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9 Introduction – *Audiovisual archives and heritage valorization in the digital age*

TAREK OUERFELLI

11 *The semiotic turn in audiovisual archives. A global outlook and some conceptual elements for implementation*

PETER STOCKINGER, STEFFEN LALANDE, ABDELKRIM BELOUED

By focusing on the *semiotic dimension* of digital archives, the authors wish to underline the fact that the fund of an archive should be seen as a set of (quantitatively more or less) important text data (in the broad sense) that document, preserve and transmit the discourse produced by a social actor (by an institution, a social group, a community, or even a person). Based on an ongoing French R & D project – *Campus AAR* funded by the French Agence Nationale de la Recherche (ANR) –, this article aims to develop a conceptual framework which takes into account the *textuality* of archived data and enables users to process (re-process) them for the most varied social contexts.

39 *Using RDFS/OWL for audiovisual content description*

ABDELKRIM BELOUED, STEFFEN LALANDE, PETER STOCKINGER

The need for content annotation is rapidly growing in several domains such as: TV broadcasting, archiving of audiovisual content, video sharing and e-learning. In recent years, applying semantic web technologies is more and more appreciated in content management field; both in content annotation and metadata management. We propose in this paper a new audiovisual description language based on RDFS/OWL2 W3C standards. We also present a generic annotation tool capable to interpret this language in order to guide the users work.

We briefly present the work that we did to transform some resources coming from the “Archives Audiovisuelles de la Recherche” (AAR) from their currently existing “ASA-SHS” format to this new language.

71 *Automatic Publication Environnement for Audiovisual archives*

RANIA SOUSSI, GREGORY POTDEVIN, MATHIEU FAGET

CampusAAR project has as a purpose to create and exploit scientific heritage of social sciences and humanities in the form of digital audiovisual archives. For that Studio Campus AAR has been created to allow archives owner to analyze, publish, republish, search and make interoperable audiovisual resources. In this paper, the publication environment is presented. The publication process is based on web semantic technologies in order to better assist author to create autonomously theirs publications.

93 *Issues of audiovisual patrimony in a West African context of DTT (Digital Terrestrial Television Broadcasting)*

HAMET BA

This paper states the issue of definitive establishment, from June 2015, of the widespread DTT (Digital Terrestrial Television Broadcasting) in the world with the entry of the African countries. This refers in particular to consider, firstly, how to safeguard and reuse the audiovisual significant patrimony accumulated by analog capture before the DTT. On the other hand, we must ask how the digital audiovisual archives generated by DTT could be preserved in a sustainable way. In all, it is to examine the “dilemma of archives” facing the need of making the audiovisual patrimony available for both contemporary and coming users, this, regardless of the media on which this heritage is recorded.

115 *Audiovisual traces for the theatre and relevance of the recording’s devices*

PASCAL BOUCHEZ

The audiovisual capturing of theatrical audiovisual representations require strategies that become transformed by the construction of sociotechnical systems able to reflect the Real in a multitude of predefined frameworks. The epistemological frame of our creation-research is inspired by an ethno-methodological approach linked to the emergence of enactivitism (Varela *et al.* 1993). Firstly, it is an essential

phase to ensure the precision of documenting an analysis of capturing classical or innovative socio-technical systems. Secondly, it delimits various potential spectatorial incarnations of produced traces. Thirdly, it takes into account of the variable cost of putting in place the main existing systems. A panoramic « inventory » of the audiovisual issues can come to the fore when cross-matching information able to bring out different types of « relative fidelities » in the audiovisual digital transcoding operations in an incarnated theatrical mediation in terms of shared values at the basis of a socio-cultural referential.

151 *Audiovisual archives in Cameroon: what perspectives?*

CHANTAL KAMOLE MOUKOKO, JOSEPH ELOGO

The holding of conferences to celebrate the golden jubilees in sub-Saharan francophone Africa has offered the occasion to historians as well as politicians to recall collective memory. In Cameroon for instance, these scientific conferences gathering historians, anthropologists, sociologists and jurists aimed at evaluating fifty years of independence and reunification of the francophone and the anglophone Cameroons. The reliable restitution of the history of this country did not worry about the preservation of archives which are threatened of disappearance due to the instability of the institutions concerned in addition to the volatility of the media putting in question the testimony of the memory. Yet audiovisual archives on Cameroon because of their specificity in the restitution of retrospective information is faced with the need of memory and constitute the buttress of this common history whose commemorative memory should be preserved within the people and young generations.

A field investigation has raised a diagnosis of the devices for the exploitation of audiovisual archives in the organisations in charge of collecting, preserving and storing the works and documents of state and private radio and TV channels. Due to the lack of production devices and to the lack of political will in terms of putting in place a real institution in charge of the organization of the existing devices, the need of memory is satisfied by foreign sources that have preserved on behalf of Cameroonians an important part of their audiovisual memory. The audiovisual heritage at stake would have allowed to materialise through image and sound the testimony of the memory and contribute to better platforms of exchanges and sharing of the history of Cameroon.

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Version on line	225 €	225 €

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