I&R

IMAGE & RESEARCH

18th CONFERENCE ANTONI VARÉS
Girona, from 21 to 23 November 2024

VENUES

Keynote speeches and papers
Palau de Congressos de Girona

Workshops
Arxiu Municipal de Girona

Keynote speeches and papers have simultaneous translation into Catalan, Spanish and English. The schedule indicates the original language of the presentations.

More information:

Martí Massafont Costals, 1951

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PROGAMME

Thursday, 21 November
FROM 10AM TO 2PM

BLOCK 1: TECHNOLOGY

KEYNOTES SPEECHES

A Picture of the Future: Generative AI's impact on photography, archives and authenticity
EMANUELE FRONTONI (ENG)

Automating Description of Image Collections Using AI
HRVOJE STANČIĆ (ENG)

From Photograph to Deepfake: How Image Metadata Can Assist Archivists in Identifying AI-generated Images and Determining Provenance
JESSICA BUSHEY (ENG)

PAPERS

Automatic photo indexing in a communication department: the case of the Municipal Institute of Museums of Barcelona
ENRIC ZAPATERO, XAVIER GUMÀ, FRANCESC NET, LLUÍS GÓMEZ, MARC FOLIA (CAT)

A new dimension for AV heritage: the 3D digitisation of pre-cinema objects in EUreka3D
VALENTINA BACHI, JOHN BALEAN, DREW BAKER, ANTONELLA FRESA, DAVID IGLÉSIAS, MARINOS IOANNIDES, IGNACIO LAMATA, HELENA NOGUÉ, PANAYIOTIS PANAYIOTOU, JOLAN WUYTS (ENG)

Analysis of photogrammetry processes using traditional tools and AI for the reproduction of cultural heritage
JANA MOYÉS GUÀRDIA, BEATRIZ MARTÍNEZ NAVARRO (CAT)

Preserving the future: 3D models with CNC from photogrammetric captures of Gothic choir stalls
CARLES PÀMIES SAURET (ESP)

Decomposing the photographic object: cataloguing for the semantic web
ELENA GILI SAMPOL (ESP)

FROM 3 TO 6PM

BLOCK 2: CITIZENSHIP

KEYNOTES SPEECHES

Story-seeing: methods of creating Visual Impact when promoting Photographic Collections
JOHN BALEAN (ENG)

PAPERS

Innovative tools and community-driven activities: novel approaches towards addressing bias in digital colonial photography collections
ROBERTA PIREDDU, SOFIE TAES, FREDERIK TRUYEN (ENG)

Curating the community-driven exhibition, "'We Birthed the Movement': The Warren County PCB Landfill Protests, 1978-1982."
STEPHEN J. FLETCHER (ENG)

Disciplinary photographic archives: the anthropological archives of the 20th century preserved by public official institutions in the 21st century
ZENAIDA OSORIO (ESP)

The Ethnography and Folklore Archive of Catalonia (AEFC): a graphic memory of everyday life for research purposes
LAURA DONADEO NAVALÓN, ALEXANDRA LÓPEZ PÉREZ, MARÍA ALEJANDRA DOMÍNGUEZ INFANTES (ESP)

As Portas de Macaronesia
GERMÁN SANTANA PÉREZ, GABRIEL BETANCOR QUINTANA (ESP)

The relationship between the Barcelona Photographic Archive and the citizenship: The AFB as a place where things happen
OLEGUER BENAIGES XIRINACHS (CAT)

A window to the past: the dissemination of the Image and Sound Archive of Menorca
ESPERANÇA PALLICER PONS, JOANA M. GARAU SOBRINO, MARGALIDA LÓPEZ GUAL DE TORRELLA, MAGDA TIMONER PELEGRÍ (CAT)

Life and celebration in our neighbourhood. The Eixample of Cambrils
PEDRO OTIÑA HERMOSO (CAT)

Friday, 22 November
FROM 9AM TO 2PM

BLOCK 3: HERITAGE AND BUSINESS MODELS

KEYNOTES SPEECHES
Enhancing the Alinari Archives: a business strategy for accessible and sustainable public heritage management
RITA SCARTONI (ENG)

ROUND TABLE
Photographic archives as a business source
RITA SCARTONI (Alinari Foundation), JOHN BALEAN (TopFoto), SERGI GRIÑÓ (Album), FRANK NIKOLAUS GOLOMB (United Archives GmbH)
Moderator: FINA NAVARRETE (CRDI)

PAPERS

Imagina: the image dissemination portal of the Municipal Archives Network
PATRÍCIA ÁLVAREZ, RAFEL GINEBRA, PERE PASTALLÉ, JAUME E. ZAMORA (CAT)

The emergence of photographs on television sets: innovation in the audiovisual narrative of a daily current affairs program. The case of "Tot es mou"
MÒNICA BECHINI TRISTANY (CAT)

From custodialism to intervention in creation: a paradigm shift in the audiovisual management of the Historical Archives of the European Union (AHUE)
JUAN ALONSO FERNÁNDEZ (ESP)

The "Jalón Ángel" brand
PILAR IRALA HORTAL (ESP)

Mallorca. SWOT analysis of the local photographic heritage
MARIA JOSÉ MULET-GUTIÉRREZ, JUAN-CARLOS OLIVER TORELLÓ, IRIA GÀMEZ (ESP)

The development strategies of an important photographic collection: The case of the Berguedà Regional Archive (2000-2020)
XAVIER PEDRALS COSTA (CAT)

The Phonetics Laboratory Collection of Dr. Joan Julià-Muné and the Evill Collection, two case studies to explore the audiovisual collections of the University of Lleida
ARIADNA IANG MUNTADA JUNCÀ, PEPITA RAVENTÓS PAJARES, JOSEP BALLBER BOTEY (CAT)

The Panasonic of Celrà (1975-2004): an example of processing a company's image collection
DAVID CASTAÑEDA MASSAGUER, JOAN FERRER I GODOY (CAT)

Palpitating Architecture. A visual building constructed from the Archive
RICARD MARTÍNEZ TERUEL (CAT)

INTRAMURS. Visual Intervention at the Casa de l'Ardiaca
JORDI SERCHS SERRA, RICARD MARTÍNEZ TERUEL (CAT)

FROM 3 TO 6PM

BLOCK 4: CONSERVATION ÁNGEL FUENTES MEMORIAL

KEYNOTES SPEECHES
Towards sustainable preservation. Changes in the approach and criteria for preventive conservation in the context of climate change
CLAUDIO OGASS BILBAO (ESP)

PAPERS
Balancing efficiency and quality: the mass digitisation of glass plate collections by meemoo, Flemish Institute for Archives
AXELLE VANMAELE, LOES NIJSMANS (ENG)

Franjo Körner's 'Old Slavoniai Oak Forest': Revisiting the role of glass negatives in Croatia
DARIJA KUHARIC (ENG)

"Mirror of memory". Pioneering photographic processes in 19th-century, in Reus. Daguerreotypes, ambrotypes and tintypes from the Reus Municipal Archive
ELISENDA CRISTIÀ BALSELLS (CAT)

Application of consolidants in photographic specimens with loss of physicochemical stability. Study and treatment of the 1893 Faculty of Medicine of Barcelona Class Portrait. Museu d'Història d'Artés
M. CARME BALLIU BADIA, LLUM CUBELLS MARCH (CAT)

Comprehensive conservation of glass plate negatives
MARIBEL AMANDA CHAMORRO RIVERA (ESP)

The Dufaycolor collection of Alsina Munné at the IEFC. A unique colour screen process
MERCÈ FERRERO PEDROSA, BELÉN GARCÍA MUÑOZ, OLÍMPIA GÓMEZ MARZO (CAT)

CLOSING KEYNOTE SPEECH
A new look at the History of Photography in times of Artificial Intelligence and postmodern culture
BERNARDO RIEGO AMÉZAGA (ESP)

Workshops

WORKSHOP 1
November 20
From 10 am to 2 pm and from 3 to 5 pm

Automating Description of Image Collections Using AI
Trainers: Hrvoje Stančić
Language: English
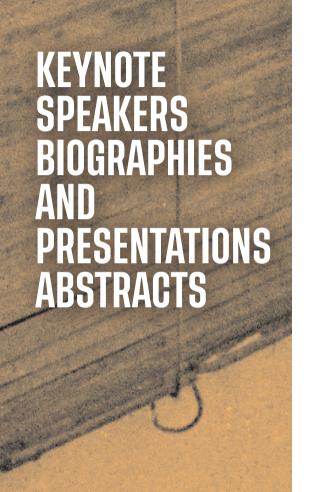
WORKSHOP 2
November 23
From 9 am to 3 pm

The description of the photographic and audiovisual image
Trainers: Fina Navarrete, Cristina Feixas, Pau Saavedra
Language: Spanish

KEYNOTE SPEAKERS BIOGRAPHIES AND PRESENTATIONS ABSTRACTS

EMANUELE FRONTONI

Frontoni is a Full Professor of computer science at the University of Macerata and Co-Director of the VRAI Vision Robotics & Artificial Intelligence Lab. He is an Affiliated Researcher at the Italian Institute of Technology (IIT) in Genoa, Italy. Since 2022, he has been the Scientific Director of the Center for Scientific Research and Technological Innovation in the

Neurological Field NemoLab at Niguarda Hospital in Milan, Italy. His research interests include computer vision and artificial intelligence with applications in robotics, video analysis, human behavior analysis, extended reality, and digital humanities. He is the author of over 300 international articles and collaborates with numerous national and international companies on technology transfer and innovation activities. Since 2021, he has been listed among the annual "World's Top 2% Scientists" curated by Stanford University and Elsevier.

A Picture of the Future: Generative AI's impact on photography, archives and authenticity

This paper offers an exploration into the relationship between human cognitive capabilities and algorithmic precision, underscoring collective potential to enhance decision-making across various disciplines including digital humanities (DH) and archival sciences, augmenting the collective intelligence of human-algorithm systems.

The role of Generative Artificial Intelligence (GenAI) in advancing digital humanities is critically examined, with a particular focus on multimedia archives and authenticity. The chapter use-case is in the interaction between image archives and artificial intelligence (AI), exploring how digital archives can fuel AI advancements and how GenAI can enhance the preservation and analysis of archival materials, introducing the potential of digital twins in environmental science and 3D spaces. The relevance of standards and interoperability is discussed as crucial for the integration of technologies across different domains.

HRVOJE STANČIĆ

Stančić is a full professor with tenure and Chair of Archival and Documentation Sciences at the Department of Information and Communication Sciences, as well as Vice-Dean for Organization and Development at the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. He was Director of the InterPARES Trust project's Team Europe (2013-2019). Currently, he is a member of

the Executive Committee of the InterPARES Trust AI project (2021-2026). He has published more than 80 scientific and professional papers and has presented at numerous conferences (full bibliography available at: https://www.croris.hr/crosbi/searchByContext/2/5227). He is a member of the Croatian Archival Society's board and President of the mirror technical committee for the development of ISO/TC 307 Blockchain and distributed ledger technologies at the Croatian Standards Institute. In October 2021, he was awarded the bronze medal at the 19th International Innovation Exhibition ARCA 2021, and in October 2022, he was awarded the silver medal at the 20th International Innovation Exhibition ARCA 2022. He is an affiliate member of the Centre for the International Study of Contemporary Records and Archives (CISCRA), Vancouver, Canada, and visiting professor at Sorbonne University, Abu Dhabi, UAE.

Automating Description of Image Collections Using AI

Galleries, libraries, archives, and museums (GLAM) preserve image collections – digitised, or digitally born. Users are accustomed not only in accessing materials online but also expect they are searchable. Describing large collections of digitised images require significant time. Such a repetitive and time-consuming task is an excellent example of how artificial intelligence (AI) can be applied to automate it. The survey conducted as part of the InterPARES Trust AI research project shows that the respondents identified tasks of adding, gathering, and extracting metadata as the best candidates for automation – application of AI. Using a development workflow of a machine learning solution, the paper shows how GLAM institutions can prepare, i.e. label, images and use them in training their own AI model for automating description of image collections. The comparative analysis of two labelling solutions is presented. The paper also discusses detection of bias inherent in an image collection. Finally, the need to create paradata – the data about the process of the AI model development – is emphasized.

JESSICA BUSHEY

Bushey is a PhD and Assistant Professor at San José State University in California, USA. She teaches graduate courses in Reference and Information Services in Archives and Preservation Management in Archives. Dr. Bushey is the Chair of the Reference and Access Group with the InterPARES Trust Artificial Intelligence (AI) Project, and she is leading two studies on increasing access to archives with AI and

AI-generated images as an emergent record format. Her other research interests include technological disruptions in photographic practice and participatory approaches to co-creating archives with communities.

From Photograph to Deepfake: How Image Metadata Can Assist Archivists in Identifying AI-generated Images and Determining Provenance

The proliferation of AI-generated images is changing how people create, use, and think about digital images. AI-generated images pose unprecedented opportunities and risks due to the ease and speed of their creation and realistic image quality. While the images themselves are not necessarily problematic, their dissemination and use without accurate labelling and/or metadata can mislead audiences and obscure the context of their creation. In time, archival institutions will acquire fonds that include AI-generated images. What approaches can be taken by archivists to ensure that the provenance and trustworthiness of archival holdings in the AI-era can be established and preserved for the long term? The author demonstrates how archival diplomatics may assist archivists in identifying the characteristics of AI-generated images that need to be captured, managed and preserved to ensure their trustworthiness as historical records.

This paper presents research on AI-generated images being conducted under the auspices of the InterPARES Trust AI Project (2021–2026), specifically the role of digital image metadata to establish provenance and maintain authenticity and reliability across systems and over time. The author discusses recent media industry initiatives aimed at integrating secure provenance metadata for born-digital images and establishing mechanisms for identifying and managing AI-generated images disseminated online.

JOHN BALEAN

Balean is Operations Manager at Topfoto; Chair of PICSEL (a UK collecting society for photographic rights holders); Consultant at Photo-Consortium (working on EUreka3D – a project funded by the EU related to the 3D digitisation of Cultural Heritage); Editor for ICA PAAG Guide: Rules For Describing Photographic and Audiovisual Records. Since 1996, John has been working at Topfoto, an independently ow-

ned photographic archive and commercial licensing agency. Its physical collections contain around 5 million image objects, and over 500,000 of these have been digitised and annotated. At Topfoto, he has been project coordinator for four EU-funded projects and involved in a number of internal projects, including a UK-funded grant to move the archive during the Covid pandemic in 2020. He frequently presents different aspects of the TopFoto collections to various audiences, mainly in the context of presentations and customer awareness.

Story-seeing: methods of creating Visual Impact when promoting Photographic Collections

Can it be more baffling to a 21st Century digital native by boldly stating that the slide presentation has remained relatively unchanged for 400 years? For those of us immersed in visual archives we trace the roots back to the 17th Century Magic Lantern shows, which educated and amused audiences in a series of projected images, displayed 1 by 1 and occasionally interspersed with text. With the invention of photography, the power of the still image was unleashed to the masses in form of the slideshow. It has remained a mainstay ever since, but can we revive the now ubi-

quitous digital presentation back to the awe-inspiring showpieces of the 17th Century?

In this paper, I describe my experience for the curation, context and creation of visual impact when presenting the Topfoto collections to a variety of audiences.

RITA SCARTONI

Scartoni graduated in Art History in Florence in 1989 and worked for more than twenty years in the field of photographic archives, dealing with cataloging, educational projects, exhibitions, and copyright management. She collaborated with important picture libraries (Scala Group) and Italian publishers (Sole 24 Ore Group, Arnoldo Mondadori). From 1998 to 2020, she worked at Fratelli Alinari

I.D.E.A. S.p.A. as Licensing and Projects Manager. Since 2020, she has been the head of the Licensing and Projects Department at the Fondazione Alinari per la Fotografia, the new body established in Florence by the Tuscany Region for the preservation, management, and enhancement of the Alinari photographic collections. She is in charge of the copyright and licensing management of images owned by Alinari and partners in Italy and abroad. She also oversees digital, editorial, and exhibition projects from the concept to the organization and curates important exhibition projects.

Enhancing the Alinari Archives: a business strategy for accessible and sustainable public heritage management

This paper focuses on the management of the Alinari Archives, highlighting the complex balance between accessibility to heritage and economic sustainability. We are dealing with the oldest photographic archive in the world, a heritage that was made public in 2019 with its acquisition by the Region of Tuscany. The Alinari Foundation for Photography is the body in charge of safeguarding, managing and promoting photographic heritage, both physical and digital.

Study projects on photography, photographic exhibitions and the digitization of heritage, carried out to ensure the greatest accessibility to the public, must coexist with the different needs of use and exploitation of images. Working within the complex framework of image licensing, the Foundation is committed to offering the appropriate image supply service, whether for cultural projects or for activities with commercial purposes, always maintaining a respectful approach towards photographic content.

ROUND TABLE

Photographic archives as a business source

The debate aims to address the economic exploitation of photographic heritage from the point of view of archives, whether they are publicly or privately owned.

The growing interest in photography as a source of knowledge also makes it an asset that can be marketed thanks to the recognition of the patrimonial rights of images.

In this space, the commercial strategies that must be implemented for its exploitation will be discussed, as well as the role of aspects such as digitalisation, accessibility, rights management and the main challenges facing the future.

RITA SCARTONI (ALINARI FOUNDATION)
JOHN BALEAN (TOPFOTO)
SERGI GRIÑÓ (ALBUM)
FRANK NIKOLAUS GOLOMB (UNITED ARCHIVES GMBH)
Moderator: FINA NAVARRETE (CRDI)

CLAUDIO OGASS

Ogass is a PhD student in Archives Studies at the University of Liverpool and coordinator of the PCOM-ICA 2023 Project "Mapping and Researching Climate Change to Protect Archives." He is also the coordinator of the Research Area of the Climate Change Working Group of the International Council on Archives (ICA-Climate Change Working Group). Currently, he teaches the module "Latin American Archival Thought"

in the Diploma in Archival Science at the University of Chile and the National Archive (Chile). He is also a member of the Liverpool University Centre for Archive Studies (LUCAS) and the Assembly of Archivists of Chile (ASARCH).

Towards sustainable preservation. Changes in the approach and criteria for preventive conservation in the context of climate change

Climate change is the main threat to archives and documents around the world. For this reason, various archivists have turned their attention to this phenomenon, developing calls, ideas, and projects to advance understanding, mitigation, adaptation, and documentation efforts. In this context, the aim of this paper is to raise awareness among the archival community about our new professional mission in the 21st century: to preserve not only archives but also the environment and the planet's longevity for future generations. To achieve this, three actions are undertaken: first, a review of current archival literature is presented to highlight different thematic areas and their authors. Second, the results of a diagnostic survey and an evaluation of emergency plans are discussed, along with sustainable recommendations from Latin America made within the project Mapping and Researching Climate Change to Protect Archives. Finally, a brief research-action agenda is proposed to stimulate new studies with practical orientation, thereby advancing the creation of green and ecological archives that are also adapted and resilient to climate change. The main motivation is to prevent the loss and destruction of documentary heritage from becoming a constant in the Anthropocene.

BERNARDO RIEGO

Riego is currently a researcher at the Institute of Culture and Technology at the Carlos III University of Madrid. He has a PhD in Contemporary History since 1998. He has specialized in the Visual Culture of Contemporary Society, focusing on its various social, technological, and cultural phenomena.

He is also focused on aspects of media archaeology, investigating the origins of European audiovisual culture. These aspects have

been addressed in several of his recent texts, which can be consulted and downloaded at: https://bernardoriego.wordpress.com/.

At the University of Cantabria, where he worked until September 2023, he was a pioneer in the training of digital photography in the 1990s, which has allowed him to have a theoretical, practical, and public management vision that culminated during his tenure as a public official in the Government of Cantabria in Innovation and Technological Development (2003-2007), as narrated in a recent book: Historias de la fotografía del siglo XXI. He is currently working on aspects related to the humanistic and documentary tradition of Artificial Intelligence.

A new look at the History of Photography in times of Artificial Intelligence and postmodern culture

It is common for new technologies, unprecedented and disruptive compared to previous practices, to evoke positions of admiration and uncertainty in the face of new times that lack known references. This is currently happening with the new images generated by Artificial Intelligence, which confront us with a new understanding of a cultural phenomenon that, despite all its novelty, can also be seen as a continuation of a long trend in the technical use of visual representations. In this evolution, however, the optical artifice that was the foundation of the origins of photography and its development during the 19th and 20th centuries has disappeared. Currently, generative networks create photographic-looking images without optical intermediations.

We propose an integrative view of this entire process from a new perspective on the history of photography that should consider postmodern visions in a long but coherent timeframe. We also propose analysing the inconsistencies that this new technology still possesses, its accelerated socialization, and some creative practices that confront us with new challenges in understanding the culture of photographic veracity that has been our reference until now.

Ho organitza:

Ajuntament de Girona

Associació de Professionals
de l'Arxivística i la Gestió de
Documents de Catalunya

Amb el suport de:

Generalitat de Catalunya
Departament
de Cultura

ICA
INTERNATIONAL
COUNCIL ON ARCHIVES
CONSEIL INTERNATIONAL
DES ARCHIVES

Hi col·laboren:

IEFC Institut d'Estudis
Fotogràfics
de Catalunya

PHOTO
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SI de la
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