AM I 9:30-11:30	Access : Case Study	Communication & Networking	Home Projects			
Coffee break	AT, JO, ML, GB	Communication & Networking	Home Projects			
AM II 11:30-1:30	Access: Case Study		Evaluation			
Lunch	AT, JO, ML, GB					
PM I 2:00-3:30	Access: Case Study	TL				
Coffee break	AT, JO, ML, GB					
PM II 4:00-5:30	Access: Case Study	Fundraising	<b>CLOSING</b>			
	AT, JO, ML, GB	TL				

**Teaching Team:** JM (Joana Marques), HA (Hille Arita), MN (Nick Newham), SM (Samuel Franco), KVM (Sara Van Malssen), TL (Terry Lind), EM (Evan Mann), GB (Giota Baroni), AT (Aparna Tandon), JO (John Oonero), ML (Miguel Lourenco)

**MIXED**

**PHOTO**

**FILM**

**PARTICIPANTS**

**VIDEO & SOUND**

**DIGITAL AV**

## Appendix 2

**Table 2 - SOIMA 2013 week 1 satisfaction questionnaire results (total of 14 collected questionnaires)**

Days	Questions - How satisfied are you with:	Number of answers				Overall % of satisfaction
		Not at all	not fully	quite	Satisfied very	
Monday 23 Sept (*1)	Opening ceremony	0	2	5	7	86
	My SOIMA story	0	0	8	6	100
Tuesday 24 Sept (*2)	Inst. Contexts: values & ethics	0	0	10	4	100
	Intel. Property rights: overview	0	1	7	6	93
	Introduction to collection management	0	0	9	5	100
	Documentation & cataloguing principles	0	2	7	5	86
	Identification of photographs	0	0	7	7	100
Wednesday 25 Sept (*3)	Issues on degradation	0	2	6	6	86
	Preventing damage	0	2	6	6	86
	Photo digitization	0	0	7	7	100
Thursday 26 Sept	The moving Image	0	0	9	5	100
	Motion Picture Film	0	0	9	5	100
	Risks to films	0	0	4	10	100
Friday 27 Sept (*4)	Film preservation	0	2	3	9	86
	Film preservation: handling and repair	0	1	1	12	93
Saturday 28 Sept (*5)	SOIMA conference	0	1	4	9	93

\*1 - no available comments for the dissatisfaction answers

\*2 - the comments for the dissatisfaction answer on 2nd session were about too long presentations; the comments for the dissatisfaction answer on 4th session were related to hear more on the cataloguing principles, doubts and more time for identification/cataloguing forms

\*3 - the comments for the dissatisfaction answers were about the need for more practical lessons/time on identification of degradation and the need to more attention to participant's suggestions

\*4 - the comments for the dissatisfaction answers were about insufficient practical lessons/ time

\*5 - the comment for the dissatisfaction answer were about setup problems

**Table 3 - SOIMA 2013 week 2 satisfaction questionnaire results (total of 16 collected questionnaires)**

Days	Questions - How satisfied are you with:	Number of answers				Overall % of satisfaction
		Not at all	not fully	Satisfied quite	Satisfied very	
Monday 30 Sept (*1)	Technical composition: video & sound	0	1	11	4	94
	Format Identification - sound	0	0	8	8	100
	Format Identification - video	0	0	11	5	100
	Handling & prep for digitization	0	0	9	7	100
Tuesday 1 Oct (*2)	Risk & disaster prep. for magnetic media	0	1	8	7	94
	Storage of magnetic media	0	2	7	6	87
	Handling & repair	0	1	5	9	93
Wednesday 2 Oct (*3)	Principles of digitization	0	0	8	8	100
	Digitization in practice	0	2	7	7	88
Thursday 3 Oct (*4)	Elements of inventory plan	0	1	8	7	94
	What is metadata	0	0	7	9	100
	Metadata in practice	0	0	9	7	100
Friday 4 Oct (*5)	Field recording - planning & preparation	0	2	5	9	88
	Field recording	0	2	3	11	88
Saturday 5 Oct (*6)	Naivasha	0	2	3	10	87

\*1 - no available comments for the dissatisfaction answer

\*2 - just 15 valid answers for the 2nd and 3rd questions; no available comments for the dissatisfaction answers

\*3 - the comments for the dissatisfaction answers are about short time for digitization practice and no practice for AV digitization

\*4 - no available comments for the dissatisfaction answer

\*5 - no available comments for the dissatisfaction answers

\*6 - no available comments for the dissatisfaction answers

**Table 4 - SOIMA 2013 week 3 satisfaction questionnaire results (total of 16 collected questionnaires)**

Days	Questions - How satisfied are you with:	Number of answers				Overall % of satisfaction
		Not at all	not fully	Satisfied quite	Satisfied very	
Monday 7 Oct (*1)	Collection assessment	0	0	6	10	100
	Preservation planning	0	0	8	7	100
	What is digital AV?	0	0	7	8	100
Tuesday 8 Oct (*2)	Digital preservation: tools	0	0	9	6	100
	Digital preservation: challenges, risks, requirements	0	0	9	6	100
	Digital preservation: storage & integrity	0	1	5	9	93
	Digital preservation: maintaining long-term access to content	0	1	5	9	93
	Group activity	0	2	5	9	88
Wednesday 9 Oct (*3)	Can you respond to an emergency	0	1	7	8	94
	Lessons learned: managing disaster risks	1	1	4	10	88
	Digital disaster: hurricane Sandy, a case example	0	1	9	6	94
	Risk management	0	1	9	6	94
Thursday 10 Oct (*4)	Institutional policies	0	2	8	6	88
	Open source technologies: opportunities for accessing sounds and images in new ways	0	0	12	2	100
Friday 11 Oct (*5)	Access: user needs and expectations	0	2	9	4	87
	Access: tools, technical mechanisms & requirements	0	4	9	2	73
	Access: participatory business models	0	2	6	1	78

\*1 - only 15 filled forms on 2nd and 3rd sessions

\*2 - only 15 filled forms on 8th October; no available comments for the dissatisfaction answers

\*3 - no available comments for the dissatisfaction answers


\*4 - no available comments for the dissatisfaction answers

\*5 - only 15 filled forms on 11th October, except session 1 with 14 filled forms and session 4 with 9 filled forms; 1 comment for the dissatisfaction answer that mention that the presentation should be in English


Table 5 - SOIIMA 2013 week 4 satisfaction questionnaire results (total of 16 collected questionnaires)

Days	Questions - How satisfied are you with:	Number of answers				Overall % of satisfaction
		Not at all	not fully	quite	Satisfied very	
Monday 14 Oct (*)	Business plan for access & preservation: case study	1	0	9	6	94
Tuesday 15 Oct (*2)	Communication & networking		1	9	6	94
	Fundraising		1	8	7	94
Wednesday 16 Oct (*3)	Home projects			7	9	100
	Evaluation		1	4	11	94
	Closing			3	13	100

\* no available comments for the dissatisfaction answers



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*Caro Amico Commercialista  
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che fa tanto del bene? Grazie di cuore*

**Lidia Corbezzolo**  
presidente

**Pier Luigi Manocchio**  
vice presidente



**Nieto**



**Smile**



**Denden**



**Vita**




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