

IMATGE I RECERCA



**17th International Conference
Girona. 16-19 November 2022**

IMAGE AND RESEARCH

17th Antoni Varés Conference

The Centre for Image Research and Diffusion (CRDI) of the Girona City Council and the Association of Archivists of Catalonia, with the support of the Department of Culture of the Generalitat of Catalonia – Archive and Records Management, the promotion of the International Council on Archives (ICA) and the collaboration of Photoconsortium, Photographic Studies Institute of Catalonia (IEFC), Sindicat de la Imatge UPIFC and ANABAD, are calling the 17th Image and Research International Conference, which will be held in the city of Girona from 16 to 19 November 2022, through the following activities:

WORKSHOPS

Taller 1. Emergency actions in the face of the "Climate Emergency".

16 NOV

Gustavo Lozano. Photography conservator. UNAM México.

(6 hours. Spanish)

Summary:

The facets of climate change are already manifesting themselves globally in different areas such as the economy, biodiversity and cultural heritage conservation. In the field of libraries, archives and museums are predicted a number of phenomena that will put documents at risk, such as river overflows, alteration of the rain cycles, increase of the fires due to the rise of the planet temperature, among others. To address the complexities surrounding this topic, this workshop proposes two axes for inquiry. The first explores the potential of institutions of memory to lead their communities in raising awareness problem. The second focuses on the protection of collections and seeks to define the technical and methodological interventions that the various disciplines and professionals they can contribute. We will work through practical dynamics that offer us a plural vision and facilitate respectful communication, based on sound arguments and evidence.

GUSTAVO LOZANO.

He is a graduate of the Degree in Restoration of Personal Property of the National School of Conservation of Mexico and of the Advanced Residency Program in Photograph Eastman Museum Conservation in Rochester, New York. He is currently responsible for the projects of conservation of the documentary and bibliographic collection of the Institute of Aesthetic Research of the University National Autonomous Region of Mexico where it is also part of the teaching staff of the Degree in Archive Administration and Document Management. In addition, he teaches the Conservation of Photographic Heritage carried out in term in Montevideo and Mexico City. His main interest is in the convergence of digital technologies for the study, dissemination and conservation of photographic heritage.



WORKSHOPS

Taller 2. The description of photographic and audiovisual documents.

19 NOV

Cristina Feixas; David Iglésias; Fina Navarrete; Pau Saavedra.

Centre de Recerca i Difusió de la Imatge (CRDI)

(6 hours. Spanish)

Summary:

Last March the Guidelines for Description of Photographic and Audiovisual Documents was published. It has been developed by the team of the Center for Image Research and Diffusion (CRDI). This Guidelines sets out a number of rules and methodological procedures for the description of documents in images (photographs, postcards, film reports or television programs, among others). It has meant a important contribution to the harmonization and homogenization in the archival description of these types of documents. This workshop aims to introduce the use of the Guidelines from practical examples based on several documents kept in the CRDI. The workshop is aimed to archivists, but also at all those image document managers, such as they may be responsible for image banks or communication professionals.

DAVID IGLÉSIAS FRANCH

Head of the Photographic and Audiovisual Documents Section of Girona City Council.



CRISTINA FEIXAS

Photographic archives technician at the CRDI.



FINA NAVARRETE

Photographic archives technician at the CRDI.



PAU SAAVEDRA

Audiovisual archives technician at the CRDI.



KEYNOTE CONFERENCES

Is your Cultural Heritage Collection AI Ready? A Methodology for Semantic Enrichment of Cultural Images and Photographs.

17 NOV

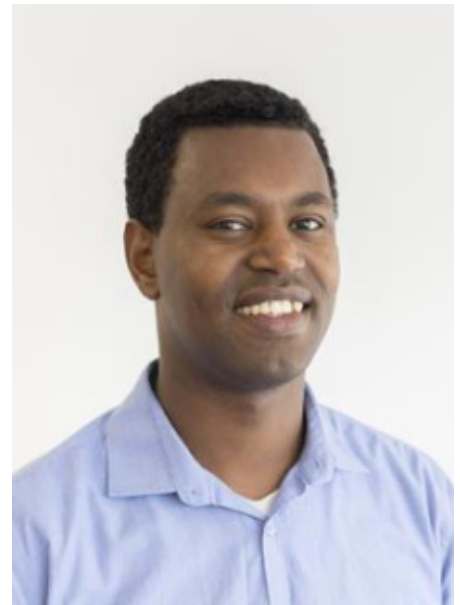
Yalemisew Abgaz. School of Computing. Dublin City University.

Summary:

Due to the recent development of Artificial Intelligence and its applicability to any discipline that has a large collection of machine-readable datasets, digital humanities domains are now reaping the benefits of the technology. Although artificial intelligence has been applied to digital humanities recently, there are several efforts that have been made by early researchers to collect, process, and digitise content in the digital humanities domain. Focusing specifically on cultural heritage resources such as images, photographs, drawings, sketches and textual archival collections, this article presents the methodology adopted to make the resources AI compliant. The methodology focuses on three stage analysis where the first stage focuses on the domain understanding and modelling, followed by semantic annotation and knowledge graph generation, and finally exploitation of the generated knowledge graph. In this talk several AI and semantic web related technologies, experiences and lessons learned that will be applicable to other similar endeavours are discussed. In addition to that, potential future research areas and caveats to the use of AI in the digital humanities domain will be explored.

YALEMISEW ABGAZ

He is assistant professor in Data Literacy and Analytics at the School of Computing at Dublin City University. He previously worked as a senior researcher in the Future Software Systems Architecture (FSSA) project in the Lero research centre at the School of Computing, DCU. He has been a funded principal investigator (2019 - 2021) of ChIA – accessing & analysing cultural images with new technologies affiliated with the Austrian Centre for Digital Humanities at the Austrian Academy of Sciences. He has worked as a postdoctoral researcher at the Center ADAPT, ExploreAt project. As part of a team he received in 2019 the DCU President's and INVENT Commercialisation Award. He also works as a part-time associate faculty at the National College of Ireland, School of Computing. Before his arrival in Ireland, he had been lecturing in the Information Science Department at Addis Ababa University and national coordinator of the Health Information Systems Project (HISP) and the BENISH project.



KEYNOTE CONFERENCES

Interoperability in computational photography.

18 NOV

Peter Fornaro; Vera Chiquet. Digital Humanities Lab. University of Basel.

Summary:

Computational Photography is becoming more and more important in research and for dissemination. Initiatives like the International Image Interoperability Framework (IIIF) and the general requirement for open data are trends that show how important the standardised exchange of data becomes and how important collaboration in digital spaces is. However, the more complex and interactive image data gets, the more technical meta-information is needed be able to render, exchange and successfully interpret such data in a meaningful way. In this conference the basic principles of IIIF will be explained, but also the limits of the standard are shown. Possible solutions are explained and the potential and applications are drafted. Topics like color interpretation, scene settings and capabilities for annotations are taken into account.

PETER FORNARO.

Master in Electrical Engineering and Photography. MAS in Accounting and Marketing PhD in Physics. Habilitation in Digital Humanities. Co-Head of the Digital Humanities Lab of the University of Basel. Co-Founder of Truvis AG.

Portrait: Fornaro is working in the field of image based research since 2004. He is expert for classical photography, digital imaging and digital archiving. In various interdisciplinary projects he work on solutions for digital preservations and integrated solutions for digitalisation of cultural heritage. Fornaro teaches and is doing research at the University of Basel.



VERA CHIQUET.

Vera Chiquet (Dr. phil.), photo historian and sociologist, taught and researched in Basel, Hamburg, and Bologna. The Swiss National Science Foundation funded her doctoral project as part of the "eikones - Center for the Theory and History of the Image". Her research focuses on mass media, photography, and digitization. Chiquet, as president of the friends of the Herzog Foundation (Laboratory for Photography), Member of the Photoconsortium and the Fachverband Kulturmanagement. Currently she works as a researcher at the Digital Humanities Lab of the University of Basel and the Data and Service Center for the Humanities (DaSCH).



KEYNOTE CONFERENCES

Identification of photographic processes using artificial intelligence techniques

17 NOV

Gustavo Lozano. UNAM. México.

Summary:

This conference presents the experiences and results of two projects based on the application of artificial intelligence tools for the identification of photographic processes in the context of archival work. In the first one, a decision tree based on the C4.5 algorithm that operates on feature-related metadata physical, and in the second the convolutional neural network VGG1 9 was used, which operates on the image of the object in question. The particularities of the problem to be solved are described, the technical considerations of each of the strategies, the challenges for the interpretability of the results and the process and concludes with a series of recommendations for future work.

GUSTAVO LOZANO.

He is a graduate of the Degree in Restoration of Personal Property of the National School of Conservation of Mexico and of the Advanced Residency Program in Photograph Eastman Museum Conservation in Rochester, New York. He is currently responsible for the projects of conservation of the documentary and bibliographic collection of the Institute of Aesthetic Research of the University National Autonomous Region of Mexico where it is also part of the teaching staff of the Degree in Archive Administration and Document Management. In addition, he teaches the Conservation of Photographic Heritage carried out in term in Montevideo and Mexico City. His main interest is in the convergence of digital technologies for the study, dissemination and conservation of photographic heritage.



KEYNOTE CONFERENCES

Image and intellectual property. The (European) state of the question.

18 NOV

Ariadna Matas; Josep Matas. Lawyers.

Summary:

In recent months, the various EU member states have incorporated the Directive (EU) 2019/790 of the European Parliament and of the Council of 17 April 2019 on rights copyright and related rights in the digital single market, a new European standard that wants to advance in the harmonization of the different state regimes or systems on this matter. It is a good time to do a comparative exercise on the regulation of image rights in the different European ordinances, between which there is great coincidence in the system of protection of photographic works and diversity of criteria in the consideration of the remaining. The conference will also analyze and compare the prerogatives of the rules European and national institutions recognize cultural institutions (archives, libraries, museums), to use the images in the development of their functions and fulfillment of the its public service mission.

ARIADNA MATAS.

Ariadna Matas is a law graduate and works as a policy advisor to the European Foundation, where it contributes to the development of policies and frameworks for the aggregation of digital cultural heritage a Europeana. It also develops training materials in copyright and participates in various working groups to develop good practices for the heritage sector.



JOSEP MATAS.

Josep Matas is a lawyer who owns a law firm of legal advice specializing in the law of the information, intellectual property, administration electronics and data protection. Among its customers there are a large number of institutions in the office cultural rights advisers author and cultural heritage management.



PRESENTATIONS

Meemoo - The Flemish Institute for Archiving. A centralized and coordinated approach to audiovisual digitization, sustainable storage and access.

17 NOV

Brecht Declercq. Meemoo, Flemish Institute for Archives.

Summary:

Meemoo, the Flemish Institute for Archives was founded under the name 'VIAA' at the end of 2012 by the Flemish government, as an answer to the challenges posed by degradation and obsolescence of audiovisual technology, digital preservation and increased demand for access to audiovisual heritage. In Flanders as probably in any other country or region, this heritage is managed by a diversity of institutions: broadcasters, archives, museums and libraries, but also government institutions, performing arts organisations etc. If each organization were to tackle this challenge separately, the public investments would be enormously dispersed. By coordinating digitisation, storage and access centrally and developing a central infrastructure, a large gain in efficiency and quality can be achieved, without touching upon the autonomy of the partners. We will explain how meemoo originated, how it works and highlight some interesting figures and ongoing challenges. We will also explain how meemoo is currently expanding its digitization activities in the direction of photographic heritage along the same lines.

BRECHT DECLERCQ.

Brecht Declercq, MA, MSc is the digitization manager and acquisition of Meemoo (Flemish Institute of Archiving) since of 2013 and Secretary General of FIAT / IFTA, the association world media archive since 2017. It is currently responsible for the heritage preservation strategy flamenco audiovisual, including one of the programs of largest audiovisual digitization in the world. Worked for the Belgian public broadcaster VRT for almost 10 years as a radio archivist and head of various projects digitization projects, media asset management and access and headed the Preservation and Migration Commission FIAT / IFTA from 2016 to 2019. It is an active voice in the world of international audiovisual archives and a presenter, frequent writer and reviewer. He also advises the minister flamenco of Culture and various audiovisual archives and level media organizations world.



PRESENTATIONS

The ICRC photographic archives: an action-oriented collection.

17 NOV

Damián González Domínguez. International Committee of the Red Cross (ICRC)

Summary:

This presentation aims to make known the ICRC's photographic archives focusing on the operational, documentary and memorial specificities that led to their creation as an archival fonds. After an introduction to the content of the collection itself – therefore to more than 150 years of Red Cross and Red Crescent Movement history – the objectives pursued by the ICRC through the use of photography will be reviewed to better understand how closely humanitarian action and image have been linked from the second half of the 20th century to the present day. Particular attention will also be paid to past and future constraints related to the dissemination of photographic material from the perspective of the permanent tension existing between the need to document and the duty to protect.

DAMIÁN GONZÁLEZ.

Damian Gonzalez, after an interdisciplinary education in arts, social sciences and law, joined the International Committee of the Red Cross (ICRC) in 2016 as an associate in the Library & Public Archives unit. Working at the ICRC as an audiovisual archivist since 2018, his past professional experience, particularly as journalist and teacher, led him to join the editorial board of his unit to promote the humanitarian institution's photographic collection through various communication channels, presentations to internal and external audiences, and cross-cutting collaboration with other archival sectors of his unit. In addition to promotional activities, he handles requests related to the use of photographic content and administers the audiovisual archives IT tools and applications.



PRESENTATIONS

Atlantic lights. Macaronesia, photography in the islands of happiness.

17 NOV

Gabriel Betancor. Archivo de Fotografía histórica de Canarias, FEDAC.

Summary:

Photography spread around the planet accompanying the first capitalist globalization which had island ports as support points for European expansion. That's why the our archipelagos are home to a rich and varied historical photographic heritage. The various custodian centers of this heritage have been working for years on the program Lights of the Atlantic with the aim of safeguarding this legacy with archival work collective to establish a common and standardized repository that houses the photographic heritage of the Macaronesian archipelagos. www.fotosantiguascanarias.org

GABRIEL BETANCOR.

Gabriel Betancor Quintana holds a PhD in Modern History and Contemporary of the Canary Islands by the ULPGC. His lines of historical research are focus on the acculturation process of the natives of Canary Islands after the Spanish conquest. Fruit of these investigations he has participated in congresses national and international publishing a variety of books, papers and articles. He works professionally for the Cabildo of Gran Canaria since 1994 and since 2002 he does this as an audiovisual background technician, being responsible from his Photography Archive history of the Canary Islands. He has specialized in the study of photography from the point of view from a patrimonial and documentary point of view. He has curated nearby of a hundred historical photography exhibitions they have tour of the islands of the Canary Islands and the Azores; ha participated in national and international conferences in image archiving; he is also a director of the international meeting Atlantic Lights. Conference of historical photography of the Canary Islands.



PRESENTATIONS

From archive to data set. Creative experiences with artificial intelligence tools and CRDI fonds.

17 NOV

Daniel Pitarch. Estampa.

Summary:

Today's artificial intelligence (AI) tools are based on machine learning and so-called deep learning neural networks. These require a lot of data to complete your training process. In this sense, archives are an interesting resource to be explored and worked with these tools, thus becoming datasets. The communication will explain a specific experience of creative work with IDRC funds, which has involved the use and training of image-generating networks (specifically, GAN networks). It will also show other works of art by the Estampa collective with AI tools, which explore alternative uses of this technology.

ESTAMPA.

Estampa is a group of programmers, filmmakers and researchers working in the audiovisual field experimental and digital environments. His practice is based on a critical and archaeological approach to the audiovisual technologies, in the research of tools and ideologies of artificial intelligence and in the resources of experimental animation. Your projects have been selected in national and international calls or commissioned by institutions such as the CCCB, the National Film Board of Canada, Tabakalera (Donostia), CONCA-OSCIC, La Capella, FotoColectania or Hangar-Ars Electronica. They have seen in art centers, cinemas or festivals like Anthology Film Archive, MNCARS, Getxophoto, Euphonic, Sonar + D o Cosmopolis. And they have been acquired or are part of catalogs such as those of the Banco Sabadell Collection, Hammock or Xcèntric. The members of Estampa are Roc Albalat, Pau Artigas, Marc Padró, Marcel Pié and Daniel Pitarch. And the collective has the headquarters in Barcelona.



DEBATE

The protection of people's image, a limitation for archives?

18 NOV

Summary:

The aim of the debate is to reflect on the impact of image rights on public use of archival photographs. The right to one's own image is a fundamental right recognized in the Constitution (art. 18.1) and that it is indispensable (LO 1/1982, art. 1.3). Therefore, it is the person who decides on the public use of the image itself. However, no is an absolute right, as it may conflict with other rights, such as free broadcasting and true. This circumstance opens a series of questions for the files that will be needed debate.

PARTICIPANTS

Moderator: David Iglésias.



Marta López. Lawyer of the Catalan Audiovisual Media Corporation specialist in digital law. In other words, within the legal services of the I provide legal advice on digital platforms, social networks, digital transformation, etc. everything related to the newest part audiovisual.



Damián González. Audiovisual archivist at the International Committee of the Red Cross. (Curriculum on page 10)



Josep Matas. Lawyer specialized in the law of the information, intellectual property, administration electronics and data protection. (Curriculum on page 8)

ÁNGEL FUENTES MEMORIAL

The 3D digitization of the Ángel Fuentes collection. An initiative in the framework of the WEAVE European project.

17 NOV

Marc Hernández. La Tempesta: City, culture and technology

Summary:

This presentation will explain the experience of 3D digitization of the collection of daguerreotypes by Ángel Fuentes applying the technique of Photogrammetry. This initiative is part of the European WEAVE project, in which CRDI participates as a partner. This project is part of the CEF Connecting Europe Facility program and has, among its objectives, the development of technological tools at the service of heritage that focus mainly on 3D representation.

MARC HERNÁNDEZ.

Founder and director of the digital strategy company i production of digital cultural heritage projects " Tempesta: City, culture and technology " (<https://linktr.ee/latempesta>), winners of a Lovie Award (Best cultural web project 2020 in Europe). Is specialist in digital cultural heritage and in the digital transformation of organizations and projects cultural and knowledge and knowledge intensive (GLAM, universities, interpretation centers, municipalities ...). Participate in European research projects in digital culture i digital cultural heritage So-CLOSE, CovHER, PREMIERE and MEDIAFUTURES.



ÁNGEL FUENTES MEMORIAL

Conservation-restoration works in the Ángel Fuentes collection of direct positives, of the CRDI.

17 NOV

Josep Pérez. Photography conservator.

Summary:

This presentation will explain the restoration work of the daguerreotypes in the Ángel Fuentes collection and their standard installation. The initiative for this restoration work arises as a result of the exhibition *La mirada Captiva*, held in the KBr Room of the Mapfre Foundation in Barcelona in 2021. Previously, there was a diagnostic study of the state of conservation of these pieces, which would guide on the restoration work.

JOSEP PÉREZ.

Graduate in the specialty of Imaging in Fine Arts at the UB in 1993 began to form as a photographic curator doing a two-year internship at the study of Ángel Fuentes de Cía in Zaragoza. He has been working as a Curator of Photography since 1996 and has collaborated with various institutions, companies and foundations such as now the IDRC of Girona City Council, INSPAI Center of the Image, Alsius Family, Mascort Foundation, Port of Barcelona, Art & Memory, Mapfre, Norman Foster Foundation, Govern de the Balearic Islands-Toni Catany Foundation, Vila-Casas Foundation and various municipal and county archives. He has collaborated in publications and various cultural operations of dissemination and as a teacher, he has taught classes in workshops, seminars, postgraduate and master's degree courses associated with organizations such as the Institute of Photographic Studies, the Autonomous University of Barcelona, the School of Conservation and Restoration of Property Culturals de Catalunya, Foundation for the Study and Development de la Artesanía Canaria, Tortosa School of Arts, and is a teacher of Fundamentals of Arts and Audiovisual Culture at the IES of La Bisbal d'Empordà, where he has been working since 1998.



PARTICIPATION GUIDELINES

PAPERS

Papers should be in line with the general subject of the Conference and comply with the terms, deadlines and guidelines of presentation which are contained in the following document:

[Guidelines for the Presentation of Papers](#)

TRIBUNE OF EXPERIENCES

Participants who so wish, prior communication, may share their work or experiences of an exhibition, the issue of a publication, the handling of a specific fonds or any other pertinent activity.

The papers shall comply with the terms, deadlines and guidelines for presentation which are contained in the following document:

[Guidelines for Participation in the Tribune of Experiences](#)

REGISTRATION

DEADLINE

The deadline for the registration to the conference and workshops is the 3rd October 2022.

Registration to the Workshop is independent from registration to the Conference. Due to the limited number of places, participation in Workshops requires prior confirmation of admission by telephone from the Conference Secretariat in order to register for this event.

FEES

Conference:

All registrations for the Conference include 2 lunches and 2 coffee breaks.

- General registration: 250 €
- Members of AAC-GD, UPIFC, IEFC, FOTOCONNEXIÓ, ANABAD, ICA, PHOTOCONSORTIUM, MICHAELCULTURE and CCAAA: 225,00 €
- Students ESAGED and IEFC: 150 €

Workshops:

All registrations for the Workshop include 1 lunch and 1 coffee break.

- General registration for each Workshop: 150 €
- Members of AAC-GD, UPIFC, IEFC, FOTOCONNEXIÓ, ANABAD, ICA, PHOTOCONSORTIUM, MICHAELCULTURE and CCAAA: 140 €
- Registration to both Workshops: 250 €

Registration to the Workshop is independent from registration to the Conference.

Reduced fees: To qualify for reduced fees, student status or membership in the aforementioned professional associations must be accredited.

PAYMENT

Bank transfer in favour of Ajuntament de Girona (Girona City Council):
SWIFT/BIC: BSCHEMM
IBAN: ES29 0049 1807 3820 1016 3386

CONFERENCE SECRETARIAT:

Servei de Gestió Documental, Arxius i Publicacions

Centre de Recerca i Difusió de la Imatge (CRDI)

Placeta Institut Vell, 1

- Tel. 972 22 15 45

17004 Girona

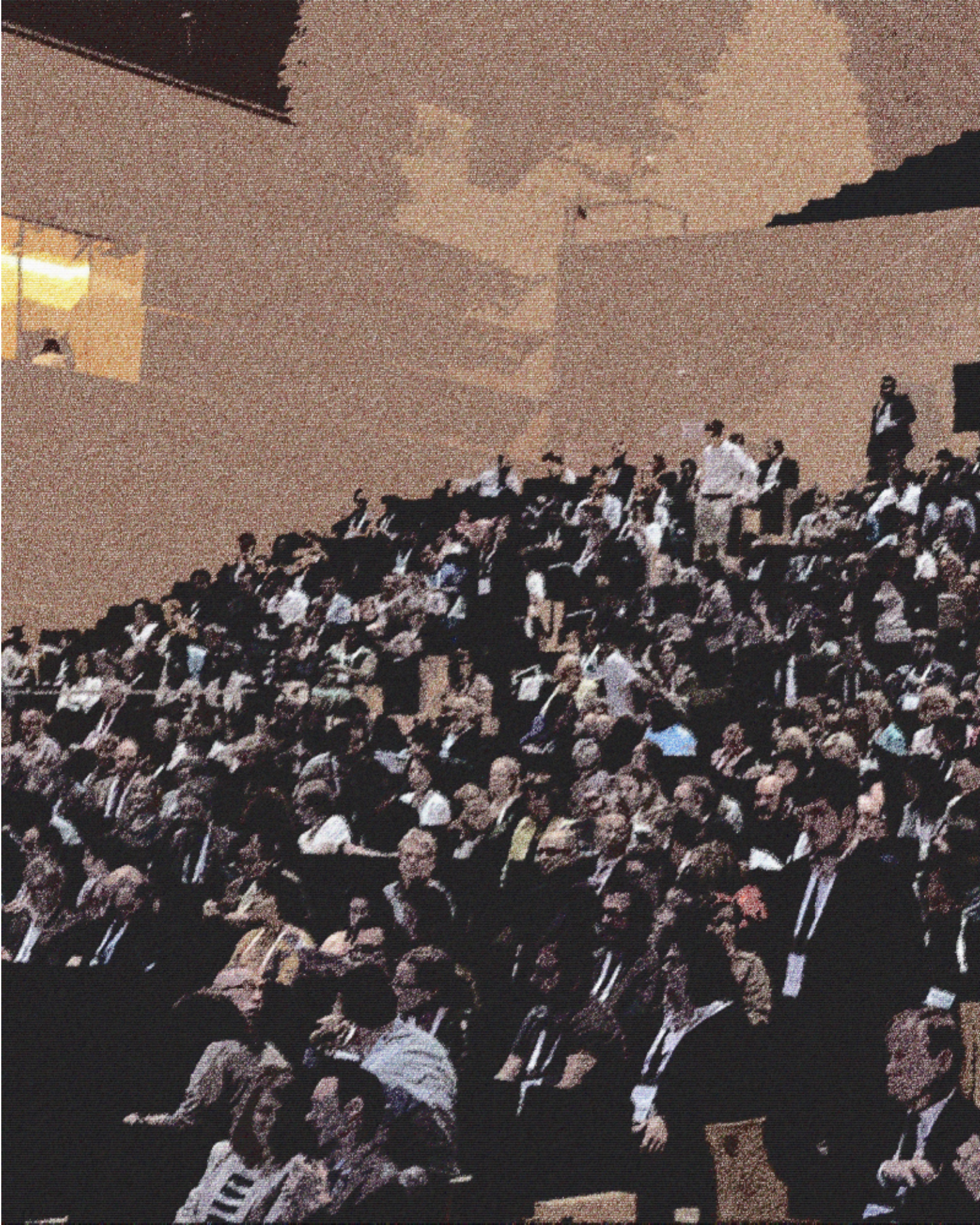
- e-mail: crdi@ajgirona.cat

Simultaneous translation service.

The Workshops sessions (16 and 19 November) will take place in the CRDI (Placeta de l'Institut Vell, 1) and the Conference (17 and 18 November) in the Palau de Congressos de Girona (Passeig de la Devesa, 35)

You can register for these events at our website:

http://www.girona.cat/sgdap/cat/jornades_inscripcions_ENG.php



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