

Digital Video Scholarship

Discussions about Collecting
and Using Field Work Video

William G. Cowan
Digital Library Program
Brown Bag Series
29 October 2008



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EVVIA

Digital
Archive

Ethnographic Video for Instruction & Analysis

- **Ethnomusicological / Ethnographic**
- **Video**
- **Instruction**
- **Analysis**



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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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Video Segmentation and Annotation Tool

Annotator's Workbench

File Edit Timeline Windows Admin Debug Help

Video Player

Scene: Miswaki Primary School childr...

Controlled Vocab...

Collection Hierarchy

Participants Transcriptions Technical Problems

Basic Metadata Detailed Description Controlled Vocabulary

Scene title:
Land sing song: Lituleni Likatulaga (The Train Has Been Smashed)

Now playing Recording Dates

Brief description:
Miswaki primary school children beat millet and sing song: Lituleni Likatulaga (The Train Has Been Smashed). Various lines from the song are called out, repeated, and sung at random.

Genres & Performance Types

Collection Hierarchy

Vocabulary Sets

Timeline

Annotator's Workbench

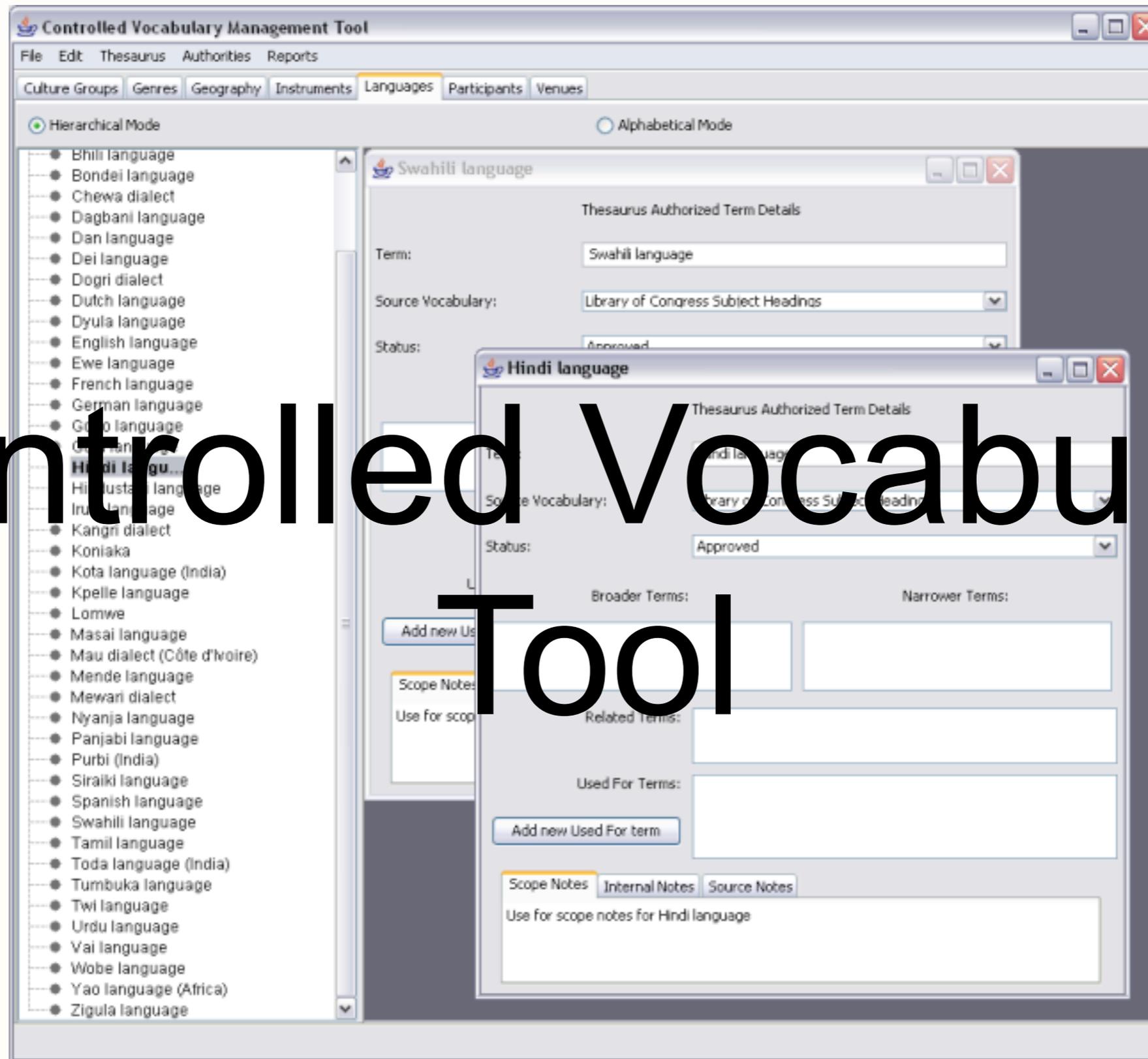


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Controlled Vocabulary Tool



“Public Access”

- Anyone?
- Anywhere?
- Anytime?
- Any purpose?



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EVIADA Goals

- o “easily accessible for teaching and research”



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“Publicly discoverable”

- Internet search engines can find us
- But Access involves some level of Authorization and Authentication



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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.



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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.



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EVIADA Access

- Purposefully put some material in front of the login
- For Search engine bots and spiders



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Why so much trouble?

- o Intellectual Property Rights



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Why so much trouble?

- o Intellectual Property Rights
- o Indigenous People's Rights



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Why so much trouble?

- Intellectual Property Rights
- Indigenous People's Rights
- Raw Data vs Annotated Footage



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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



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The Classroom

- Project hasn't yet focused on use in Teaching
- One or two trial runs
- Encouraging results



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Why not YouTube?

- o Content

- o Context



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Tanzania: Ngoma- an after-harvest dance festival



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[Save to Favorites](#) | [Share Video](#) | [Flag as Inappropriate](#)
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Views: 648 | Comments: 0 | Favorited: 7 times

[Try out the NEW \(beta\) version of this page!](#)

Added: July 11, 2007
 From: [knimig](#) [Subscribe](#) to knimig

Ngoma means drums in Swahili. The name is used for after-harvet festivals in rural Tanzania. This day I happened on to an Ngoma and was invided to video the activities. This video is a brief sample ([less](#))

Category [Travel & Places](#)

Tags: [Ngoma](#) [drums](#) [drummers](#) [dancers](#) ([more](#))

URL <http://www.youtube.com/watch?v=A6oYeq7Ffq>

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01:56



Visual Timeline

Popular music in Dar es Salaam, Tanzania, 2000-2002

Simba Theatre performing at Nyumba ya Sanaa

Practicing before concert

"Safari Yetu" (Our Trip) with drums and a marimba

Marimba Drummer Nyumi

Video Playback Zone

Reset

Event : Simba Theatre performing at Nyumba ya Sanaa

Paused

2000 kbps

00:01:27 / 00:03:23

Save this Segment to a Playlist

Segment Info

Now Playing Collection Hierarchy Collector Bio

Collection Event Scene Action

Event Title

Simba Theatre performing at Nyumba ya Sanaa

Event Date

22-Dec-2000 - 22-Dec-2000

Event Description

Simba Theatre is a popular group that performs ngoma music from all over Tanzania. Ngoma music is the traditional music and dance of Tanzania. The performers are: Drummer, James Mbunju (leader of the group), Athumani Ally, Hamed Nancheketa, and Khalid Chlamba; dancers, Franco Mpangala, Hussein Pipi, Salum Francis, Mwanakhamisi Rashid, Angela John, Suzy, Mwahija Mohamed, and Zawadi.

Event Details

Ngoma, which translates as dance, drumming and song, either taken together or separately, is considered the traditional

Subject Headings

- Geography**
 - Dar es Salaam
- Social & Cultural Groupings**
 - Musicians
 - Dancers
 - Percussionists
 - Drummers (Musicians)
 - Singers
- Languages**
 - Swahili language
 - English language
- Genres & Performance Types**
 - Ngoma (Dance)
 - Ngoma music
 - Concerts
- Venue Types**
 - Cultural centers
- Instruments**
 - Ngoma (Drum)
 - Drum
 - Kinganga
 - Mtoji
 - Kayamba
 - Marimba (chondo)
 - Cylindrical drums
- Social & Cultural Groupings**

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. Nywamwezi 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 (Iliffe 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'ambo, 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 several nights a week, and in the process making friends and meeting lovers from neighborhoods across the town. (Fair 2001: 23) In other urban centers around 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



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EVIADA Scholarly Process

- Peer - reviewed Annotations
- Special configuration of the Annotator's Workbench



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The screenshot displays the 'Annotator's Workbench' software interface. At the top, the title bar reads 'Annotator's Workbench' and the system tray shows 'Wed 2:17 PM' and 'EVIA Digital Archives'. The main window is divided into several sections:

- Video Player:** Shows a scene with a person performing in a traditional setting. The timestamp is 0:53:44:171.
- Transcription:** A text area showing the spoken language as 'English language' and the transcription 'Geman: e-a-o-e ge go'.
- Collection Hierarchy:** A tree view showing the project structure, with 'Geman performance I' selected and marked with an asterisk.
- Scene Information:** A large text area containing scene details:
 - Scene title:** Geman performance I
 - Brief Description of scene:** Geman and group perform in one family's compound before departing to perform at another.
 - Detailed Description of scene:** Geman comes from the Biélé quartier (one of the three old villages that has come together to form the contemporary village of Biélé, population roughly 1,000) called "Biéyoguin."
 - Participants:** (partially visible)
- Review Comments:** A section titled 'Review Comments by John Doe' with a 'Reviewed' checkbox checked. A 'Close comments' button is visible.
- Timeline:** A horizontal axis at the bottom showing time segments from 4:00 to 0:58:00. A blue bar highlights the 'Geman performance I' segment, with a vertical red line indicating the current playback position.

At the bottom of the window, a status bar reads: 'Saved comments to "reviewer comments.pnx". (4 segments reviewed; 2 comments written)'. A large, semi-transparent watermark 'Peer Review and Comments' is overlaid across the center of the interface.



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- o Rich Content



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- o Rich Content
- o Placed in a context



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



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Collaboration

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



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- Groups involved in EVIADA
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- All working with the Scholar



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