

7 CONTRIBUTORS

9 Introduction – RÉMY BESSON, CLAIRE SCOPSI

15 *Digital exhibition and mobilization of the memoirs of the bastides of the Southwest*
JESSICA DE BIDERAN, PATRICK FRAYSSE

If for the numerous tourists who visit every year the Southwest of France the term of bastides evokes most of the time these small picturesque villages built around a marketplace, their putting in exhibition is a matter of the process of patrimonialisation where monuments and documents cross to transform a cultural speech which involves scientific, tourist or still political communications. Consistently, this rewriting transforms a monumental heritage into diverse signs of territoriality within institutional spaces where multiply from now on the digital devices of collection and valuation of patrimonial objects but also sometimes competitive memoirs. These digital devices, if they renew undoubtedly the museographic practices, are also the opportunity to re-question this “intervening period” between past and the present (heritage) and between monuments and the public (mediation).

31 *Stimulating the heritage process with web platforms.*
A case-study on the Montluc site in Lyon

CHRISTINE MICHEL, MARIE-THÉRÈSE TÊTU, PIERRE-ANTOINE CHAMPIN,
LAETTIA POT

The web became a medium favoured to accompany the process of sociocultural patrimony building. It intervenes for example more and more often to realize the preservation, exploitation and valuation of the heritage with interactive platforms using documentary corpuses and digital archives. The design choices of platforms modify the processes of patrimony building. We make the hypothesis that by favouring the transverse access to the digital resources and the dialogues between the people having various interpretations of these sites, it is not only possible to modify the dynamics

of the patrimony design of a place but also the professional practices of the researchers studying this place. We explored this hypothesis in the context of the patrimony design of the prison « Montluc » in Lyon. We studied, with a group of future users, various principles of information access and contribution so as to identify those who are preferred to favour the appropriation of the information and the emergence of new memories. Our study showed that it was necessary to rethink the design of the Web platforms by crossing the principles of Web-documentaries, data base platforms and contributory personal spaces. To develop the practices of contribution, we suggested working on the design of situations of collaborative contributions in the domains of the scientific research and the learning.

- 51 *Recording and digital coverage of testimonies.
Example in world war museum context*

ALAIN LAMBOUX-DURAND

This paper approaches new professional practices around collection, treatment and exploitation of testimonies on (and with) exhibition objects. These practices followed the joint and progressive evolution of techniques, technologies, scientific approaches and treatment of mediation. The article leans on the scientific experience of TEMUSE 14-45 and TEMICS projects and approaches, the relevance of stories on objects manipulated by witnesses, their audiovisual preservation, videograms produced and devices in museum which use these recording.

- 75 *Computerized plant memories. Or how oral archive banks online transform
the terms of transmission*

MAËLLE MÉRIAUX

In the digital era, we ask oral archive banks online, with the transformation of the terms of transmission of knowledge and skills so-called "traditional". Our study focuses on the database of Dastum association, whose objective is the preservation and transmission of the oral heritage of the historic Brittany. We treated with, inserting the oral archives of C. Auray, produced from 1996 to 2000 in Morbihan, on the theme of veterinary popular medicine. With oral archive bank online, the transmission is not individual but becomes plural. The segmentation and classification of oral archives allow their critical review, but at the same time, establishes a hierarchy between knowledge. It is finally the conditions of transmission that are questioned, to move towards a contextualization of data rather than their validation.

93 *Memories of video gaming culture on YouTube*

BORIS URBAS

Within the patrimonialization of video gaming, the status of memory representations is still unknown. On YouTube, amateur video makers present games from the 1970s through to the 1990s, combining voice and screencast. By reviewing these low audience channels and interviewing their creators, we have tried to understand the current trends in amateur videos. The ensuing results highlight the diversity of the relationship to memory. Productions are supported by a seminal viewer practice (Web, TV), and a diversified frame: recreational computing, conservation, web archives, emulation. The momentum provided by this nostalgia interfaces with a critical discourse; Becoming a video maker generates a reflexivity which, in turn, transforms the gaming experience.

115 *Mediation of the North African immigration memories on French web archives (1999-2014)*

SOPHIE GEBEIL

This article deals with the build of the North African immigration's memories on the French web during the 2000s. It describes a first methodological approach based on the French web archives from the Ina and the BnF which are exploited as source for the recent history. These new historical sources unveil how some memorial producers use the web to refresh the staging of those memories which are viewed as marginalised. They shows the reamenagement of those memories on line, in the light of the legacies and the commemorative events.

139 *The archiving of rehearsals and the mediations of live performance
The Spectacle en ligne(s) case study*

JOËLLE LE MAREC, NICOLAS SAURET

The article introduces the outcomes of the research program *Spectacle en ligne(s)*, from which it reflects on the change of nature of the natively digital archive and of its cultural status. The creation of an annotated video archive of the rehearsals of two live performances opened an exploration of the mediations of archive in cultural contexts. Our concept of mediation stands here in-between institutional innovation and the scientific issues linked to the digital archive. During the project, we produced several experimentations, prototyping archive editorialisations. Based on those, the article states the idea that natively digital archive can reach the status of cultural object only through its usages, which generate intermediary forms specific to the editorialisations of the archive.

165 Summary/Abstracts

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