The EVIA Digital Archive Project: A Time-Based Media Annotation and Online Access System for Digital Humanities Research, Teaching, and Collaboration

Clara E. Henderson
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www.eviada.org
Ethnographic Fieldwork - Video Recordings
EVIA Software Development

Software Development

The development of software tools has been a significant part of the efforts of the EVIA Digital Archive Project. Three full-time developers have worked since 2003 to build tools that fit the Project’s requirements. We have been very careful to avoid proprietary solutions or commercial software without a long-standing track record. As a result, we have developed several of our own tools to serve scholars and to support the various workflows of the Project. The bulk of our efforts have focused on the Annotator’s Workbench and the Online Search and Browse Tool, but many other smaller applications have been created to address various parts of the production workflow.

EVIA Project developers have worked in close dialog with depositing scholars in the creation of software tools that meet scholarly needs. The applications were designed with a broad disciplinary base in mind so that they may be readily adapted to other disciplines. The developers also have worked closely with the Digital Library Program at Indiana University to build a platform that is compatible both with larger university efforts in time-based media and with library standards for metadata and object repositories. Primary software development will be released by the end of the Project as open-source.

- ANNOTATOR’S WORKBENCH
- ONLINE SEARCH AND BROWSE TOOL
- CONTROLLED VOCABULARY TOOL
- TECHNICAL METADATA TOOL
- ANNOTATOR’S WORKBENCH REVIEWER’S APPLICATION
- DEVELOPMENT NOTES

Detail from the Annotator’s Workbench software application. Image © EVIA Digital Archive Project.

Song and dance: Zhuangxiaying
- zhuangxiaying
  - dancers form line and pass through arms
  - choosing a groom
  - choosing a bride
  - zhuangxiaying part 2
  - satisfying the dance
  - part of audience
The EVIA Digital Archive Project is a collaborative endeavor to create a digital archive of ethnographic field video for use by scholars and instructors. Funded since 2001 by the Andrew W. Mellon Foundation with significant contributions from Indiana University and the University of Michigan, the Project has been developed through the joint efforts of ethnographic scholars, archivists, librarians, technologists, and legal experts. Beyond the primary mission of digitally preserving ethnographic field video, the EVIA Project has also invested significantly in the creation of software and systems for the annotation, discovery, playback, peer review, and scholarly publication of video and accompanying descriptions.

Bringing fieldwork, archiving, research, publication, and instruction closer together

www.eviada.org
EVIA Search & Browse Website

The EVIA Digital Archive Project is a joint effort of Indiana University and the University of Michigan to establish a digital archive of ethnographic video for use by scholars and instructors. Media in the EVIA Project consists of video collections that have been selected for inclusion by an editorial committee, and annotations have gone through a scholarly review process. The content of the Archive represents the culmination of preservation, annotation, and editorial work.

The Archive is designed to be a long-term preservation repository for unedited ethnographic video recordings as well as a unique kind of peer-reviewed scholarly publication. In each collection, scholars have worked extensively with their own recordings to describe and analyze what they have documented. The growth of the content is ongoing, with collections in various stages of completion. To learn more about collections that are part of the EVIA Digital Archive Project, visit the Collections area.

Begin your exploration of our rich media by using the Search and Browse capabilities, or by choosing one of the sample segments to the right.

More on EVIA »

www.media.eviada.org
Introduction

In August 1957, teenagers across the country started watching teenagers in Philadelphia dance on television. Thanks to American Bandstand, the first national daily television program directed at teenagers, Philadelphia emerged as the epicenter of the national youth culture. The show broadcast nationally from Philadelphia every afternoon from 1957 to early 1964 and featured performances by the biggest names in rock and roll. In addition to these musicians, the local Philadelphia teenagers who danced on the show became stars. For the millions of young people across the country who watched the program every day on television, these Philadelphia youth helped to shape the image of what teenagers looked like.

More than fifty years after the show first broadcast, American Bandstand’s representations of youth culture remain closely linked both to the show’s legacy and to larger questions about popular culture, race, segregation, and civil rights. Billboard magazine journalist Fred Bronson, for example, argues that American Bandstand was a “force for social good.” Bronson bases this claim on Dick Clark’s memory that he integrated the show’s studio audience when he became the host in 1957. “I don’t think of myself as a hero or civil rights activist for integrating the show,” Clark contends, “it was simply the right thing to do.” In the context of local and national mobilization in favor of segregation, underscored by widespread antiblack racism, integrating American Bandstand would have been a bold move and a powerful symbol. Broadcasting daily evidence of Philadelphia’s vibrant interracial teenage culture would have offered viewers images of black and white youth embracing one another as friends.
Paul Wolffram “Lak Ceremonies in New Ireland, Papua New Guinea”
Why Suyá Sing
A Musical Anthropology of an Amazonian People

Anthony Seeger

These are video recordings of the preparation for and performance of one fairly complete ceremony in 1986 and several songs and dances from a number of different ceremonies performed in 1986 by the Suyá Indians, who constructed and established the EVIA Research Project in 1984 in Mato Grosso, Brazil. These recordings were made in association with the American Academy of Music at Towson University and with the University of Wisconsin, Madison. They were collected in the fall of 1984 and in the spring of 1985. The EVIA recordings have an ethnographic focus and are part of the Ethnographic Film Library of the University of Wisconsin-Madison. They are available in digital format through the EVIA Digital Archive Project.

The songs and dances are performed in the traditional setting of the Suyá community, and the music is accompanied by traditional Suyá instruments, such as the maraca and the tamborim. The videos provide a unique opportunity to experience the rich cultural heritage of the Suyá people. They also offer a glimpse into the daily life and social rituals of this Amazonian community.

The EVIA Digital Archive Project is a collaborative effort between the University of Wisconsin-Madison and the American Academy of Music at Towson University. It is dedicated to preserving and sharing the wealth of cultural knowledge and artistic expression that exists in indigenous communities around the world. The project is committed to making these resources accessible to researchers, educators, and the general public, and to fostering a greater understanding and appreciation of cultural diversity.

The EVIA Digital Archive Project is a valuable resource for anyone interested in cultural anthropology, musicology, or film studies. It is particularly relevant for those working in the field of indigenous studies, as it offers a unique perspective on the musical traditions and social practices of the Suyá people. The project's commitment to preserving and sharing this cultural heritage is an important contribution to the global effort to safeguard and celebrate the richness of humanity's collective cultural memory.
David McDonald “Music and Nationalism among Palestinians in Aman, Jordan”

Music, Folklore, and Nationalism among Palestinian Refugees in Amman, Jordan (2003-2005)

Instrumental and vocal performance genres, indigenous dances, life cycle celebrations, and nationalistic protest songs are documented in this collection of video field research spanning from 2003-2005. This collection documents various modes of music and dance performance among Palestinian refugee communities in Amman, Jordan. The performances contained in this collection represent a cross section of participatory life cycle performances, presentational art and folklore dances, and contemporary political protest songs.

In the domain of participatory indigenous music and dance this collection features several Palestinian wedding celebratory (tirai), professional dance choirs (rakafet), and celebratory dance groups (dabbala). These performances are accompanied by both professional wedding musicians and dancers and amateur participants. Musical performances on various Palestinian indigenous instruments, such as the double clarinet (qarqarul), wind and flute (zabbaleen), violins, and various percussion instruments are featured. The footage captures a significant repertoire of indigenous Palestinian wedding songs and dances (dabke, wadi, zammar, al mul, sʔeit, al naqie, nisba, and other performances styles).

In the field of presentational music and dance this collection includes various professional dance troupes performing indigenous Palestinian folk dances, music, and poetry. These dance troupes transform rural folk practices of music and dance for the cosmopolitan stage. In the process, these groups have expanded the performance of traditional Palestinian folklore within a nationalistic narrative of history, displacement, and diaspora. Scenes of Palestinian history and memory are reenacted on stage to strengthen national sentiment in exile.

Finally, this collection documents the performance of contemporary protest songs in the service of the Palestinian national movement. These performances take place within political rallies and other nationalistic contexts. Performers narrate the plight of the Palestinian people to achieve self-determination and the amelioration of cultural trauma and exile.

This collection has not yet been peer reviewed but is available online in the EVIA Project Archive.

David McDonald is an ethnomusicologist whose teaching and scholarly work intersects with the fields of cultural anthropology, ethnomusicology, folklore, and Middle Eastern studies. Although he has completed ethnographic fieldwork in Zimbabwe and Indonesia, since 2000 he has worked closely with Palestinian communities dispersed throughout Israel, Jordan and the Occupied Territories. Specifically, his work involves understanding the cultural dynamics of performance, politics, and identity among Palestinian refugee communities. As an ethnomusicologist of performance and performanceability, he is currently pursuing research on the practices of violence, masculinities, and cultural trauma. In addition to forthcoming books, My Voice is My Weapon: Music, Nationalism, and the Poetics of Palestinian Resistance (forthcoming Duke Universit Press), David has published research on music and...
“Min Sijn ‘Akka” (From ‘Akka Prison)

With little question Nuh Ibrahim’s most popular protest song is the powerful funeral dirge “Min Sijn ‘Akka” (From ‘Akka Prison) (also known by the title “Al-Thalatha’ al-Hamara” [The bloody three]). Initially a vital part of Palestinian folklore, this song was revitalized by Firqat Aghani al-’Ashiqin in the late 1970s. Today it has been rerecorded and performed by intifada ensembles throughout the region and is widely considered one of the all-time classics of the repertory.

“Min Sijn ‘Akka” is a historical account of the execution of three Palestinian militants at the infamous ‘Akka Prison on June 17, 1930. The public execution of these three men had an extraordinary effect among the people, providing an initial rallying cry for revolt against British colonial authority. Several folklorists and artists with whom I worked cited this public execution as the catalyst for the Palestinian resistance movement. Ibrahim, then a young poet and former inmate at ‘Akka Prison, composed this song to memorialize the event (EVIA 14-S2070).

The funeral procession set out from ‘Akka Prison,
For MohammadJunjum and Fuad Hijazi.
Oh how they punished them, my people,
Oh how the high commissioner and his people punished them.

MohammadJunjum with ‘Ata al-Zir,
And Fuad Hijazi became honorable weapons.
See the fate and destiny,
How the oppressive army pronounced death upon them.

52 * Poets, Singers, and Songs
Search Results for persistent URL “PURL” identifier EVIA 14-S2070

"Min Sijin 'Akka" (From 'Akka Prison) (EVIA 14-S2070)
This scene captures a performance of the well known Palestinian protest song, "Al-Thalatha al-Hamra" or "Min Sijin 'Akka" (The Bloody Three or From 'Akka Prison)
by the famous intifada ensemble, Firqat Aghani al-'Ashiqin (The Songs of the Beloved Ones Ensemble) at a political rally and concert in Amman, Jordan....
Collection: Music and Nationalism among Palestinians in Amman, Jordan
Depositor: McDonald, David
Media example keyed to “PURL” identifier EVIA 14-S2070
Playlist of keyed media examples in McDonald’s monograph
Annotators Workbench - AWB
AWB Timeline & Segmentation of Event, Scene, Action

Collection Segmentation
Collection Stream
Event Stream
Scene Stream
Action Stream
Annotators Workbench - AWB

- Workbench Windows
- Segment Metadata
- Menu Bar
- Video Player
- Collection Hierarchy
- Controlled Vocabulary List
- Timeline
- Collection Glossary

Timeline Components
- Interaction mode buttons
- Zoom Level Indicator
- Sweep
- Time scale
“Popular Music, Genre, & Performance in Dar es Salaam, Tanzania”

Alex Perullo
Choreographer Elizabeth Shea

Using AWB to Preserve and Archive a Choreographic Work

Indiana University Dance Theatre performing David Parson’s “Nacimento Novo”
Ethnomusicologist Ruth Stone

Using AWB as a field tool to conduct “Feedback Interviews”
EVIA Digital Archive Project

http://www.eviada.org
Sustaining the Digital Humanities
Host Institution Support beyond the Start-Up Phase

Nancy L. Maron
Sarah Pickle

As more and more scholars experiment with building digital humanities (DH) resources, how are their host institutions approaching the challenge of supporting these diverse projects over time?

In this study, funded by the National Endowment for the Humanities, Ithaka S+R explored the different models colleges and universities have adopted to support DH outputs on their campuses. This final report, Sustaining the Digital Humanities: Host-Institution Support beyond the Start-Up Phase, is intended to guide faculty, campus administrators, librarians, and directors of support units as they seek solutions for their institutions.

Over the course of this study, Ithaka S+R interviewed more than 125 stakeholders and faculty project leaders at colleges and universities within the US. These interviews included a deep-dive phase of exploration focused on support for the digital humanities at four campuses—Columbia University, Brown University, Indiana University Bloomington, and the University of Wisconsin at Madison. This research helped us to better understand how institutions are navigating issues related to the sustainability of DH resources and what successful strategies are emerging.

Our final report describes three models—service, lab, and network—that represent different approaches to supporting digital humanities work. Profiles of the four deep-dive universities show these models in action and highlight the opportunities and challenges these campuses face as they work to create coordinated strategies for supporting the digital humanities.

http://www.sr.ithaka.org/research-publications/sustaining-digital-humanities
Questions?

Clara E. Henderson – clahende@indiana.edu
The EVIA Digital Archive Project - Indiana University, Bloomington
www.eviada.org