EVIA Digital Archive:
A Visual Take on Digital Humanities Collaboration

Alan Burdette
Jon Dunn
Indiana University
Co-Principal Investigators:
  Ruth Stone, Indiana University
  Lester Monts, University of Michigan
Director: Alan Burdette, Indiana University
Ethnographic Video Instruction Analysis

- Ethnomusicology
- Folklore
- Anthropology
- Ethno-Choreology
- Area Studies
- History
- Linguistics
Project History

- Planning Phase 2001
- Development 2002 - 2006
- Implementation Phase 2006 - 2009

- Total Mellon Funding = $2.5 million US
Project Mission

- Preservation
- Access
- Documentation Solutions
- Intellectual Property Solutions
- Technology and Systems Development
Closer Integration of...

- Ethnography
- Archiving
- Research
- Publication
- Instruction

... within a collaborative framework ...
Documentation

- Descriptive Metadata
  - METS/MODS compatible XML
  - MARC collection record/MODS for segments
  - Stored and Accessed using Fedora

- Technical Metadata
  - Modified AES Model

- Controlled Vocabulary Assignment
  - LCSH, Getty Thesaurus, Arts and Architecture Thesaurus
Selection & Publication Process

- CFP and committee review of applications
- Preservation transfers made (10 hr collections)
- Annotation workshop (2 wks)
- Editorial review
- Peer review
- Copy-editing
Access and Publication

- Cataloging and subject indexing
- Peer reviewed publishing
- Online search and retrieval
- Legal and ethical controls
- PURLs
Access Schedule

- Access through University domains or individual permission and SEM membership

- First set of collections ready Jan. 2009 on limited basis
Intellectual Property

- Fair Use Stance
- Educational Frameworks
- Agreements Required of Depositors
- Blocked Content Capabilities of system
Preservation Workflow

- A/D and D/D transfer
  - U. of Michigan Duderstadt Media Center
  - Checksum and Technical Metadata generated

- File Transfer to IU

- QA and Checksum
  - More Technical Metadata generated

- File, Checksum, and TM to Mass Data Storage
Preservation Transfers

**Past**

- Analog Source to Digibeta Dub and I-frame only 50 Mbps MPEG2, or DV source to DV file
- Mass Data Storage System at IU
- 4 TB per 150 hours

**Present**

- Analog source to Uncompressed file (250 Mbps .mov)
- Mass Data Storage System at IU
- 18 to 30 TB per 150 hours
Current Status

- 600 hours preserved by June 09
- Testing in field environments
- 3 collections published - 45 more in various stages of completion
- Semi-public launch by Jan 1
Application Development

- Technical Metadata Entry Tool
- Controlled Vocabulary and Thesaurus Maintenance Tool
- Annotator’s Workbench
- Reviewer’s Tool for Peer Review
- Publication Workflow Tool
- Online Search and Browse Tool
The Annotator’s Workbench
Online Search and Browse
The EVIA Digital Archive project is a joint effort of Indiana University and the University of Michigan to establish a digital archive of ethnomusicological video for use by scholars and instructors. Currently in its fourth year of funding by the Andrew W. Mellon Foundation, Indiana University, and the University of Michigan, the archive is being designed by experts in the fields of ethnomusicology, archiving, video, intellectual property, and digital technology. More on EVIA
<table>
<thead>
<tr>
<th>Collector</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gunderson, Frank</td>
<td>3</td>
</tr>
<tr>
<td>Perullo, Alex</td>
<td>19</td>
</tr>
</tbody>
</table>

### Social & Cultural Groupings

<table>
<thead>
<tr>
<th>Grouping</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sukuma (African people)</td>
<td>3</td>
</tr>
<tr>
<td>Gospel musicians</td>
<td>10</td>
</tr>
<tr>
<td>Musicians</td>
<td>19</td>
</tr>
<tr>
<td>Audiences</td>
<td>13</td>
</tr>
<tr>
<td>Dancers</td>
<td>19</td>
</tr>
<tr>
<td>Guilds</td>
<td>2</td>
</tr>
<tr>
<td>Percussionists</td>
<td>19</td>
</tr>
<tr>
<td>Singers</td>
<td>18</td>
</tr>
<tr>
<td>Drummers (Musicians)</td>
<td>18</td>
</tr>
<tr>
<td>Rap musicians</td>
<td>2</td>
</tr>
<tr>
<td>Students</td>
<td>2</td>
</tr>
<tr>
<td>Disc jockeys</td>
<td>2</td>
</tr>
</tbody>
</table>

### Genres & Performance Types

<table>
<thead>
<tr>
<th>Type</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hip-hop</td>
<td>2</td>
</tr>
<tr>
<td>Rap (Music)</td>
<td>2</td>
</tr>
<tr>
<td>Dance rehearsals</td>
<td>3</td>
</tr>
<tr>
<td>Rhythm and blues music</td>
<td>2</td>
</tr>
<tr>
<td>Work songs</td>
<td>3</td>
</tr>
</tbody>
</table>

---

**Ngoma...**

Description: One of the first musical events of the evening was an *ngoma* group performance. This group.

Collection: Popular music in Dar es Salaam, Tanzania, 2000-2002
Collector: Perullo, Alex

**Ngoma musicians...**

Description: *Ngoma* musicians.

Collection: [Tanzania, Mwanza, Shinyanga, Bariaidi, and Kisesa, Sukuma, 1994-1995]
Collector: Gunderson, Frank

**Child with ngoma...**

Description: Child with *ngoma*.

Collection: [Tanzania, Mwanza, Shinyanga, Bariaidi, and Kisesa, Sukuma, 1994-1995]
Collector: Gunderson, Frank
Scene Title
“Sidonio”

Scene Description
Enrique Gallardo and Alejandro Mejia give a stirring performance of “El corrido de Sidonio,” a local ballad about two rival gangs and a showdown involving the attempt to bring a woman across the gap between them.

Scene Details
“Sidonio” was the most rousing of the corridos performed that day by Ernesto and Alejandro. Set in a minor key, and punctuated by Ernesto’s clean picking of the melody during instrumental breaks, this performance exhibits the local corrido of the Costa Chica at its best. The story concerns a violent encounter between rival factions in which Sidonio is stalked by his compadre, and the husband of a woman implicated in the quarrel is targeted rather than the woman herself. The concept of destiny enters the narrative in the vernacular term sifo, apparently a fusing of destino, destiny, and seifo, sign, thus a sign of one’s destiny. Ernesto explains sifo as an
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 Biéle quartier (one of the three old villages that has come together to form the contemporary village of Biéle, population roughly 1,000) called "Biéyoguin."

Gebloxx is referred to as a "women's ge" because women really like this type of ge--he gives them benedictions (to men, too, but especially to women). He cures problems (with these benedictions) specific to women--sterilization, menstrual cycle problems, pregnancy problems, etc. Women may fall into a trance when Geman emits his high shout or cry, like a bird.

The instruments used for this ge are:
- baade
- baaneyakwade
- zikri
gle

Participants:

Reviewer Comments by John Doe:

Reviewed

Comments for this scene:
These are reviewer comments about this scene. Reviewers may add as many comments as they like.
When any comments are entered for a scene, an asterisk appears in the 'Collection Hierarchy'.

Saved comments to "reviewer comments.pnx". (4 segments reviewed; 2 comments written)
EVIA IU Partners

- Department of Folklore and Ethnomusicology
- Archives of Traditional Music
- Digital Library Program
  - Joint venture of Libraries and University IT
- IU Bloomington Libraries
- University IT Services
  - Digital Media Network Services
  - Research Technologies - Storage
Collaboration Success

- Began as a planning project, not a “doing” project
- Identified experts to participate in planning meetings and in project
  - Scholars, librarians, archivists, technologists, university administrators
- EVIA software development team part of Digital Library Program and University IT Services
Different Perspectives

- Access vs. preservation
- Standards vs. customization
- Archival collections vs. new publications
- Video preservation vs. video production
- Digital library repository environment vs. video asset management environment
Sustainability

- Explored and rejected several models
- Infrastructure Integration successes
- Collaborations
- Income from services
- Grant funded content expansion
IDAH

- Institute for Digital Arts and Humanities
- Founded in 2007
- “...links a network of disciplinary experts and highly technical faculty and support staff who work in interdisciplinary teams on collection-building, tool-building, and the development of appropriate methods for study and analysis of collections.”
IDAH

- **Director:**
  - Ruth Stone, Associate Vice Provost for Arts
- **Partner units:**
  - Office of the Vice Provost for Research
  - IUB Libraries
  - University IT Services - Research Technologies / Advanced Visualization
  - Digital Library Program
IDAH Activities

- Faculty fellowships
- Brown Bag Series
- Invited lecturers
- One-on-one consulting
- Grant collaboration
- Gateway to other resources and campus units
- Infrastructure (with UITS and DLP)
Faculty Fellowships

- Application process; 4-6 selected per year
- Two semesters course release
- In-depth support from IDAH, DLP, UITS staff
- Seminars
- Refine idea; enhance understanding of relevant technologies
- Develop prototype and grant application
IDAH 2008 Fellows

- Composer: multimedia composition
  - music/dance/lighting/video/sensors
- Artist: Use of 3D color rapid protoyping
- Information scientist: digital texts / annotation/visualization
Library Involvement

- Space for staff, fellows, collaborative work in Wells Library
- Part of emerging Research Commons concept
- Digital Library Program staff involvement
- Oversight for IDAH software development team
  - Funded by OVPR; “bought out” by grants
- Sustainability support
Thank you!

- Alan Burdette: aburdett@indiana.edu
- Jon Dunn: jwd@indiana.edu

- www.indiana.edu/~eviada/
- www.indiana.edu/~idah/
EVIA Digital Archive
Ethnographic Video for Instruction & Analysis