

AMIA 2015 Access, Outreach and Use track

Storify (with tweets):

<https://storify.com/benglabs/a>
(still tidying up a little)

<http://tinyurl.com/amia15>

Collaborative notes

Please add your name here (not compulsory ;-)

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S1. Tools and Technologies for Enhancing Access to Audiovisual Collections

Friday, November 19, 11:00am - 12:00pm

Moderators: Casey Davis, Johan Oomen, and Rebecca Fraimow

Lai Tee Phang, National Archives of Singapore

Anne Wootton, Pop Up Archive

Mark Williams, Dartmouth College, The Media Ecology Project

Erwin Verbruggen, Netherlands Institute for Sound and Vision

A/V collections are increasingly digital; in theory, that also means increasingly accessible. However, on the web, media has a distinct disadvantage -- because it's not text-based, it's hard to search, hard to skim, and hard to share. More than for any other kind of digital collection, effective use of technology is crucial in helping users to discover and engage with digital audiovisual collections. Digital tools for audiovisual materials can allow collections to develop a meaningful web presence, improve searchability, create new distribution channels, and develop access points for users. This session will explore some of the technology currently being used and developed by audiovisual archives, libraries, and scholarly communities, such as speech-to-text software, data harmonization, scholarly research metadata, and online remix programs, and how these tools can be used to improve access to a/v.

Erwin Verbruggen: Sound and Vision

labs.beeldengeluid.nl - offers access to various tools and applications from the R&D department.

EUScreen project. www.euscreen.eu connecting the collections from various broadcasters. Using EBU Core. A curated selection of 60.000 programmes and fragments are online on the EUScreen website. A further million items are aggregated and accessible through Europeana.

Open Source alignment framework: <https://github.com/mint-ntua/Mint2>

Experimenting with participatory archiving. One pilot explored how to provide access to a collection in 11 languages. In addition, they are exploring presentation formats, asking what are the best ways to present curation. The Video Poster project will soon be made available.

View Journal: The Journal of European Television and History (open access) seeks to bridge the gap between archivists and scholars through peer reviewed articles that incorporate audiovisual material.

EUScreen will hold a conference in Warsaw on December 3-4: euscreenxl2015.eu

Lai Tee Phang: National Archives of Singapore

<http://www.nas.gov.sg/nas/>

More than 100,000 audiovisual recordings covering 60 years of broadcasting history of Singapore.

Lai Tee discusses how to use old and new technologies together.

They made their recordings available online Using QR codes to connect exhibits to AV content.

Every week they have an “Archivist Pick of the Week” and they make available one item from the collection.

One Search, Many Sources - a data harmonization exercise and linkages across different descriptive frameworks and systems for the benefit of users. This allows for people to search across libraries, archives and museums.

Important: beware of the mapping between different metadata standards, including dates

They use speech to text recognition to enhance findability of non-textual content. This is challenging when their collections span across multiple collections.

[Mahout](#) is used to expand their search - uses text analytics to automatically identify related content.

Continually assessing relevance of the automatic extraction algorithm.

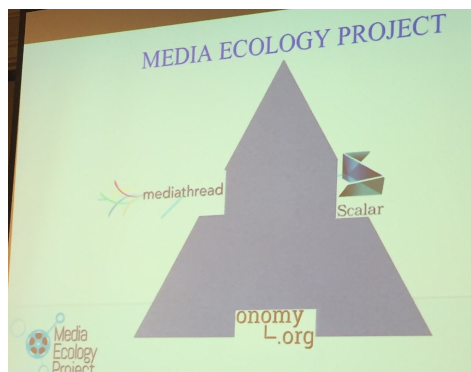
Each item in the collection is assigned one of several access levels in the database.

Interest in the a/v collections is now up by 257%

Mark Williams: Dartmouth College Media Ecology Project

<https://sites.dartmouth.edu/mediaecology/>

Developed out of a need for digital tools for the arts and humanities.



Three tools:

[Mediathread](#) (Columbia University) - a classroom platform being extended as a research platform

[Scalar](#) (USC) - media publishing platform, produces a variety of visualizations

[Onomy.org](#) - like taxonomy without the tax. Exists to create glossaries and vocabularies that can be used by scholars across collections. This can be used by anyone. Encourages AMIA members to help build more onomies.

Standards and outputs: FOAF, SKOS, OA, DC...

Goals:

Advocate for archival digitization and online access.

Advocate for secure scholarly tier of access, "scholars love to be told they're special" ;-)

Help to drive 21st century digital scholarship in our field

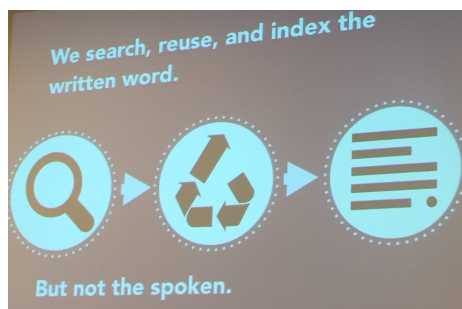
Anne Wootton: Pop Up Archive

<https://www.popuparchive.com/>

<https://www.audiosear.ch/>

developer.popuparchive.org

increasing access at scale.



All of their technology and workflows are automated.

They take audio from anywhere. FYI - They are not an archive or storage solution.

They process audio and create time-stamped transcripts, only working with the English language currently. The software is specially trained on audio from public media and news collections.

They analyze the transcripts to create tags.

They provide widgets and embeddable players that archives can incorporate into their own website.

Then, the transcripts and indexed data are made available to the client via an API.

S2: Navigating copyright to provide access and use

Friday, November 20, 3:30pm - 4:30pm

Moderator: Peter Higgins

Panelists:

Andy Sellars, Berkman Center for Internet & Society, Harvard Law School

Casey Davis, WGBH

Janel Quirante, University of Hawaii - West Oahu

Nadia Ghasedi, Washington University special collections

In order to maximize the potential of archival access in the digital realm, archivists need to understand the copyright issues, risks and exemptions, and the means of navigating those issues within their institutions. In this session, Andy Sellars will report on copyright legislation in the pipeline which will potentially affect access by libraries and archives. Casey Davis will discuss lessons learned through navigating copyright issues pertaining to digitized public media content in the American Archive of Public Broadcasting. Janel Quirante will describe the experience and workflows associated with copyrighted collection material at the University of Hawaii, including donor relations and University of Hawaii's levels of access based on a fair use analysis. Finally, Nadia Ghasedi will share some of Washington University's copyright dilemmas and make the case for a copyright best practices guidelines for moving image collections.

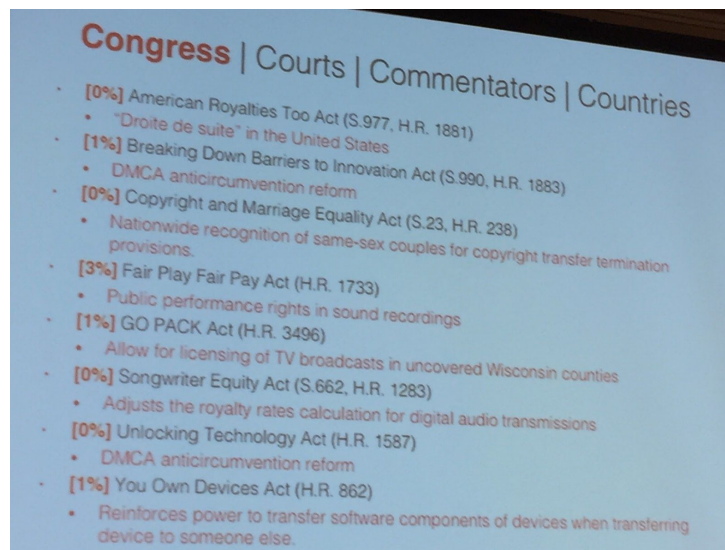
Andy Sellars

"What's happening in copyright law."

Four parts:

1. Congress

The only new proposal that might make it into law (above 3%, see below) is the "Fair Play Fair Pay act"



2. Courts

In the courts right now: fair use for digitisation (GoogleBooks, Meltwater, TVeyes). Making a copy for an index is fine, but sending it out is under strict law review right now.

3. Commentators

“next great copyrighy law”

<https://www.techdirt.com/articles/20130318/11114922368/more-details-copyright-register-maria-pallantes-call-comprehensive-forward-thinking-flexible-copyright-reform.shtml>

<http://www.ipbrief.net/2013/04/16/register-of-copyrights-its-time-for-the-next-great-copyright-law/>

The section 108 Study Group. <http://www.section108.gov> Not much action currently.

4. International

TPP - treaty. Two issues relevant for memory organizations [1] Actors get copyright [2] anti-circumvention law/

Last major copyright reform was in 1967 (took 15 years!) Get involved!!

Casey Davis

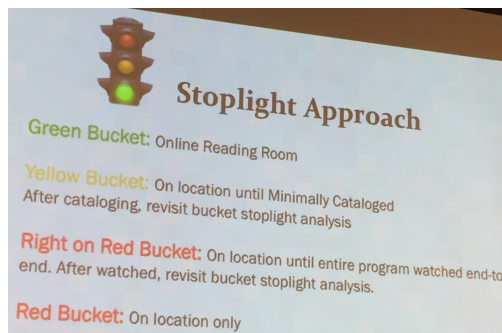
April 2015: catalogue was published. Now live: online reading room. 9,482 items online.

Relevant considerations in these articles:

107 - 108 - 114 & 118 - 1101(a) - CDA230

Developing the online reading room:

- Phase 1. Vocabulary of buckets. Established priorities for determining ORR Status
- Phase 2. Reviewed content. (see stoplights picture below) Establish the rules of use. Seeking more copyright information.
- Phase 3. Review content



Janel Quirante

“Navigating Copyright to Provide Access and Use”

Fair use for Academic and Research Libraries: arl.org/fairuse

Use case Victoria Keth: <https://www.youtube.com/user/victoriakvideo>

Nadia Ghasedi

“Making a case for fair use best practices”

Use case: Eyes on the Prize



Copyright in this use case is extremely complex.

Scenario 1. "Can I borrow X program to show in my class" => Yes, here's a VHS (LOL)

Scenario 2. "Where can I buy a DVD" => No where (LOL)

Scenario 3. "I'd like to license some stock footage. Can you send me a copy so I can determine what I need?" => Hell no (LOL)

Scenario 4. Other rights

S3: Understanding What Users Need to Understand Us (and our data)

Friday, November 20, 4:45pm - 5:45pm

Moderator: Jean-Pierre Evain, EBU

Panelists:

Amy Ciesielski, University of South Carolina

Sadie Roosa, WGBH

Ed Benoit, Louisiana State University

Laura Treat and Julie Judkins, University of North Texas

How do different types of users access media archives? What are the searching methods of different types of users? How do archives take these needs into account in providing high quality and necessary descriptive metadata about moving image collections? Some archives have sought engagement with users to crowdsource description of archival holdings; what are the key differences in crowdsourcing requirements for moving image collections? These questions have largely been answered in general archival literature, but until now they have not been addressed in the area of audiovisual collections.

Amy Ciesielski will present her research on user needs analysis of digital moving image collections. Laura

Treat and Julie Rudkins will report on their preliminary findings of research into the information seeking behaviors of documentary filmmakers. Ed Benoit will report on research in crowdsourcing metadata for audiovisual collections. Sadie Roosa will discuss her workflows and experiences establishing guidelines for “Minimum Viable Cataloging” through the American Archive of Public Broadcasting.

Amy Ciesielski

“Understanding What Users Need to Understand Us (and our data)”

<http://library.sc.edu/p/collections/mirc>

Archival Intelligence ([Yakel and Torres](#))

1. knowledge of archival theory, practices and procedures
2. strategies for reducing uncertainty and ambiguity when unstructured problems and ill-defined solutions are the norm
3. Intellective skills, or the ability to understand connection between representations of documents...and the actual object...being represented

Barriers (Challenges)



Possible Solutions

- Increased transparency for resources - what they are, what information they provide, e.g. difference between catalog record, finding aid
- Instructional tools
- Have a “starting point” for researchers
- Learn more about users and user groups, and what they tend to search to direct description and cataloging efforts
- Obvious contact info

Continuing research on searching and browsing strategies of users. (prior research: Armitage and

Enser)

- What kinds of users request what kinds of footage?

Users want to be able to browse!!

Users want multiple thumbnails

Users want descriptions of the video

Sadie Roosa: WGBH/AAPB

<http://www.americanarchive.org>

The AAPB started with very minimal metadata created by public broadcasting stations.

AAPB created a way for users to browse by topics and genres, which appears on the homepage.

AAPB Cataloging Guidelines available at tinyurl.com/AAPBcataloging

Minimum Viable Cataloging is the next big thing.

Julie Judkins

Researching information-seeking behaviour of filmmakers.

<http://texashistory.unt.edu/> still focused on text-based media. Relevant publication:

Literature review - little has been written in the archival literature about info-seeking behavior of filmmakers. One source is Archival Storytelling: <http://www.archivalstorytelling.com/>

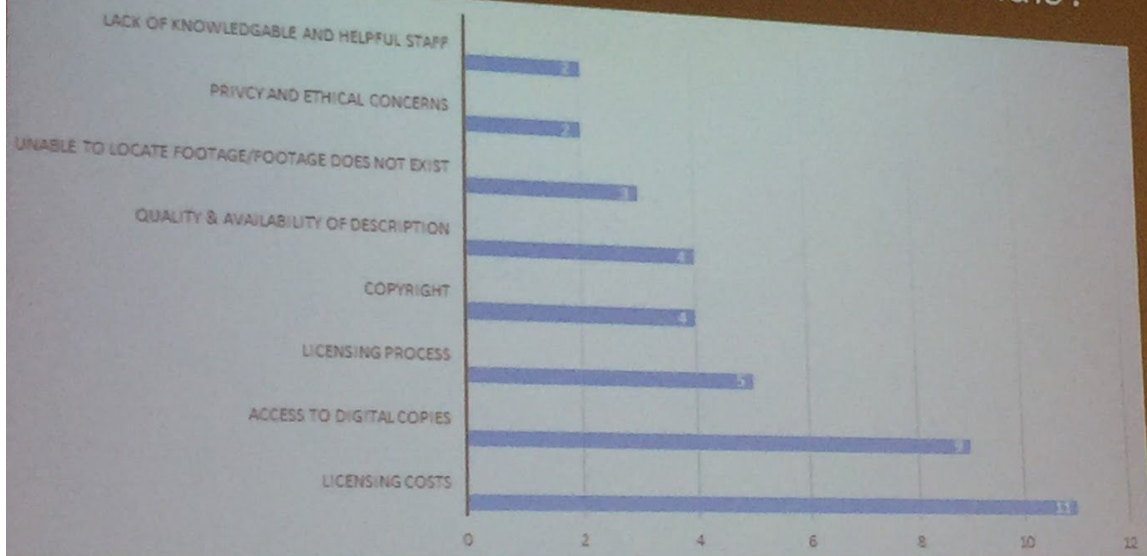
Research plan:

(1) survey (2) focus group (3) interviews.

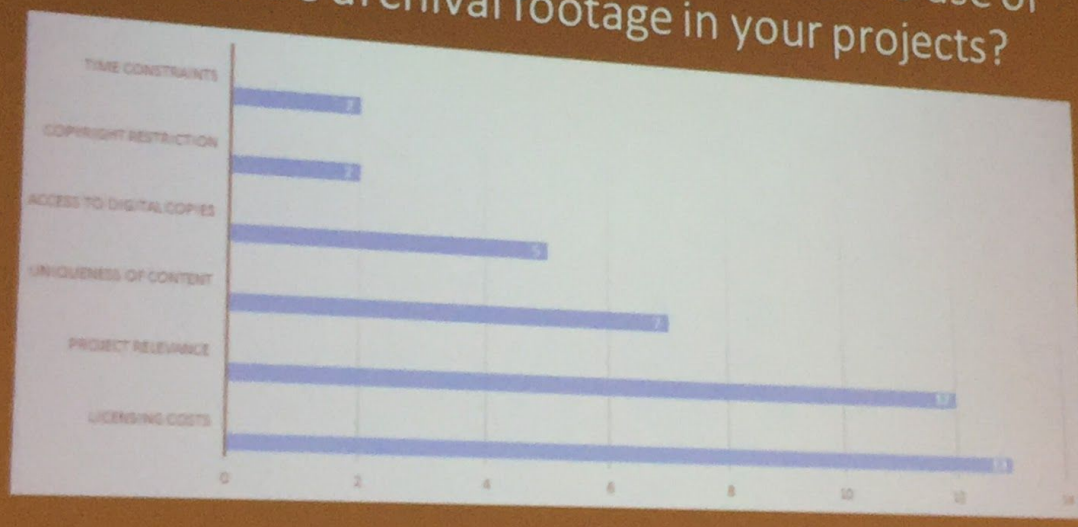
Take aways from the survey:

1. filmmaker discover new material through a variety of resources. Primarily find footage via word of mouth, in contrast to historians who find materials through independent searching
2. They also find material using credits of other programs and films.

What obstacles and challenges are faced in accessing and using (licensing) materials?



What most influences your decision to use or not use archival footage in your projects?



Ed Benoit: Louisiana State University

Research on crowdsourcing metadata

Dissertation looked at civil rights images and letters and how prior domain knowledge of users affects what types of tags they create. He wanted to move into the world of moving images simply because, according to Ed, it's something that hasn't been looked at with social tagging.

Research question: "What type of impact does duration have on the types of tags created?"

Louisiana Digital Media Archive content was used in the study. (ladigitalmedia.org)

40 people participating in the videos.

Findings:

- Short videos generated most number of tags.
- First video generated most number of tags, second fewer, third even fewer.
- Long video: 16.1 tags per user; Short video: 27.75 tags per user

Dates, producer names, were not accurately produced by users.

Main types of tags:

Content description

Identification (persons, places, music)

Emotional responses

Future Directions

Comparison of amateur and professional online videos.

Tagging enticement techniques

S4: Moving beyond access: Unlocking the Potential of Moving Image Archival Collections

Saturday, November 21, 11:00am - 12:00pm

Moderator: Jack Brighton,

Panelists:

Johan Oomen, Netherlands Institute for Sound and Vision

Erica Titkemeyer, Southern Folklife Collection, UNC Chapel Hill

Lily Troia, Simmons College

Jennifer Steele, YOUmedia, Chicago Public Libraries

Once the public has access to our digital moving image collections, what can they do with them? This presentation will focus on ways that archives can inspire users such as scholars, educators, students, artists, journalists, etc., to use their collections in innovative and nontraditional ways. How can archivists encourage experiential and inquiry-based use of moving image collections for research and learning?

The presentations will cover methodologies, experiments, and report on meetings with scholars on ways of using moving image collections to the full potential of their value. Finally, this session will discuss some of the implications for archives of these less traditional uses of the materials and how this might affect moving image archives in the long term.

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Jack is a living god plus it was his birthday yesterday :-) boom! @pbkauf wuz here

Johan Oomen: Netherlands Institute for Sound and Vision / EUScreen

<http://www.beeldengeluid.nl/en>

<http://labs.beeldengeluid.nl/>

@benglabs

Involved in digitization efforts and publishing collections on institutional website and platform designed for education and academic. Also have YouTube channel.

What happens if users and collections are sharing the same information space?

We shouldn't focus too much on building platforms inviting users to come to them, but rather see where users are and see that our collections live there.

Crowdsourcing - online communities of volunteers working together to solve specific tasks.

Typology of user participation in a heritage context

1. tagging and classification

Video labeling game: spotvogel.vroegevogels.vara.nl

Collaborating with broadcasters in this game.

240,000 tags to date, 143,000 matches

Search based solely on user tags is more effective than search based on other types of metadata.

2. collection acquisition

Amateur Film Platform in conjunction with Home Movie Day

Worked with regional archives to gather videotapes. Focused on specific topic - the royal family of the Netherlands.

www.mijnbandmetoranje.nl

Sound of the Netherlands

www.geluidvannederland.nl

Platform using archival sounds that show the sounds from history as they compare to today

Step 1. upload hundreds of high quality, digitized archival sounds using Creative Commons to Soundcloud

Step 2: placing the sounds on the map & ask the world to contribute

This is what happens when you set your collections free:

1. dialogue with users on soundcloud

2. inserts into wikipedia pages

3. app based on sounds of the netherlands

3. contextualization

How to make sure the wealth of knowledge outside the archive is used with archival content.

Open Images: www.openimages.eu

open platform using open licenses, open source standards, various collections, and syndication

Syndication as strategy - [“if it doesn’t spread, it’s dead \(Jenkins, 2013\)”](#)

Measuring impact:

Wikipedia - 3,392 (1,557 used in pages)

Number of articles on Wikipedia - 2,000

Number of language versions - 70

Number of views - 50,000,000 views per year

Last month 1,265,025 on the English wikipedia

Easy to count the impact and measurements of our corporate website, but what is the impact of our content living out in the open.

Advocating reuse:

outreach.wikimedia.com/wiki/GLAM

Revive This: www.revivethis.org - matches up electronia musicians with audio collections. Releasing a record in February!

Erica Titkemeyer: University of North Carolina Chapel Hill

<http://library.unc.edu/wilson/sfc/>

User groups - students, teachers, filmmakers, publishers, dead heads

Traditional Discovery:

Listening room

Classrooms/Syllabi

Library catalog

Finding aids

Questions UNC is asking: Do all of these systems make sense for their user base? Can they do better?

Providing onsite access and access copies via Dropbox, CD-R, email

Providing URL to streaming audio file within finding aid.

Scaling up with Mellon Foundation grant.

5,000 files streaming online

200 audio files every two weeks

3500 video files online in 3 years

20,700 item level records in finding aids

Lots of scrolling...

Gaining Perspective through Humanities Advisory Committee - take away was to support opportunities that build the scholarly audience through faculty/student research funding while also soliciting feedback on how users use the collections

Developing SFC research fellowship program.

Fellowships for artists, scholars, students - supporting research such as dissertations, articles, compositions, artistic works, and performances

Scholar will play a role in communicating if/where we fall short in providing them with the tools to effectively conduct research with their collections.

Other opportunities

Partner with local radio news producer to develop series revolving around particular themes or aspects of southern music

Audiovisual preservation at SFC: <http://library.unc.edu/wilson/sfc/audiovisual-preservation/>

Application information for current SFC research fellowship program:

<http://library.unc.edu/wilson/sfc/research-fellowship-program/>

Lily Troia: Simmons College

John and Lily both artists and artists straddling these two worlds. Artists incorporating archives or archival materials into their work.

Other Projects:

Archive Fever: Uses of the Documentary Contemporary Art

Archivist at Artists

Changing the Landscape

Initial Considerations:

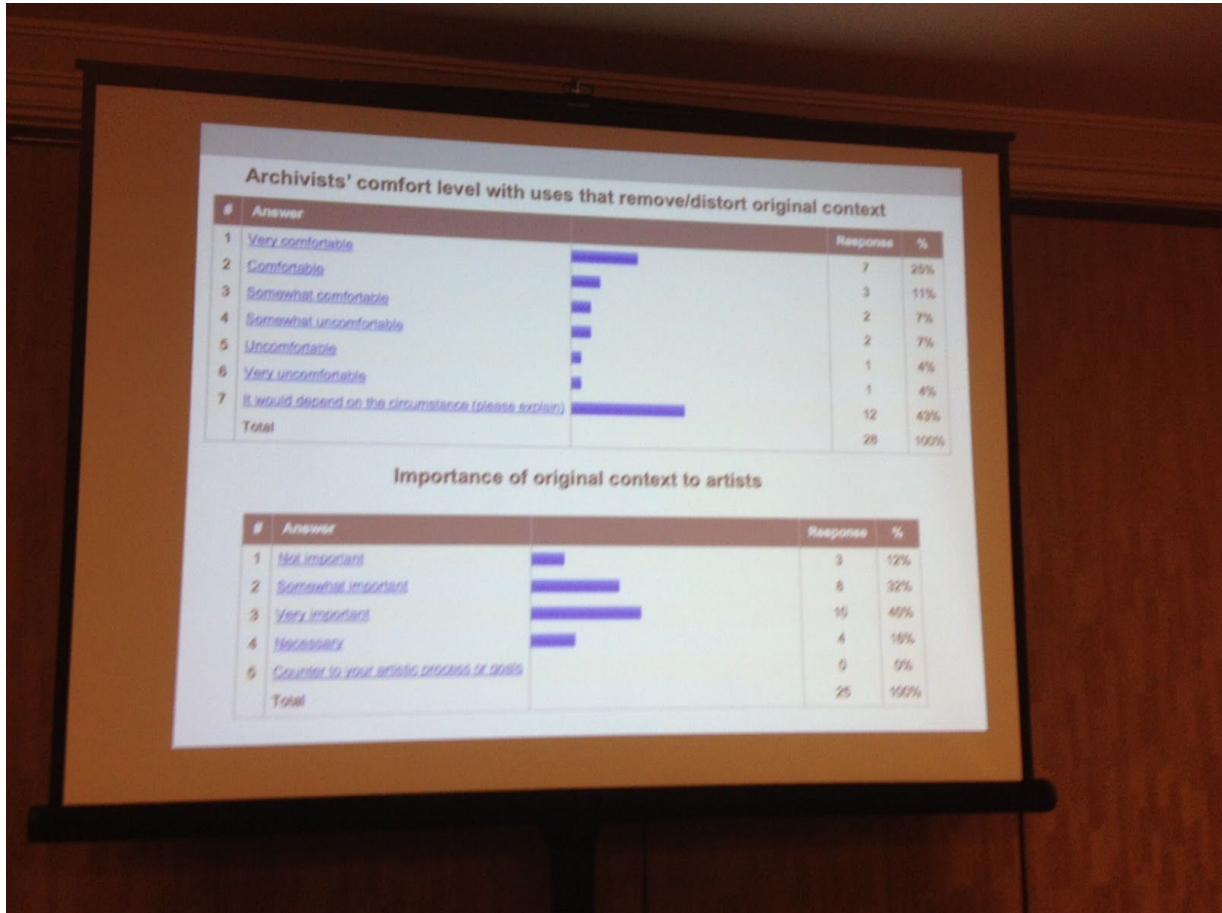
- Manipulation of historical context & original order
- Discoverability and access
- Relationship between artist and archivist
- Linkages between art and archives from which materials were sourced
- significance of copyright and knowledge of orphan works
- preservation of art

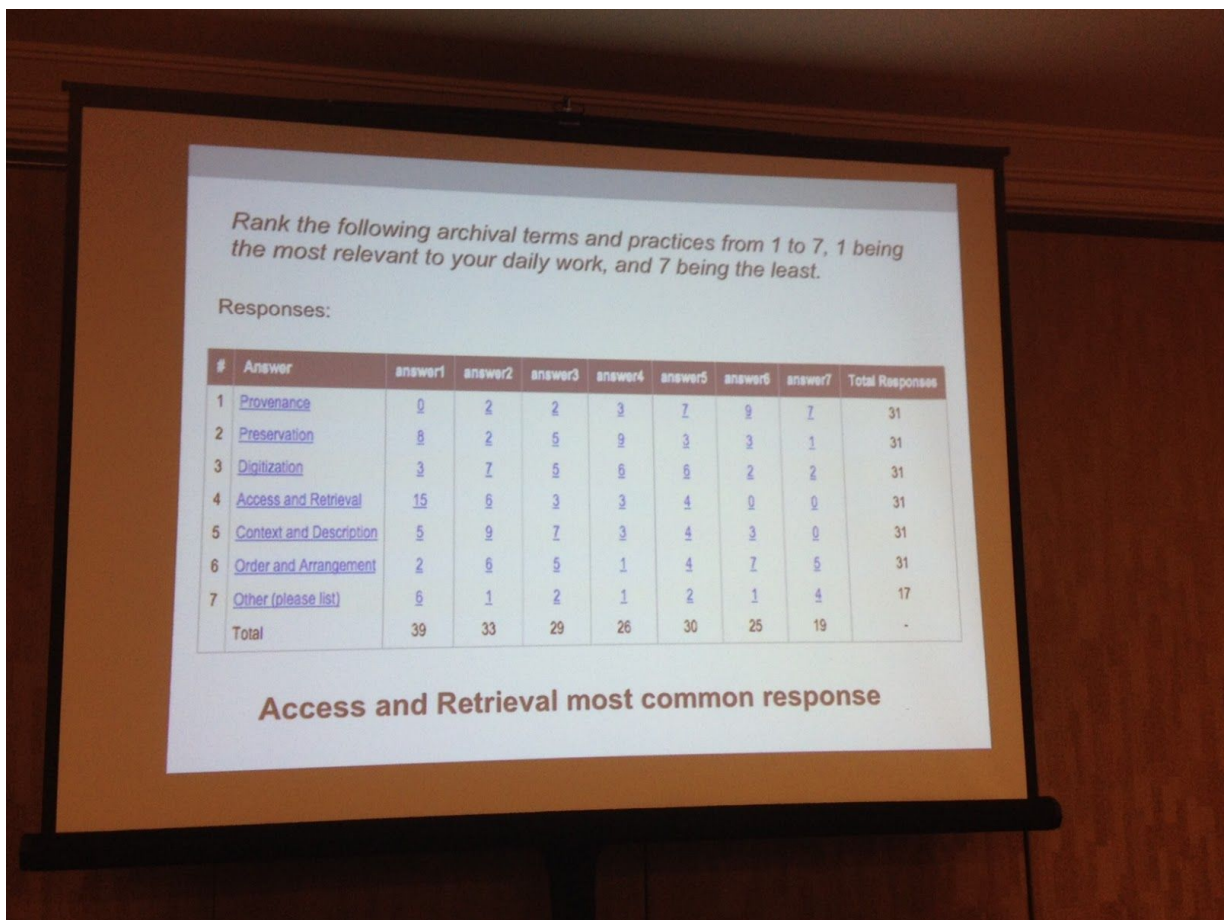
Preliminary findings of archivist survey:

- importance of moving image collections
- repository online catalogs and search systems
- familiarity with copyright and licensing parameters
- original context

-reference support/resources

Most archivists make decisions about what they will use based on copyright.
Institutions own licensing policies restrict uses that impact artists.





Artists were enthusiastic about having their artwork linked to the original archival material on the archive's websites through exhibits.

[Karl Magee and Susannah Waters, "Archives, Artists and Designers" \(2011\)](#)

Paula Sawadsky, Network Entertainment:

crowdsourcing - volunteers working together. How archives are using this. He will highlight three areas:

1. Tagging and Classification. - for video content annotation. Video search behaviour: they want fine grained annotations using end-user vocabulary. Video labelling game: "spotvogel". More points for specific text. Agreement on content within 10 second segment results in a win for both players.

2.Collection/Acquisition. Amateurfilm Platform. - Home movie day. Their collection has a lot of home movies. They worked to gather video tapes from regional archives to match a certain selection criteria: by topic: e.g. Royal Family of the Netherlands. Collaboration with regional archives was essential part of the strategy. A documentary filmmaker edited a small selection, and this was then distributed via newspaper (?). Sound of the Netherlands. - Uploaded 2000 sounds under creative commons to Soundcloud, they want them to be used. Invited the public to upload

their own recordings to record the Netherlands now. Included requests from the community what they would like to hear (blue arrows on the map).

3. Contextualisation. To make this possible, they launched open images www.openimages.eu, open source and open licenses, not only sound and vision, even broadcasters share parts of their collections here. Important to experiment to show the value of open collections. Interesting results from collaboration with Wikimedia repository. Used by wikipedia editors to enrich wikipedia entries. Result: great amount of usage on Wikipedia: 2000 wikipedia articles, 70 different languages, 50,000,000 annual views. Not sure how many people actually watched the videos and saw the source of the videos. Edit-a-thon on early Dutch music. Experts came together to edit, embed videos etc. into Wikipedia pages.

Chart of digital content lifecycle. Describing-> Managing->Discovering-> Using and Reusing-> Creating-> Describing. Crowdsourcing can be involved all over the wheel.

Re:Vive. www.revivethis.org. Match up electronic musicians and audio collections. A residency at the archive for Lecker (?), Berlin based collective, now they are releasing a record (February). A 'dating site' for musicians and archives.

The above talk by Johan Oomen, Head of Research at Netherlands Institute for Sound and Vision

Erica Titkemeyer, Southern Folklife Collection, UNC at Chapel Hill

Users: students, professors, documentary filmmakers as users and donors, publishers, enthusiasts/hobbyists

Traditional discovery: listening room (request ahead of time), classroom/syllabi, online catalog, finding aids -- tools also included access copies via dropbox, CD-R, Email.

We can do better, now working on:

Incorporate delivery into existing delivery tools. Place streaming links in finding aids (for audio)

Scaling up now, with help from Andrew W. Mellon Foundation grant. Three year program in process or started, aim: 15,700 files streaming online in 3 years.

Gaining perspective with faculty and scholars on an Advisory Committee.

2016 - Gladys Delmas Foundation - support for artists, grad students, scholars using SFC for a major project. \$1500 in travel funds per fellow.

2016-2018. Mellon Foundation - \$2500 travel and lodging support for a one week residency in Chapel Hill. SFC will also allocate time and funds to fulfil requests for digitization/online access of AV materials. Obtain their feedback.

= pay them to come and use the archive, and get their (users') feedback which is help in developing

further.

OTHER: partner with local news producer to develop broadcasts around the collection.

Lily Troia, ART/ARCHIVES talk.

Research project in progress with John Campopiano.

Artists increasingly using archival materials in their work. several examples given.

eventually this project will/may create an online exhibit

Upcoming salon will present works and provide background info on the archival materials that were used.

Questions:

Are archives approachable for archives? How do reproduction policies affect artistic projects? How can archivists link with artist work (link back to the archive)? ... How do artist uses change/affect archivists' perspective on the materials?

Research survey.

- developed the questions with extensive input/feedback
- circulated on social media and many other ways
- an 'archivist' version of the survey and an 'artist' version of the survey
- on the artist side, 28 have responded. 10 included moving images in their work. Other sources are photos, audio, institutional records, manuscripts.

Preliminary findings:

- moving image archives are important
- many are finding materials using online catalogs and search systems
- artists make decisions based on copyright and licensing parameters
- original context
-

Archivists' policies re. change/distortion/manipulation (removal from original context)

- most were comfortable with this only on a case by case basis. Concerned about their institution's reputation, about their stakeholders' concerns.
- Concerned about distortion of the truth

Artists

- they said they were very concerned about original context
- said they had received 20+ of archivist support
- (which is more than archivists mentioned they provided)

Archivists said 20 hours was more than their institutions would want them to spend on these users

Artists are generally interested in linkage of their project to the original materials

Possible direction: assistance to artists in preserving documentation of their often complex multimedia pieces

Example artist project: "Let It Burn" by Jason Osder.

explosion of interest in archives within artist community

Q&A:

artists' interest in high quality materials?


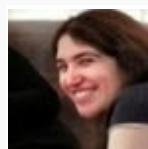

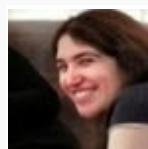

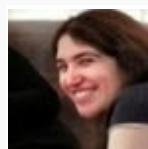
Lily: artists were not as concerned about quality as she and John expected. Cost of storage was an issue for many artists, upwards of \$2000 for storage in some cases


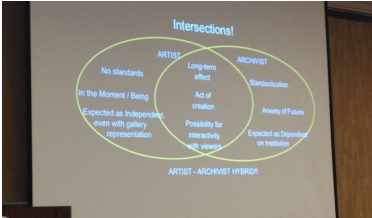


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S5: Pop Up!

Saturday, November 21, 12:00pm - 1:00pm

Name & Twitter handle	
Ariel Schudson @ArchivistAriel	16mm film & posting cat pictures. Access committee conducted a survey of the AMIA community on use of social media. More than half of respondents use social media. 59% of institutions have an official social media team or individual using social media. Most are not participated in #askanarchivist or #askacurator day. #filmtwitter

	<p>Ariel thinks AV archivists are not visible enough on the social media. Has ideas (and experience) to improve:</p> <ul style="list-style-type: none"> - Ask SAA to interact #AMIA15 - Trend Kardashian <p>It's doable - let's not have invisibility anymore!</p>								
Dimitrios Latsis	<p>Dimitrios from the Internet Archive highlights the Internet Archive's goal to digitize and make available thousands on non-theatrical, educational, industrial and amateur films with a particular emphasis on scanning for volume, improving metadata and discoverability.</p> <p>Supported by Andrew Mellon foundation</p>								
Travis L. Wagner @trlwagner	<p>"Teaching diversity through bad moving image cataloging practices"</p> <p>"I can use racism - sort of. " Implied politics & privilege in cataloguing term. Intersectionality to connect all these.</p> <table border="1"> <tr> <td><u>David Neary (@DeusExCinema)</u></td><td><u>21-Nov-2015 20:24</u></td></tr> <tr> <td><i>Excellent discussion of inherent racism in Library of Congress subject headings. Metadata so white. #amia15</i></td><td></td></tr> <tr> <td><u>Rebecca Fraimow (@rhfrain)</u></td><td><u>21-Nov-2015 20:24</u></td></tr> <tr> <td><i>"Subject headings are the opposite of intersectionality" - @trlwagner brilliantly dissects cataloging in a 5-minute lightning talk #amia15</i></td><td></td></tr> </table>	<u>David Neary (@DeusExCinema)</u>	<u>21-Nov-2015 20:24</u>	<i>Excellent discussion of inherent racism in Library of Congress subject headings. Metadata so white. #amia15</i>		<u>Rebecca Fraimow (@rhfrain)</u>	<u>21-Nov-2015 20:24</u>	<i>"Subject headings are the opposite of intersectionality" - @trlwagner brilliantly dissects cataloging in a 5-minute lightning talk #amia15</i>	
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<i>"Subject headings are the opposite of intersectionality" - @trlwagner brilliantly dissects cataloging in a 5-minute lightning talk #amia15</i>									
Charles Hosale @cmhosale	<p>WTMJ News Search and Digital Collections at UWM</p> <p>5865 reels, 10% digitized.</p>								

	<p>Created searchable “catablog”: https://uwm.edu/wtmjsearch/</p> <p>Created in WordPress, mobile-friendly.</p> <p>Made selections from Civil Rights collections to create exhibit.</p> <p>Additional access point for collection.</p>				
<p>Rachel Mattson @captain_maybe</p>	<p>Candy Darling & Copyright: Expanding Access to the Videotaped Record of 1970s-era theatre</p> <p>Off-off broadway theatre: La Mama</p> <p>Rachel is their 1st professional archivist</p> <p>#ExcercisethatFairUseMuscle</p> <p>Using CollectiveAccess, PBCore, FRBR, PREMIS</p> <p>Issues with controlled vocabularies (see Travis’s talk above)</p> <p>pushcartcatalog.wordpress.org</p>				
<p>Caitlin Denny</p>	<table><tr><td><u>robin margolis (@poeticdoxa)</u></td><td><u>21-Nov-2015 20:30</u></td></tr><tr><td><i>@caitlin_e_denny #amia15 gives the appropriate love for the fearsome helpful hand of @snowdenbecker in making us all do what's good for us</i></td><td></td></tr></table> <p>artists vs archivists</p>  <p>TDHR project</p>	<u>robin margolis (@poeticdoxa)</u>	<u>21-Nov-2015 20:30</u>	<i>@caitlin_e_denny #amia15 gives the appropriate love for the fearsome helpful hand of @snowdenbecker in making us all do what's good for us</i>	
<u>robin margolis (@poeticdoxa)</u>	<u>21-Nov-2015 20:30</u>				
<i>@caitlin_e_denny #amia15 gives the appropriate love for the fearsome helpful hand of @snowdenbecker in making us all do what's good for us</i>					

<p>Erwin Verbruggen @erwinverb @benglabs</p>	<p>Na de Bevrijding XL</p> <p>Collaborating with antique television makers. After the liberation was the title of a documentary series, highlighting 5 years after WWII in Netherlands. They approached NISF about whether NISF could provide access to their material. No copyright issues. Let's build a new way to browse through that time period and make connections with the NISF collection at large.</p> <p>Silver Stripe was considered platform by student group. Decided to go with Videodock.</p> <p>Really cool display of the timeline. Two different time layers. Can also explore other formats of content that are related to the time period.</p>
<p>Joseph Gallucci</p>	<p>Pacifica Radio Archives</p> <p>*nobody likes talking about copyright*</p> <p>Copyright assessment -copyright notices on tape box itself. Low, Medium and High risk.</p> <p>Producer credits, music, literature, and known litigious entities are considered in the copyright risk assessment. Some people are cool with having their archive made available for researchers, some are not cool.</p> <p>Levels of access:</p> <p>Low-risk = available on Internet archive, streaming online</p> <p>Medium = No streaming</p> <p>High-risk</p>

<p>Lorena Ramirez-Lopez @dalelore</p>	<p>Everyone's excited about XFR - Transfer Collective Based in NYC Emerged from XPR STN - exhibit in the New Museum Wanted to continue what Transfer Station was doing Volunteer effort - "we kinda have social lives" Partner with individuals, artists, groups to digitize marginalized works Equipment & experience - lot of troubleshooting needed Final Cut & Vrecord Need is there, people have tapes, not equipment Also: why not? Outreach & education is needed</p> <p>Article about Transfer Collective doing awesome work at the NY Queer Film Festival: http://hyperallergic.com/253658/at-a-queer-film-festival-a-collective-offers-to-digitize-your-videos-for-free/</p>
<p>Johan Oomen @johanoomen @benglabs</p>	<p>Linked Culture: Linking related art objects People do a lot of stuff while watching TV Integrate TV and the Web Collab with AVROTROS broadcaster on Antiques Roadshow Fuzzy results > need human assistance, for example through editor tool: http://labs.beeldengeluid.nl/application/dbd0d12c-edb3-11e4-8099-005056a71e3a Disambiguating search - use AAT, EULAN vocabs to match terms t: @linkedtv</p>
<p>Tobias Golodnoff @tgolodnoff</p>	<p>Fast Forward 11 years at Danish Broadcasting Corporation DR. Digitization is about finding a holy grail. Though what is that grail? Not the 'golden nuggets' but access to *all* of the archive.</p>

	<p>Broadcaster used selection criteria for digitization - created another guiding principle in which use equals value.</p> <p>Different projects for access:</p> <ul style="list-style-type: none"> - Bonanza dr.dk/bonanza Best & worst from the archives - danskkulturarv - LARM.fm
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S6: Methodologies for Assessment and Evaluation of Access to Moving Image Collections

Saturday, November 21, 2:00pm - 3:00pm

Moderator: Dave Rice, CUNY

Panelists:

Karen Cariani, WGBH

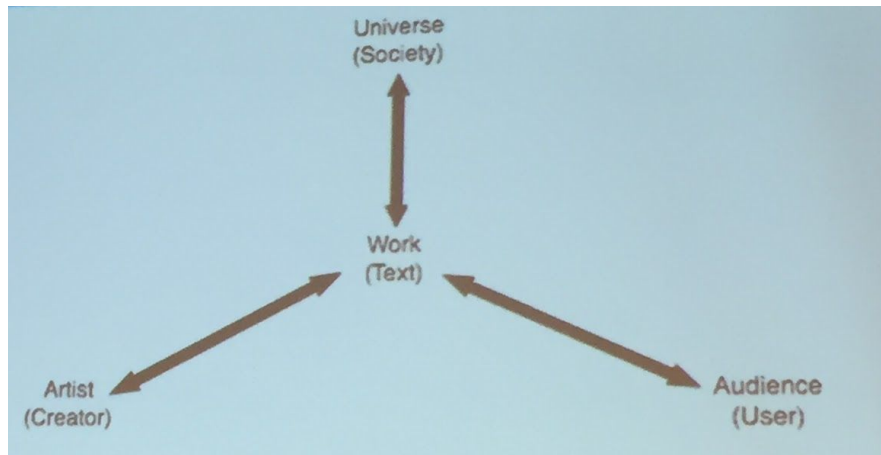
Deborah Steinmetz, Steven Spielberg Jewish Film Archive

Eric Saltz, NC A&T State University

Understanding the needs and expectations of users is critical to providing access to moving image archival collections. In developing preservation and access systems, archives can engage with users in the development and design phase, assessing the needs to determine functional requirements. After an archive launches new initiatives to provide access to its collections, evaluation is necessary to monitor program success and to ensure that user needs are being met. During this session, panelists will discuss methodologies of user-centered design and evaluation, including both qualitative and quantitative forms of research.

Eric Saltz

"Archives as an artist: defining relationships between collections, the users, and society"



Assessment and Evaluation

1. Assess what we want
 - a. accessibility
 - b. usability
 - c. intrinsic value
 - d. exhibitability
 - e. preservability
2. Evaluate What we Need
 - a. Collections
 - b. Facilitation (who, where, when, what, why, how)
 - c. interaction (how to shape this for better patron experience)
3. Artist methods, motivations, interactions & achievements -- AMIA!

artists affect other artists who create more work -- interaction is a feedback loop

methodologies: interactive surveys, audiovisual collages, observation

Deborah Steinmetz (Hebrew University of Jerusalem) "Measuring access and outreach on a very primitive level"

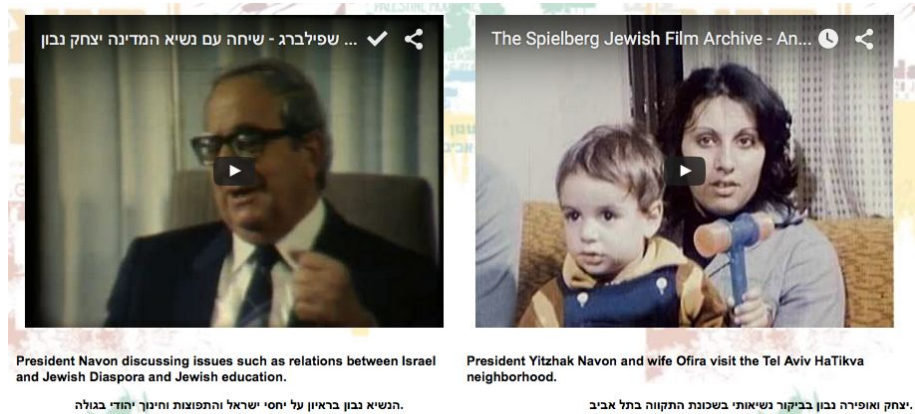
"The Steven Spielberg Jewish Film Archive holds approximately 16,000 titles on film, video and dvd, constituting one of the largest collections of Jewish documentary film footage in the world. The vaults contain material shot in Israel before and after the establishment of the State in 1948, motion picture records of many Jewish communities in the Diaspora and two special collections relating to the Holocaust."

<http://www.spielbergfilmarchive.org.il/>

It took 10 years to put up 500 movies - constantly playing catch-up with formats & standards

selection based on user requests, class assignments; also chose titles for digitization just because they were funny/entertaining

700 oral histories made in 1948. Some are online:



They rely heavily on Google Analytics -- include information which isn't used (gender, age) but do want to know where people are coming from and how they arrived at the film

Virtual cinema: <http://ssjfa.huji.ac.il/jfawebsite/newsite/index.html>

No correlation between surges in viewing films and curated recommendations on [archive Facebook page](#) (:() Amount of Facebook likes: [4.784](#).

They've removed movies from public access that were up for 10 years and only watched by a very few people. Everything about the archive pages (Facebook, website) has to be bilingual.

You can export your Facebook insights into a csv. Facebook statistics are exhaustive (perhaps too detailed even ;-)

Two posts per week; posts that have most success:

- historical, such as comparing flood levels
- advertising new videos from the collections
- snarky posts will wake people up

Karen Cariani, the best boss ever: WGBH



americanarchive.org

openvault.wgbh.org

Rebecca Fraimow (@rhfraim)

21-Nov-2015 22:38

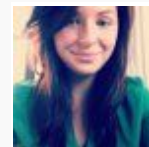
"believe it or not, your users might ACTUALLY want the hour-long interview with Henry Kissinger" - @kcariani #amia15



Kathryn Gronsbell (@k_grons)

21-Nov-2015 22:37

From @kcariani "lurk" your users. DO NOT ASSUME how or what they search. Build relationships with users #amia15



Baseline data

What's your mission - and what do you need to measure to reach it

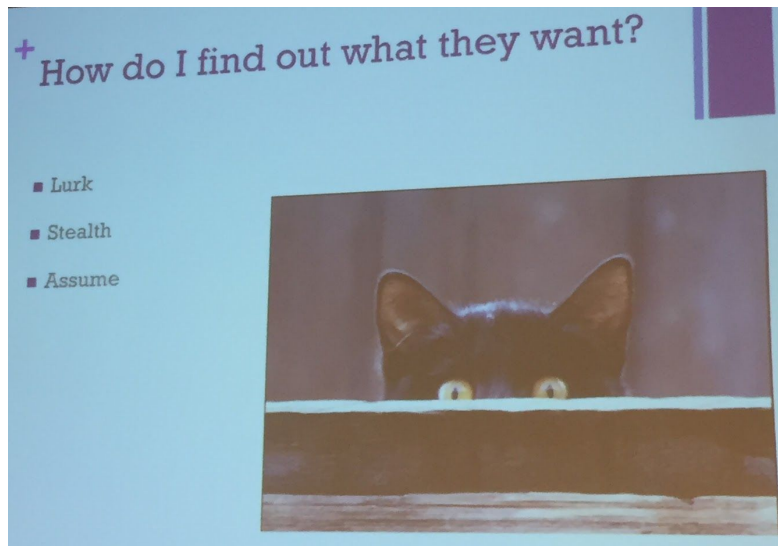
What are your user's needs (chocolate cake) & can you give it to them?

Casey E. Davis (@CaseyEDavis1)

21-Nov-2015 22:36

.@kcariani on assessing user needs: You may think they want chocolate cake, but they might want ice cream. #amia15





Web access \Rightarrow not the only measurement

Talk to your users:

1. focus groups
2. surveys
3. sit with them and talk with them one-on-one
4. pretend to be a user

Did I get it right?

- increased number of users - Google Analytics and Facebook analytics don't solve the question of why.
- Analytics (hard data)
- Testimonials

When do Google Analytics tell you whether or not you're successful?

Assumption that there's a large interest from Vietnam b/c of collection, but not sure who looks at what.

You should talk to your users to understand their interest: what do you look for, how do you find it, what features are missing,

Relevant work in this context (related to the talk): <http://www.intk.com/en/ideas/museum-analytics>

Build it and they'll come: WGBH found out many users stick to their own tool instead of Open Vault features. Annotation & references were found very helpful though.

Impact assessment can be reached through:

- GA
- Surveys
- Focus groups
- Personal understanding

=> Use ALL the tools, not just one

Q&A

Q: have you worked on [Search Engine Optimisation](#)?

- more text!
- more tags
- [Referrals from social media](#)
-

Forthcoming results of EUscreen usability survey. Stay tuned.

Related paper: "Search behavior of media professionals at an audiovisual archive: A transaction log analysis"

https://scholar.google.com/citations?view_op=view_citation&hl=en&user=oDH-P_sAAAAJ&citation_for_view=oDH-P_sAAAAJ:9yKSN-GCB0IC

S7: Apples and Oranges: Providing Meaningful Access to Mixed Media Collections

Saturday, November 21, 3:30pm - 4:30pm

Moderator: Elizabeth Walters, Harvard University

Panelists:

Alan Gevinson, Library of Congress

Mary Miller, Peabody Awards Collection, University of Georgia

Stephanie Sapienza, Maryland Institute for Technology in the Humanities, University of Maryland
Media doesn't exist in a vacuum. Much of the audiovisual material housed in archival collections is linked to a web of related textual and material documentation -- transcripts, press scripts, correspondence, production notes, etc. -- which provides important context and add value for researchers and the public. However, in many cases, the media and related paper/textual collections are accessioned and processed using very different and separate techniques, guidelines, and description schemas. In some cases, the materials are separated geographically as well as intellectually, making it even more difficult for users to understand and make use of the full potential of the material. This session will discuss the specific challenges and benefits of providing meaningful access to mixed-media collections, with a focus on methods for using text and documents to contextualize audiovisual materials.

Alan Gevinson: Library of Congress NAVCC

National Educational Television (NET) Collection Catalog Project
Comprehensive catalog of NET collection (8k - 10k titles) covering 1953-1972
Descriptive data/location of assets will be included in the catalog.

Why?

Programs are scattered
Descriptions are limited and in obscure sources
No publicly accessible list of titles
To help collection managers - inform prioritization for preservation
For researchers - to bring programs into the light

Sadie Roosa, WGBH

Talking about the 'How?' of the project
Using PBCore ("intellectual content record" <http://pbcore.org/pbcoredescriptiondocument/>)

Mary Miller, University of Georgia Peabody Awards Collection

<http://www.libs.uga.edu/>

Catalogue entries include textual references to related content. Access to physical assets is provided in the meeting room. Artifacts are also included in exhibits.

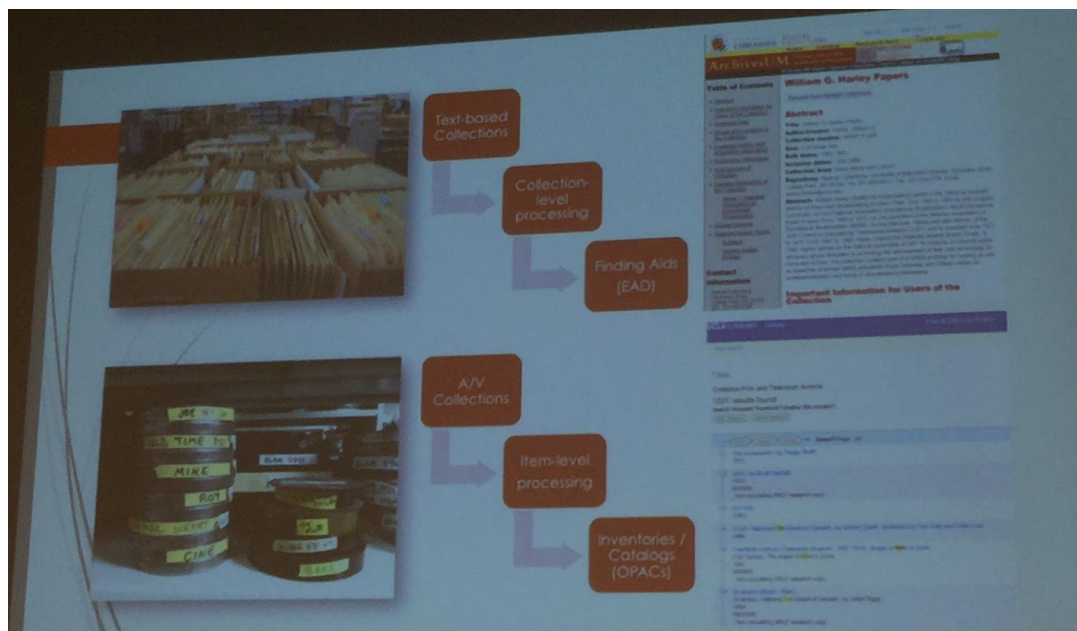
**** group exercise ****



Stephanie Sapienza, Maryland Institute for Technology in the Humanities (MITH)

“Virtual Reunification of Mixed Media Collections”

Example of books and video’s separated: “Encyclopedia Cinematographica”. The Encyclopedia Cinematographica was a compilation of scientific and ethnographic shorts documenting the natural world and human behavior. Films are in separate locations.



Description of text based collection often result in collection-level finding aid. AV collections are usually described at the item-level (see image above). But how do archivists connect these mixed media collections and harmonize different methods of archival description? Stephanie references to this blog from AVPS:

<https://www.avpreserve.com/blog/data-is-a-simple-machine/>

“Unlocking the Airwaves: Context for Audiovisual Collections” is the title of Stephanie’s project to

hamonize EAD and PBCore. Premise is to connect National Association of Educational Broadcasters (NAEB) audio at UMD and the paper records housed at Wisconsin Historical Society.

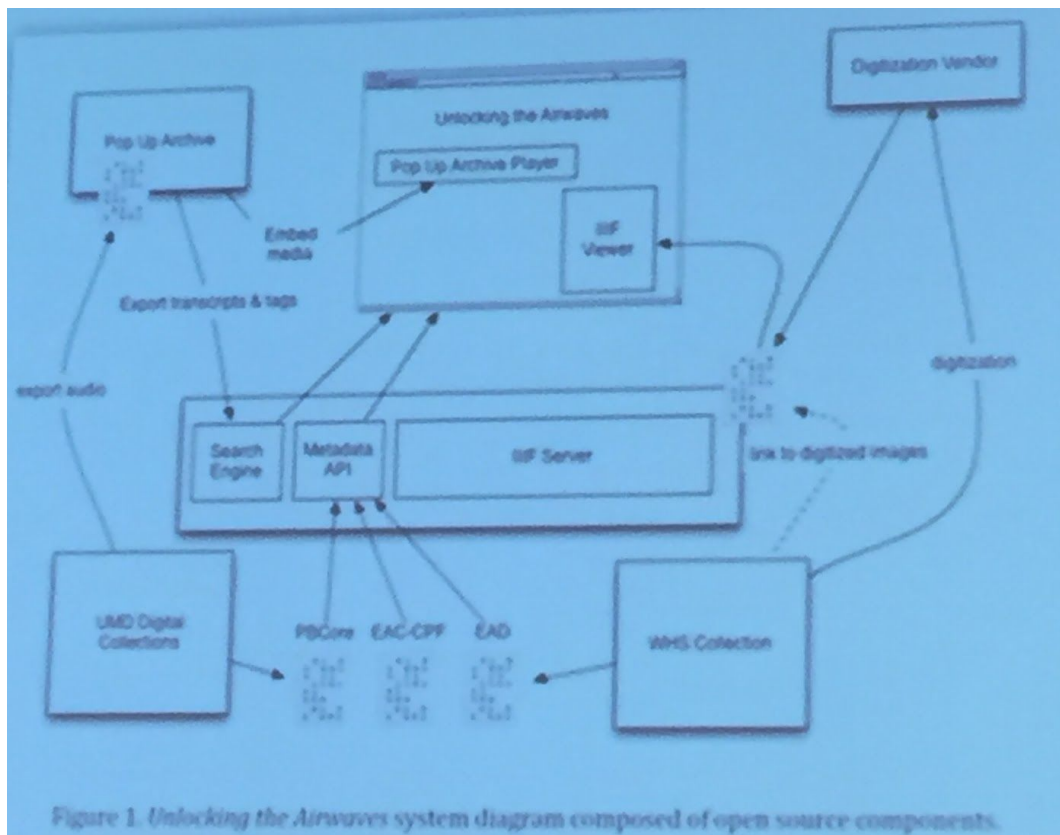
- Digitize subset of NAEB paper collection
- create archival authority records
- curated online resource
- promote the project

To do this, Stephanie will work with [EAD](#), [PBCore](#) and [EAC-CPF](#).

Reference project from the UK: <http://linkinglives.archiveshub.ac.uk/>

The screenshot shows the Archives Hub Linking Lives website. At the top, there are logos for Archives Hub Linking Lives and JISC. The main content area is titled "Martha Beatrice Webb". It includes a section for "Life dates: 1858-1943" and "Epithet: social reformer and historian". There is a small portrait of Martha Beatrice Webb. To the right, there is a section for "Works include:" listing "Our Partnership", "My Apprenticeship", "The case for the factory acts", "Beatrice Webb's diaries; edited by Margaret Cole", and "The Diary". Below this, there is a section for "Knows:" listing "George Bernard Shaw, 1856-1950", "Sidney Webb, 1859-1947", and "Richard Potter, 1817-1892". At the bottom, there is a section for "Biographical Notes:" which contains text about Beatrice Webb's life and work.

The technical platform conceptually looks like:



S8: Keeping it Real: Providing Access to Physical Collections

Saturday, November 21, 4:45pm - 5:45pm

Moderator: Dan Erdman

Panelists:

Chris Lacinak, AVPreserve

Elena Rossi-Snook, Reserve Film and Video Collection, The New York Public Library,

Jennifer Jenkins, University of Arizona

John Vallier & Andrew Weaver, University of Washington

As the physical technology of film and analog a/v materials becomes increasingly unfamiliar to new generations of users, archivists are responding with increasingly innovative methods of making sure that physical collections remain useful and accessible. In this session, archivists working with physical film and video collections will report on their experiments with turning libraries into spaces for interacting with film, bringing archival materials into the classroom, using open-source applications and improved

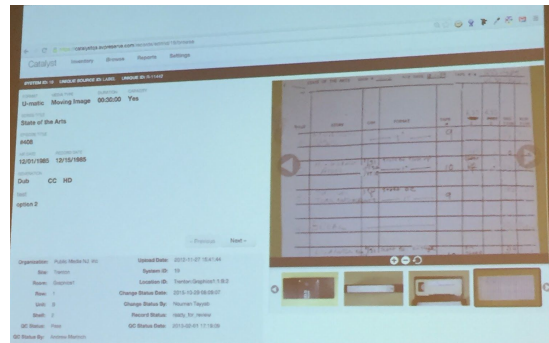
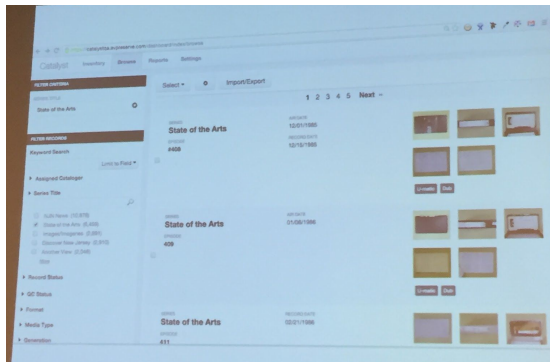
workflows for discovery of analog video, and encouraging the remix, reuse, and re-imagining of physical media.

Chris Lacinak, AVPreserve

Access to Physical Collections

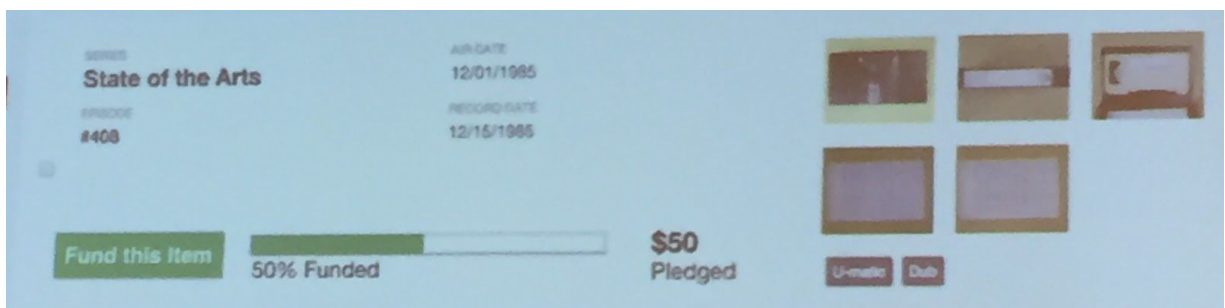
Making 'hidden' collection accessible.

Minimal pass of description:



Catalyst - new tool by AVPreserve: <https://www.avpreserve.com/catalyst/> (see above)

Catalyst includes feature for crowdfunding at the item level. (pretty nifty!)



John Vallier & Andrew Weaver, University of Washington

16mm Remix

Digitize, Improve,

guides.lib.uw.edu/research/16mm_film

Shhh! Resounding Educational Film in the Libraries

Projected short films from the collection. Participants invited to perform live soundtracks for these works, “breathing new life into what are otherwise inaccessible...artifacts.”

See also: <https://linkedjazz.org/>

Archival Mashup: Remixing Media Archives

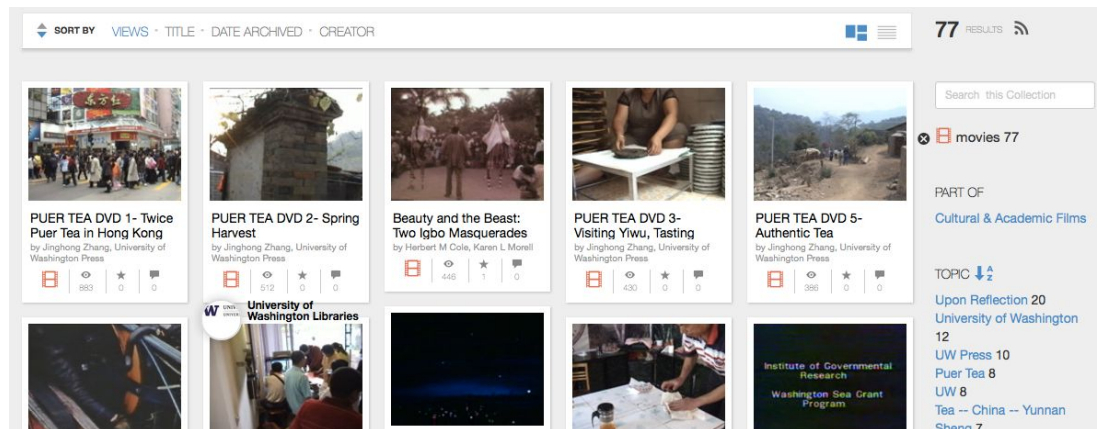
Students sliced and diced some 16mm and made new remixes. [Syllabus for "Archival Mashup: Remixing Media Archives"](#)

Films from the Vaults

Simultaneously Digitizing, Screening & Streaming 16mm films

Screens and live digitization, educational opportunity for students to learn about digitization.

Uploaded to [Internet Archive](#) when done. Also results in more use of the analogue collections.



Jennifer Jenkins, University of Arizona

Projecting film in the classroom. Film Studies and Information Studies. [Retro-tech!](#)


“The fable of he and she” <https://www.youtube.com/watch?v=Hbmon-yEQI0>

Condition of the print doesn’t matter too much to have the envisioned impact with students. “it earns its place on the shelf”.

Elena Rossi-Snook, Reserve Film and Video Collection, The New York Public Library

More films kids like : a catalog of short films for children:

22<http://www.worldcat.org/title/more-films-kids-like-a-catalog-of-short-films-for-children/oclc/3240608>

<i><u>robin margolis (@poeticdoxa)</u></i>	<i><u>21-Nov-2015 20:32</u></i>
<i>@caitlin_e_denny #amia15 nexus between archivists and artists as beneficial for communities often left out of conversations.</i>	

<i><u>David Neary (@DeusExCinema)</u></i>	<i><u>21-Nov-2015 20:29</u></i>
<i>Moving image archives trying to have a better social media presence. Start using gifs of works from your collections. #amia15</i>	