Colloque international

REIMAGINING ANNOTATION FOR MULTIMODAL CULTURAL HERITAGE

2024 February 7 > 9

Pôle Numérique Rennes Villejean (bât. T)
Organisation:
Clarisse Bardiot and **Jacob Hart**
Université Rennes 2

UNIVERSITÉ RENNES 2

RENNES MÉTROPOLE · Région BRETAGNE · OUEST VALORISATION Ressources d'innovation · Maison des Sciences de l'Homme en Bretagne · CRIHN · a&p arts: pratiques & poétiques · erc

2024 FEBRUARY 7TH

12h30 > Registration

13h – 16h30 > Workshops

13h – 14h30 > SCENE by **Clarisse Bardiot, Jacob Hart and David Rouquet**, Université Rennes 2 (France)
15h – 16h30 > Distant Viewing Toolkit by **Lauren Tilton and Taylor Arnold**, University of Richmond (USA)

16h30 – 17h > Coffee Break

17h > Conference Opening and Welcome Remarks

Vincent Gouëset, President of the Université Rennes 2
Michael E. Sinatra, Professor at the Université de Montréal, founding director of the Digital Humanities center CRIHN
Nicolas Thély, director of the MSHB
Sophie Lucet, director of the lab Arts: pratiques et poétiques, Université Rennes 2
Clarisse Bardiot and **Jacob Hart**, co-chairs of the conference, Université Rennes 2

17h30 – 18h30 > Keynote: Scott deLahunta, University of Coventry (UK), Software for Dancers.

Chair: Clarisse Bardiot

Piecemaker was a video annotation software used by The Forsythe Company in Frankfurt from 2007-2013 to aid the ensemble in recalling material they were working on in the studio in the context of choreographic creation. Most of the annotations were made live, with a static camera, while creative work was happening. These recordings were never intended to be made public. In 2010, the Motion Bank project took on the task of developing this software for wider public use in the dance community. Since then, different versions have been made and used for several projects. This development has been supported with research funding from various sources, and the software is now completely open source. Crucially, the focus has remained on making a digital (documentation) tool that is usable and useful for dance practitioners, both artists and educators. This focus will form the core of this talk, including insights into methods into language-use

gained from the Motion Bank research. I will reflect on the nature of dance processes and knowledge to address some critical questions that come up in the context of developing usable and useful software for dancers. I will lightly trace a history of this from the multimedia 1990s to the current data-driven and AI preoccupied present, and speculate on what this might mean for the understanding and valuing of bodily practices.

Opening Reception

2024 FEBRUARY 8TH

9h > Registration

9h30 – 11h > Audiovisual Documents Analytics
Chair: Jacob Hart

Olivier Aubert, Nantes Université (France)
Advene, a Look Back on 20 Years of Video Annotation Instrumentation.
Mark J. Williams, Dartmouth College (USA)
Deep Screens and Evocative Surfaces: New Research from The Media Ecology Project and the DEV Lab at Dartmouth.
Michael Rau and Peter Broadwell, Stanford University (USA)
Machine Intelligence for Motion Exegesis (MIME): Applying Pose Estimation and Related Technologies to Analyze Archival Performance Recordings.

11h – 11h30 > Coffee Break

11h30 – 13h > The Temporal Dimensions of Distant Viewing
Chair: Michael E. Sinatra

Matteo Treleani, Université Côte d'Azur (France)
Crossing Borders Archives. The Circulation of Stock Shots in Audiovisual Media.
Nicola Carboni, Université de Genève (Switzerland)
The Structures of Visual Exchanges.
Mila Oiva, Tallinn University (Estonia)
Using Multidimensional Vector Embeddings to Study Temporal Dimensions of Historical Newsreel Data.

13h – 14h > Lunch and visit of the exhibition Archives graphiques de la recherche

14h – 15h30 > Short Papers
Chair: Mila Oiva

Tanya Clement, University of Texas at Austin (USA)
AVAnnotate: Creating Scholarly Editions and Exhibits with IIIF and AV Archives.
Nabeel Siddiqui, Susquehanna University (USA)
Bipartite Frame Networks in the Analysis of Film: a Case Study Utilizing Commercial Computer Vision APIS.
Théo Heugebaert, Université Rennes 2 (France)
Visualizing Rhythms Through Digital Annotations: Challenges and Issues in the Performing Arts.
Bérénice Serra and Léna Frei, Institute Digital Communication Environments (Switzerland)
Intuitive Access to Oral History Video (The Pellaton Experience).
Diane Jakacki, Bucknell University (USA), **Susan Brown**, University of Guelph (Canada), **Michael Ilovan**, University of Alberta (Canada) **and Luciano Frizzera**, Concordia University (Canada)
The Linked Editing Academic Framework (LEAF) in the Multimodal Annotation Ecosystem.

15h30 – 16h > Coffee Break

16h – 17h30 > IIIF, from Images to Multimodal Corpora Annotations
Chair: Lauren Tilton

Régis Robineau, Biblissima +, Campus Condorcet (France)
Overview of the IIIF Initiative for Interoperability of Digital Objects on the Web (Image, Audio/Video, 3D).
Jean-Christophe Carius and Chloé Pochon, INHA (France)
From Source Annotation to Scientific Publishing: the PENSE and PerVisum Projects.
Clarisse Bardiot and Jacob Hart, Université Rennes 2 (France)
IIIF, a Standard for Multimodal Corpora? The Building of SCENE.

17h30 – 18h > Coffee Break

18h – 19h > Keynote: Melvin Wevers, University of Amsterdam (Netherlands), A Multimodal Turn: Navigating AI Developments in Digital Humanities.

Chair: Jacob Hart

In the ever-evolving landscape of Digital Humanities (DH), research methodologies predominantly centered on textual data. However, the advent of deep learning revolutionized this scope, enabling the automated analysis and labeling of visual materials. Despite their capabilities, these early methods demanded extensive training datasets. The landscape saw another transformation with the rise of multimodal deep learning architectures, such as the Contrastive Language Image Pre-training (CLIP). Such innovations brought about a convergence of GPT-inspired interfaces for visual analysis, broadening the ambit of multimodal research. These technological leaps have now positioned humanists on the cusp of computational visual analysis.

This keynote aims to spotlight these advancements and probe deeper into their alignment with multimodal theory. By doing so, it strives to understand their ramifications on the humanistic engagement with visual mediums. As we journey through this alignment, we find ourselves at a crossroads, grappling with pressing dilemmas of practicality, adaptability, and choice. Can the humanistic community keep pace with these swift technological evolutions? And, more fundamentally, is there an imperative to stay abreast, or should we gravitate towards more established techniques, offering greater control and explainability?

20h > Diner

2024 FEBRUARY 9TH

9h > Registration

9h30 – 11h > Annotations for Contextualization and Narratives
Chair: Nicola Carboni

Øyvind Eide, Kai Michael Niebes, Nadjim Noori, Vyshantha Simha and Elisabeth Reuhl, University of Cologne (Germany)
3D Annotations as Multimodal Storytelling.
Delfina Sol Martinez Pandiana, Università di Bologna (Italy)
Coding the Encoder: Situating Subjective and Contextual Aspects in High-Level Image Annotations.
Marie-Claude Poulin, University of Applied Arts Vienna (Austria)
VR and AR Prototypes for Multi-sensory and Haptic Forms of Documentation and Archiving of Digital Art (LeFo Project).

11h – 11h30 > Coffee Break

11h30 – 13h > Performing and Visual Arts Documentation and Analysis
Chair: Clarisse Bardiot

Lauren Tilton, University of Richmond (USA)
Distant Viewing with Libraries: Photography and the Library of Congress.
Carla Fernandes, NOVA University Lisbon (Portugal)
Multimodal Video Annotations as Metadata for Performing Arts Documentation.
Rime Touil, Bibliothèque nationale de France (France)
Curating Born-Digital Archives at the National Library of France: the Amos Gitai collection's Case Study.

13h – 14h > Lunch and visit of the exhibition Archives graphiques de la recherche

14h – 15h30 > Designing Tools and Workflows by and for Researchers
Chair: Servanne Monjour

Luca Federico Cerra and Sean Takats, Université du Luxembourg (Luxembourg)
Two Historians' Relationship with Sources in the Digital Age.
Julien Schuh, Université Paris Nanterre (France)
AI Toolkits for the Social Sciences and Humanities: A Closer Look at ModOAP, BaOIA, EyCon, and PictorIA.
Susan Brown and Kim Martin, University of Guelph (Canada)
The Linked Infrastructure for Networked Cultural Scholarship (LINCS): Bridging the Research/Heritage Collection Gap.

15h30 – 16h > Coffee Break

16h – 17h30 > Perspectives (round table)
Chair: Michael E. Sinatra

Nicolas Larrousse, Huma-Num (France)
Philippe Effantin, Ouest-Valorisation (France)
Arthur Lezer, Le Lab, INA (France)
Susan Brown, University of Guelph (Canada)
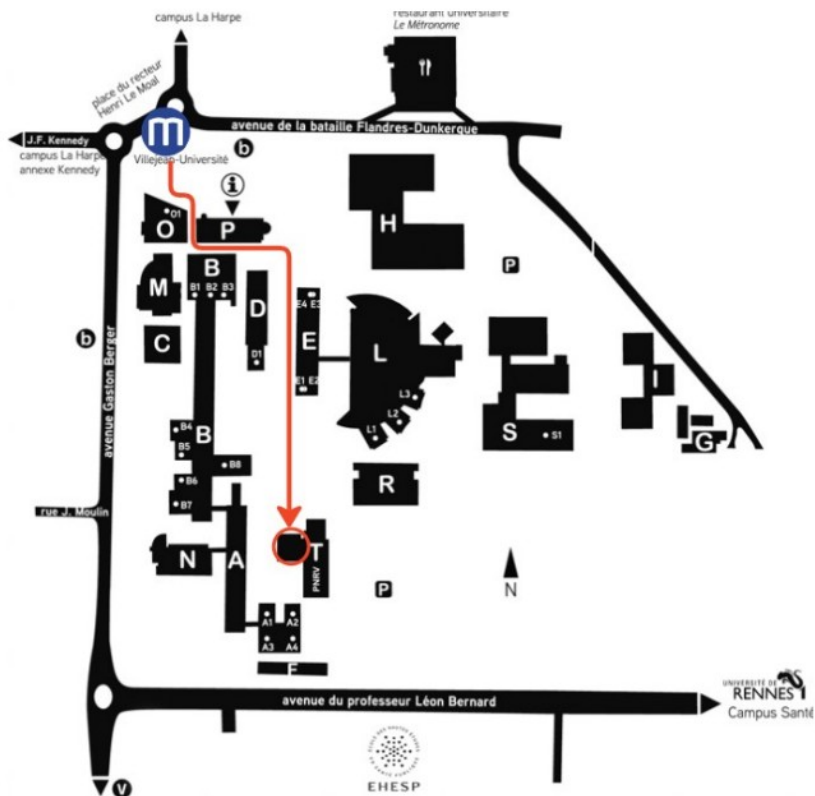**Clarisse Bardiot**, Université Rennes 2 (France)

Closure

> **Throughout the event, the exhibition Archives graphiques de la recherche. De Jacques Bertin à Adrian Frutiger is being held on the campus. The team welcomes you to visit it. Two guided tours by the curator are organised during lunch at 13h20.**

Credit: Jean-François Peyret, Re:Walden*, Avignon 2013 © Compagnie tf2 - Jean-François Peyret / Maëlla Mickaëlle*

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restaurant universitaire
Le Métronome

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Henri Le Moal

avenue de la bataille Flandres-Dunkerque

J.F. Kennedy
campus La Harpe
annexe Kennedy

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