



FINDING THE RIGHT AI TOOLS FOR DAM: HUMAN-CENTERED EVALUATION FRAMEWORK

AI holds the promise of enriching your DAM program, but with so many options in the market, how do users find, test, and integrate the right tools and services for their needs? AVP will share an AI evaluation framework developed through work on projects with Indiana University ([AMPPD](#)) and the Library of Congress ([Humans in the Loop](#)) for testing commercial and open-source AI tools. Using a human-centered approach, the framework will equip the user with the ability to:

- Understand users and use cases for AI-enriched metadata
- Identify and prioritize areas where AI can help most
- Select candidate technologies based on use cases and priorities
- Develop a strategy for quantitative and qualitative evaluation of technologies tailored to your needs
- Evaluate technologies through the lens of functional fit and bias risk

PRESENTER INFORMATION

Shawn Averkamp, Senior Consultant at AVP, specializes in bringing data innovation into production, helping clients explore creative, user-focused solutions to a wide range of data, strategy, and software development challenges, from research and development of responsible AI in libraries and archives to supporting supply chain analysis of cattle transactions and deforestation in Brazil. Before joining AVP, Shawn managed metadata production and catalog data infrastructure design at the New York Public Library's NYPL Labs and has supported metadata management, digital humanities, crowdsourcing platform development, and research data curation in academic libraries at the University of Iowa and the University of Alabama. She has also enjoyed sharing her human-centered approach to data modeling and metadata design as an Adjunct Professor in the Moving Image Archiving and Preservation



Program at New York University and the School of Library and Information Science at the University of Iowa.

Jason Ulsh, AVP Consultant, supports clients with system selection, workflow analysis, and digital asset management needs. He has more than 10 years of experience using cognitive ethnography and user-centered design techniques to assist organizations with their data and asset management challenges. Jason lives in Detroit, holds a Master of Science in Information from the University of Michigan and a BS in Cognitive Science from the University of California San Diego.

Kara Van Malssen is Managing Director of Consulting at AVP, an information management consulting and software development firm. She helps organizations protect, manage, and maximize the value of their data and information assets. Kara has served on numerous professional committees, and frequently speaks at conferences and workshops, nationally and internationally. She is the co-founder and was co-organizer of the Association of Moving Image Archivists/Digital Library Federation Hack Day. She was an instructor for ICCROM's SOIMA programme from 2007-2017, and has been an instructor for Netherlands Institute for Sound and Vision's Winter School for audiovisual archiving since 2017. From 2011-2015, Kara was Adjunct Professor at New York University, where she taught Digital Preservation and Digital Literacy for the Moving Image Archiving and Preservation Program, from which she holds an MA.



HISTORYMAKERS AND DIGITAL TRANSITIONS: A CASE STUDY ON USING ARTIFICIAL INTELLIGENCE & PRESERVATION-ENHANCING DIGITAL ASSETS AND SHEDDING LIGHT ON VITAL NARRATIVES

The HistoryMakers is an organization that documents and promotes stories of influential African Americans in order to create a more inclusive record of American history. Although The HistoryMakers has been recording oral histories of these notable individuals since 2000, they have recently turned their attention toward creating a holistic digital repository that leverages digital images of their HistoryMakers personal collections and utilizes artificial intelligence applications to create descriptive metadata for collections where there was previously little to no information of this kind available. Not only is this groundbreaking work for image analysis through AI in the Heritage field but it is also important work, revitalizing the collections and stories of these HistoryMakers.

The HistoryMakers partnered with Digital Transitions to digitize the personal collections of their HistoryMakers, starting with a pilot project that focused on the personal collection of African American singer and actress Etta Moten and her husband Claude Barnette, founder of the Associated Negro Press. The partners at Digital Transitions have accumulated over half a century of hands-on experience digitizing cultural heritage in all its forms, from renowned collections both large and small. Digital Transitions' Pixel Acuity services division specialists combined advanced technologies with adaptive workflows to preserve the various materials and historically relevant documents that highlight and contextualize the lives and careers of Etta Moten and Claude Barnette. The deep expertise held by Pixel Acuity is reflected in its advanced workflow software, which leverages **artificial intelligence (AI)** and a multivariate processing pipeline to deliver best-in-class optical character reading, metadata and deliverables.

This presentation will discuss the mission of The HistoryMakers, the contents of Etta Moten and Claude Barnett's personal collection and its historical significance as well



as the workflows used to preserve it and the technology applied to address the collection's unique challenges. Together The HistoryMakers and Digital Transitions will discuss the importance of preservation, digitization, and a complete historical record as well as how artificial intelligence can augment that process.

PRESENTER INFORMATION

Daniel Johnson is the Digital Preservation Librarian at The University of Iowa and Consulting Archivist for The HistoryMakers. Previously Johnson worked as a digital archivist at The HistoryMakers and as a project archivist for the Gordon Hall and Grace Hoag Collection of Extremist and Dissenting Printed Propaganda at Brown University. Johnson has experience working in digital archives and digital preservation including: project management, digitization, digital repository management, best practices and standards, web archiving, metadata creation and database management. Johnson earned his B.A. and MLIS degrees from the University of Illinois at Urbana-Champaign.

Julieanna L. Richardson, Founder and President of The HistoryMakers, the nation's largest African American digital video oral history archive with testimonies of thousands of African American leaders recorded over a 21 year period in 413 cities and towns. The Library of Congress serves as the permanent repository for this unprecedented collection.

Hannah Storch is Client Success Manager with Pixel Acuity, the service arm of Digital Transitions, a leading global provider of sophisticated digitization solutions. She specializes in cultural heritage digitization and has worked in collections and development at a variety of museums and archives, including the National Museum of Natural History and the National Museum of African Art. Besides image production, image processing, and staff supervision, Hannah also creates digitization workflows and programs that optimize productivity while emphasizing preservation.



GET YOUR MOJO ON: MOBILE JOURNALISM REVOLUTION

There is a revolution happening in mobile video, particularly news, as the quality of cameras rivals DSLRS, they are ubiquitous and easy to use, and higher speeds and better standards like 5G roll out across the world. This is creating unprecedented opportunities to capture and publish footage. But just as important is creating efficient workflows that capture the high resolution and source metadata to get the content to market faster and preserve it for other uses and forms of monetization.

PRESENTER INFORMATION

Mick Reed. A veteran of the New York independent film scene, Mick's work has spanned broadcast, news, agency, and corporate video. As a hands-on producer who continues to shoot, direct, and edit, he has become severely allergic to friction points in the creative process and has developed workflows and technologies to help creators get to the fun part fast.

Mick was at the forefront of the DSLR revolution in news, training countless photogs on how to shoot video and developing ways for companies to create new streams of revenue from that content. In 2014, Mick founded Clippn, a global leader in enterprise-level curation and cataloging for video archives and stock footage monetization, with a first-of-its kind cloud workflow. Mick's latest venture is MiMojo, the easy way to send and receive mobile video for professional uses. Mick's philanthropic work has revolved around setting up film programs from Rome to New York to introduce youths to the joys and magic of filmmaking. If you can't find him, he's probably out sailing.



ON BUILDING A DIGITAL ARCHIVE FOR BLACK FILM'S PAST, PRESENT, AND FUTURE

In June 2020, in the wake of George Floyd's death and growing frustrations during the coronavirus pandemic, Black Americans reached a visible breaking point in mass. The result may have been the largest movement in American history, and the movement gave Black people room to question our relationship to death, whiteness, and memorialization in streets and digital arenas across the country. As many Black Americans and allies had space to imagine what would come, American businesses quickly moved to correct the public record to appease the growingly radical desires of the public. At this moment, the first seed of what would become the Black Film Archive, an evolving digital archive that is a living register of Black films from 1915 to 1979 currently streaming, was born. How does this digital archive speak to the moment and build a foundation to discuss Black cinema's past, present, and future?

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Maya S. Cade is the creator and curator of Black Film Archive, a living register of Black films from 1915 to 1979 that Slate.com likens to being the definitive history of Black cinema. Her work has been featured in the LA Times, NPR's All Things Considered, Vulture, Roger Ebert, and numerous other publications. She has been awarded special distinctions by the New York Film Critics Circle and the National Society of Film Critics. Maya has presented on Black film worldwide. Originally hailing from New Orleans, Maya is currently the audience strategist at the Criterion Collection, the Fall 2021 research fellow at the Black Film Center / Archive, and based in Brooklyn. She is an alumna of Howard University, where she studied and won awards for journalism.

A New Collection Management System for Audiovisual Media: LWL Case Study

In order to streamline workflows in the film/video/audio archiving process the film and sound archive of the Westphalian Media Center in Germany (LWL) defined a new collection management system. It includes a highly scalable workflow solution to create a format-independent, modular and scalable tool chain for archiving, research and media management. Cube-Tec was entrusted with the realization of this media archiving system.

The system supports the inventory of deliveries, the registration of storage locations, the cataloguing of existing physical media, the tools for curation and editing, the media digitisation and the quality control of the various work steps. The extended use of barcode/QR codes minimises vulnerability to human error and fixity hash codes are used to minimise susceptibility to machine transfer errors. The structuring of data models to conform to accepted cataloguing standards and the content migration of the large legacy database including advanced data inconsistency detection and information/metadata enrichment and recovery were challenging tasks. The design of the additional online catalogue search engine and the precautionary actions to maintain high security standards will be explained.

There are different levels of lessons learned that can be shared with the archiving community in this joint presentation. The talk will be given by Dirk Fey, Information Specialist at the LWL Media Archive, who will describe the task from the user's perspective, and Tom Lorenz, who will explain the technical structure of the deployed solution.

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Tom Lorenz studied sound engineering in Berlin from 1987 to 1993. After receiving his degree as Diplom-Tonmeister he worked as support engineer for an audio



restoration system. From 1995 to 2002 he was employed as a project engineer for international sound and radio studio installations. In 2002 he joined HDA/Cube-Tec as a sales engineer. Since 2005 he gained a leading position in Cube-Tec as Sales Director and Managing Partner. He is working since 20 years closely together with archivists all over the world to provide new technologies for the safeguarding of the audiovisual heritage and software solutions for the management of digitization workflows.

Dirk Fey is Information Specialist in the Department of Film and Sound at the Westphalian Media Center in Germany (LWL-Medienzentrum für Westfalen) in Münster, Germany. He works on media management and preservation strategy for digital assets and is responsible for the digitization of collections, content access and distribution as well as for content indexing. Previously he worked in the film archive of Bayerischer Rundfunk in Munich. He received his Master in History and Politics from Johannes-Gutenberg University in Mainz.



DEEPFAKES: ADDRESSING THREATS FROM AI-GENERATED SYNTHETIC MEDIA

"Deepfakes," or synthetic media, are becoming a powerful tool. But they can also cause harm, especially to already marginalized communities. Yvonne will discuss WITNESS's work on deepfakes and their impact on human rights. Following our "Prepare, Don't Panic" approach, she will share solutions that activists have identified as priorities, such as inclusive media literacy and equity in access to detection tools. She hopes to engage with DAS attendees about ways that archivists can apply their knowledge and skills towards building cross-disciplinary capacity to address the potential threats of synthetic media.

PRESENTER INFORMATION

Yvonne Ng is the Archives Program Manager at WITNESS, where she trains and supports human rights activists to collect, manage, and preserve video documentation for advocacy and evidence. Before joining WITNESS in 2009, Yvonne also worked with the Preserving Digital Public Television Project, NYU Libraries, New York Public Library, and the Canadian Filmmakers' Distribution Centre. Yvonne holds an MA in Moving Image Archiving and Preservation from New York University and a BA in Cinema Studies from the University of Toronto. Yvonne formerly served on the Board of Directors and as a Committee Chair for the Association of Moving Image Archivists (AMIA), and she is currently on the Advisory Boards of the Memory Lab Network and OpenArchive.