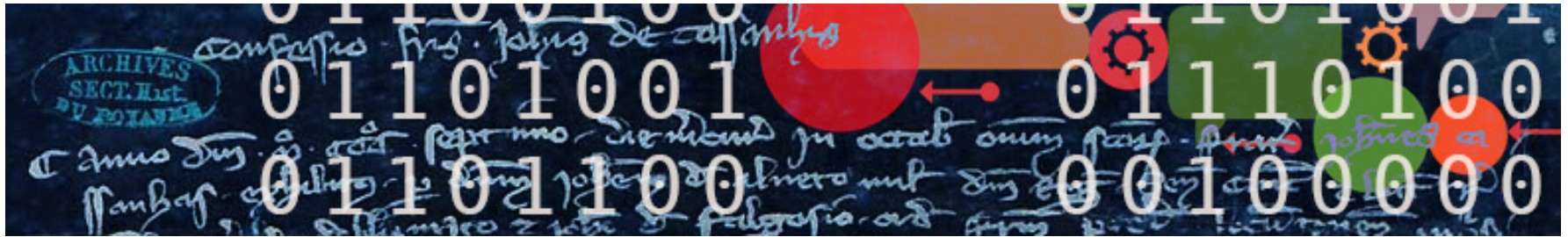


# New uses and users: thoughts on exploitation, organization and dissemination of digital audiovisual archival records (*DAAR*)



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# Presentation outline

1. Definitions
2. New uses, new users
  - Traditional uses and users
  - New uses and digital users
3. Exploitation, organization and dissemination
  - Exploitability and access
  - Organization and dissemination



# Definitions



# Digital audiovisual archival records (DAAR)

## Audiovisual (broad sense)

- Audiovisual « concerns simultaneously hearing and sight » (our translation, CNRTL, 2012, <http://www.cnrtl.fr/definition/audio-visuel>)

## Characteristics of audiovisual records

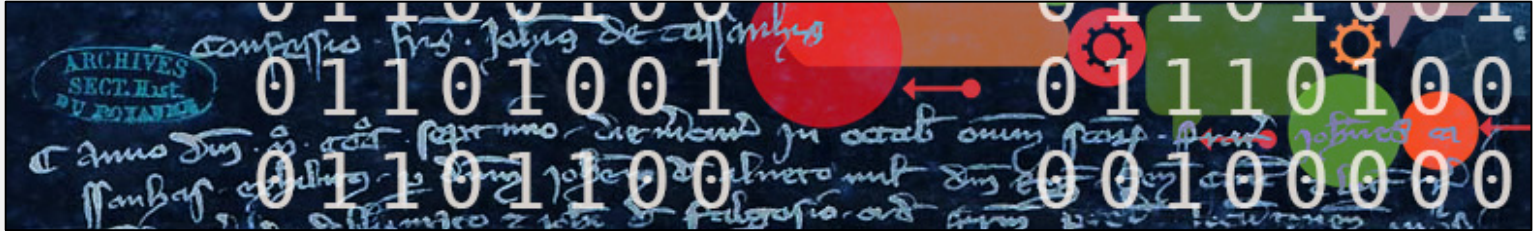
- Temporality: moving images and/or recorded sounds
- They are technological mediums

## Digital archival records

- Digital copy of a material record
- Digital-born record

# Some definitions

- Use of archives: Use of archives by a user in a specific context.
- Usage: the concrete action of a user on an archival record.
- Re-usage : « new use (of something) », the action of « using again (what was already used) » (our translation, CNRTL, 2012, <http://www.cnrtl.fr/definition/r%C3%A9utilisation>).
- Exploitation : the moment when archives are used and, by extension, all their potential uses.



**New uses**

**New users**



# Traditional uses

## Traditional uses of archives (general)

- Historical use
- Implicit use more than explicit re-use
- Value of archives: evidential, informational (mostly)

## Traditional uses of audiovisual archives

- Uses for audiovisual professional productions
- Value of archives: informational, patrimonial, artifactual

# Digital chain of use

New uses, new users

The chain of use have changed in the digital environment

- More access
- More visibility
- More dissemination means
- More digitized documents
- More types of documents (audio, video, etc.)
- Less mediation with institutions and archivists
- Web 2.0 & 3.0

- Global dissemination
- Facilitate handling & reuse
- Expansion of uses



# New uses

The digital context allows :

- More access to audiovisual archival records, in particular audiovisual records
- Facilitate the exploitation of audiovisual archival records (manipulation, duplication, transformation, editorial treatment, etc.)

## New uses of DAAR

- More indirect and secondary uses
- Playful, creative (artists), educational, academic uses
- Emerging uses: aesthetical, materiality, emotion, affect, etc.
- More transformations of the original record
- Ex : archival remixes, interactive and educational websites, multimedia installations , etc.

# Traditional users

## Traditional archives users (general)

- Read records on the spot
- Are experts
- Ex : historians, genealogists, academic researchers.

## Traditional audiovisual archives users

- Read records on the spot
- Are experts
- Ex : Filmmakers, media professionals (journalists, graphic designers, etc.)

# The digital user

The digital environment modify the mediation between archives, users and institutions

« Archives are becoming more aware that the demographics of users, especially in online environment, is changing, no longer consisting primarily or exclusively of researchers, but increasingly containing non-researchers [...] who search, browse, or simply look around according to their personal or everyday-life information needs (Adams, 2007; Huvila, 2008; Pugh, 2005). [...] researchers also are beginning to have non-traditional expectations of the archives, probably due to their overall experiences with online databases, digital libraries, etc. » (Vilar et Šauperl, 2015, p.553)

Impact on theoretical and empirical perspectives on users.

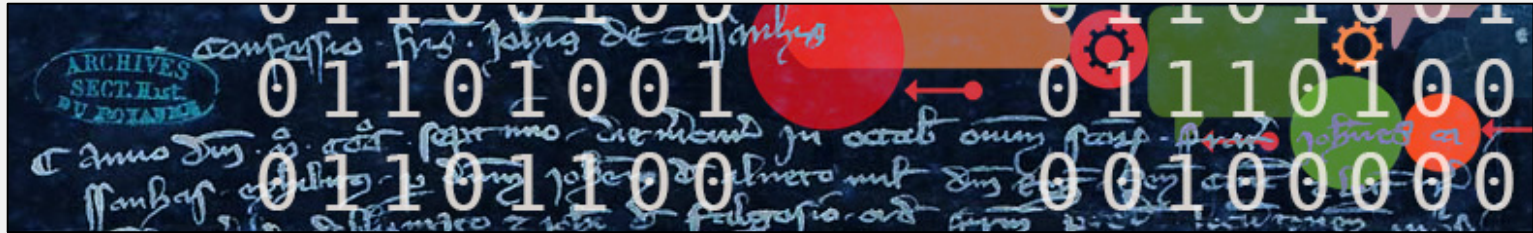
# New users

## Archives users (general)

- New expectations and needs
- Read the records online
- Are inexperienced archives users
- Participative users
- New kind of users : internet user, the surfer-user, « stroller » (Dörk *et al.*, 2011), « refiner » et « harvester » (Tarsot-Gillery, 2016, p. 10)
- Ex : amateur genealogists, etc.

## Audiovisual archives users

- Playful aspect (Ongena *et al.*, 2013)
- Creative users (Lemay, 2013-2014)



# Exploitation, organization and dissemination





# Access

We cannot only give access to the information within the archives anymore, but we need to make their re-use possible.

In the digital context, « Preservation is not based on the passive preservation of contents which should be kept intact, but [...] on the contrary rests on the active practice of [their] interpretation and exploitation. » (our translation, Bachimont, 2009, p. 212)

« Archives fully achieve themselves only in their exploitation [... which then becomes a] critical moment in the existence of records» (our translation, Lemay et Klein, 2014, p. 93)

From dissemination for consultation purposes to dissemination for exploitation purposes

# DAAR's exploitability

The need to improve access and exploitability of records for re-use is particularly relevant to DAAR as access to these records remains limited despite the development of new uses and users of these types of records. (our translation, Stockinger, 2011; Dupeyrat et Malherbe, 2014).

« [...] audio-visual content has become a vital component of historical and cultural heritage (Oomen *et al.* 2009), in addition to a nation's printed documents and other historical artefacts (Auffret and Bachimont, 1999). [...] The under-utilisation of the unlocking initiatives of these digital audio-visual archives remains however high [...]. » (Ongena *et al.*, 2013, p. 1216)

# Taking the creative exploitation in account

« The audiovisual record is a complex object and its usage value is multiple and stratified. A work of appraisal will have to take into account a multiplicity of possible entries to read the document : historical, entertainment, legal research, etc. » (our translation, Treleani, 2014, p. 22)

« The fact that archives are re-used [...] enables to reach a new public. The archivist should therefore consider in a better way re-creation and artists because they potentially are excellent ambassadors. [...] [Some] type of archives are suited for creation and re-use : these are audiovisual archives. » (our translation, Bertrand, 2014, p. 144-145)



# Organization and dissemination

## Some thoughts

1. Describe and index audiovisual records according to their potential re-uses, and not anymore according to their preservation
2. Metadata at the level of the records to improve their potential discovery on the web: *The metadata is the interface* (Schaffner, 2009)
3. Copyrights: more information for users, during acquisition, favor *Creative commons*, etc.

# Organization and dissemination

## Some thoughts

4. Take into account the different types of records and content in the way we organize and disseminate them
  - « The needs and requirements of different types of users vary and may even be dependent upon types of digital objects they encounter and how they encounter them. » (Ross, 2002, p. 7)
5. Need of more studies on the actual uses of archives, and on the uses of DAAR in particular

# Organization and dissemination

## Some thoughts

6. Take into account all the uses and potential users, now and in the future, for the dissemination
7. Give access to more DAAR in direct free access
8. Keep traces of DAAR re-uses and highlight them
9. Encourage a collaborative approach between users, archivists and institutions



# Conclusion

## Next steps:

- Consider the exploitation of archives in the archival life cycle
- Better characterize typologies of uses and users
- Define DAAR's potential uses to improve their organization and dissemination
- Keep the reflection going on users
- Take into account the creative uses in the DAAR's organization and diffusion



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