

Fourth Winter School of the Estonian Graduate School of
Culture Studies and Arts

Workshop 1: Digital archives and humanities: an explosive
combination ?

Digital audiovisual archives, semiotics and digital humanities

Prof. Dr. Peter Stockinger,

Fondation Masion des Sciences de l'Homme (FMSH)
Institut National des Langues et Civilisations Orientales (INALCO)

Baltic Film and Media School
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Topics of this lecture:

- 1) **Short presentation and discussion of the notion « archive » in general.**
- 2) **Archives and culture.**
- 3) **Digital archives in particular and the central question of their exploitation.**
- 4) **Presentation and discussion of a concrete example: the Audiovisual Research Archives (ARA) program in Paris, at the Fondation "Maison des Sciences de l'Homme"**
- 5) **Semiotics and digital archives**

Topics

« Archives » in general - a short presentation

« **Archive(s)** » - **2 related** aspects ...

1. Archives = **collection ("fonds") of data** documenting activities, realizations, the history, ... of a **social actor**
 - a) **Data** = **objects** of an archive (text, image, film, realia, ...) understood as **documents**;
 - b) **Record** = data are **processed** (selected, "shaped", indexed, ...);
 - c) **(Social) actor** = archived data as "**documents**" belongs to a social group, an institution, a company, an individual, ...

1. Archives = **social practice** of collecting, processing, preserving and, eventually, diffusion of archived data.
 - a) **Professions**: archivist, curator, cultural heritage officer, custody provider, ...
 - b) **Skills**: appraising (data), storing and preserving, cataloguing
 - c) **Procedures**: (archival) administration (management)

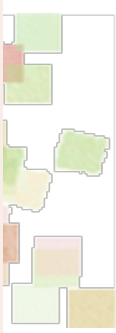
Archives – a
general and short
presentation



Typical examples :

- The **National Archives** of ([UK](#), [Estonia](#), [France](#), ... => national history)
- **Company archives** (=> corporate history of companies)
- **Community archives** (=> history of local communities, diasporas, migrants, ...) Example: [Community Archives and Heritage](#) (UK)
- **Cultural heritage archives** (intangible/tangible cultural heritage archives) Examples: [European Heritage Portal](#)
- **Personal, family ... archives** (=> genealogy, memory, identity transmission, ...)
- etc.

Archives – a general and short presentation



Recurrent and central vocations of archives:

1) **Consignment of the past** of a social actor

- "What has happened" and what is of "importance" for a *social actor (what gives his life a "perspective", an identity)

2) **Axiological (value) consignment** of the semantic (cultural) space of an social actor

- Epistemic: what's true, believable, ...
- Ethic/moral: what's good, acceptable, ...
- Esthetic: ...
- Utilitarian: ...
- ...

3) **Preservation and transmission mission**

- What is "relevant" to be preserved and transmitted (to next generations) and how to do this ?

Archives – a
general and short
presentation



Archives and culture

Particularly important aspect:

⇒ the **regulative** and **normative status** of an archive:

⇒ archived data constitute (are supposed to constitute) **references**
("standards") for the social actor

⇒ Simply speaking this means something like the following:

⇒ "In order to know/to believe/to decide, ...

... what has happened in the past ...

... what has been done (produced, believed, felt, ...) in the past ...

... refer to the archive XYZ".

⇒ "In order to know/to believe/to decide, ...

... what is the "profound" identity of

... what is the artistic canon of ..., the artistic tradition of ...

... what is the truth of ...

... refer to the archive XYZ".



Consider also the etymology of "archive":

lat. "archivum" < Greek "**ἀρχω**"

1. govern, rule
2. and also "start"

**Archives and
culture**

📁 M. Foucault: the archive forms a kind of « **historical a priori** » for a community

- Foucault refers here to the medical and criminal sciences and technologies used in the 18th century

📁 J. Derrida: " ... the question of the archive is not, ... , a question of the past, ... but rather a question of the **future**, the very question of the future, ..., of a promise and of a responsibility for tomorrow" (Mal d'Archive; 1995)

This intrinsic **normative (and regulative) status** of an archive is sometimes **explicitly defined by laws ...**

Example of a law (France)

- the French Code de Patrimoine (2004; 2011) – Cultural heritage Code – that defines, among others, the legal deposit (of intellectual realizations), general dispositions concerning archives, libraries, museums and monuments, etc.)

Example of audiovisual archives (France)

- INA = *Institut National de l'Audiovisuel* (legal deposit of the French public *TV productions*)
- Archives françaises du film (French Film Archives): legal deposit of the *French film productions*

⇒ But the regulative function is not restricted to its explicit, legal face.

⇒ It is inherent to **each archival project**

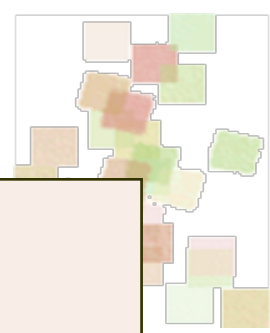

Examples

- Memoro – The bank of memories (through life stories collected all over the world)

=> “bottom up” project of references to the “anonymous mass” who contribute to (regional, community, national, ...) history but who don't leave any traces in “academic history” ...
- MM – Mediterranean Memory – the audiovisual memory of the Mediterranean area (= Eurormed Heritage IV programme)

=> The countries of the Mediterranean region who create their common references ...
- Archives en ligne – amateur films from the beginning (1896) till 1990 of Upper Normandy (France)) and East Anglia (UK) – European INTERREG IV project

=> two adjacent regions that create their common historical and experiential references



Digital (audiovisual) archives and the central question of their exploitation

« Digital archives »:

- ... can be understood, basically, as a “combination” of 4 central dimensions:
 1. as **repositories of selected, pre-processed and recorded data**
 - a) Data can be either **digitized data** (i.e. of digital versions of non-digital originals) and/or of **recorded genuinely born-digital data**.
 - b) Data are selected and recorded because they are considered to represent (to **document** !) a (cultural, historical, ...) **heritage** of an social actor
 2. As **repositories** of the **metadata**, i.e. information identifying and describing the stored data
 - a) Metadata identify the “**profile**” (the provenience) of a data.
 - b) Metadata describe **form, content** and, eventually, **uses** of a data.
 - c) Metadata describe **legal rules** with respect to and the **archival history** of a data
 3. (Eventually) as the **publication** of a data and metadata in form of catalogues, structured “web pages”, portals, online libraries, ...

Digital (audiovisual)
**Archives and their
exploitation**

« Digital archives »:

⇒ The **really new dimension** is the fourth one: digital archives include also at least potentially ...

4. ... **editorialized** and/or totally **user/community generated versions** of their data and metadata in form of:

⇒ ... specialized **re-analyses**, new interpretations, "subjective" comments, ...

⇒ ... **repurposed (re-mediatised, ...)** publications attuned to specific contexts of uses ...

Digital (audiovisual)
**Archives and their
exploitation**

« Digital archives »:

The interest of digital archives and their challenges for **digital** humanities in general and **semiotics** in particular are concerned with this fourth dimension which requires :

- a) A **transdisciplinary approach** of the notion of **text** broadly speaking
- b) An **appropriate “instrumentation”** of this approach in form of **working environments** and **software tools** as well as new working methods

Digital (audiovisual)
**Archives and their
exploitation**

- Examples of adapting/repurposing a digital AV archive: **Inathèque** (of INA – National Audiovisual Institute of France): <http://www.inatheque.fr/index.html> (about 5 million of hours of digitized audiovisual data of the French TV since 1949)

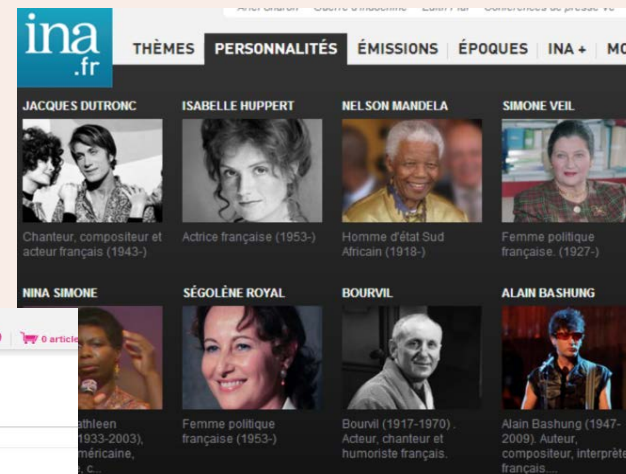
1) Inathèque



2) Ina – reediting 1: Living arts



3) INA.fr: re-editing 2: "personalities"



Digital (audiovisual)
**Archives and their
exploitation**



4) INA – user generation

⇒ **Another example** of reediting/repurposing of a digital AV data:

⇒ *“Die baltische Hafenstadt Reval”* (1920): a silent b/w film that ...

1) ... is **originally stored** (in its original form and through its identifying metadata) in a “traditional” archive (= Bundesarchiv-Filmarchiv Deutschland, Koblenz)

2) ... is selected, “processed” (=digitized) and integrated with other **German** films in a **digital AV archive** made available through a **“national” web portal** – the Filmportal.de (Frankfurt)

2.1) Link: [The virtual video archive](#)

2.2) Link: [The web page publishing the video](#)

3) ... is re-selected, re-analyzed and integrated with other **European** films in another – **virtual** - digital AV archive and made available through a **central European access point** - the [European Film Gateway](#) (Frankfurt – coordinated by the Deutsche Filminstitut)

3.1) Note: EFG = access point to films, images and texts stored in European archives: CNC, Eesti Filmiarhiiv, Bundesarchiv-Filmarchiv D., Cineteca di Bologna, Filmarchiv Austria, ...

3.2) Link: [The virtual video and image archive of EFG](#)

4) ... is selected and **republished** with other **thematically relevant** films in one specific editorial project of the EFG: the [1914 \(WWI\) Project](#)

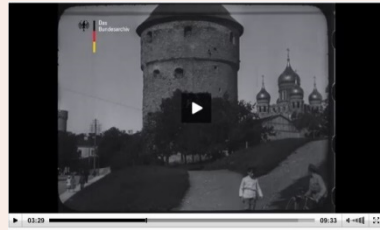
4.1) Link: [The web page](#) publishing this new version of the film

Digital (audiovisual)
**Archives and their
exploitation**

⇒ Other example: "Die baltische Hafenstadt Reval (1920) ...

- a) [(original) Data] – place: Bundesarchiv D.
- b) [digitized data] – place: Filmportal digital archive]

(Meta-data/**Description 1** of Bundesarchiv + **1st publication without video access**



Produktionsfirma: Bild- und Filmmat (BUFA) (Berlin)
Copyright: Bundesarchiv

Detailsansicht

Zurück Vom Merkzettel entfernen 1 Film(e) auf dem Merkzettel

Die baltische Hafenstadt Reval (MAVIS: 248828)

Filmart:	Dokumentarfilm	Ausgabe (bei Wochenschaun und Periodika):	
Farbangeabe:	s/w	Produktionsjahr:	
Sprache:	DEU		

Technische Angaben

Materialart:	Film / st. DP mit TK	Gesamtlauzeit in Minuten:	0
Filmformat:	35 mm	Gesamtlänge in Metern:	183

Weitere Angaben:

Eingangsnummer:	KINW 35-1		
Archivsignatur:	346		

Digital (audiovisual) Archives and their exploitation

(Metadata/**Description 3** of EFG & WWI project + **3rd publication + link to Filmportal**

(Metadata/**Description 2** of Filmportal.de + **2nd publication with video access**

EFG beta european film gateway

SEARCH RESULTS: 1914 EASTERN FRONT ... DIE BALTISCHE HAFENSTADT REVAL

RELATED NAMES: No matches

RELATED TITLES: No matches

View on filmportal.de

Die baltische Hafenstadt Reval

Other titles: The Baltic port Reval
Genre: Documentary
Country: DE
Director: DRULZE
Year: 1920
Runtime: 00:09:33

Description: In the winter harbour, the camera is taken on a boat all through the harbour and gives an impression of the harbour on all the waterways. A observer happens to see a large boat (today's museum), in the background (Jungfermann) (Garten tower, part of the Tolstoi castle) and the cathedral, the promenade, boats being hoisted, embarks of fishing gear, fishermen had the fishing boat ashore with a line and which, nets are spread out, women fishing, the fish are removed and packed to women, using the fish in a fish processing plant, also in the factory the single fishermen with an old steam-driven mangle, everything is manually operated, leaders are extended against a building, the film cuts off.

Keywords: EFG1914, 1914-1918, Erste Weltkrieg, Erster Weltkrieg, Weltkrieg, 1914-1918 - Monumente, 1914-1918 - Monumente, 1914-1918 - Monumente, 1914-1918 - Monumente

Provenance: Bundesarchiv
Producer: Bundesarchiv
Production company: Bild- und Filmmat (BUFA) (Berlin)
Colour: Black & White
Sound: Original sound
Language: DE

FURTHER RESULTS: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

filmportal.de

STARTSEITE FILME PERSONEN VIDEOS BILDER THEMEN AKTUELLES BRANCHE

Startseite > Videos > Die baltische Hafenstadt Reval

Die baltische Hafenstadt Reval (1920)
Eingestellt am: 19.07.2013 | Länge: 09:33 min

Produktionsfirma: Bild- und Filmmat (BUFA) (Berlin)
Copyright: Bundesarchiv
Kategorie: Spiel- und Dokumentarfilme
Thema: EFG1914 - Filme zum 1. Weltkrieg

Im Inneren: Die Kamera fährt auf einem Boot durch den ganzen Hafen und gibt ein recht eindrucksvolles Bild, weitaus wird am Ufer eine Säule mit einem Engel darauf gezeigt (Einstmal für ein untergegangenes russisches Kriegsschiff), in der Altstadt: Kiek in de Kök (Kanonenturm, Seherberd heute Museum), im Hintergrund der "Lange Mannen" (Kanonenturm, Teil des Talliner Schlosses) und die Domkirche, die Promenade, Strömungskirche; Bilder vom Fang der Fische (Großen), Fischer ziehen mit einem Windbaum mit Seil das Fangnetz auf Land, Netze werden ausgeschlagen, wobei Frauen helfen, Ausnehmen der Fische und Waschen durch Frauen, Einsatz der Fische in einer fischverarbeitenden Fabrik, Übung der Vierjahreswehr, Einsatz mit einer alten Dampfseespreite, alles wird von Hand betätigt, Leuten werden an einem Gebäude ausgefahren, Der Film bricht ab.

Quelle: Bundesarchiv

EFG 1914 european film gateway

Im Rahmen des von der EU geförderten Projekts EFG1914 (2012 – 2014) werden Filme aus der Zeit des und über den Ersten Weltkrieg aus 22 europäischen Filmarchiven digitalisiert und kostenfrei über das Internet-Portal European Film Gateway zugänglich gemacht.

Filmportal.de zeigt die Filme aus den Deutschen Filmarchiven Deutsches Filminstitut - DIF, Bundesarchiv - Filmarchiv und der Deutschen Kinemathek - Museum für Film und Fernsehen, sowie aus dem Rechtebestand der Friedrich-Wilhelm-Museum- und der DCF-A-Stiftung.

EFG1914 wird vom Deutschen Filminstitut - DIF mit Unterstützung des Bundesministeriums für Kultur und Medien sowie des Historischen Ministeriums für Wissenschaft und Kunst koordiniert.

- Weitere Filme zum Ersten Weltkrieg auf Filmportal.de

FILME
Die baltische Hafenstadt Reval

General structure of a digital video (audiovisual) archive

General vision of the structure of a digital video archive

General structure

A) « Fonds of video (audiovisual) data »

- 1) Video data selection
- 2) Video data preparation
- 3) Video data storing

B) Video description/indexing

- 1) Current archive description
- 2) Legal deposit
- 3) Perennial archiving
- 4) Specialized issues
- 5) Interoperability: DC, EAD, OAI, LOM, SKOS, ...)

D) Exploitation

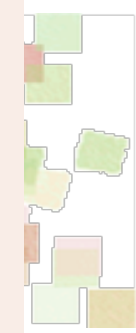
- 1) Isolated video/collection of videos (belonging to 1 or several "fonds")
- 2) Reuse of parts (segments) or specific layers of a video
- 3) Editorialized reuse (new archives, virtual narratives, web-docu, ...)
- 4) User – generated reuse
- 5) Media: one, cross-, trans-, ...

C) Video Publishing

- 1) Only of metadata or of videos + metadata
- 2) Media choice (print, digital)
- 3) Genre choice (catalogue, portal, ...)

Digital AV reuse/repurposing

Digital AV project





Example of a digital archive project:
the Audiovisual Research Archives (ARA) Program in Paris

An example: ARA = "Audiovisual Research Archives" program:

- ARA is a French R&D (research and development) program, based in Paris, at the "Fondation Maison des Sciences de l'Homme" (appr.: Institut of Human and Social Sciences).
- Since **2002**, ARA digitizes, publishes online, preserves and exploits the **scientific and cultural heritage** in social sciences and humanities.
- Main activities are:
 - ✓ = **filming** of interviews with researchers, conferences, seminars, concrete fieldwork (in archeology, anthropology, ...)
 - ✓ = **filming of cultural** (artistic, ...) **events**;
 - ✓ = and **collecting audiovisual (video) data** produced by other actors (individual researchers, research labs, cultural associations, etc)

**The ARA
program**

Example of a digital archive project:
The ARA video archive fonds

An example: ARA = "Audiovisual Research Archives" program:

- The **video archive fonds** to-day (2014):
 - about **6000 hours of online open access videos** (+ some 2000 hours waiting to be processed and published);
 - these **6000 hours** of online videos cover (more or less well) the principal disciplines in social and human sciences – for example:
 - some 650 hours in sociology
 - some 450 hours in archeology
 - some 600 hours in hgeneral history
 - etc.
 - **55%** of the videos are in **French**;
 - important quantity of videos in English and Spanish;
 - in total, **16 languages** are represented (among them: Russian, Chinese, German, ...).

The ARA video
archives fonds



Example of a digital archive project:
The publishing of the ARA video archive fonds

An example: ARA = "Audiovisual Research Archives" program:

- **Standard publishing of the ARA archive *fonds*:**

1) **Events:** Collected and processed videos are published in form of *dynamic web sites* called "**events**", i.e.:

- **Videos** are data used for **documenting** specific scientific "**events**" selected by their scientific committee of the ARA program
- Events are classified in **collections** (topics, disciplines, ...)

2) **Web portal** diffusing the videos

- A **general portal** for accessing all events and videos

The publishing of
the ARA video
archives *fonds*

1) The general ARA video portal (French version): <http://www.archivesaudiovisuelles.fr>

- Multilingual version of ARA portal: English, German, Spanish, Chinese, ...

The screenshot shows the homepage of the Audiovisual Research Archives (ARA). At the top, there is a navigation bar with links: Home, Meet ARA, Team, Scientific Committee, Documents, Giving to ARA, Your Opinions, Contact, Links. There is also a search bar with "Google™ Custom Search" and "OK" buttons, and a link to "Advanced Search". A language selection menu is visible with flags for French, English, German, Spanish, Chinese, and Russian. The main content area features a "ARA Video Library" section with links to "Topic Catalogue", "Collections", "Videos in Original Version", and "Authors". Below this is the "ARA Publishing House" section with "Hypermedia Folders" (All Folders, Folders by Discipline, Profile and Knowledge Level) and "Bilingual Folders". The "ARA Encyclopedias" section includes "People and Cultures of the World" and "Linguistic and Cultural Diversity". A "Video highlights of the week" section displays three featured videos: "Un poème de Li Bo, vu en chinois et français et entendu en chinois et russe", "Rémy GASTAMBIDE : Les images dans la peau", and "Quang Hai TRAN : Âm nhạc Việt Nam từ những ngày đầu đến nay". A "Newsletter" sign-up form is located on the right, with fields for "Your email" and a password, and buttons for "OK", "Forgot Password?", and "Register". At the bottom right, there is a promotional banner for the "Archives Audiovisuelles de la Recherche - Audiovisual Research Archives" magazine, which includes the text "The new ARA magazine is out! To consult on your smartphones, tablets & computers" and a small image of the magazine cover.

The publishing of
the ARA video
archives fonds

The ARA portal

2) The dynamic web site of an event (French version):

Example: [La fabrication du pain domestique au Portugal](#) (published on the ARA portal in June 2006)

- 1) (home page)

The screenshot shows the home page of the 'Archives Audiovisuelles de la Recherche' website. The main heading is 'La fabrication du pain domestique au Portugal'. Below the heading, there is a navigation menu with options like 'Accueil', 'Informations', and 'Présentation'. The 'Informations' section includes details about the event: 'Responsable(s): Mouette Barboff - Ethnologue, Docteur en ethnologie et anthropologie sociale de l'EHESS, Présidente de l'association', 'Date et lieu: du Mardi 10 juin 2008 au Dimanche 15 juin 2008 - Soajo (Ato Minho); Ermidas do Sado (ALENTEJO) - Portugal', and 'Contact: contact-aar@msl-paris.fr'. There is also a small image of hands kneading dough in a red bowl.

- 3) (video lecture)

The screenshot shows the video lecture page for 'La fabrication du pain domestique au Portugal'. The video title is 'O bolo da lasca (21:37)'. Below the video player, there are social media sharing options: 'Recommander cette vidéo', 'Ajouter cette vidéo aux favoris', and 'Signaler une vidéo qui ne fonctionne pas'. There is also a 'Lecteur exportable' section with a code: '<embed src="http://www.archivesaudiovisu...'. Below the video player, there is a section titled 'Du même auteur:' with two items: 'Le pain dans tous ses états' and 'Rencontre avec Jacques MAHOU, artisan boulanger'. There is also a small image of a person kneading dough in a red bowl.

The publishing of the ARA video archives fonds

Event site: « La fabrication du pain domestique au Portugal »

- 2) (content page)

C'est le pain emblématique des Minhotas et des Durienses, indispensable pour accompagner certains plats : les sardines grillées et le caldo verde (potage de choux et pommes de terre), le tout arrosé du fameux vin vert (vinho verde).

"Fabrico da broa caseira" -- Portugal

Mouette BARBOFF - Ethnologue, Docteur en ethnologie et anthropologie sociale de l'EHESS, Paris, France, Présidente de l'association "L'Europe, Civilisation du Pain" ; Teresa BARREIRA MARTINS, Soajo, Portugal ; Maria BARREIRA MARTINS, Soajo, Portugal ; Maria GONÇALO BARREIRA, Soajo, Portugal

O BOLO DA LASCA (le pain de pierre)

O bolo da lasca est un pain d'appoint très ancien que l'on fait cuire sur une pierre plate qui a été chauffée préalablement à la chaleur des flammes du foyer et sur laquelle on pose la pâte.

"O bolo da lasca" -- Portugal

Mouette BARBOFF - Ethnologue, Docteur en ethnologie et anthropologie sociale de l'EHESS, Paris, France, Présidente de l'association "L'Europe, Civilisation du Pain" ; Maria Fernandes Baptista, Soajo, Portugal

LE PAIN DE BLE DOMESTIQUE EN ALENTEJO

L'Alentejo est située comme son nom l'indique de l'autre côté du Tage (além Tejo). Cette province est dominée par la grande propriété ; l'exploitation agricole (à herbage) et la partie habitée (o monte) sont analogues au latifundium et à la villa rustica des Romains. A la fin du XIXe siècle et au début du XXe siècle, cette vaste plénière consacrée en grande partie à l'élevage extensif, à la chasse et à l'arboriculture, va connaître une véritable révolution agricole et devenir le grenier à blé du Portugal grâce au défrichement des terres, l'usage d'engrais et la mécanisation. Un certain nombre de dispositions gouvernementales encouragent les propriétaires terriens à produire davantage de blé, production qui reste malgré tout insuffisante. La population vit en permanence dans la précarité, situation qui aboutira en 1974 à l'occupation des terres par les ouvriers agricoles et à la Réforme Agraire.

2 other examples of dynamic "event" web sites used for publishing an open hypermedia online documentations (related to South America)

Proyecto de memoria y educación en el Estadio Nacional de Chile:
"Museo Abierto, Sitio de Memoria y Homenaje"

The publishing of the ARA video archives fonds

Audiovisual Research Archives

Home Meet ARA Team Scientific Committee Documents Giving to ARA Your Opinions Contact Links

Home > ARA Video Library > Proyecto de memoria y educación en el Estadio Nacional de Chile: "Museo Abierto, Sitio de Memoria y Homenaje"

Original publication : Proyecto de memoria y educación en el Estadio Nacional de Chile (...)

- Home
- Videos
- El Estadio Nacional de Chile
- Declaratoria Monumento Histórico
- Proyecto Museo Abierto
- Apoyos formales
- Talleres
- Entrevistas y testimonios
- Fotografías
- Prensa
- Bibliografía
- Participación en el proyecto
- Contacto Museo Abierto

ARA Video Library

- Topic Catalogue
- Collections
- Videos in Original Version
- Authors
- Entire Audiovisual Collection

ARA Publishing House

Hypermedia Folders

- All Folders
- Folders by Discipline
- Profile and Knowledge Level

Proyecto de memoria y educación en el Estadio Nacional de Chile: "Museo Abierto, Sitio de Memoria y Homenaje"

- Home -

Information

- Person(s) in charge : Marcelo RODRÍGUEZ y Claudia WOYWOOD - arquitectos, Asociación franco-chilena
- Fecha : Desde enero del 2003
- Lugares : Santiago, Chile / París, Francia
- Contact : Marcelo RODRÍGUEZ y Claudia WOYWOOD
- Producción : Lisette WINKLER FMSH-ESCoM / Marcelo RODRÍGUEZ y Claudia WOYWOOD, arquitectos
- Asistencia técnica : Francis LEMAITRE, ingeniero informático ESCoM-FMSH
- Creación de contenidos : Marcelo RODRÍGUEZ y Claudia WOYWOOD, arquitectos / Documentos aportados por instituciones públicas, privadas y personas naturales



[ACCESS TO THE VIDEO.](#)

Inmigración alemana en el sur de Chile, siglo XIX. Deutschen Immigration in Südchile im 19. Jahrhundert. L'immigration allemande au Sud du Chili au XIXe siècle

Audiovisual Research Archives

Home Meet ARA Team Scientific Committee Documents Giving to ARA Your Opinions Contact Links

Home > ARA Video Library > Inmigración alemana en el sur de Chile, siglo XIX (...)

Original publication : Inmigración alemana en el sur de Chile, siglo XIX (...)

- Home
- Videos

ARA Video Library

- Topic Catalogue
- Collections
- Videos in Original Version
- Authors
- Entire Audiovisual Collection

ARA Publishing House

Hypermedia Folders


- All Folders
- Folders by Discipline
- Profile and Knowledge Level

Inmigración alemana en el sur de Chile, siglo XIX - Deutschen Immigration in Südchile im 19. Jahrhundert - L'immigration allemande au Sud du Chili au XIXe siècle

- Home -

Information

- Responsible(s) : Lisette Winkler - ESCoM-FMSH, Paris, France
- Date and place of the record : du 01/12/2007 au 31/12/2007 - Frutillar, décima región, Chile
- Contact : Lisette Winkler
- Production : Lisette Winkler (ESCoM-FMSH, Paris, France), Carlos Johnson (Santiago, Chile), Tatiana Wenker (ESCoM-FMSH, Paris, France), Elisabeth de PABLO (ESCoM-AAR, FMSH, Paris, France), Miriam Meissner (ESCoM-FMSH, Paris, France ; Université d'Amsterdam, Pays-Bas)
- Investigation Field(s) : Anthropologie -- Histoire sociale -- Histoire culturelle



[ACCESS TO THE VIDEO.](#)

Example of a digital archive project:

**The ARA archive production process.
Methodology and procedures**



The **ARA Production process** ("archive project")

- 1) The whole process of the production of this heritage is governed by a **production plan** composed of **6 main phases**;
 - each phase is defined through a **task list** and **explicit procedures**
 - the production plan is compliant with the main norm in the field of digital archives, i.e. the **norm OAIS**

- 2) A subset of tasks are performed by the **production team** (very small – 2,5 persons)

- 3) But many remaining tasks are performed by **third persons, external** to the production team (hence the *practical necessity* to possess an explicit production plan)

The **ARA
production
process**



The **ARA Production process** ("archive project")

4) Tasks principally in charge of **third persons** (*AV professionals, researchers, event organizers, ...*)

The ARA production process

- a. The **preparation of the filming** and the **filming itself of an event** is in charge of **external** professionals (financed by the event organizers)
- b. The **collection** of all **legal documents** (contracts) is under the responsibility of the researcher or other concerned persons;
- c. The **basic processing of the data** is in charge of the external **professionals;**

The **ARA Production process** ("archive project")

5) Tasks mainly in charge of the **production team** ...

- a. The **montage** can be assumed **either** by external professionals **or** by the production team
- b. The "intellectual processing" (editing):
 1. **description/indexing,**
 2. **pre-publishing,**
 3. **quality control,**
 4. and **definitive publishing**
- c. The **legal deposit** and the **perennial deposit**
- d. The classification and management of all **legal documents**.

The **ARA**
production
process

**The ARA
production
process**

Example: The six central phases defining a **concrete ARA archival project** ...

<p>1st phase: « Up stream” activities – preparation of the field work</p>	<ol style="list-style-type: none"> 1) Definition and elaboration of the projects objectives and domain; 2) Team building; 3) familiarization; preparation of the filming/collection of data; ...
<p>2nd phase: Field work</p>	<ol style="list-style-type: none"> 1) Setting-up, preparing, ... of the “terrain” 2) Filming of... : people, activities, events, ... 3) Collection of other relevant data (“documents”)
<p>3rd phase: Technical preparation and registration (deposit) of produced/collected material</p>	<ol style="list-style-type: none"> 1) Derushing + technical enhancements 2) Digitizing of non-digital material 3) Recording of basic information in database 4) Uploading of files containing data

The ARA
production
process

Example: The six central phases defining a **concrete ARA archival project** ...

<p>4th phase: Editorial processing of the uploaded material</p>	<ol style="list-style-type: none">1) Video-segmenting2) Video description (content, audiovisual level, provenience, copyrights, ...)3) Video enriching (links, comments, ...)4) Video translation/adaptation[5) Video montage & postproduction]
<p>5th phase: Online publishing and diffusion</p>	<ol style="list-style-type: none">1) Web site creation of field work containing the previously edited material2) Pre-publishing and quality assessment3) Diffusion on web portal + via newsletter, social media, ...
<p>6th phase: Closing activities</p>	<ol style="list-style-type: none">1) "Physical on-the-spot" archiving of all traces .2) Legal and perennial deposit.3) Archiving of contracts4) Follow-up of people database

The exploitation/repurposing of digital audiovisual archives:
**Examples from the Audiovisual Archives Research (ARA)
program**

The **exploitation of digital (audiovisual) archives:**

- 1) An archive or a (published) data of an archive constitutes only a **potential resource** for a user
- 2) In order to transform a data in an effective resource for a given user or user group it is necessary to "**manipulate**" it actively in order to attune it to specific usages, user contexts, etc.

Many different related terms in order to capture the notion of "**exploitation**" of data (collections of data) of **digital archives** :

- ☞ *Segmenting/re-segmenting and re-configuring (video segments)*
- ☞ *Repurposing*
- ☞ *Republishing*
- ☞ *Remediating*

- ☞ *Collaborative and personalized archive building;*
- ☞ *User generated content for archive enhancing;*
- ☞ *Channelisation (of digital assets with respect to a user's interest, preferences, ...);*
- ☞ *...*

**The exploitation/
repurposing of
AV archives – the
example of ARA**

**The exploitation/
repurposing of
AV archives – the
example of ARA**

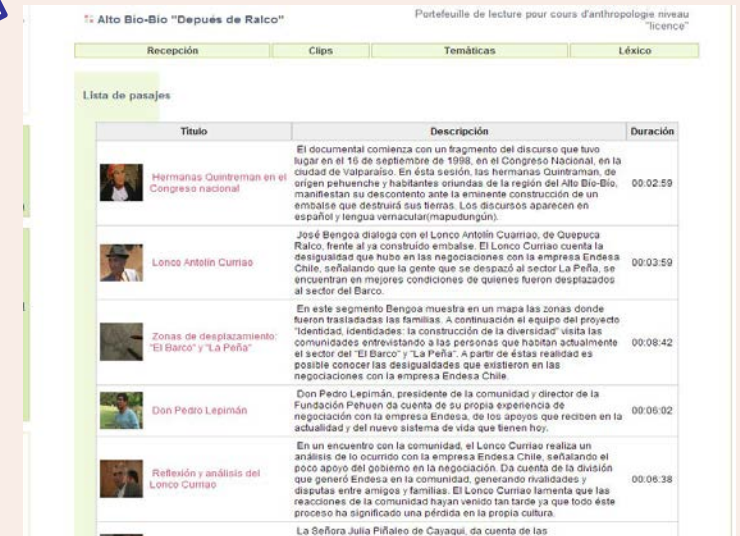
Examples of exploitation/repurposing video content from the ARA program ...

- ❑ Experimentation with and use of series of **republishing/repurposing genres** (“**templates**”)
 1. **Specialized web portals** for accessing thematically or otherwise circumscribed events and videos;
 2. **Semantic video portals** for accessing videos or segments (sequences) of videos with respect to their topics, their rhetorical specificity, their audiovisual specificity, etc.
 3. **Bilingual folders**
 4. **Dynamic video corpus construction**
 5. **Video-books**
 6. ...
- = On-going research !

1st example of republishing (segments) of a video in the ARA program

- Data: Alto Bio Bio (doc. 02:15, Santiago Chile, 2007)

The exploitation/ repurposing of AV archives – the example of ARA



Documental **Ralco** de Esteban Larrain

1. La represa Ralco: "hasta pelea hubo, pero igual se hizo"
 2. Los trasladados de La Peña y del Barco: dos zonas con condiciones muy distintas
 3. La división de la comunidad por ENDESA y por la falta de unidad entre los propios Mapuches
 4. El cura y los loncos; el alcalde y su lucidez
 5. Créditos del documental con imágenes de archivos en blanco y negro

Título El Alto Bio Bio después de Ralco
Sous-titre El conflicto entre ENDESA y las familias Pehuenches del Alto Bio Bio
Auteur(s) José BENGEOA
Durée 02:15:23
 12/04/2006
 Alto Bio Bio, Chile
Genre Documentaires
 Español

Description courte
 A mediados de los años 90, ENDESA inicia la construcción de la represa Ralco en la VIII región de Chile. Este territorio, habitado durante siglos por familias Pehuenches del Alto Bio Bio, obligó a la reubicación de éstas comunidades, siendo radicadas de sus predios en post del desarrollo energético del país. Las consecuencias de éste conflicto pueden verse 10 años más tarde, en la creación de un municipio indígena, la construcción de un pueblo y de caminos, así como también en la desintegración de los lazos comunitarios, producto de...

2nd example of republishing/repurposing a sub-part of the video archive fonds of ARA in form of ...

Specialized web portals

Example: **SCC** – Semiotica, Cultura, Comunicazione (cooperation between university La Sapienza of Rom and FMSH)

The exploitation/
repurposing of
AV archives – the
example of ARA

Le site **SCC**

The screenshot displays the SCC website interface. At the top, there are logos for Sapienza Università di Roma, ESCOM, and FMSH. The main navigation bar includes links for Home, Presentazione, Sostieni SCC, Cooperare, I vostri consigli, Contatti, and Link. A search bar with 'Google Custom Search' is also present.

The left sidebar contains several menu items: 'La videoteca' (with sub-links for Catalogo tematico, Le collezioni, Video in versione originale, Gli autori, and Tutti i contenuti audiovisivi), 'L'enciclopedia ipermedia (work in progress)' (with sub-links for Introduzione alla Semiotica, Il video-glossario, and L'équipe di realizzazione), and 'I documenti ipermedia' (with sub-links for Lista completa dei contenuti multimediali, Documenti per disciplina, and Profilo e livello di conoscenza).

The main content area features a video player titled 'Un video dall'archivio' showing a scene with a person on stage. Below the video, there is a text block: 'La spettacolarizzazione del corpo, tra sacro e profano'. To the right of the video player, there is a 'Selezione dei documenti ipermedia' section with a grid of small video thumbnails.

The right sidebar contains a 'Seleziona video' section with a grid of video thumbnails. Below it, there are several thematic categories with their respective counts: 'Com'è nata e che cos'è la semiotica (22)', 'Campi di indagine (28)', 'Costruzione teorica (30)', 'Studiosi e centri di ricerca (15)', and 'Le sfide e i punti sensibili (8)'. Each category lists sub-topics with their counts.

At the bottom of the page, there is an 'Aiuto' link and a 'Ricerca avanzata' section.

3rd example of republishing/repurposing a sub-part of the video archive fonds of ARA in form of ...

Dynamic subjects corpora (example – the “encomienda” in Argentina during the 18th century portal: AMSUR)

The screenshot shows the AMSUR website interface. At the top, there is a navigation bar with categories: Dossiers, Langues et civilisations, Histoire et archéologie, Arts et spiritualités, Environnement et écologie, Les pays d'Amérique latine, and Español. Below this is a secondary navigation bar with: Vidéothèque, Sujets, Lexique, Map, contributeurs, Institutions, Paroles et propos, and Collections filmiques. A search icon and a 'Plus' dropdown are also present.

The main content area is divided into two columns. The left column, titled 'Sujet: Immigration et colonisation', contains a list of subjects with counts in parentheses:

- Colonisation espagnole des Amériques (1)
- Colonisations européennes en Argentine (XVIIIe-XIXe-XXe) (1)
- Colonización de Cobija (Chile) (1)
- Colonización de Cuyo (Argentine) (1)
- Colonización en Jicaltepec (3)
- Colonización française en Veracruz (3)
- Colonización française en Veracruz (1833) (1)
- Colonización hispánica (minerías Norte de Chile) (1)
- Encomienda (4)
- Encomienda (Argentine) (3)** (highlighted)
- Encomienda (La mita) (1)
- Encomienda (Yanaconas) (1)

The right column displays a list of video documents under the heading '1-3/3':

- 1-3/3**
-  [L'ancienne lagune huarpe du piémont de Mendoza et l'adaptation des populations, de la faune et de la flore à la transformation venue des différentes colonisations et immigrations](#)
Chapitre
Gregorio MANZUR
09/05/2006 *Entretien(s)*
-  [Poblaciones indígenas de Mendoza en los siglos XVI y XVII](#)
Dirección General de Escuelas Gobierno de Mendoza, UNCuyo
01/05/2004 *Documentaires*
-  [Indios, españoles y mestizos en la Mendoza colonial](#)
Dirección General de Escuelas Gobierno de Mendoza - UNCuyo
26/02/2013 *Documentaires*

The exploitation/repurposing of AV archives – the example of ARA

Le portail AMSUR

4th example of republishing/repurposing a sub-part of the video archive fonds of ARA in form of ...

Dynamic video encyclopedia (example here "religious practices"; source: PCM portal)

The exploitation/
repurposing of
AV archives – the
example of ARA

Accès à la thématique
« Traditions et pratiques
religieuses » de
l'encyclopédie PCM

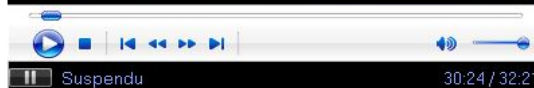
Accès à l'ensemble des
thématiques de
l'encyclopédie PCM

L'Encyclopédie Hypermédia

Les sujets de connaissance : Traditions et pratiques religieuses

Approfondissez vos connaissances du sujet "Traditions et pratiques religieuses" en explorant librement les segments qui lui son consacrés

Elizabeth D. INANDIAK : L'histoire de deux sites sacrés,
épargnés des laves du volcan Merapi



Visite du chef spirituel d'une
confrérie Soufi au village Bebekan

in : Elizabeth D. INANDIAK : "Les actions
du village de Java Bebekan détruit par le
séisme de mai 2006"



Apport de l'anthropologie de la
religion dans les études turques

in : "Séminaire Interdisciplinaire d'Etudes
Turques (SIDET)"



Les 613 commandements ou
mitzvot dans le judaïsme

in : "Les lois alimentaires dans le
judaïsme"



Le chamanisme - Culture guarani

in : ""Somos la voz del arbol" - Entretien
avec Jorge Riestter et présentation des
activités de l'APCOB"

En évoquant l'activité du volcan Merapi de 2006, Elisabeth INANDIAK PRASETYO explique que la coulée de lave a miraculeusement épargné deux sites sacrés : le 'banian blanc' et la 'pierre éléphant'. Elle explique que la 'Pierre éléphant', a pour origine une coulée de lave, qui se serait arrêtée pour laisser passer une femme enceinte, prenant alors la forme d'un éléphant. Elle ajoute que cette histoire reste valable aujourd'hui puisqu'elle a permis aux sauveteurs de se protéger de la coulée de lave en 2006.

4th example of republishing/repurposing a sub-part of the video archive fonds of ARA in form of ...

Bilingual folders (example here: selection of a sample of significant segments of an interview with Sabine Trebinjac from the French CNRS on the muqam genre in the Chinese Turkestan and translation-adaptation in English, Italian, Russian, Chinese, ...

The exploitation/
repurposing of AV
archives – the example
of ARA

Accès aux dossiers
bilingues réalisés à partir
d'un entretien avec
l'ethnomusicologue
Sabine Trebinjac

Home Meet ARA Team Scientific Committee Documents Giving to ARA Your Opinions Contact Links Help RSS Feeds

Home > ARA Video Library > *Un regard ethnologique sur les musiques chino (...)*

Original publication : *Un regard ethnologique sur les musiques chino (...)*

- Home
- Videos
- Curriculum Vitae
- Bibliography
- Other recordings

Hypermedia documentation :

- نظرة إثنوسociologique على الموسيقى الصينية و الأيغورية
- An Ethnosociological Look at Chinese and Uyghur Music
- Un regard ethnologique sur les musiques chinoise et ouïgoure
- Uno sguardo etnosociologico alla musica cinese e uigura
- Этносоциологический взгляд на китайскую и на уйгурскую музыку
- Çin ve uygur müziklerine etnososyoloji bir bakış
- 从社会民俗学角度看待中国和维吾尔音乐

An Ethnosociological Look at Chinese and Uyghur Music

Home	Clips	Themes	Glossary
------	-------	--------	----------

An Ethnosociological Look at Chinese and Uyghur Music


Length: 0h 56mn 02s 62
Language: French
Video of an interview with researcher Shot on jeudi 28 juin 2007 in Fondation Maison des Sciences de l'Homme 54 boulevard Raspail 75006 Paris

Participant(s)

- Sabine Trebinjac, Interviewee

Researcher at CNRS, Laboratory of Comparative Ethnology and Sociology
University Nanterre - Paris X

Sabine TREBINJAC is a researcher at the CNRS, the Laboratory of Comparative Ethnology and Sociology, and the Université Nanterre - Paris X. She is also a lecturer in ethnology. Sabine Trebinjac is an ethnologist, historian, sociologist of music, and a sinologist. Her research deals with ancient and contemporary China and she primarily focuses on the

 Sabine Trebinjac explains the meaning of what is called "Chinese Music." It encompasses all ethnic music present in China for which the Chinese State has implemented a procedure of control and traditionalization. This process is discussed in detail through the example of Uyghur music with Turkish origins. The researcher then introduces us to the singularities of Uyghur music while particularly focusing on the Muqam genre. To paint a better picture of what Uyghur music is, Sabine Trebinjac lets us listen to two pieces of Muqam Uyghur from her disk called "Chinese Turkestan/Xinjiang" recorded with the help of Jean During and produced by Radio France OCORA in 1990. The music excerpts available on the site are accompanied by snapshots of Xinjiang taken by Sabine Trebinjac.

see also...

- Laboratoire d'ethnologie et de sociologie comparée
- Page personnelle de Sabine Trabinjac sur le site de l'Université de Paris 10

5th example of republishing/repurposing a sub-part of the video archive fonds of ARA in form of ...

Geographic localization of topics (example here: research on Amerindian languages and language groups and families ...; source: AMSUR)

The exploitation/
repurposing of AV
archives – the
example of ARA

Accès au portail AMSUR

Guyane

L'ergativité et les langues d'Amérique
Francisc QUEIXALOS
16/05/2006 Enquête(s) linguistique(s)
01:53:54 Vidéo chapitrée

Description de langues d'Amazonie: l'émérillon et le trinitario
Françoise ROSE
21/06/2007 Enquête(s) linguistique(s)
00:57:54 Vidéo chapitrée

La communication par le son et la mémoire de la communauté
Carlo SEVERI
07/03/2005 Extrait(s) d'enquêtes ethnographiques
00:17:02 Chapitre

South Pacific South Atlantic
Données cartographiques ©2013 Maplink Condition

6th example of republishing/repurposing a sub-part of the video archive fonds of ARA in form of ...

Videos by usage (example here: videos proposed for BA, MA, D level as well as for post-doc students offered by the new AGORA portal)

AGORA Patrimoine audiovisuel de la recherche en SHS

ANR | ESCOM | FSH

Accueil | Présentation | Mécénat | Contactez-nous

Dossiers | Programmes Scientifiques | Collège d'Etudes Mondiales | Comptoir des Presses | Dossiers AAR

Vidéotheque | Sujets | Lexique | Aires géographiques | Contributeurs | Institutions | Paroles et propos | Collections filmiques | Moins

Types d'analyses | Usages | Objets visuels | Objets sonores | Langues | Traductions | Contributeurs par rôle

3 4 5 6 7 8 9 10 11 31-35/172

Suggestions d'utilisation concrète

- Vidéos pouvant correspondre à des contextes spécifiques
 - Contexte "Recherche" (172)
 - Contexte "éducation"**
 - Education formelle**
 - Enseignement supérieur**
 - Niveau Licence (4)
 - Niveau Master (42)
 - Niveau Doctorat (29)
 - Niveau Post-Doctorat (13)
 - Education tout au long de la vie
 - Contexte "Médiation"
 - Contexte "Patrimoine culturel"
 - Contexte "(Re-)médialisation"

D'africaniste à analyste des systèmes-monde" dans la série d'entretiens intitulés "Analyse d'un système-Monde en déclin"
WALLERSTEIN, Immanuel
16/02/2004 Entretien(s)
00:09:36 Vidéo non chapitrée

Ni Dieu ni Maître : les Réseaux, conférence de Manuel Castells
Castells, Manuel
28/06/2011 Recherche scientifique
02:17:22 Vidéo non chapitrée

Le sublime est le transcendantal. Réflexions sur la conception du sublime dans la Frühromantik
PINNA, Giovanna
16/09/2008 Extrait(s) de workshops
01:00:59 Vidéo non chapitrée

Premier atelier des journées d'étude "Migrations, nouvelles pratiques, approches plurielles" portant sur le thème des "Dangers d'un parcours, risques en partage, expériences limites"
LECLERC-OLIVE, Michèle ; BELKACEM, Lila
08/10/2008 Extrait(s) de réunions
00:50:08 Vidéo chapitrée

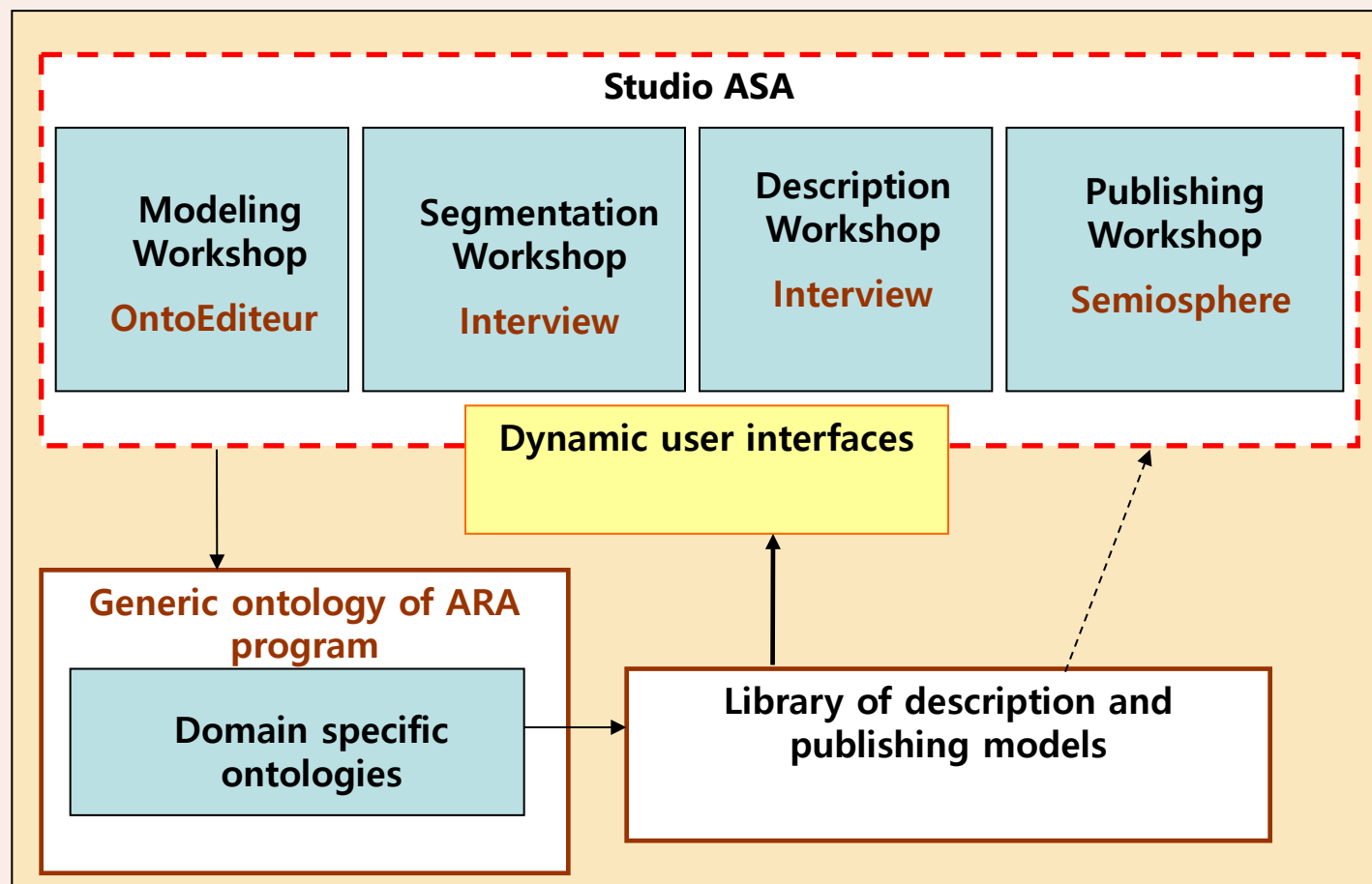
Penser le développement au XXIe siècle. Chapitre 4 : Développement et mondialisation
SACHS, Ignacy
10/03/2008 Entretien(s)
00:10:32 Vidéo non chapitrée

The exploitation/repurposing of AV archives – the example of ARA

The AGORA portal

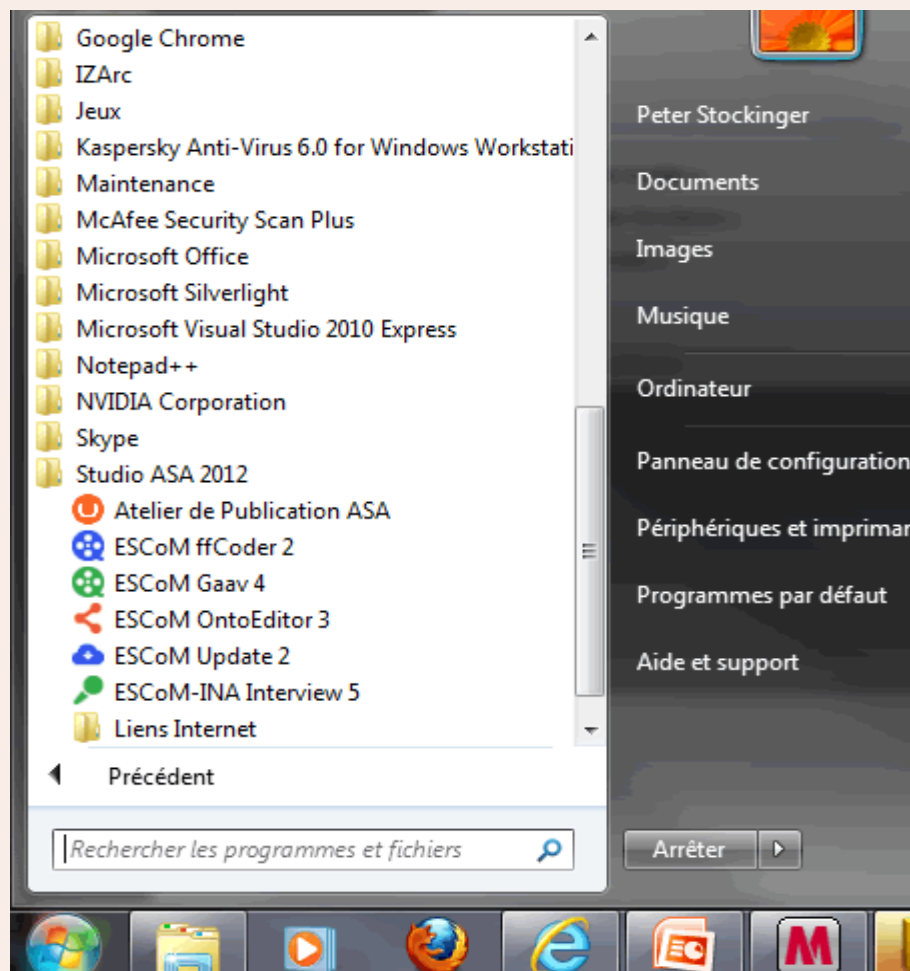
The Studio ASA – *an environment for building and repurposing
digital audiovisual archives*

- The working environment for building archives, analyzing and publishing video corpora – The **Studio ASA** (Atelier de Sémiotique Audiovisuelle)



The Studio ASA

- ❑ Le **Studio ASA** – a set of software tools which can be downloaded on a PC ...



The ASA Studio

❑ The **virtual video segmentation tool** (INA-FMSH/ESCoM)

Atelier de segmentation - ESCoM-INA Interview

Fichier Outils ?

Segments

00 00 12 76

00 00 05 80

01 30 03 43

00:00:12.733 00:00:12.767 00:00:18.533 00:00:18.567

BAJO LOS TECHOS DE JICALTEPEC

Propriétés du segment

Intitulé :

Durée : 00 00 05 80

Début : 00 00 12 76

Fin : 00 00 18 56

Durée Média 1h 29mn 44s 38

Timeline

00:00:22.833

1

1:1

4,24021220000088 s. ESCoM-INA Interview 5.0.4 - web services : true - distant database : true - mirror : false - Peter Stockinger, Administrateur

The ASA Studio

□ The **video description tool** (INA-FMSH/ESCoM)

The screenshot displays two overlapping windows from the 'master-DSL - Atelier de description sémiotique - ESCoM-INA Interview' software. The top window shows a video player with a timeline on the left and a video preview area on the right. The video preview area contains five frames: a landscape with a pond, a green screen, and two frames with the text 'BAJO LOS TECHOS DE JICALTEPEC'. The bottom window shows a metadata form with the following fields:

- *Intitulé : [text input]
- Sous-titre : [text input]
- Langue(s) : [dropdown menu showing a list of languages including (N/A), Afrikaans, Arabic, Avañe'è (Guarani), Azərbaycanca, Bulgarian, Copte, Dansk, Deutsch, Elliniká (néa ελληνικά), English, Español, Français, Hellénikē glōtta (Ελληνική γλώσσα), Hindi, Koin, and Hungarian (Magyar nyelv)]
- Genre : [dropdown menu showing '*** (Non défini) ***']
- Date : [checkbox checked] [calendar icon] [dropdown menu showing 'mardi 11 décembre 2012']
- Description (courte) : [text input]

The ASA Studio

The **video web publishing** tool **Semioscape** using the CMS Umbraco

Content

- Content
 - agora.fr
 - Réseaux sociaux
 - Présentation
 - Partenaires
 - Dons & Mécénat
 - Aide
 - Plan du site
 - Contacts
 - Publications
 - Mentions légales
 - Video
 - agora.en
 - agora.es
 - ada.fr

Sections

- Content
- Media

Page Introduction Main Content Right Content Footer Content Map

Web positioning Menu Terminology Site Header Site Footer Versions Admin

Properties

HTML

Page Content (1)

Content displayed in left-part of the page

Le site atelier « FMSH-AAR » est produit et développé dans le cadre du projet ANR intitulé Atelier de Sémiotique Audiovisuelle en Sciences Humaines et Sociales (ASA-SHS).

Il réunit un fonds audiovisuel documentant les activités scientifiques de la Fondation Maison des Sciences de l'Homme (FMSH) à Paris sous forme d'entretiens avec chercheurs français et étrangers, séminaires de recherche, colloques, tables rondes ou journées d'étude.

List Articles

No macro content available for WYSIWYG editing

The ASA Studio



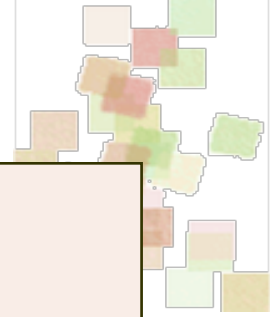
- The conception of the ASA Studio is based
 - on **structural (text and discourse) semiotics**;
 - and *other related approaches and disciplines*
 - such as: the rhetorical structure theory, discourse analysis, thematic and cognitive analysis of texts, knowledge representation, ...

The ASA Studio

The development of the Studio ASA has followed, as precisely as possible the "instructions" formulated from the side of human sciences

- => **"humanistic computing"**





The Campus AAR Project

- In an actually ongoing French (ANR funded) R&D project – **Campus AAR** - the objective is ...
 - ... to enable any interested person or group to conceptualize, produce, analyze, diffuse and preserves **his/her own archives**:
 - cf.: the notion of **user generated archives**

This means: everybody should have the possibility to **download for free**:

- the **whole environment** (the ASA Studio)
- all **procedures** and **guides** for building his/her own archives
- Three of the most struggling challenges here is:
 1. The definition and implementation of a **basic meta-language** on the top of specialized **domain ontologies**;
 2. The definition of a **library of procedures of video description**;
 3. The definition of a library of **video publishing/republishing templates**.
- Actually, a prototype is available at this url: <http://www.semioscape.fr/studio-asa/telechargement.aspx>

Campus AAR

The [Campus AAR](#)
web site

Semiotics and archives

Semiotics - Definition (among many others, more or less compatible ones):

- Semiotics is a **theoretical framework** and a **methodology** for describing and analyzing (“expertizing”) ...
 1. the production, exchange, sharing, conservation, reuse, ... of **messages**
 2. by the means of one or more **medias** and in form of **texts** (broadly speaking)
 3. in using a **language** (the “semiosphere” peculiar to the culture of a social actor)
 4. attuned to the specific the **context of use** (“social structure”)
- Different traditions:
 - one important is the structuralism and **structural semiotics** going back to de Saussure, A.J. Greimas, R. Barthes, ...);
 - another is the **cultural semiotics** approach of J. Lotman and the Tartu school;
 - a third one is the **pragmatic** and **sign-theoretic approach** of Peircean semiotics, etc.

- Personally, I think that semiotics can be used:
 1. As a **methodology for the production of digital archives** (i.e. as a methodology for a “digital archive project”).
 - Definition of an archival project;
 - Specification of meta-language (ontology) and metalinguistic resources
 - Scenarios of describing and indexing
 - Scenarios of first publishing, preservation and legal deposit
 2. As a methodology for **exploiting, reusing** digital archives.
 - Projects of authored republishing (narratives, web-documentaries, courses, ...)
 - Projects of creating user-based virtual archives
 - Projects of sharing and commenting digital archives
 - Projects in cross- and trans-media “storytelling”,
 - Etc.
 3. As a methodology for **analyzing existing digital archives** and/or data stored in digital archives.
 - Audiovisual corpus analysis
 - “Virtual ethnography” of peoples productions, uses, shares, etc.
 - Information watch
 - “Cultural intelligence” (hunting of tendencies, ...)
 - Strategies of appropriation (remediation, ..)
 -



Semiotics and
archives

- The central assumption here is:
 - the **data** of an archive (as well as the **archive itself** as a complex data) ...
 - ... is a text or can be approached as a **text** (cf. next slight)
 - (cf. also the "**linguistic turn**" in archive studies)
- Structural semiotics proposes an **appropriate theoretical framework** that enables us ...
 - ... to conceive an **operational vision of the object "text"** (cf. the last two slight).
- Naturally, this vision is **fallible** and **has to be revised**, if necessary ...

Semiotics and
archives

Archive Definition

- 1) Archive definition and conception;
- 2) Specification of meta-language;
- 3) Web portal building

Archive production

- 1) Text Selection,
- 2) Text Production,
- 3) Text Processing (ex.: digitizing)
- 4) Text Recording

Analyzing/ reanalyzing

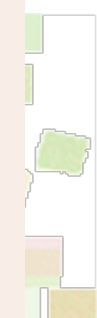
- 1) Basic analysis;
- 2) Specialized content analysis
- 3) Analysis of audiovisual level
- 4) Translation/ adaptation ...

Publishing/Republishing

- 1) Automatic/authored
- 2) Controlled/free
- 3) Media and genre
- ...

1) Semiotics as a **methodological and theoretical approach** for building digital audiovisual archives

**Data AND the archive = Text-object
(video, photography, sound, ...)**



- The semiotic theory of text – three complementary aspects :

1) The text as a **compositional entity** (= modularity assumption)

- i.e. both, a **video** and a **sequence** of the video (a “segment”) are texts and share – in principle – the **same structural characteristics**

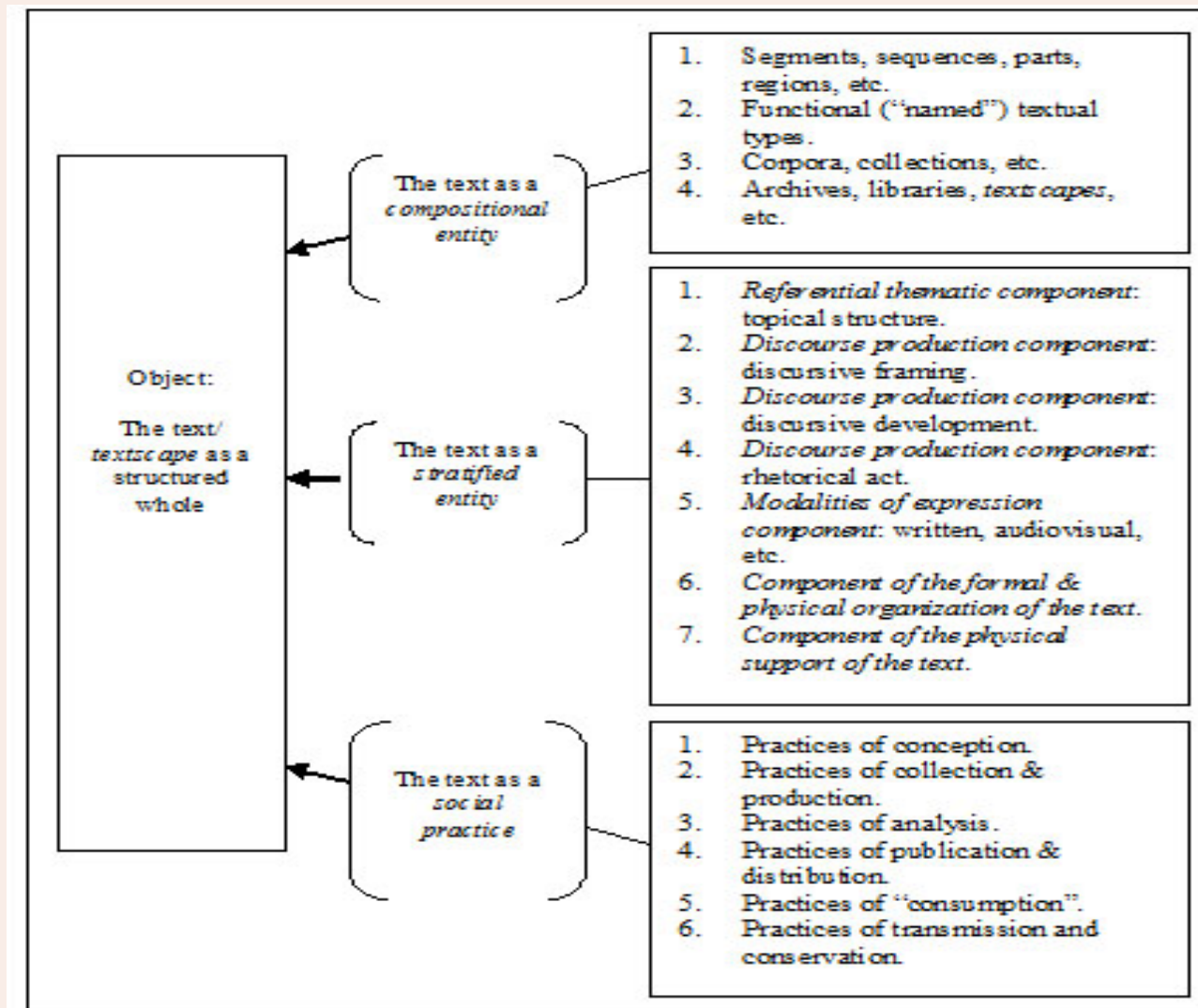
2) The text as a **layered entity** (= structural assumption)

- i.e. a collection of videos, a corpus of videos, a single video or again a sequence of a video ... are constituted by several **meaning layers** such as a **referential layer**, a **rhetorical layer**, a **discursive layer**, an **expression layer**, etc.

3) The text as a **social practice** (= genetic assumption)

- i.e. a video (corpus of, sequence of, ...) has **lifecycles** which are typically organized in phases such as the conception, the realization, the processing, the recording, the description, the analysis, etc.

- A more detailed representation of the **three complementary approaches** to text as used in the ARA program



Semiotics and archives

In: P. Stockinger, **Audiovisual archives**. *Digital text and discourse analysis* (J. Wiley 2012)