



# GLAMorous\* content and access

Baltic Audiovisual Archival Council  
16th Annual Conference 9-10 Oct. 2019



Conference Programme



Latvijas Nacionālais  
arhīvs



L N B

NATIONAL  
LIBRARY  
OF LATVIA



Latvijas  
Radio

KINO  
MUZEJS

Canada 



# GLAMorous\* content and access

Baltic Audiovisual Archival Council  
16th Annual Conference 9-10 Oct. 2019

## Conference Programme

\* **GLAM** is an acronym for “galleries, libraries, archives, and museums” and refers to cultural institutions that have access to knowledge as their mission.

# October 9th

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**Venue: *The Museum of the Occupation of Latvia***  
*(temporary building) – Raiņa bulvāris 7, Riga*

**9:00 – 10:00** Registration and Morning coffee

**10:00 – 10:30** Opening and Welcome Speeches

**10:30 – 12:00**

## **Session 1**

**Pēteris Paikens** – Institute of Mathematics and Computer Science, University of Latvia (Latvia)

Keynote presentation – Perspectives of machine learning for audiovisual processing

**Tom Miles** – The British Library (Great Britain)

Keynote presentation - ...an aggregate of experience, which continually surprises us

**12:00 – 13:00** Lunch

**13:00 – 14:30**

## **Session 2**

**Kirsten de Hoog** – EYE Filmmuseum (Netherlands)

Getting into the game: what Eye is doing to participate in projects like the Time Machine

**Gatis Karlsons** – National Archives of Latvia (Latvia)

Audiovisual documents- different standards and approaches to description

**Maarja Savan, Sven Lepa** – National Archives of Estonia (Estonia)

A decade of describing people in the photo database FOTIS

**Oskars Gruziņš** – University of Latvia Doctoral Candidate

Analysis of Audiovisual Materials Utilizing Content Analysis Software: example of Children Born of War in Latvia

**14:30 – 15:00** Coffee break

15:00 – 16:30

## **Session 3**

**Valdis Takeris** – NoscOS (Latvia)

NOSCOS – the face recognition technology for Audiovisual archives?

**Alvis Dimitris** – AS Fitek (Latvia)

AS FITEK experience in the preservation of cultural heritage.

**Raivo Reigass** – ALSO Latvia (Latvia)

What newest technologies can bring to audiovisual materials?

**Tedd Urnes** – Teddview Audiovisual Archival Management team in Oslo (Norway)

A report of research in audiovisual archives for forgotten Norwegian soldiers killed and buried in Latvia during the Second World War

18:30

## **Opening reception**

*Venue: **Riga Film Museum** - 10 Peitavas Street*

*(entrance from Mazā Peitavas Street, opposite Gallery Daugava), Riga.*

*Arrival starting from 18.00*

**The Baltic Audiovisual Archival Council expresses sincere appreciation for the generous support of H.E. Kevin Rex, Ambassador of Canada to Estonia, Latvia and Lithuania.**

*Thanks to the team at the Canadian Embassy!*

# October 10th

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9.00 – 10.00 BAAC General Meeting

10.00 – 10.30 Coffee break

10.30 – 12.00

## **Session 4**

**Adina Ciocoiu** - Europeana Foundation (Netherlands)

Quality of cultural heritage collections: the Europeana Publishing Framework coming of age

**Maija Krūmiņa** - Institute of Philosophy and Sociology, University of Latvia (Latvia)  
Latvian National Oral History Archive: from collecting to disseminating

**Andris Kesteris** – President of the Baltic Federation in Canada (Canada)

A Canadian view: an overview of activities in the Latvian community in developing a local archive, digitization plans, partnerships and the eternal challenge of financing

**Evita Feldentāle, Lelde Neimane** – The Museum of the Occupation of Latvia (Latvia)

An example and challenges of the exchange of content of descriptive information between Museums Audiovisual archives and The Baltic Video Archive of Stanford Libraries as a cooperation organization

12:00 – 13:00 Lunch

13:00 – 17:30

## **Professional visits**

*(You can choose between an offer “Tour 1” or “Tour 2” at the registration desk at the Conference)*

# 16th BAAC Annual Conference

## ***TOUR number 1***

13:30 – 14:30 The National Library of Latvia

15:00 – 16:00 The Latvian Radio archive

16:30 – 17:30 Cinema “Splendid Palace”

## ***TOUR number 2***

14.00 – 15.00 Latvia State archive of Audiovisual Documents

16.30 – 17.30 Cinema “Splendid Palace”

# Conference Abstracts

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## **Perspectives of machine learning for audiovisual processing**

*Pēteris Paikens - Institute of Mathematics and Computer Science, University of Latvia*

The talk aims to provide a brief overview of current machine learning research on processing of visual and audio material. Neural machine learning has resulted in many practical applications that are already useful for the needs of audiovisual archives - but what is upcoming in the near future? We'll take a look at various interesting projects that still are at the proof-of-concept stage and review the upcoming basic technological capabilities that could be turned into actual products in the next couple of years.

## **“...an aggregate of experience, which continually surprises us”**

*Tom Miles - British Library and Europeana Sounds.*

How do cultural heritage organisations benefit from aggregating their content? This paper identifies and explores some of those benefits, from the perspective of Europeana Sounds, the domain aggregator for Europeana based at the British Library.

When we view objects, texts and audio-visual material from different institutions alongside one another, we see an intricate pattern of relationships linking them together. How do institutions make the best use of these relationships? How do they give their collections the best chance of linking up with related content? And how can institutions do this effectively, given the financial and other restrictions they face?

The quotation is from the author Ron Carlson: “Life is an aggregate of experience, which continually surprises us.”

## **Getting into the game: what Eye is doing to participate in projects like the Time Machine**

*Kirsten de Hoog - EYE Filmmuseum*

Eye Filmmuseum is the Dutch film institute, responsible for archiving and showcasing the art of film and the film heritage of the Netherlands.

Over the past decades, Eye has made great efforts to digitize their collection of more than 50.000 films and to make it digitally accessible. However, there are significant hurdles to overcome on the road to archiving, describing and sharing a digital collection. Intellectual property rights, data standards and sustainable archiving are all challenges that need to be taken into account.

Eye is increasingly taking part in projects where participating organizations share their collections online. One of these projects is The Time Machine. This presentation is a case study in which we examine the steps that Eye has taken in recent years to improve its catalogue and digital infrastructure, and how it influences what can be shared with international projects like the Time Machine. Keep in mind that this is a snapshot; Eye is in the middle of a lot of projects that will help the collection improve in the coming years.

## **Audiovisual documents- different standards and approaches to description**

*Gatis Karlsons - National Archives of Latvia*

With the advent of digital audiovisual documents, museums, libraries and archives are facing the challenge of mass inflows of materials created by digital cameras and recorders. In many cases one creator produces from few to hundred thousands of digital audiovisual documents. Description of such content is being ruled by different standards with questionable cross-domain interoperability and huge workload required for manual processing. To make the content accessible as much as possible we should find a new way to deal with this problem. New standards, such as RiC, and approaches like „less process- more product” may be one but not the only solution. What are the limitations of various domain specific standards and applications of RiC and „less process-more product” approach explores this paper.

## **A decade of describing people in the photo database FOTIS**

*Maarja Savan, Sven Lepa - National Archives of Estonia*

It has been almost a decade since the National Archives of Estonia started using the photo database FOTIS for describing our photographic collections. Even with the advent of a new version of FOTIS in 2018 the underlying database structure mostly stayed the same. Part of it is a simple ontology of persons (both in front and behind the camera) comprising of over 125.000 entries. Containing three fields – First name, Last Name and General Notes - it is an easy tool for our archivists, demanding little extra time per person when describing photographs.

The normative intent of the ontology harbors a lot of potential for the usage of FOTIS. But the simplicity of the description tool and complexity of names combined with the creativity of the user describing the photos has led to multiple issues with the identifiers such as duplicate entries, namesakes sharing the same identifier etc. As a result of previous practices a tedious work of editing and regulating the entries lies ahead.

## **Analysis of Audiovisual Materials Utilizing Content Analysis Software: example of Children Born of War in Latvia**

*Oskars Gruzīņš - University of Latvia, Doctoral Candidate*

The presentation will look at how modern technologies and computer software can be used to analyse audiovisual archival materials. Utilizing examples from an ongoing study of Children Born of War in Latvia, which utilizes oral history interviews and related visual materials, such as family archives, the presentation will show how content analysis software can be used to analyze a large set of audiovisual materials. The presentation will show how new technologies can assist the researcher in seeing unifying and differing characteristics in audiovisual materials; how, with such methods, a large data set can help us better understand connections, similarities and differing characteristics of a segment of the population.

## **NOSCOS – the face recognition technology for Audio-visual archives?**

*Valdis Takeris – Noscocos*

Every face is different, every face matters. How can you describe a face in details using words? You can't... But it really matters!

National archives, museums, media companies, police and companies who have huge photo and video archives encounter this problem every single day. They have to... but they struggle in finding particular people appearing in their materials. Not all persons are tagged and it is not possible to find exact moments of a person's appearance within videos. It is the case that internal archives contain tens of photos for a particular person, but this person is tagged in only a few of them. Therefore large amounts of relevant materials remain never used. To solve that, *Noscocos* was born. Its face recognition technology automatically tags people in photos and videos making archives searchable. Delegating tagging process to artificial intelligence allows to have much more relevant metadata, which provides much more relevant search results. As a result, more correct results are returned after every search for photos and videos. And even more – for videos *Noscocos* provides technology to find and mark exact moments, when particular person appears. In general – new technology helps archives to become more searchable and that's exactly what every archive manager wants to achieve.

## **AS FITEK experience in the preservation of cultural heritage.**

*Alvis Dimitris – AS Fitek*

Digitizing information makes it easier to preserve, access, and share. For example, an original historical document may only be accessible to people who visit its physical location, but if the document content is digitized, it can be made available to people worldwide. Original historical documents are often irreplaceable and valuable. For many years the only way to make these original texts available to interested parties was by placing them in a museum or archiving them in a vaulted room.

We are glad to say, that fair share of Latvia's cultural heritage digitalization has been done with our involvement, and now many of previously unavailable materials are freely accessible for public use.

AS FITEK has just finalized project of National Library of Latvia (2017 – 2019) by scanning more than 2 600 000 pages (books, newspapers, music notes) and 120 000 other materials (pictures, paintings, photonegatives, drawings).

Scanned result now you can see in Internet links:

<http://www.periodika.lv>

<https://gramatas.lndb.lv>

<http://kartes.lnb.lv>

AS FITEK has cooperation with several institutions related to cultural heritage: State Inspection for Heritage Protection, University of Latvia Academic Library, Friedrich Cander Space Research Museum, Latvian State Archive of Audiovisual Documents, etc.

**What newest technologies can bring to audiovisual materials?**

*Raivo Reigass – ALSO Latvia*

What newest technologies can bring to audiovisual materials?

Dive into following topics:

- Artificial Intelligence – what it can provide to text, speech and video?
- VR in Culture - will Virtual Become the Reality?
- Visual recognition and voice command – does it have the potential to make life easier for both staff and visitors in cultural institutions?

**A report of research in audiovisual archives for forgotten Norwegian soldiers killed and buried in Latvia during the Second World War**

*Tedd Urnes – Teddview Audiovisual Archival Management team in Oslo*

The aim of the presentation is to focus on historical events that took place in Latvia and Norway during the Second World War. The report deals with research in different audiovisual archives situated in different countries like Norway, Sweden and Latvia. The sources evaluated have been books, papers, movies, document archives, documentary films, national archives and newsreels. The study of the history of Latvia from 1939 to 1945 was a must to understand the tragic events of the country. The main question was: What happened to the lost and forgotten young Norwegian soldiers who never returned to Norway during the WWII, but were buried in unknown sites in Latvia? The object of the study was also to evaluate the possibilities of making use of the content of audiovisual archives.

## **Quality of cultural heritage collections: the Europeana Publishing Framework coming of age**

*Adina Ciocoiu - Europeana Foundation*

The Europeana Publishing Framework (EPF) makes it easy for Europeana data partners to see the quality of the metadata and content they have provided in their digital collections. The two sets of guidelines (tiers) developed in the EPF help surface, showcase and promote the digital collections on Europeana Collections website and beyond, and how others can view it, share it and work with it. In addition to this, the information about the content and metadata quality is now stored in the published data, so data quality information can be retrieved for every single record in Europeana Collections. In this presentation the EPF concept will be introduced and examples will be shown for data compliant to the various tiers (with a focus on audiovisual collections). We will talk about the motivation for the criteria we selected for the EPF and also elaborate on a few typical aspects that are responsible for data being classified as low or high quality in Europeana Collections. As Europeana is now progressing to implement the EPF, we would like to encourage hearing feedback from the audience how this framework can help to address the challenges the audiovisual domain is currently facing.

## **Latvian National Oral History Archive: from collecting to disseminating**

*Maija Krūmiņa - Institute of Philosophy and Sociology, University of Latvia*

In the late 1980s the Latvian Culture Foundation began to collect and publish people's diaries. After the restoration of independence idea about collecting people's life stories was transferred, together with its initiators, to the Institute of Philosophy and Sociology, where the National Oral History (NOH) project was established in 1992. From that time project has been financed by the Science Council of Latvia, state research program Letonika and other sources. At the present NOH archive contains approximately 4500 audio-recorded life stories (both in analog and digital format), recorded in different places of Latvia, as well as outside Latvia, and also written memoirs and video records. NOH archive is open for researchers and others interested in life stories (writers, artists, relatives of those whose life stories we have collected), but finding of the most

useful sources can be somehow tricky due to the lack of comprehensive database with all of the metadata. The work of digitization, description and transcribing of the archive's sources is on-going, but is affected by the lack of resources, both human and financial. Successful step in this process has been reached by the collaboration with the digital archives of the Archives of Latvian Folklore (garamantas.lv). However, the sources of NOH archive will never be freely/entirely accessible online due to the personal data protection and ethical considerations.

### **A Canadian view: an overview of activities in the Latvian community in developing a local archive, digitization plans, partnerships and the eternal challenge of financing**

*Andris Kesteris – President of the Baltic Federation in Canada*

The Baltic communities in Canada are well established and very active. Those that are doers....do!! This is an overview of activities in the Latvian community in developing a local archive, digitization plans, partnerships and the eternal challenge of financing.

Though Latvians came to Canada already in the 1800s, the main wave arrived right after World War II. The historical record of these times has been preserved in a variety of ways. Now is the time to gather any outstanding material, digitize it and fill in the narrative gaps. This is an intrinsic part of the "Latvian" history of Canada. Estonian and Lithuanian Canadians have a similar narrative. The information gathered defines where the story belongs and how it needs to be preserved.

Since 1990, there have been many obvious societal and cultural changes in the Baltics and Europe with accompanying changes and challenges in what some would call the "diaspora". The terms "diaspora" versus "exile" have become a point of debate. The Baltic exile community made great sacrifices for the homelands to arrive at their present state of existence.

The three Baltics, as members of the EU and NATO, have a bright future ahead in the archival, library and museum world. We shall take a look at some of the partnerships that are evolving in the context of Latvia and Canada, and also the potential role we all have in protecting our heritage, especially in a world of vicious disinformation.

**An example and challenges of the exchange of content of descriptive information between Museum's Audiovisual Archive and The Baltic Video Archive of Stanford Libraries as a cooperation organization**

*Evita Feldentāle, Lelde Neimane – The Museum of the Occupation of Latvia (Latvia)*

Audiovisual Archive of the Museum of the Occupation of Latvia was founded in 1994; it contains film, audio and video materials. Video testimonies of life stories witnessed the occupation period (for example those repressed, deported, refugees etc.). The number of entries until now makes up more than 4000 hours or 2390 testimonies. With 25 years of operation, the Audiovisual Archive has experienced a number of different formats of filming, which have led to the digitization of most of the archive. Presentation will be devoted to the topic of examples and challenges in the digitization of the Audiovisual Archive and exchange of content and descriptive information with The Baltic Video Archive of Stanford Libraries as a cooperation organization. Example of the Audiovisual Archive as a source for transcription programs and challenges it may face – different dialects, mixes of languages, etc.

## Conference venue

### **Museum of the Occupation of Latvia**

The Museum's Mission

Remember. Commemorate. Remind.

**Remember** what happened to Latvia, to the people and land of Latvia during the Soviet and German National Socialist regimes, from 1940-1991; **Commemorate** those who were unjustly convicted and murdered, who died in foreign wars, those who suffered and died during the repressions and deportations, those who fled the occupation forces, and those scattered throughout the world;

**Remind** the powers of the other states of the world of the offences carried out against the Latvian state, its land and people.

The Museum of the Occupation of Latvia is a state accredited private museum, founded in 1993. It is maintained and managed by the public charitable organization the Occupation Museum Association of Latvia (LOMB).

See web page: <http://okupacijasmuzejs.lv/en/>

## Opening reception venue

**Riga Film Museum** is the only museum of its kind in Latvia. It holds various exhibitions that display different aspects of cinema art, actors and film history. The museum was founded in 1988, and currently the museum space is located in an 18th-century building located on 10 Peitavas Street in Vecrīga. The museum is noted for its personal attention to visitors and its cozy premises are a place for meetings, exchange of opinions, making new acquaintances and learning for everyone.

In Riga Film museum everybody can learn about the history of Latvian cinema by attending the permanent exhibition "Behind the screen". The museum also organizes mini exhibitions, lectures, events and movie screenings. It offers guided tours, lessons and creative workshops for both – film connoisseurs and those who only start to learn about film history.

See more: <https://www.kinomuzejs.lv/en>

## Professional visits

### Cinema “Splendid Palace”

**Unique culture center with splendid neobaroque halls.** Since the 1930s Splendid Palace has been the main venue of Latvian film premieres.

One of the aims for Splendid Palace is to promote good cinema accessibility for residents and visitors of Riga. To fulfill this aim, the cinema is collaborating with the National Cinema Centre, Latvian Filmmakers Union, Latvian film festivals (National Film Festival “Lielais Kristaps”, Riga International Film festival, Festival “Baltic Pearl” etc.), foreign embassies and cultural centers.

See more information on <http://www.splendidpalace.lv/en/info/history-2>

Get to know the historical nuances and unusual Neo-Baroque premises that accommodate legends and exciting historical events! Visit the premises of the cinema!

Approximate duration of the tour: 1 hour.

### The National Library of Latvia

The core functions of the National Library of Latvia (NLL) are collection of national literature, its perpetual storage and provision of long-term access.

The NLL collection (4.5 million units) embraces all branches of knowledge, the fundamental profile being Social Science and the Humanities. Library readers also have access to special collections – rare books, manuscripts, the Lettonica (Latvian) and Baltic Central Library collections, maps, sheet music, sound recordings, graphic publications, ephemera and periodicals.

Since 2014, the National Library of Latvia is located in a building on Mūkusalas Street 3 (Castle of Light). The library building was designed by the internationally acclaimed Latvian-born architect Gunnar Birkerts (USA), and it is among the greatest cultural projects of the 21st century in Latvia. Besides the standard services and routine operations, the Castle of Light and its infrastructure serves as a platform for activities of various cooperation partners and a place of unique creative synergies. The tour will include important points around the library, with special emphasis on the Audiovisual Reading Room and its collections.

Approximate duration: 1 hour.

## The Latvian State Archive of Audiovisual Documents

The Latvian State Archive of Audiovisual Documents is a functional unit of the National Archives of Latvia, which provides storage, recording, preservation and use of audiovisual, photographic, audio and electronic documents included in the national documentary heritage. The Latvian State Archive of Audiovisual Documents contains, newsreels, documentaries and feature films, audiovisual, photo and sound files, which have been made in Latvia since the second half of the 19th century until today as well as electronic documents of state and municipal institutions.

Website of the National Archives of Latvia: [www.arhivi.gov.lv](http://www.arhivi.gov.lv)

Digital archive of audiovisual, photo and audio documents of the Latvian State Archive of Audiovisual Documents „See, Hear Latvia!": [www.redzidzirdilatviju.lv](http://www.redzidzirdilatviju.lv)

Address: Šmerļa iela 5, Riga. Approximate duration of the tour: 1 hour.

## The Latvian Radio (Latvijas Radio)

**Latvijas Radio (LR)** is Latvia's national public-service radio broadcasting network. It began broadcasting in 1 November 1925. Latvian Radio (Latvijas Radio) broadcasts six different channels in the FM band as well as via the internet: [Latvijas Radio 1](#), [Latvijas Radio 2](#), Latvijas Radio 3 Klasika, Latvijas Radio 4 Doma laukums, [Latvijas Radio 5 Pieci.lv](#), and Latvijas Radio 6 – Radio NABA.

The Latvian Radio is a national cultural institution, fostering radio drama and organizing children's vocal group. The Sound Archive contain approximately 700,000 sound recordings.

The Latvian Radio became a member of the [European Broadcasting Union](#) (EBU) on 1 January 1993.

Since 2013 it has collaborated with Latvijas Televīzija (Latvian Television) as part of the [Public Broadcasting of Latvia](#) (Latvian: *Latvijas sabiedriskais medijs* – **LSM**) news platform and online streaming service.

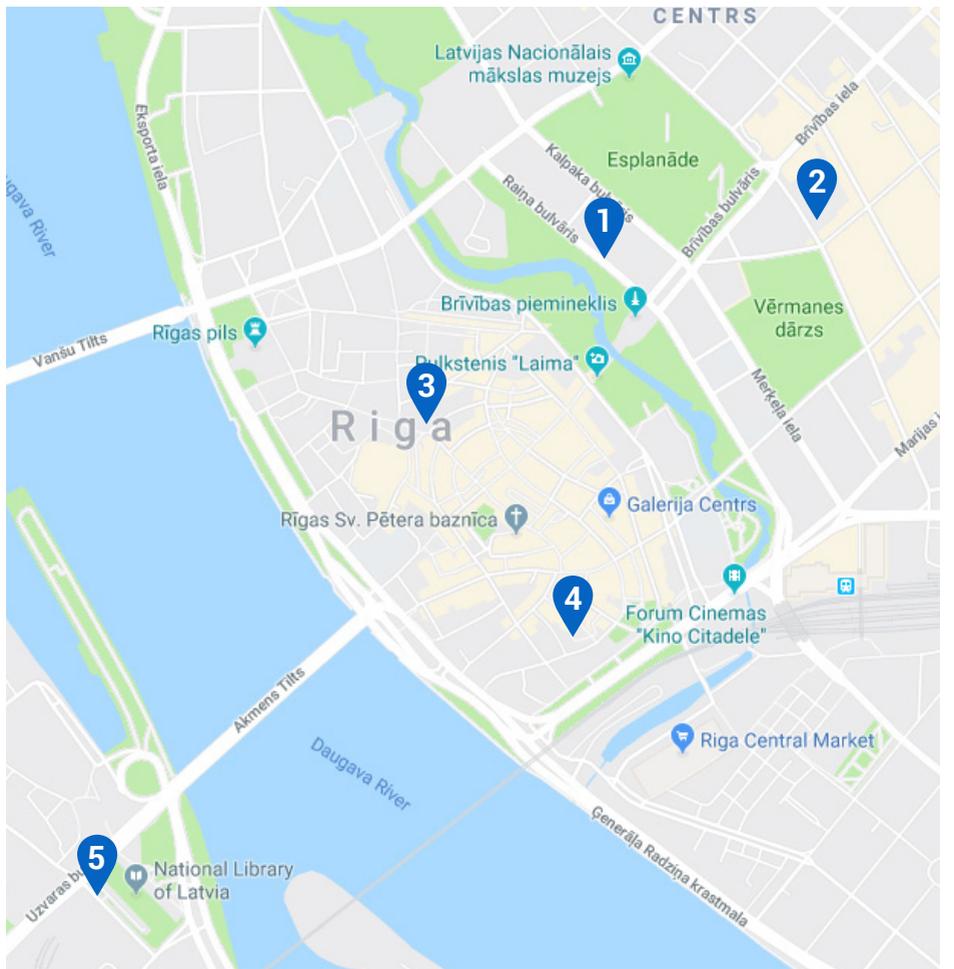
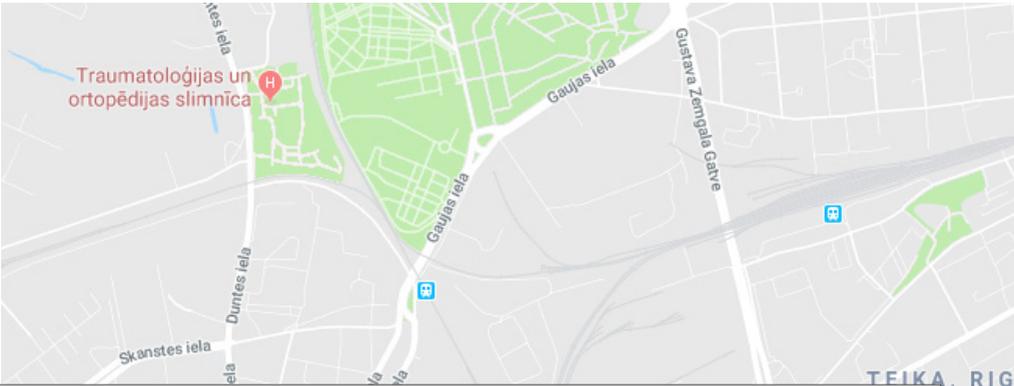
The tour will include important points around the Latvian Radio building, with special emphasis on the Sound Archive.

Approximate duration: 1 hour.

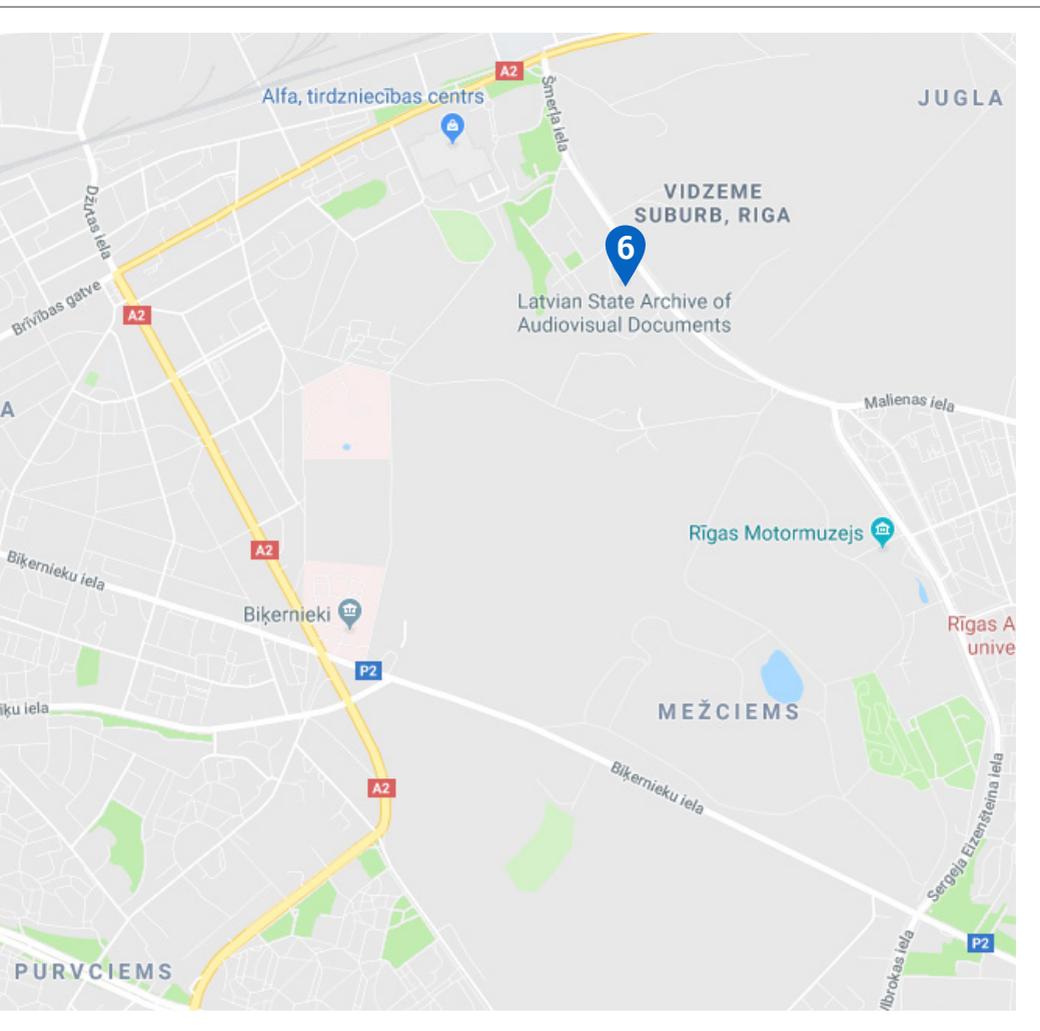




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## Locations

- 1 - Museum of the Occupation of Latvia (temporary)
- 2 - Cinema "Splendid Palace"
- 3 - Latvian Radio
- 4 - Riga Film Museum
- 5 - National Library of Latvia
- 6 - Latvian state Archive of Audiovisual Documents

