The Programme “Online Audiovisual Research Archive in Social Sciences and Humanities” (ARA)

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Archiving Culture in the Digital Age
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The main topics of this conference:

1. **Short presentation of the (French) programme « Audiovisual Research Archives (ARA) » (in French: Archives Audiovisuelles de la Recherche; AAR).**

2. **More particularly, issues concerning the production/collection and **publishing** of digital audiovisual and multimedia resources**

3. **Some central challenges for digital multimedia librarie**s.
- The Audiovisual Research Archive Programme (ARA) – a short presentation -
The French Audiovisual Research Archive (ARA) program has been launched in 2001/02 by the R&D lab ESCoM at the public Science Foundation Maison des Sciences de l’Homme (literally “House of Human Sciences”) in Paris, France.

The central missions of the ARA program are:

1. to constitute an audiovisual, multimedia portal of scientific heritage in social and human sciences;
2. to make this heritage available to any interested person or community;
3. to investigate and to develop the scientific, methodological and technical means enabling any institution, even any individual, to create and diffuse his/her own audiovisual resources in form of online libraries or archives;
4. to investigate the uses and exploitations/appropriations of AV data in given social contexts;
5. to investigate also new, “future” forms of knowledge capturing and appropriation.
The ARA programme actually is composed of:

1. one central and a set of different thematically specialised online video portals;

2. collections of republished videos (in form of thematic folders, bilingual folders, etc.);

3. a complete digital working environment for the building, management and diffusion of online digital audiovisual archives (“ESCoM Suite 2009”);

4. a digital video production and publishing service;

5. a computer service focussed on digital video management and processing;

6. a R&D programme implied since 1996 in a variety of EC and French R&D projects (cultural heritage, digital libraries, e-learning, etc.);

7. an interdisciplinary team of 10 to 14 persons in Paris and “abroad” and a small network of partner institutions.
- The ARA audiovisual resources -
The ARA corpus

- **ARA corpus**: actually more than 5500 hours of videos and other digital resources.

- **Examples**: corpora in social history (900 hours); social and cultural anthropology (500 hours); language studies and linguistics (500 hours), archaeology (350 hours), urbanism (250 hours), ...

- **Genres**: scientific events (interviews, conferences, seminars, workshops, ...), cultural manifestations (exhibitions, concerts, performances, ...), “terrain” (specific practices and métiers, “road movies, ...), reportages, documentaries and audiovisual documentations

- **Languages**: videos available in 16 languages, French principal language

- **Authors**: International community of about 2100 people from 85 countries: scholars, writers, artists, politicians, people working in NGO, field workers, students, “ordinary witness”, ...

- **Visitors**: 190 000 visitors from 170 countries since beginning of January 2009 (45% from France)
Specific points concerning the ARA corpus

- it is an *open corpus*: every month new contents produced by ESCoM and/or consigned by partner institutions or individuals to ESCoM;

- the *selection* of AV resources and production activities is decided cooperatively by a *steering committee*;

  - a significant part of filming of scientific events is determined through the *general policies of FMSH*;

  - ESCoM itself has an own production activity dedicated to *specific knowledge domains* and financed through special budget lines coming from EC and French projects, sponsoring, etc.

  - a more and more important part of the production is the *result of individual or group initiatives*, i.e. of people wanting to use the ARA publishing and diffusion environment for their own productions.
Specific points concerning the ARA corpus

- All videos can be freely accessed and used in non-commercial contexts; ARA videos are licensed through “Creative Commons”;

- The authors of the videos keep their whole rights on the content, every author and every participant sign a contract with FMSH permitting ESCoM/ARA to diffuse on their servers the audiovisual content;

- Each participant (author, filmed person, ...) is informed about the uses of the filmic material diffused on the ARA servers (especially about the republishing/reuse of their content);

- Before the definitive publishing of a video, the author and – as far as possible – the concerned participants (filmed persons, ...) are asked for to verify online the production and to give the final “green light” for diffusion.
Production/publishing process of audiovisual resources:

1. Definition and preparation of a “terrain” (scenario for filming, planning of event filming, coordinating of implied people, preliminary data collections, declaration of virtual workspace, …)

2. Filming of the terrain (production of rushes, “real time” scripting, information & resources gathering, …)

3. Constitution of the corpus (selection of gathered/produced material, preparation, registration, digital acquisition of data, …)

4. Cognitive and semiotic processing of the corpus (technical processing; montage, thematic/pragmatic indexing, translation/adaptation; management of metalinguistic resources, …)

5. Publishing of the corpus (via standard publishing models)

6. Physical, digital, legal archiving and other related activities.

1. (Re-appropriation of existing audiovisual resources: re-purposing, versioning, translating, … republishing)
Figure 1 shows the home page of the web site hosting the ARA audiovisual and multimedia resources.
Figure 2 shows the ARA home page for Chinese speaking visitors and users.
Figure 3 shows one possible access to the online audiovisual and multimedia resources of AAR – the collections or series composing the archives. In our concrete case: the series of more than 330 interviews (with scholars, researchers, artists, ...).
Figure 4 shows the access to the audiovisual and multimedia resources via a thematic catalogue. The chosen example: “Social and cultural anthropology” composed of more than 154 entries (and some 950 hours of online videos).
Figure 5 shows the access to the audiovisual resources of the AAR with the help of the Google search engine. Concrete example: “Anthropology of art” composed of more than 70 different entries.
Figure 6 shows a selection of video resources belonging to the series of about 40 reportages and documentaries.
Figure 7 shows the access to entire audiovisual corpora ("documentations") each one representing more than 30 to 40 hours of AV material.
Figure 8 shows you as an example of non-French videos the homepage of one video produced in Japanese language (interview with Masao Kashinaga from Osaka working with the Black Thai people in Vietnam)
Figure 9 shows the home page of one of the thematic knowledge spaces of the AAR programme dedicated to the cultural heritage of minorities and social groups (“PCI”) composed of about 560 hours of video material.
Figure &a shows another thematic knowledge space of the AAR Programme dedicated to the history and cultures of Latin America composed of about 780 hours of online video material.

Peter Stockinger: The ARA Program (SAC, Bangkok, August 2009)
- Publishing genres of audiovisual resources -
Specific publishing by the means of which audiovisual resources are diffused on the ARA web portal, include:

1. The interactive hypermedia book (this is the basic, standard publishing genre);
2. The thematic folder;
3. The pedagogical folder;
4. The bilingual folder;
5. The video-glossary;
6. The hypermedia encyclopedia.
The production and publishing activity

- The interactive hypermedia book (abbreviated: IHB) is a specific publishing genre of a given (closed or open) source corpus composed either exclusively by audiovisual sources or by different media sources.

- As its name already suggests, it is built in analogy to the “written book organised in chapters” which is a traditional publishing genre with some very well known general stereotypic characteristics such as:

  - the presence of a cover with recurrent (paratextual) information (title, author, publisher, ...);
  
  - the overall organisation in chapters, sections, etc.;
  
  - the presence of notes, an index, bibliographical information;
  
  - a textually linear ordering of sections, chapters, ... but which hasn’t to be followed necessarily by the reader.
The actually online interactive hypermedia book is in French with the title “L’univers des indiens huarpe de Guanacache” (English: “The natural and cultural world of the huarpe indios living in the Guanacache region in the North of Mendoza, Argentina”).

(figures 11)

The figure 8 above shows the “cover page” of the interactive book as well as the contents of it (cf. region within the red circle).
The figure 12 below show the pop up window containing the video section of the interactive book which are, in this case, very simple:

- they are ordered following the temporal progress of the series of interviews …
An example of a thematic folder: “Anthropology of illness and of myth in Laos and in South-East Asia” (Richard Pottier, CNRS and Paris V, 2007) – the thematic view...

(figure 13)
The pedagogical folder: Example of a pedagogical folder, based on the interview with G. Manzur from Mendoza (Argentina) dedicated to the Huarpe people

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**Figure 14**

### Guanacache, Les eaux de la forêt.
**Des dossiers pédagogiques pour mieux connaître le monde et la culture des indigènes huarpe...**

<table>
<thead>
<tr>
<th>Accueil</th>
<th>Dossiers à usage extra-scolaire</th>
<th>Dossiers pour enseignants</th>
<th>Copyrights</th>
<th>Crédits</th>
</tr>
</thead>
</table>

**Dossier 1: Vivre et survivre dans le désert. Le monde des paysans huarpe.**

**Informations générales**

**Profil pédagogique**

**Évaluation et rapport à d'autres ressources pédagogiques**

**Aspects techniques d'utilisation**

**Cycle de vie de la ressource pédagogique**

**Crédits et copyright**

**Rédaction**

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**Accès au contenu du dossier**

Une collection de ressources multimédias organisées en plusieurs phases thématiques d'un enseignement.

#### Phase, étape de l'enseignement

**5 Phase préliminaire: Préparation du cours.**

**Ressources suggérées:**

- Un petit guide pratique et interactif pour l’enseignant (format pdf).

**Ressources aménagées:**

- Guanacache, Les eaux de la forêt: Un état des lieux (format pdf)
- Pueblo Huarpé: site de l’université de Buenos Aires (site de la Direction de Teodoro Zamudio)
- Pueblo Huarpé: site portail du peuple huarpé

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**Phase IV: Préparation de la phase d’appropriation**

**Ressources suggérées:**

- Un petit guide pratique pour organiser le travail collectif avec les étudiants (format pdf).

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**Phase III: Appropriation du contenu par l’apprenant.**

**Ressources suggérées:**

- Les acteurs dans le monde huarpé

**Résumé**

- Les huarpés, spécialistes de la vie dans un monde désertique.
- En exploitant habilement les conditions physiques spécifiques du désert, les huarpés réussissent à établir une sorte de communication non-verbale à distance.

**Passage vidéo**

- La communication entre habitants isolés dans un monde désertique.
- La manière de fabriquer une technique de capture de l’eau par des huarpés (vidéo 00:12:23)
- La fabrication traditionnelle de tissus à partir des vetas brûlées courant...
The video-glossary: Example – a small video-glossary dedicated to the implementation of humanitarian aid adapted to the local populations (case study: the Bebekan village in Java, Indonesia, ravaged by the Merapi volcano in 2006; author: Elisabeth D. Inandiak, Paris 2007)
Another video-glossary: Example – a small vocabulary of the Uyghur music (based on the research work of Sabine Trebinjac, CNRS, France)
- The working and technological environment -
Three different sectors of activities, each one corresponds to a specific workflow:

1. The building and maintaining of an entire archive ("video-library, …) and its corresponding web portal

2. The “standard” production and publishing process of audiovisual resources documenting a knowledge domain, a scientific event, etc

3. The republishing process of already existing audiovisual resources (in order to attune, adapt the profile of a source video to a targeted social use – in education, communication, etc.).
The working and technological environment

- **Necessary resources for these activities:**

  - **technical resources** *(working and publishing environment)*,

  - **semiotic resources** *(ontologies, description schemas, …)*,

  - **practical resources** *(guidelines, …)*.
The technological environment of the ARA activities:

(Figure 17 - Francis, Lemaitre, FMSHESCoM – Environnement ESCoM/AAR 2009)
The working and technological environment

(figure 18 - Francis, Lemaitre, FMSHESCoM – Environnement pour Republication ESCoM/AAR 2009)
- Ongoing – and future - R&D challenges -
**R&D challenges**

- **Key domains in R&D:**
  - 1/ the **semiotics of audiovisual text and data**
    - semantic rich access to audiovisual data
    - delinearized access
    - ontologies for description and indexing: themes, terminologies, description schemas, ...
    - multilingual access
  - 2/ the **repurposing process as a “cultural translation” process**
    - the deeper understanding of the semiotic but also **historical** nature of (audiovisual) texts and discourse in order to “simulate new and richer forms of “aggregating” delinearized videos
    - the “**dynamic**” aggregation of content with respect to specific profiles of user or user communities
3/ the archive for everyone: individual + institution ("ARA as a AV knowledge production, sharing and exploitation cooperative")

4/ the archive everywhere – u-archive

5/ the exploitation of an archive, the multiple uses of a video ("user scenarios")

6/ new forms in dealing with digital content:
   ✓ immersive environments,
   ✓ 3D videos,
   ✓ the “ubiquitous capture”,
   ✓ the “multiple worlds scenarios”,
   ✓ etc.