



# The semiotic and cultural description of audiovisual texts

Understanding people's views and visions.

A semiotic and cultural approach of amateur audiovisual productions. Part II

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## Chapter 1

### - Contemporary culture and audiovisual production -



## Contemporary culture and audiovisual production

- ❑ **Recognized fact:** Central Role of the audiovisual medium in our daily private and professional lives.
- ❑ The "audiovisual" medium in the broadest sense includes:
  - ✓ not only **film**, but also –
  - ✓ **photography**,
  - ✓ **music**,
  - ✓ and also the "**text**" in the sense of provide a means of support for the "oralisation of written language" (cf. the symptomatic case of texting)
- ❑ Our **contemporary culture** is **highly structured by the media** thanks to the influence of **audiovisual** which has tended towards becoming completely **digital**.
- ❑ New **technology** platforms are emerging or are already in place:
  - ✓ virtual reality,
  - ✓ 3D video
  - ✓ Internet objects, digital objects,
  - ✓ "smart" environments , etc..
- ❑ All this has very important and profound consequences for our society, our lives and those of future generations.



## Contemporary culture and audiovisual production

### Reading:

M. Castells et al.  
« Mobile Communication and Society » (MIT Press 2006)

- ❑ The production of information by the means of audiovisual medium (and especially film and photography):
  - ✓ is no longer reserved for specialists, professionals –
  - ✓ its use has been “democratized” and has spread throughout society (at least in large parts of the world)
  - ✓ so that ownership and use of audiovisual media constitute a **new form of 'literacy'** competing with traditional literacy (writing)
- ❑ A particularly important role is assumed by a set of recent technologies and services such as:
  - ✓ **wireless communication**, satellite and mobile
  - ✓ **peer-to-peer** networks,
  - ✓ **Web 2**, social networks,
  - ✓ **VOD** (video on demand), **personal blogs** (video-, photo-blogs, music blogs, ...)
  - ✓ **Repositories** of online video (YouTube, Daily Motion, ...), photos, music, etc..



## Contemporary culture and audiovisual production

### Reading:

M. Castells et al.  
« Mobile Communication and Society » (MIT Press 2006)

- Reference: Castells et al. : *Mobile Communication and Society*, MIT Press 2006) – 6 main features of modern « information society »:
  - ✓ (Mobile) network society;
  - ✓ New mobile youth culture;
  - ✓ Profound changes in the management of spatial and temporal barriers of traditional social practices (examples:
    - « remote security »;
    - « ubiquitous learning »;
    - « virtual communities »; …);
    - « remote mothering », …
  - ✓ New practices of socio-political mobilization (outside the framework of established socio-political institutions);
  - ✓ Economic development, literacy and mobile networks;
  - ✓ Transformations of language, languages and types of discourse through digital media, digital practices of communication (texting, e-mail, …)



## Contemporary culture and audiovisual production

### Reading:

M. Castells et al.  
« Mobile Communication and Society » (MIT Press 2006)

- ❑ To return to the audiovisual sector: it is now the medium of choice which is used for:
  - ✓ enregistrer, produire et faire circuler des **informations** de toute sorte
  - ✓ recording, producing and circulating information of any kind of **information**
  - ✓ and **documenting** all kinds of **events** (from intimate and private events to the most formal and socially prominent events...)
- ❑ One consequence of this "democratization" and "normalization" :
  - ✓ **everyone** becomes an author, journalist, filmmaker, documentalist
  - ✓ roles that once were reserved for an **elite**, for well-defined social groups.



## Contemporary culture and audiovisual production

### Reading:

M. Castells et al.  
« Mobile Communication and Society » (MIT Press 2006)

- ❑ This leads to very important sociocultural changes in dealing with information and knowledge that include:
  - ✓ the **production of information**: it is no longer reserved for a professional elite (journalistic, artistic, "expert", ...);
  - ✓ the **dissemination of information**: it is no longer reserved for institutions and historical organizations: press, radio, television, publishing;
  - ✓ the **power to circulate information**: it is no longer reserved for the skilled trades: critics, experts, specialists;
  - ✓ the **transmission of information**: it is no longer restricted to institutions and professions in the education sector (school, university);
  - ✓ the **storing of information**: it is no longer reserved for heritage institutions such as libraries, archives, museums, ...).
- ❑ These are, very generally speaking, the main features of **the world of amateur mass audiovisual production** in which, in principle, **practically anyone** can slip into **the role of videographer, journalist, critic, teacher, publisher, ...** and finally, the **spectator ...**



## Contemporary culture and audiovisual production

### Reading:

M. Castells et al.  
« Mobile Communication and Society » (MIT Press 2006)

- ❑ These are, very generally speaking:
  - ✓ the main features of **the world of amateur mass audiovisual production**
  - ✓ in which, in principle, **practically anyone** can slip into **the role of –**
    - videographer,
    - journalist,
    - critic,
    - (community) expert and adviser
    - teacher,
    - publisher,
    - and finally, the (more or less active, ambitious, competent, ...) **spectator ...**



## Contemporary culture and audiovisual production

- ❑ The images produced by and circulated among the millions and millions of amateur photographers and videographers are, for a **semiotician** or **(visual) anthropologist**:
  - ✓ A great and inexhaustible **corpus of data** allowing him/her to better understand:
    - The **actors** (any individuals, social groups, youth, adults, parents, ...) that produce them, circulate them, use, transmit, and store them,
    - The **world** (or rather worlds) inhabited by these actors (i.e. the objects and situations they can film, edit and forward or upload),
    - The **visions** and **values** promoted by these actors and with which they identify,
    - Also the **languages** they use and develop to express themselves and communicate,
    - And, finally, the announcement of the **cultures of tomorrow**, cultures that will shape the social world for future generations.



## Contemporary culture and audiovisual production

- ❑ However, this pervasive culture of production, circulation and appropriation of information through the medium of digital broadcasting represents, in terms of culture, a **radical break**:
  - ✓ the split between those who **participate** in this cultural game and others who **do not participate** --
    - A **socio-economic** disruption, above all
    - A rupture also in the sense of a **lack of competency** (the appropriate level of literacy)
    - finally, sometimes the **deliberate refusal** to play the game.
- ❑ In other words: in mass amateur audiovisual productions – we don't see "everything" and not everyone is there, far from it!



## Chapter 2

- A second amateur video clip: analysis and interpretation -



## Analysis of an amateur video

### Reading:

A.J. Greimas et al.,  
« Sémiotique »  
(Hachette 1979)

P. Stockinger,  
« Document audiovisuel »  
(Hermès 2003)

- ❑ Small reminder: The analysis of a first sample video clip helped us:
  - ✓ to exemplify **an approach to description, analysis** of an audiovisual text inspired by structural semiotics (Greimas, Stockinger)
  - ✓ also to understand the main **techniques of audiovisual authorship**: selecting objects, shots, “mise en image”,
  - ✓ also to understand the **different levels of topics (i.e. thematic structure)** that are involved in:
    - the development of a **message**, of a **discourse** taken to be specific to a filmed document or simply **inferred** by the reader / viewer.
- ❑ We will now consider:
  - ✓ A **second excerpt from an amateur video** whose author is of Taiwanese origin and has his own "channel" on You Tube;
  - ✓ before rapidly considering **a more varied corpus** of thematically similar productions (i.e. presentations of people, places, monuments, etc..).



## Analysis of an amateur video

## References, links

[The amateur video](#)

- ❑ Before viewing this clip here are some "facts":
  - ✓ it's a video found on [You Tube](#);
  - ✓ the name of its author "[wongminjou](#)";
  - ✓ this is an [excerpt](#) (the whole video is composed of three parts – the excerpt in question is the [second part](#));
  - ✓ the length of the sample is [3 minutes 50 seconds](#);
  - ✓ It depicts a situation unfolding in [Taiwan](#): a visit to a temple (the [Shueisian temple](#) in Dingcai yuan, Taiwan) by a group of tourists;
  - ✓ unlike the first clip presented in the previous course, it is [more developed](#). It includes:
    - a kind of [title](#) in unsimplified Chinese (indicating the location of visit and number of the part);
    - explanatory [subtitles](#);
    - [Orchestral music](#) (background) .
- ❑ Here is the [online version of the video](#) on You Tube.



## Analysis of an amateur video

- ❑ Our description of this sample:
  - ✓ will be **more condensed**, **shorter** than the one of the first video clip;
  - ✓ will leave aside a detailed analysis of each visual plan.
  
- ❑ It will examine more particularly:
  1. The **pro-filmic situation itself** (more complex than that of the "visit of a square surrounded by palaces" that served as referent in the first video clip we analyzed);
  2. The development of **diegetic scenes** (i.e. that are part of the semantic structure of the audiovisual text) and their **assembly** into a "coherent whole";
  3. Some **features** of the ***mise en image*** of these scenes;
  4. The **underlying themes** of the clip, in particular, the messages that guide, according to our hypothesis, the selection, editing and ***mise en image***;
  5. The **wider consequences** of such an analysis ...



## Chapter 3

- Concerning the pro-filmic situation -



## The pro-filmic situation

- ❑ Reminder: The pro-filmic situation --
  - ✓ is, in general, the situation, the **world** (social, historical, natural, ...) "as is" and prior to the shoot, to the "recording"
  - ✓ constitutes, in the strictest and most technical sense, the **referent of a filmic text**, i.e. its "field" –
    - from which the author "**picks up**" or extracts moments, events, objects, etc.. which ---
    - constitute the "**material**" of the **diegetic scenes** (descriptive, narrative, dialogue ...) that compose the content of a film.
- ❑ Furthermore, a pro-filmic situation may arise:
  - ✓ in a "**prepared**" form (i.e. directed in order to be recorded)
  - ✓ in an "**unprepared**" form, nevertheless **modified** by the fact that it captured on film,
  - ✓ in an "**unprepared**" and "**unmodified**" form (i.e. the recording itself goes unnoticed).



## The pro-filmic situation

- ❑ In the framework of the **analysis (interpretation)** of a filmic text (such as that of our video clip) –
  - ✓ we can **only reconstruct** the pro-filmic situation.
  
- ❑ This **reconstruction** can:
  - ✓ 1 – be based on **extrapolations** from what we "see" in the filmic text
    - of significance here: first the distinction between **visual frame** and **out of visual frame** and
    - secondly the **spatio-temporal continuity** of the events, objects, ... themselves filmed and shown in a document, an audiovisual creation.
  
  - ✓ 2 – also rely on **other information** (knowledge of the world or environment that provides the referent of a film, rushes, ...)



## The pro-filmic situation

- ❑ The fact is that:
  - ✓ in the case of the analysis of a filmic text, the pro-filmic situation **represents a hypothesis** (more or less certain, obvious ...) that...
  - ✓ it is important to clarify so as not to lose sight of the distinction between **the world "as it is"** and the **world as it is represented**...
  - ✓ or between **the object, person, event, ...**
    - one the one hand, **"as they are"** and
    - on the second hand, as **filmed** and as a constituent of the **diegetic universe** of a text (audiovisual), however rudimentary or simple it may be.



## The pro-filmic situation

- ❑ Some interesting **examples** here are:
  - ✓ Film documents from the **early history** of film (late 19th century) –
    - for reasons that are primarily **technical** but also related to the absence of a type of “**audiovisual writing**” (écriture”, in French) appropriate to the new medium,
    - these documents merely sets a **static framework for recording** the flow of extra-diegetic events (i.e. belonging to the pro-filmic situation).
  
- ❑ **Two small online examples:**
  - ✓ 1 / **The Gordon Highlanders** – a military parade (William Walker, 1899)
  
  - 3 / **Prinsengracht** (Mutoscope, 1899 – Nederlands Filmmuseum): the camera on a barge moves while picking up moments, events and objects belonging to its referential world: the Prinsengracht Canal in Amsterdam on a sunny day in 1899)



## The pro-filmic situation

- Explanation:
  - ✓ The **parade of the Highlanders** --
    - **moments extracted** from the parade, according to a certain point of view, without hierarchy, etc.:
    - **construction of reality** but not reality itself
  - ✓ Also – the **boats** on the canal, the small boat which avoids the collision:
    - simple construction of the surrounding reality by "**copy**" (partial) and "**extraction**";
    - it's as if a man standing on a barge “retains” of the surrounding reality only those things that arrive "by chance" in his field of vision ...



## The pro-filmic situation

- ❑ **Note:** this very simple “audiovisual writing” (*écriture audiovisuelle*):
  - is certainly crucial, for technical reasons for the early history of the audiovisual medium
  - but is constantly used for various reasons throughout the history of this medium
  - especially since the advent of tools for capturing images and sounds such as **mobile phones** or the **ultra-portable digital camcorder**.
  - and constitutes a kind of **spontaneous** (but nevertheless very cultural) **transcription of reality** achieved through the use of these technical means.
- ❑ 2 examples of a ("raw") shoot of a pro-filmic situation in the form of a single shot (of more or less long duration)
  - ✓ [Manifestation au Lycée Montgrand à Marseille](#) (December 2008)
  - ✓ [La petite démonstration de force des CRS](#) (Grenoble, April 20)



## The pro-filmic situation

- ❑ Some comments on the document « Manifestation au Lycée Montgrand à Marseille en décembre 2008):
  - ✓ "raw" recording consisting of one long continuous shot;
  - ✓ this shot "extracts" a moment lasting about 5 minutes from the event;
  - ✓ the pro-filmic situation began before the recording starts and continues after it stops.
  
- ❑ But this passage is neither neutral nor, of course, "comprehensive":
  - ✓ shoot of the clip = from the point of view of the author-narrator;
  - ✓ perspective "from the students viewpoint" (the police always "opposite" and "separated");
  - ✓ perspective of a committed protagonist (the "activist student" vs. the "committed policeman" vs. a neutral, omniscient, etc.. author);
  
- ❑ It is therefore a visual document of the category "activist testimony".
  
- ❑ Same comments for the other example: a film of a riot squad intervention in Grenoble in April 2008.



## The pro-filmic situation

## References, links

[The amateur video](#)

- ❑ Returning to our clip:
  - ✓ The pro-filmic situation (the world as the referent of our video clip) can be identified roughly as --
    - “The visit of a Buddhist temple by a group of tourists”.
- ❑ Using a set of **information sources**, we can determine with a fair degree of accuracy:
  - ✓ which temple it is,
  - ✓ where it is located,
  - ✓ what it looks like
  - ✓ etc..
- ❑ Similarly, it would also be possible for us to identify fairly accurately some of the people we see in the film – by consulting a range of available information, services (social networks, …).



## The pro-filmic situation

## References, links

[The amateur video](#)

- ❑ In any case the **pro-filmic reality “overflows”**, so to speak, the selected representations in the film; it is much richer than its filmic representation.
- ❑ In our film clip, we notice among other things:
  - ✓ **people** riding a bicycle,
  - ✓ **people** forming a **group** in front of a building that we identify as a Buddhist temple,
  - ✓ **people** who are **listening** to someone, **moving**, **observing**, **taking** pictures of objects, ...
  - ✓ **facades**, exterior and interior, paintings and **figures** ...
  - ✓ **environments** that provide the context of the **temple**, different parts of the interior of the temple, people forming the group, etc..
- ❑ These can be thought of as extractions, which thus account for the **material** of the **scenes** that compose the **film’s universe of meaning**.



## Chapter 3

### - Diegetic scenes -



## Diegetic scenes

- ❑ Concerning the concept of "scene":
- ❑ The **scene** should not be confused with the **shot** (visual, auditory)
  - ✓ the shot: **technical unit** between two cuts of the camera;
  - ✓ the scene: **semantic unit**, whose meaning is similar, by analogy, to that of a scene in the theatre (scene =
    - unity of **place**,
    - unity of **time**
    - unity of **action**,
    - **dialogic** unity,
    - ...);
  - ✓ the scene is therefore "staged" in a **single** shot or **multiple** shots, as a "**block**" or a **progressive construction**, etc..
  - ✓ in other words: a visual shot (with sound, ...) takes over the representation and development (partial) of a scene but is not identical with the scene.



## Diegetic scenes

## References, links

[The amateur video](#)

- Typology of scenes developed in our video clip:
  - ✓ **Scenes of learning:**
    - ✓ explanations of the temple by the guide;
    - ✓ listening to the guide's explanations;
    - ✓ Visual examination of the objects in the temple,
  - ✓ **Scenes of ownership or appropriation:**
    - ✓ taking pictures (details of the temple),
    - ✓ Shooting (details of the temple, the group)
  - ✓ **Scenes of interaction** (rather limited):
    - ✓ between group and guide;
    - ✓ between group members
    - ✓ between group members and the author (person who is filming)
  - ✓ **Scenes of presentation of the setting, the context:**
    - ✓ Scenes outside the temple
    - ✓ Scenes in the temple
  - ✓ **Scenes of coming together and moving around of the group**



## Diegetic scenes

## References, links

[The amateur video](#)

- ❑ The analysis of the genres of scenes of an audiovisual document makes it possible to:
  - ✓ understand the **specificity** of its content (i.e. semantic profile);
  - ✓ to understand, in terms of reciprocity, what an audiovisual document **shares** with other audiovisual productions;
  - ✓ to express assumptions as well about the **message** of the document;
  - ✓ or to undertake **more targeted**, more **focused studies**, such as
    - the **type of visit** (of the museum) that is staged: field trip; standard visit (vs. coquetry, comedy, ...)
    - the staging of various **social roles**: the visitor, the guide, the group ...
    - **expressions of deference / respect or not-respect** of the cultural objects of reference (buildings, ...);
    - events, people, objects, ... which falls under the category "**souvenirs**," "**personal remembrance**".



## Diegetic scenes

## References, links

[The amateur video](#)

- ❑ Our video clip:
  - ✓ is an excerpt that gives a clear priority to the **staging of persons, groups**, and therefore to a (spontaneous) **"sociology of the group"** (only two or three small scenes are really devoted to details – figures, murals – of the temple);
  - ✓ we discover an interest in people who:
    - are spatially and intellectually **close to** the guide;
    - are **filming, photographing** (objects in the temple!);
    - signify with gestures their **attention**, their **participation**.
    - Thus: people who are **"applied"**, **"interested"** and **"serious"**;
  - ✓ there's also a real interest in the **feminine gender** in the scenes of interaction between the author (who filmed) and people in the group.
- ❑ This clip is thus very different from the first clip analyzed in which the **"sociological"** plays no role in favour of the location and its **"architectural"** features.



## Diegetic scenes

### Reading:

E. Goffman, « The Presentation of Self in Every Day Life » (Anchor 1959)

- ❑ Without going into too much detail, what are the themes and the discourse conveyed by audiovisual this clip?
- ❑ The dominance of the "sociological" interest makes it clear that the theme is social, more particularly,
  - ✓ through the figurative theme of the "small informal group" (friends, colleagues, or simply those interested in the place)
  - ✓ as it is characterized through a kind of connotative (proprioceptive) halo:
    - people who listen => "concentrated", "interested"
    - people who make no noise => "good conduct", "civilized"
    - people who smile, but not too much => "pleasing", "delicate", ...
    - people who photograph the monument => "active in the preservation of traditions"
- ❑ Clearly, this type of analysis leads directly to the general issue:
  - ✓ representation of oneself (and the other)
  - ✓ in the sense of creation and management of a "social face" (according to E. Goffman).



## Diegetic scenes

## References, links

[The amateur video](#)

- ❑ Note: we leave aside at this point a more detailed analysis of each of the scenes that account for the semantic level of the video clip.
- ❑ That said, a more detailed and explicit analysis of a scene requires a **set of parameters** such as:
  - ✓ **Actors and Roles**: Who are the actors involved in a scene (people, groups, anthropomorphic beings, ...) and what roles they will perform?
  - ✓ **Location**: where does the scene take place?
  - ✓ **Action**: what are the actions and activities that organize the scene?
  - ✓ **Time**: when, at what particular moment does a scene take place? How long does it last?
  - ✓ **Setting**: what is the context (social, natural, symbolic, ...) in which the scene takes place?



## Diegetic scenes

### References, links

[The amateur video](#)

- ✓ **Shot:** In which shot(s) is the scene visualised, represented and developed?
- ✓ **Auditory shot,** what is the acoustic background of the scene – music, sound, speech, ...
- ✓ **Mise en image:** what are the techniques used for the *mise en image* of the scene –
  - Point of view,
  - Framing (shot setup)
  - Visual field/ out of frame or reverse field,
  - camera movement,
  - ...
- ✓ **Location in the edit/montage:** where does the scene take place within the narrative trajectory that characterizes the edit of an audiovisual text?
- ✓ **Thematic levels and purpose reconstruction:** what are the main iconic/figurative themes (topics)? how to characterize the “connotative halo”? What discourse purpose?



## Chapter 4

- Comments on the edit/montage of the amateur video clip -



## Le montage

## References, links

[The amateur video](#)

- ❑ Without going into too much detail, we can realize quite easily that editing, i.e. the syntagmatic integration of scenes into a coherent whole, is dominated by **three major moments**:
  - ✓ **First**: the coming together of the group of tourists getting ready to go biking together;
  - ✓ **Second**: the group meeting in front of the Buddhist temple they are going to visit:
    - Waiting for the arrival of the guide to the temple
    - Commentary of the guide in front of the temple to the group about to enter the temple
  - ✓ **Third**: visit of the temple interior:
    - Entering the temple
    - Finally, a succession of several scenes in different places within the temple
- ❑ Everything ends in a rather impromptu way with a scene inside the temple



## Le montage

### References, links

[The amateur video](#)

- ❑ The **principle of construction** of this edit/montage is very simple:
  - ✓ the **chronology of a visit** (= the most important moments punctuating the visit) +
  - ✓ the **significant places of the visit** (meeting place, the waiting area outside the museum, place of visit itself)
  
- ❑ The chronology of **important moments** and the spatial itinerary through **significant places** of the visit:
  - ✓ serve therefore to **edit** and **integrate**, one after the other, each of the different scenes,
  - ✓ in order to produce a "**movie of memories** (**personal? for the whole group?**)" around a day of visiting a monument
  
- ❑ This is a fairly typical edit for amateur audiovisual productions whose goal seems to be to keep "**historical traces**" of personal "**memories**", for the family or small informal groups (friends, colleagues, ...).



## Chapter 5

- Comments on the *mise en image* of situations in the amateur video clip -



## La mise en image

### References, links

[The amateur video](#)

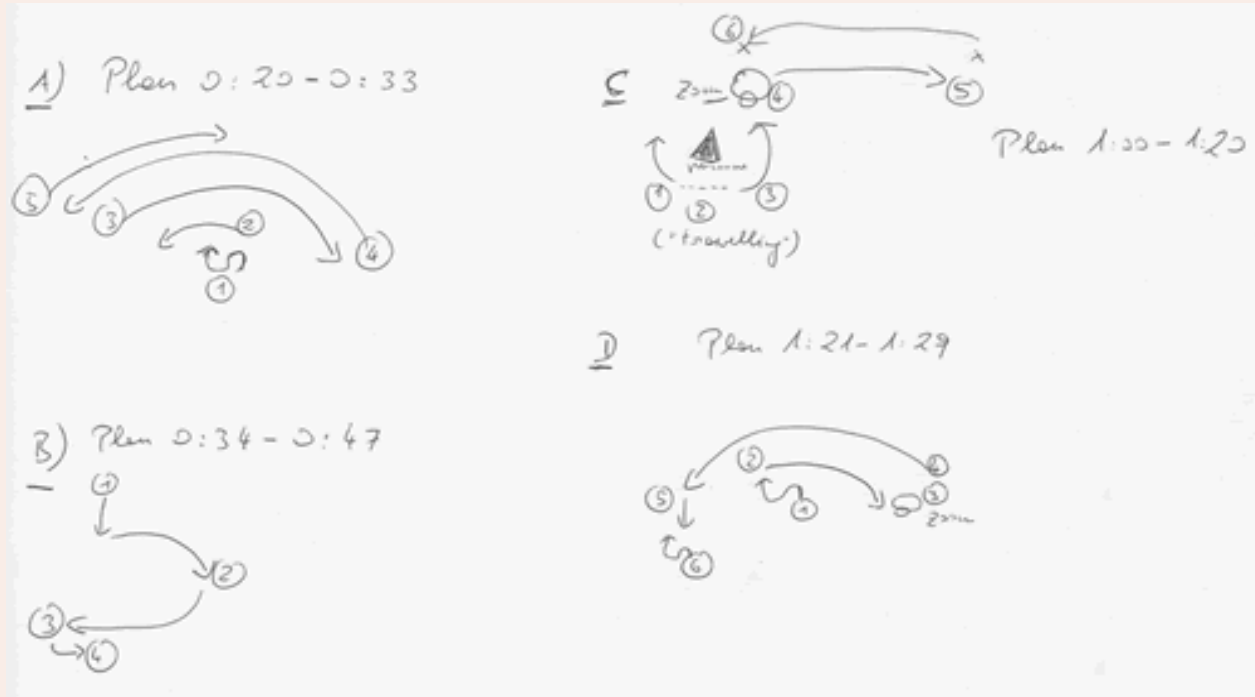
- ❑ *Mise en image*: Here, we focus on one particular aspect, namely the **movement of the camera** which is very significant in our case ...
- ❑ Reminder: Camera Movement – three major types:
  - ✓ **pan** (panoramique)
  - ✓ **tracking** (“travelling”)
  - ✓ **zoom** (“optical travelling”)
- ❑ The most frequently used in our clip: the **pan** and the **zoom**.
- ❑ Important for the **study of the gaze/the “visual assessment”** (of the person who is filming) directed towards the other with a varying degree of “**insistence**“
- ❑ Here: supple **circular movements** mimicking the movements of the **body** and especially the **gaze** that tries to embrace a situation or a particular detail of a situation
- ❑ Study of **psychological focus**, of “**centres of interest**” and their translation into a **specific set of gestures** ...

La mise en image

References,  
links

[The amateur video](#)

- Here are some typical figures (« plastic figures ») of the camera movements in our video clip.



- These figures – constitute the **visual texture** of the filmic document
- Visual texture that copes, renders the **psychological evidence** of the « **body rooted** » and the « **eyes moving** » in the **space** and **processing objects** « **purposefully** ».



## Chapter 6

- Some general remarks -



## General observations

- ❑ The systematic study of this kind of audiovisual clip can – and should – be **expanded in different directions**, for example:
  - ✓ other productions **by the same author** (i.e., in our case, "wongminjou");
  - ✓ **amateur productions of comparable scope** (travel, friends, family, ...);
  - ✓ also, the **past productions** that have dotted the history of audiovisual media;
  - ✓ and, finally, the different audiovisual genres including, in particular, **documentaries** and **reportages**.
  
- ❑ Interest:
  - ✓ Deepening the sociological issues of **representation**, including that of **self-representation**;
  - ✓ Analysis of **major themes** running through, for example, amateur productions for travel, tourism, people, etc..
  - ✓ Comparative work on **audiovisual writing** (shot, edit, *mise en image*)
  - ✓ ...



## General observations

- ❑ Examples (to expand our study of the video clip featuring the visit of a monument, a touristic location);
  - ✓ "Personal Archives" from "wongminjou" [Wongminjou's Channel](#) (following the terminology required by YouTube)
  - ✓ [The Travel Film Archive](#) (YouTube Channel) containing a large number of professional and amateur films, contemporary and also historical
  - ✓ [Video Active](#) – Creating Access to Europe's Television Heritage: Portal of European TV channels where there are numerous reportages and documentaries about people, places, tourism, etc..
  - ✓ [INA.fr](#) – the portal of the Institute National de l'Audiovisuel, which contains a great many hours of TV productions on the theme of tourism
  - ✓ [UNESCO – the audiovisuel e-platform](#) providing access to documentary and news from around the world and dedicated to the people, traditions, memories of places, monuments, etc..



## General observations

- ❑ For a historical perspective:
- ❑ Burton Holmes Film Reels of Travel
  - ✓ 1 – Seeing Paris 1920 ([Part 1](#); [Part 3](#))
  - ✓ 2 – [Around the World in 4 Minutes](#) (1920)
  - ✓ 3/ [Highlights of Village Life](#) – The Neareast Mission of the American Board (1920)
- ❑ [Ciné-mémoire – la cinématèque](#) for families and fans collecting and distributing films on Marseille, the south of France and former French colonies.
- ❑ [Europa Film Treasures](#) – an online video library providing access to documentaries, reportages and amateur films on topics that interest us here



## Chapter 7

- For further training and preparation... -



## Viewing

- ❑ Viewing at home of third sample of an edit/montage of filmic shoots of Japanese amateur filmmakers in the first half of the 20<sup>th</sup> century representing every day scenes of their community living in California and Oregon, USA.
  
- ✓ Access to the montage « [Moving Memories](#) » (edited by Robert A. Nakamura of the Japanese American National Museum in Los Angeles, USA).