three stages, with more on the side

following the object. wd.
the way somewhere along the line there is going to made an object, maybe a dvd, but in the process many digital object are made and changed and many different types of software are used, just trying to follow this process a little within wulumdhunas 'for the children' project.

it has been interesting to realise that a lot more software and hardware that I first thought has already been used in the process so far.

originally we were trying to get several groups of people together who are related through kinship to perform songs and dances which relate to clan lands and ownership, history and totems in order to start creating some digital resources for the future of the children and the school at djurraŋalpi.



recently there has been some changes, with the death of wulumdhuna's father. as the funeral brought everyone together, she organised to have some of the ceremony filmed, which has now provided her with around 200 hundred short video clips and a few dozen photographs, mainly of people. previously wd had also taken quite a few photographs of locations and objects of relevence to the various dances/songs and organised some small paintings to be made, as well as working with a satellite image to locate and name places.

what is it for;
at the moment, some months later, there seems to be various what fors. certainly there is a lot of interest in yirrkala where there are strong family connections. primarily people who were unable to make it to the funeral are interested in being able to watch the footage, especially certain parts which they know have been recorded.

dela yesterday chose 20 of the clips in order to make a dvd for djaḻaḻingba. (consumer dvd as opposed to dvd rom, gloss)

to be listened to. to be watched; by who and where.

I am located at the yirrkala community education centre literacy production centre (yceclpc) a couple of weeks in order to have internet connection and work on a couple of other things.
within this context, and with the flow of teachers and teachers aids through the area, it is often suggested that one of the possible places of use for these objects would be the class room, because people like yalmay and dela are thinking about making resources for teaching.

how much space there is between the dvd made for djaḻalingba and a teacher resource for the general classroom I don't know, but certainly selected clips are already appropriate to be used in conjuction with other resources previously made here.

in order to have the opportunity to make different types of collections for different circumstances, some sort of organising of the original resources is required. this is the place where a commercially available piece of software called I-view mwdia pro (ivmp) is proving to be useful.

three stages;

1-recording/ collecting/ repatriating digital data,

-using software of some kind to bring it onto the computer, *(I-movie has a new function of plugging in camera and pressing a button to make dvd of all the footage on the tape.)*

2-using software to edit / manipulate/ compress the original material
using software to organise the relationships between objects

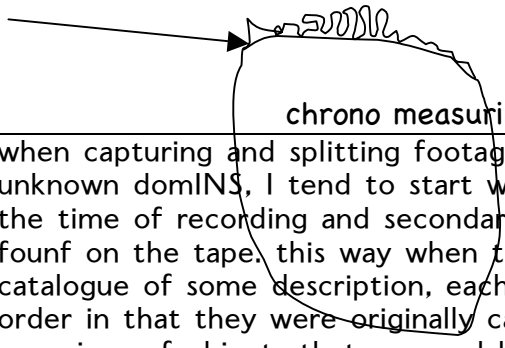
3-using software to produce a usuable item for specific contexts.

in each of these stages there is a good chance that a different type of software will be used. certainly this is the case at the moment where different media types are being mixed together. (text, audio, graphs/kinship charts, movies, images)

there is at least one more case where different software again might be used, this is where solely computer generated objects are produced, such as a drawing made on the computer of even a text document such as these notes, (maybe a-map generator although this probably falls more into to collation stages if we had to choose)

in the case of djurraŋalpi bäpuru (funeral) we have used , wd's digital still camera and yolngu studies digital video camera to document songs, dances, portraits, audio and photos of paintings, plants and locations.
wd has imported the photgraphs to her comoputer using I-photo, at this stage, although it is also possible to import images directly from the camera into ivmp.

I have imported the video footage using final cut pro, for no other reason than that is what I am used to doing, (previously resolution was reduced using I-movie however this has been inproved in the lastest version, I-mivie HD).
if wd was to have done this part she would have used I-movie, which is part of the software packagew included with every macintosh computer and reasonably user friendly.



when capturing and splitting footage into various generally untranslated and unknown domINS, I tend to start with a tape number given chronoloically at the time of recording and secondary numbers in accordance with the order founf on the tape. this way when the clips are ready to be uploaded to to a catalogue of some description, each clip will follw the other in the same order in that they were originally captured on film, and therefore the groupings of objects that grouped by time during performance at least are maintained at the base level of catalogue metadata, ok this might seem

obvious, but it is easy to want the original clips to be named according to what they are rather than by a number, there are some standard procedures for this ie, ...

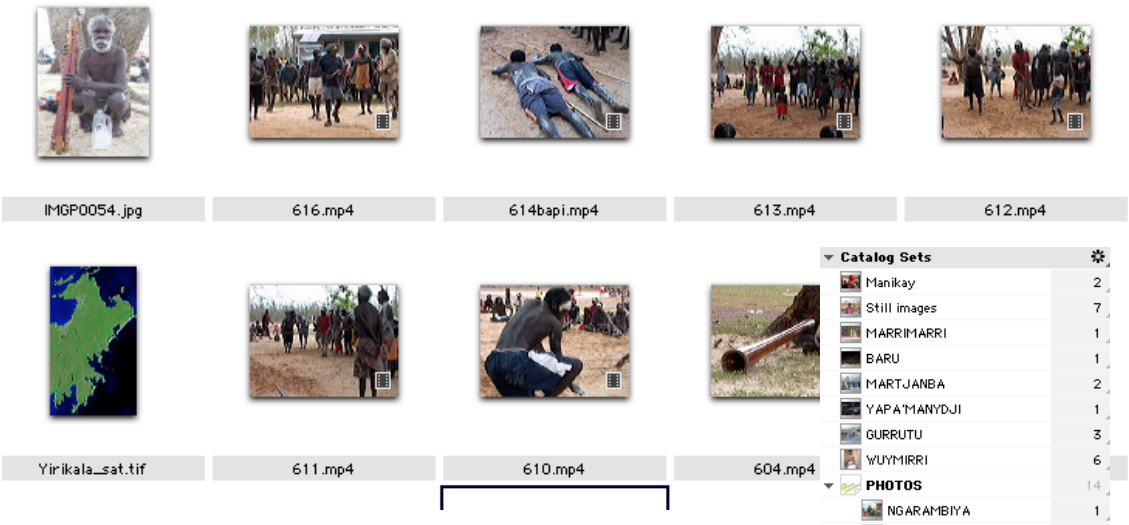
Q, HOW MUCH OF THIUS NEEDS TO BE INCLUIDED WITH OTHER TYPES OF MATERIAL , LIKE REPATRIATED PHOTS ETC, SEEMS LIKE IT'S ONE OF THOSE THINGS LIKE, THE CLOSER THE TIME GAP THE MORE IMPORTANT IT IS, LIKE IN YOLŲU LANGUAGES, SAME TENSE FOR SOME TIME IN THE FUTURE AS SOME TIME IN THE PAST BUT A BIT MORE NECESSARY TO MAKE THE DISTINCTION IF IT'S JUST HAPPENED

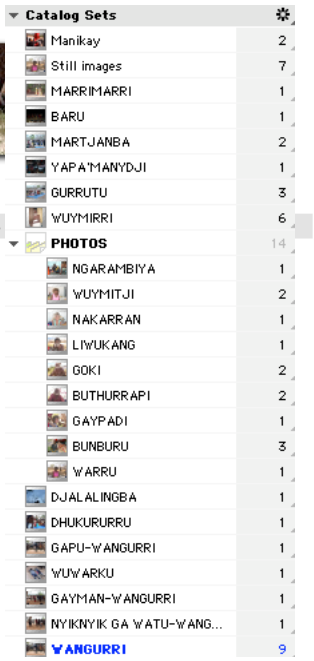
from either fcp or I-movie it is possible to export compressed versions of the clips. I use fcp here as batch exporting is available (multiple exports at the same time using the same settings and being saved in consecutive order)

I then used a program, called toast to burn a dvd with all of the compressed movie clips on it (and also the still images), in this way I can make multiple copies of the files fairly cheaply, (as contrasted with buying lots of external harddrives to hold the full resolution footage)

each of these clips were named by number according to the original tape that it came from and in chronologiacla order. I refrained from giving the clips more appropriate names as these can easily become less appropriate, (depending on the mistakes I could make and changes in context/circumstance) and also in order to maintain the sequential information as described above.

when in yirrkala I started working with dela on the organisation stage. with one of these burnt dvd roms. we are using ivmp which allows;
the different media types to be displayed side by side as thumbnails (small images of the original resource) and various collections to be made and labelled/ captioned.





dela spent some time sorting out the clips into both family and totemic groups, although we usually do a visual search of the thumbnails when looking for something first and only resort to the metadata catagories as a fall back.

some of the catagories relate to kinship terms (ie yapa manydji) and so are 'incorrect' for other people to use as search words, others are individual peoples names or totems (eg djalalingba and baru respectively), and some are clan names (ie wangurri)

the numbers on the right-hand side refer to the number of digital objects refered to.

es away and do it againlets take the nam AGAINLETS **(a gän lits) noun;** *hiding metadata in order to do it again*

how fun it is for everyone to show how many things can be named, but whether it's either important or defunjectory to have those names remain physically statextic ..p articularily with maps and putting on the place names or any context where showing one's ability to remember names is more important. this was particularly evident when working with djaḻaḻinba and his daughters on a satellite image one day. of course storing information somewhere might be useful for someone later but it's hard to feel who owns it and certainly difficult reap the reward of respect.

stage 2 and a half;

we are now in a position to make selections , probably in order to make dvd's of the telivision playable kind. (rather than a dvd-rom which is like a cd-rom which needs a computer browseer to open it)

for this we used a program called I-dvd in the first instance. I-dvd is part of the apple collection of software which is shipped with any apple computer and basically allows you to make simple dvd menus based on themes. a feature of the latest version is 'one-step dvd' which will burn a dvd straight from the video camera without any editing.
as I had maintained the numbering system between the compressed files and the original full resolutionn clips stored on an external drive, it wasn't too difficult to replace delas collections in ivmp with the equivalent originals , which we used to make the dvds.

two days later, I spent the weekend camping down on the cape arnhem peninsular with A and gonybi (age 4 and a half, mother longrassing darwin? father murdered, struggling with identity , partially being brought up by A, needs lots of attention all of the time, give him a role and he's fine for a while.- theis is another story)

while camping we caught up with djaḻaḻiŋba and one of his daughters, deṯurru who usually works at the lpc but is on one months leave. they asked to see me this morning so I did and we went through the djuranalpi bapurru

stuff, background. djaḻaḻiŋba is the brother of the old man from djuranalpi who passed away and who the bäpurru was for and that most of the footage has been from. they had different mothers, so djaḻaḻiŋba is primarily interested in following the story through the fathers side which has it's connections/ origins through country around and south of yirrkala as far a biranybirany.

the first comments made were asking about footage previously taken by john g and wulumdhuna around yirrkala (datjula?) last year and where it was. (wulumdhuna has a copy and I think I do to some where) we need to put this in with the bäpurru ivmp.

I went through the process re dela's process of naming and ordering the items in the collection. deturru is interested in doing some more work on it. I have a recording of dela talking about ivmp and it's possible uses, maybe attached if I get the time to translate somehow.

some time was spent thinking about a name for the collection, possible suggestions at this stage are mother's country homeland, or barraŋu mother's country; ŋändi mirriŋu ' the name is djurranalpi but burarrŋu is guwarrpurru?'
so temporarily the collection is called 'bararrŋu ŋandi mirriŋu' with the understanding that it can be changed upon further reflection.

the hope of djaḻaḻiŋba is to document the history of the country 'from ḏaliwuy out of cape arnhem area yukumay? dhukubay area? maybe including some stuff from when he was working as a ranger; there is an issue here about some education people who took some images (not sure if it was video or stills, but it has never been seen again) 'that story belongs to me, different stories that explain that country'

I have since found some of the footage he was talking about and had it digitised, unfortunately the sound is hardly audible. fortunately I also found sudio recordings which had been taken at the same time. this was all part of the galtha workshops at the school,

in the past the things he has seen done with this type of footage he has found dissappointing, editing into somebody elses story, in dj words;

'they bring it up here and want to put together, ga that's yätjthirri nayi nhuŋi, somebodies been playing around and somebody been telling a story from a different type of dhawu, and that's a dhäwu that belongs to me, from country to country, like wiripu country I will explain that dhäwu.'

after a brief perusal over the ivmp (now called bararraŋu ŋandi mirriŋu) we realised that some of the stuff that had been filmed had not been included, I have since rectified this, most importantly, the 'dhapi' footage is now in there. so version III will include this and be on a dvd disc complete with a read only version of the ivmp software for people who don't have the full version available already on their computers.

(the digital technology is just not anywhere near good enough, might be balanda are pretty impressed with it and people don't mind helping the balanda make some resources for themselves using these types of technologies but at the end of the day it's for the balandarised children,

without legs for dancing Cyan Magenta Yellow or Knot- still intergeneralised transmitting but)

Error! No table of figures entries .



the next part is to return to yirrkala around the 22nd of july. djaḻaḻingba is organising permissions and people including wulumdhuna to come over and wants to go down the coast over a few days with his car and mine so as to start recording some of the stories to go with the country and with the ivmp catalogue. we are starting to consider where all this stuff will reside, I am hoping that deturru will be keen to look after one of our computers, will stubbs is hoping to have the responsibility, and currently a copy is on the yceclpc e-mac.

notes;

1 look up ranger pictures of djalalingba / education people pictures stuff that was taken from ask andrea johnson? someone who worked for yothu yindi?