Digital Video Scholarship

Discussions about Collecting and Using Field Work Video

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Digital Library Program
Brown Bag Series
29 October 2008
• Ethnomusicological / Ethnographic
• Video
• Instruction
• Analysis
Ethnomusicological / Ethnographic
Video
Instruction
Analysis
Project Mission

- Preservation
- Documentation and Metadata
- Access
- Intellectual Property Solutions
- Technology and Systems Development
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Nature of Materials

- Video taken by scholar as part of ethnographic research
- Unique source document
- Consumer formats
- Most in personal, not institutional collections
- Mid-1970s to the present
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Controlled Vocabulary Tool
“Public Access”

- Anyone?
- Anywhere?
- Anytime?
- Any purpose?
EVIADA Goals

- “easily accessible for teaching and research”
“Publicly discoverable”

- Internet search engines can find us

- But Access involves some level of Authorization and Authentication
EVIADA Access

- Once at the web site, you can view a sample of video files.
- You can enter a query and get a result set back.
- But once you want to go to see video playback
- We validate your IP address to see if it is in the range given to us by institutions that have signed up.
- If so, we show you a EULA and ask you to agree.
- You can also create an individual account at this point.
EVIADA Access

- If your IP is not in the range of one of our institutions, we ask you to log in.
- If you don’t have an individual login, we ask you to register.
- Registrations are sent to a staff member before the user is allowed to go further.
- The user is notified by email of their new account.
- Now they can login and view video playback.
EVIADA Access

- Purposefully put some material in front of the login
- For Search engine bots and spiders
Why so much trouble?

- Intellectual Property Rights
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- Indigenous People’s Rights
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- Indigenous People’s Rights
- Raw Data vs Annotated Footage
Focus of Security

- Make the materials visible on the internet
- But keep the materials as secure as possible
- Keep the raw footage always linked to the annotations
The Classroom

- Project hasn’t yet focused on use in Teaching
- One or two trial runs
- Encouraging results
Why not YouTube?

- Content
- Context
Tanzania: Ngoma - an after-harvest dance festival

Ngoma means drums in Swahili. The name is used for after-harvest festivals in rural Tanzania. This day I happened on to an Ngoma and was invi d to video the activities. This video is a brief sample.

Added: July 11, 2007
From: knimig

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Category: Travel & Places
Tags: Ngoma drums drummers dancers
URL: http://www.youtube.com/watch?v=A6oYe7FfqI
Embed: <object width="425" height="350"><param name="movie" value="http://www.youtube.com/v/A6oYe7FfqI"

More from this user | Playlists

Showing 1–20 of 26

Obessions - Dance with me
04:02
From: claudemc2
Views: 20590

Ngoma-Angela Nyirenda
07:58
From: chikoti
Views: 3750

NGOMA Zawose 2 - Tanzania

Done
Alex Perullo’s Discussion of ngoma on EVIADA

Ngoma, which translates as dance, drumming and song, either taken together or separately, is considered the traditional music of Tanzania. Most ngoma groups consist of a leader (who composes songs and directs a group in performance), drummers, instrumentalists, song leaders (who lead the main call of songs), and dancers (who also backup the singers). The music and songs of ngoma vary by cultural group, yet there are similarities in the use of certain rhythms and the relationship of a dancer’s movement to rhythms of drummers.

Due to the importance of ngoma in Tanzania’s past, it is impossible to adequately summarize their historical development here, though such a study would be useful since no broad research on Tanzanian ngoma exists. Nonetheless, several key periods in ngoma history serve to highlight the development of the genre. The first period may be explained as the period of trade. As early as 120 C.E., Arab traders settled on the East African coast, followed by Indonesians (though this is debated), Portuguese, Germans, and British over the next 1600 years. Each introduced new instruments to the territory, such as the marimba, zeze (a type of violin), guitar, and trumpet (Horton and Middleton 2000; Kubik 1980: 567).

By the 1800s, trade occurred throughout Tanganyika and between the country’s cultural groups. For traditional music, this trade brought exchanges in cultural ideas, musical styles, and musical practice. Iliffe in his work A Modern History of Tanganyika writes about these exchanges among various cultural groups: In Ukerewe the modes of specialized status groups were supplemented by dances borrowed from Sukuma elephant-hunters, Jita lion and leopard hunters, and Ganda traders, warriors and canoeists. Chagga adopted Masai dances. Safwa borrowed almost all their songs. Nyamwezi travelers introduced drums to Usandawe where the most famous composer of songs in the nineteenth century was Mugonza, a blind Kimbu minstrel. Slaves and colonists from Zaïre introduced their styles of dance and carving. (1979: 80) By virtue of economic, cultural, and material exchanges that occurred during trade, traditional music among groups adapted to new ideas and musical trends. The German colonial period in East Africa beginning from 1884 and continuing to 1919 also brought new musical influences, particularly military and brass band music (Ranger 1975). African musicians assimilated elements of the music and culture of these brass bands into a style called beni ngoma. Beni ngoma most likely began in Mombasa, Kenya around 1890 and diffused down into Tanga, Dar es Salaam and then other areas of East Africa (lliffe 1979: 248).

Groups that performed beni ngoma used European military titles (king, captain, lieutenant, and judge), uniforms, and drill steps, but retained Swahili song texts and ngoma drumming. The groups were well disciplined, again modeled after the image of colonial military establishments, and were, “concerned with the survival, success, and reputation of their members, acting as welfare societies, as sources of prestige, [and] as suppliers of skills” (Ranger 1975: 75). Beni ngoma became an extremely popular and successful style of ngoma, and competitions and performances spread throughout eastern and southern Africa after World War I (Ranger 1975: 177).

The popularity of beni ngoma in Dar es Salaam and other areas of Tanganyika began to decline in the 1930s, but ngoma music, with all its variations of rivalry, competition, and entertainment continued. Ngoma in cities and towns became less about cultural or ethnic distinctions than about strengthening communities and overcoming adverse living situations. Laura Fair found that in Ng’ambu, a poor, African quarter of Zanzibar town that: [E]very night someone danced. In 1931, for instance, there were 2,450 licensed ngoma, or roughly seven different ngoma each night in urban Zanzibar. Many elders wistfully recalled the fun of their youths; following the performances of their favorite bands, hopping from party to party across the city, and the opportunities of making friends and meeting lovers from neighborhoods across the town. (Fair 2001: 23) In other urban centers across Tanganyika, popular ngoma dances were being performed, including changani, unyago, and uyeyei, a snake-handling dance. These dances were held at clubs such as Silver Day and Golden Night in Dar es Salaam (Anthony 1983: 131). Another popular ngoma was lelemama, which was danced in towns and on caravan routes, and developed alongside beni ngoma. Unlike beni ngoma, however, lelemama remained popular well into the 1960s.
EVIADA Scholarly Process

- The internet as a source of scholarly information
- Wikipedia, YouTube, Bloggers
EVIADA Scholarly Process

- Peer-reviewed Annotations
- Special configuration of the Annotator’s Workbench
Digital Video Scholarship
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- Rich Content
Digital Video Scholarship

- Rich Content
- Placed in a context
Digital Video Scholarship

- Rich Content
- Placed in a context
- Peer-reviewed
Collaboration

- Groups involved in EVIADA
  - Librarians
  - Technology experts
  - Support Staff
Collaboration

- Groups involved in EVIADA
  - Library Staff
  - Technology experts
  - Support Staff
- All working with the Scholar