



The “Data” of Ethnomusicology Research: Recent Developments & Challenges

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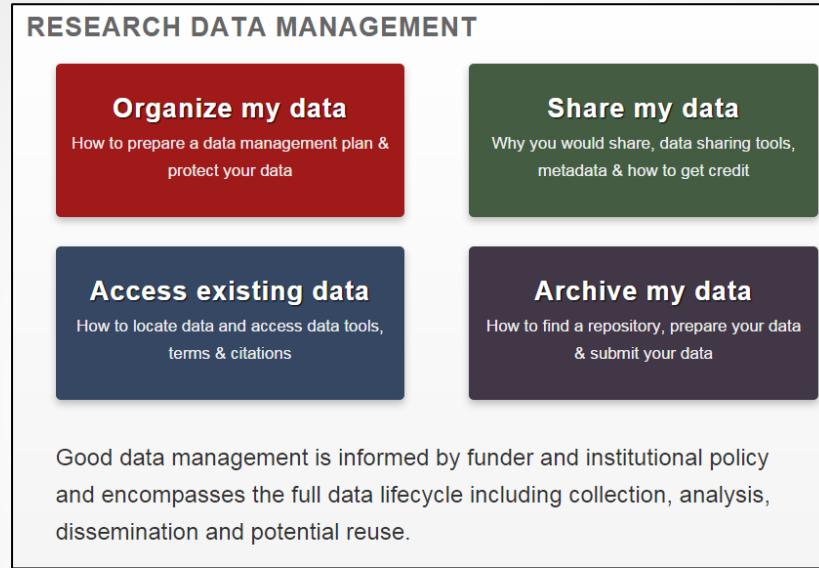


UNIVERSITY OF ALBERTA
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Holistic Preservation

“the facilitation of the continuation of tradition. Continuation is facilitated through a range of activities including: research - fieldwork to gather data and knowledge; education - teaching in schools and universities; dissemination - publication, media journalism, books, internet, exhibitions; and archiving - engaging in all of the above and ensuring it does not all disappear and that it is available to all. These activities create an environment in which performance of tradition can continue to thrive”

Research Data Management & the UofA Libraries



- **Plan:** Data Management Plan (DMP) builder
- **Share:** Dataverse
- **Access:** Data collections
- **Archive:** Archivematica

Developments in Academic Libraries



ITHAKA S+R



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4 Key Challenges

1. Ensuring the quality, integrity, and curation of digital research information;
2. Sustaining today's evolving digital service environments;
3. Bridging and connecting different worlds, disciplines, and paradigms for knowing and understanding; and
4. Archiving research data in a data world.

Questions for Ethnomusicology Data

1. What is research data in ethnomusicology?
2. What has the role of research data been historically in ethnomusicology?
3. What does the future hold for research data in ethnomusicology?

Memory Institutions & Information Workers

Libraries

- Access over preservation
- Immediate needs
- Secondary sources
- Atomised philosophy
- *Nomothetic* theory of knowledge

Archives

- Preservation over access
- Prospective needs
- Primary sources
- Aggregate philosophy
- *Ideographic* theory of knowledge

Concepts of Data in Ethnomusicology

- Field recordings (sound/video)
- Transcriptions
- Transcripts
- Ethnographies
- Photographs
- “Sound as data”

The Field Recording/Sound as Data

- Institutional vs. personal archives
- Roots in comparative musicology, folkloristics



Ethnomusicologist Frances Densmore recording Blackfoot chief Mountain Chief for the Bureau of American Ethnology (1916)

Comparative Roots



“The invention of the phonograph in 1877 was almost a **precondition** for the discipline of comparative musicology as devised by European scholars in the final decades of the nineteenth century...the new technology of sound recording made two crucial contributions to the new discipline: first, it allowed researchers to assemble for comparative analysis extensive collections of musical material from all around the world; second, repeated playback permitted the detailed study (and hence the transcription in modified staff notation) of non-Western musical sounds.”

Jonathan Stock. “Documenting the Musical Event: Observation, Participation, Representation.” In *Empirical Musicology : Aims, Methods, Prospects*. Edited by Eric F. Clarke. New York: Oxford University Press, 2004: 16.



Digital Repositories as *Boundary Objects*

- Influential work of Susan Leigh Star and James R. Griesemer (1989) in STS field / ANT

Features aiding translation

- **Access Control**
- **Metadata, Classification**
- **Information use, re-use**
- **Collaboration**
- **Roles**

“Understanding the DL as a boundary object helps us understand some of the ongoing tension between generality and specificity in DL design. But it also helps us to see DLs as continuous with past boundary-spanning practices in science and other areas.”

VanHouse (2003)

Digital Repositories

Type	Example
<i>Institutional</i>	Education & Research Archive (ERA), UofA
<i>Subject</i>	EVIA (Ethnographic Video for Instruction & Analysis)
<i>Data</i>	Dataverse

Questions?

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