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Oral History and Digital Storytelling Review

A report prepared for the State Library of Queensland
2008

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Executive Summary

Summary

This review recognises and supports the State Library of Queensland's (SLQ) developing role as a leader in collection, preservation and access, as well as service and training provision, public engagement and creative innovation in oral history and digital storytelling.

The review includes a comprehensive survey of the current status of the SLQ oral history collections, programs, and services; an analysis of the current status of oral history collections, programs, and services in other cultural institutions nationally; and an overview of innovative practices, policies, and uses of oral history and digital storytelling in Australian and international institutions, communities, and academia.

The review makes general recommendations and provides specific suggestions for their implementation. These recommendations and suggestions contribute ideas for the development of an integrated strategy that aligns with the SLQ 2012 plan and that will encourage the growth of both the oral history and digital storytelling collections and the use of the materials collected and archived by the people of Queensland of this and subsequent generations.

In particular the recommendations address the future direction of collection management and development policy; accessibility and openness (including copyright issues); equipment policy; and the direction of SLQ's role in providing leadership, service and training.

Recommendations

- 1. Allocate sufficient resources to ensure that oral history and digital storytelling are integrated into the Heritage Collections area and are institutionally embedded and sustainable.**
 - 1.1. Dedicate a permanent full-time position to the coordination of oral history and digital storytelling.
 - 1.2. Resourcing as required for other recommendations

- 2. Actively seek the donation, collection, and creation of oral histories and digital stories with high research significance.**
 - 2.1. Allocate resources in order to commission high quality material where there are gaps in the collection, and target external funding opportunities including those in the private sector.
 - 2.2. Encourage regional groups, academic researchers, or professional practitioners who undertake the production of digital stories and oral histories related to Queensland's social history to lodge copies or information about collections with the State Library of Queensland.

- 3. Provide flexible, multi-platform public access to the oral history and digital storytelling collections.**
 - 3.1. Continue to support the identification, cataloguing and digitisation of current material.

- 3.2. Make searchable transcripts and streaming or downloadable digital audio copies of oral history recordings available online (e.g. via digitool).
 - 3.3. Provide digital copies on CD/DVD of oral history recordings and digital stories for offline access or interlibrary borrowing.
 - 3.4. Provide a sound-proof booth or listening post within the Heritage Collections area
 - 3.5. Continue to support the integration and cross-referencing of oral histories and digital stories within the Queensland Digital Library system.
- 4. Formulate collection development and preservation policies and protocols to ensure that oral history and digital storytelling materials are appropriately integrated within the Heritage Collection, and are accessible and usable.**
- 4.1. Within the Collection Development Policy, develop a Collection Statement and Collecting Intentions specifically for Digital Storytelling.
 - 4.2. Develop a set of criteria for proactively commissioning or producing a core number of high-quality oral histories and digital stories each year.
 - 4.3. Develop protocols for effectively capturing oral history-specific metadata at the time of donation.
 - 4.4. Develop a set of criteria for prioritising the digitisation, summarisation and transcription of oral history recordings.
 - 4.5. Develop a set of specific criteria for the permanent addition of selected digital stories to the collection.
 - 4.6. In partnership with Creative Commons Australia and QUT Law Faculty, adapt SLQ Deed Of Gift Forms to incorporate the choice of using Creative Commons licensing.
- 5. Within the proposed 'Queensland Memory' portal, enhance the usability and visibility of oral history and digital storytelling collections.**
- 5.1. Provide the facility for and encourage users to annotate digitised oral history material and digital stories via the website.
 - 5.2. Consider adding a layer of rich media presentation and navigation tools specific to oral history and digital storytelling to enhance immediacy and navigability.
 - 5.3. Link to and where possible incorporate content from relevant external collections and materials, e.g. Picture Australia, National Library of Australia oral history directory, Flickr.
 - 5.4. Include a Queensland Directory of Digital Storytelling, including information about and links to projects and collections.
- 6. Actively promote innovation, creativity and cultural diversity in the use of the oral history and digital storytelling collections by developing and strengthening collaborations between internal partners.**
- 6.1. Where possible, Heritage Collections should collaborate with all programming areas in using exhibitions and events to re-purpose and showcase both oral history and digital storytelling materials, and as a collection and content creation opportunity.
 - 6.2. Through collaborations with SLQ programming areas, encourage content innovation and the development of creative elements of multi-media literacy in digital storytelling and other co-creative media centred on memory and heritage.

- 6.3. Collaborate with Indigenous Library Services (ILS) to build capacity and appropriately increase accessibility of Indigenous oral history and language recordings.
 - 6.4. Use oral history and digital storytelling to document the Original Materials Collections.
- 7. Strategically provide services and training to external stakeholders in order to build capacity and sustainability in oral history and digital storytelling throughout Queensland.**
- 7.1. Offer the loan of quality equipment, along with access to project advice and current training manuals to community practitioners.
 - 7.2. Implement a multi-level training scheme in oral history and digital storytelling techniques.
 - 7.3. Within the proposed Queensland Memory portal include a comprehensive suite of oral history & digital storytelling training resources and standards information to support community and small organisations undertaking digital storytelling or oral history projects.
 - 7.4. Create and maintain a list of expert oral history and digital storytelling practitioners.
- 8. Partner and network with external organisations to share knowledge, develop standards for best practice, and participate in leading research and development initiatives.**
- 8.1. Create and sustain effective relationships with amateur, professional and academic oral history practitioners.
 - 8.2. Establish a Queensland Digital Storytelling interest group in order to share knowledge about current activities, training and best practice.
 - 8.3. Promote and support the use of the State Library of Queensland for hosting conferences, lectures, workshops and meetings related to oral history and digital storytelling.
 - 8.4. Continue to support the State Library of Queensland staff to disseminate knowledge widely and publish in relevant journals.
 - 8.5. Identify and pursue opportunities for research partnerships with universities that are strategically related to the State Library of Queensland's strategic directions via the Australian Research Council Linkage scheme and other initiatives.

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1. Introduction

1.1. Context and Background to the Report

It is now well recognised that digital technologies and networks represent new challenges and opportunities for cultural institutions, including libraries (Russo et al. 2006; Miller 2005). These developments present new challenges to the traditional role of cultural institutions as access providers, prompting them to redefine and in some ways substantially expand their roles. Despite the enormous growth in user-created content and participatory media online, there is also an emerging 'participation gap' (Jenkins, 2006) which has supplanted the technologically-focused idea of a 'digital divide'. In a participatory age, 'access' is being redefined to include the provision of opportunities for active public participation through co-creation, and the promotion of cultural diversity and inclusiveness.

The State Library of Queensland is well positioned to become a national innovator in these transformations through the integration of oral history and digital storytelling into its Heritage Collections, an initiative that in principle is an effective implementation of the State Library of Queensland's 2007-2012 strategic plan. This bold move will promote informal learning and digital literacy, and will propagate and strengthen connections with community, particularly in regions, within the overall mission of Queensland Memory.

It is important to stress that the strategy will be most effective if it includes true integration of the two areas – oral history and digital storytelling – wherever possible. It is important to note that digital stories are not a substitute for traditional oral history interviews and collections. But to date much oral history practice is focused on collection and preservation rather than use. The integration of oral history and digital storytelling with the current Heritage Collections will promote public engagement in and the re-purposing of oral histories and other heritage material. Existing oral history collections may also be used to guide strategic digital storytelling collection activities.

This initiative promotes participatory engagement and learning opportunities for all Queenslanders by valuing connections within our communities, promoting the value and diversity of Queensland's social history and cultural identity, and emphasising the importance of everyday experience and vernacular history.

1.2. Methodology

This review integrates a wide and diverse range of resources and expertise from both inside and outside the State Library. The interdisciplinary research team brought together domain-specific knowledge in life writing, oral history, community media, digital storytelling, social media, and cultural policy; and methodological expertise in interviewing, oral history methods, digital storytelling workshop delivery, ethnography, and critical discourse analysis.

The research design was based on a multi-perspectival approach, incorporating a combination of primarily qualitative methodologies, oriented toward the principles of ethnographic action research (Tacchi, Slater, & Hearn, 2003), which draws on the grounded knowledge of research participants (in this

case, Library staff and stakeholders) and incorporates cycles of reflection, evaluation, and adjustment in order to produce effective outcomes. In taking this approach, the research process relied heavily on a large number of semi-structured interviews conducted via a questionnaire, email and telephone (Bryman, 2001) with a range of stakeholders.

Our research approach has included the analysis of data from:

- Baseline questionnaires regarding the current oral history and digital storytelling collections and programs, including concerns and opinions (distributed to delegates of the National Oral History Association of Australia (OHAA) conference, Brisbane 2007).
- Semi-structured interviews (with both internal and external stakeholders), subjected to thematic discourse analysis.
- Observation, reflection and evaluation of the ongoing research process, culminating in a presentation to internal SLQ stakeholders of draft recommendations, and the incorporation of discussion and feedback.
- Comprehensive survey of relevant internal documentation of current State Library policies and procedures and future directions.¹

See Appendix 1: List of Sources for a complete list of documents, individuals and organisations consulted as part of the background research for this review.

1.3. Summary of Feedback from External Stakeholders

The following section details the principal themes that emerged out of the analysis of the surveys and interviews conducted with a range of external stakeholders.

The Role of the State Library of Queensland

“Online access to the collection and better indexing.”

The survey results give a clear message that oral historians and researchers would welcome any initiative on behalf of the SLQ to assist with archiving, preservation, and public accessibility of oral history materials. While many of the oral historians who responded referred to the OHAA website and Oral History Handbook as their main source of standards information, the other main area of need identified by this group of respondents was for training, loan equipment, and supporting resources (e.g. standards, technical tutorials, etc). The public libraries undertaking their own local history or digital storytelling initiatives also identified the provision of leadership, training and technical advice as a potential role for SLQ. Public libraries are undertaking community training, and commissioning activities, so there is a need for professional development, knowledge sharing about recording, copying, and archiving, as well as the development of greater capacity to deliver training to community groups and individuals in their areas.

Responses to the question of what role the SLQ has as a depository for oral history materials were quite ambivalent. Some in this group appeared to feel that the SLQ should take everything into its collection;

¹ See especially (2007) *Enriching the Lives of all Queenslanders: Strategic Directions for the State Library of Queensland Towards 2012*, State Library of Queensland

some appeared to be unsure whether the SLQ would welcome such material; others appeared to be largely unaware that materials could be deposited with SLQ. It is also clear that the departure of an oral history champion within the organisation has negatively influenced the perceived engagement between oral historians and SLQ. The OHAA will be a key organisation that the SLQ will need to continue to collaborate with in this area. There is therefore a clear need for greater visibility, clarity, and public understanding of the SLQ's role in the archiving and preservation of oral history materials produced in Queensland.

Oral History and Digital Technologies

A surprisingly significant number of oral history practitioners and researchers were still using analogue recording technologies (tape recorders, dictaphones, magnetic tapes for duplication). Those who used digital equipment were using a range of solutions (e.g. mini-disks) and transfer techniques (e.g. home-burned CDs) for preservation and deposit with various institutions.

The results of the surveys clearly identify the need for training and the development of standards for digital oral history recording and preservation techniques.

Q: Have you had any training in the use of digital recording equipment for producing oral history interviews?

A: "NO. AND I NEED IT!"

A: "No. It would have been helpful."

Only a few of the respondents had clear ideas about what role the Internet might play in the field of oral history. Those who did mention the internet, cited ease of access to the work of others, and by making digital audio and transcripts available.

Digital Storytelling

Most of the oral historians consulted as part of the background research for this review had very little knowledge of digital storytelling and its potential applications in heritage or oral history contexts. This is connected to the fact that they mainly saw oral history as a research tool that could be used as the basis for written publications or exhibitions, rather than as a form of culture that might be also useful in itself for public communication and engagement, e.g. through digital storytelling and other forms of dissemination or multi-media repurposing.

For example:

The digital storytelling (if I even understand what this is) is just the added extra: without the raw material (i.e. decent oral histories) you won't have digital storytelling or any other projects.

However, a small number of respondents (mostly from cultural institutions and/or libraries) had some exposure to digital storytelling and were aware of its potential uses. Some of them mentioned inspirational and innovative uses of multi-media technologies in oral history and digital storytelling, e.g. the StoryCorps project in the United States.²

² <http://www.storycorps.net/>

2. Survey Of Current SLQ Resources And Services

2.1. Overview

The State Library of Queensland has a long-standing commitment to the collection of material that documents Queensland's history, development, and cultural life. The Heritage Collections comprise three distinct collecting units: the John Oxley Library, the Australian Library of Art, and the Map Collection. The John Oxley Library is charged with the collection, preservation, and access to a comprehensive collection of library, archival, and other resources relating to Queensland or produced by Queensland authors.³ This now includes the oral history collection and digital storytelling.

Until now, digital storytelling has not generally been treated as a necessary addition to the research collections of Australian libraries and funds have not been allocated to digital storytelling creation or collection. However, libraries increasingly aim to promote new literacies and active audiences as they seek innovative ways to encourage life-long learning by their users, and digital storytelling is one methodology that can contribute to these goals. The State Library of Queensland is the only State Library, and is likely to be the only library in Australia, to have undertaken a major role in the collection of digital storytelling. It has led the way with the Queensland Stories digital storytelling program (originally initiated through a grant scheme) that supported a travelling media lab — a strategy not yet attempted by another state library. In this sense, the SLQ's role in digital storytelling as both a capacity builder with communities, a skills transference opportunity, and a builder of multi-media collections is not only 'best practice', it is the only practice of its kind. The uniqueness of SLQ's digital storytelling activities means that comparisons with other libraries are not particularly meaningful at this stage. However, some comparisons can be made with other agencies involved in digital storytelling such as museums, digital storytelling training agencies, and local government and arts organisations that do support digital storytelling.

Currently published audio, video, and books are catalogued by the Resource Discovery Unit and are recorded in Voyager, which is the vehicle for library users to locate published materials. The Original Materials Unit in Heritage Collections catalogues unpublished material, including oral histories, video, manuscripts, and photographs, recording each in ENCompass. Until recently, the oral history collection (whether tapes, tapes and transcripts, or transcripts only) has been managed using a paper-based system. Oral history records are currently being added to ENCompass and have completed accessioning almost all of the material. These details are then accessible through the Manuscripts Queensland public interface that comprises one database in the ENCompass system. If the original tapes, mini-discs, CDs, or reel-to-reel tape (recording) is accompanied by an unpublished transcription both are treated as a single collection, regardless of format, and are catalogued and held together.

³ (2005) Collection Development Policy: version 5 November 2005, State Library of Queensland

It is anticipated that Primo software will be introduced 2008 and this will offer a federated search option, allowing all SLQ material to become searchable via a single interface. This will provide searchers with a less complicated, more user-friendly way to access catalogued oral history interviews and digital stories.

The oral history program commenced quietly at the SLQ in the late 1980s. In 1991 the following recommendations were actioned as a result of the report written by the field officer responsible for oral history at that time:

- To encourage the donation of oral history recordings to the John Oxley Library.
- To set up the loan of equipment to interviewers providing they agreed to donate a copy of the recording to the library.
- To emulate the methods of documenting oral history materials that were in use at the State Library of South Australia and the National Library of Australia.

At that stage, there was little oral history work being undertaken in Queensland, and so any Queensland-focused material was collected, regardless of sound or interviewing quality.

This 'policy' underpinned the oral history collection until at least 2003. Subsequently, the importance placed on oral history declined at SLQ. The State Library provided only a minor advisory role in relation to oral history queries directed to it; however, the donations of recordings were still accepted. The current collecting intention is outlined in the SLQ Collection Development Policy as follows:

*It is anticipated that oral history will become a larger collection and receive a greater focus at the State Library with the recognition that many migrant, refugee, and Indigenous Queenslanders record their stories in an oral tradition, including through music and song. Multi-media formats will increasingly be used to store and provide access to oral history material.*⁴

Particular collecting focuses for the future are:

- Indigenous stories
- Migrant and refugee stories
- Children's stories (to complement historical material relating to children)

2.2. Equipment and Services

2.2.1. Oral history

Heritage Collections has kits containing a Marantz CP 430 analogue cassette tape recorder and a single boundary-type microphone. The Mobile Multi-media Lab (MML) equipment list includes two kits each comprising a recently-purchased Marantz PMD 671 field digital recorder writing to compact flash memory (CFM) cards (four cards are available, each of 4 GB), with a single stereo XY microphone and a table-top

⁴ (2005) Collection Development Policy: Version 5 November 2005, State Library of Queensland, p. 53

stand for each. The digital recorders are suitably housed in Pelican-brand, foam-padded cases for loan to community oral history projects, and administrative systems for loan agreements are in place. Both machines are available for loan once an application has been made using a Heritage Collections Original Materials Oral History Project Submission Form. Following the donation of material, donors are required to sign a Library Board of Queensland Deed of Gift.

In the past, the public could borrow the Marantz CP430, accompanied by a set of instructions as to its use. The machine would be subsequently returned, accompanied by a master tape of each recording. The incoming donation was then registered and put aside for later processing.

Visitors to the John Oxley Library Reading Room are able to listen to cassette recordings. When a request is made for an oral history recording, it is accompanied by a cassette player. Interviews recorded on reel-to-reel tape, Digital Audio Tape (DAT), CD, or mini-disc cannot be easily heard, as appropriate equipment for these formats is not currently available in the Reading Room.

Since 2003, SLQ library staff have not been offered oral history training. Links with the OHAA-QLD Inc have been minimal, with library staff forwarding referrals for advice and assistance to them. Due to the relocation of staff during the construction of the State Library, OHAA-QLD meetings and seminars that were formerly held at the JOL Reading Room have not recommenced in the new building. Additionally, no state-wide OHAA-QLD conferences have been held since SLQ hosted the 2002 event, when during for which they also provided the venue, technical assistance, and organisational assistance through the oral history officer.

Since the absence of an oral history officer, there have been few partnerships with other organisations to develop the collection. Links with the National Library of Australia (NLA) and its large oral history projects have remained limited. Reciprocal arrangements for recording Eminent Persons, like those that are in place with the State Libraries of South and Western Australia, have not occurred in Queensland and a prominent collection of this nature has not been undertaken in Queensland.

Before 2003, a small outreach program existed, and this included talks to community groups and service organisations. The program also included guest speakers and seminar sessions, mainly conducted in conjunction with the OHAA Qld branch. Currently such services are not in place and community engagement is limited.

The existing collection of published sources relating to oral history that are held in the State Library of Queensland is limited. This includes a paucity of guides and manuals about how to conduct an oral history interview, as well as a limited selection of the Oral History Association of Australia Journals that include a mix of articles from academic, community, local government, and independent practitioners.

2.2.2. Digital storytelling

The digital storytelling program Queensland Stories has been in operation for three years. The program has provided the opportunity to share and preserve stories, gain digital media skills, and provide feedback or comment on digital stories that are on the Queensland Stories website. The process of digital story creation shifts library clients from consumers to content creators and this is a core concept in the success of the program as a community engagement tool (Russo, Watkins, 2005).

Digital standards for digital storytelling, transcripts, and a coordinated workflow diagram for uploading files have been established. The selection criteria and technical specifications are available on the

Queensland Stories website to assist members of the public who are interested in submitting their own digital stories. The site also features a 'Have Your Say' section that encourages the development of conversation around the digital stories. The website meets Queensland Government consistent user experience requirements.

The Mobile Multi-media Laboratory (MML) is specifically designed to enable remote and regional communities to gain multi-media skills, enabling them to create their own digital stories. It is a flexible and portable IT training facility that can be split into two smaller laboratories or operate as a single training facility for eight people. The MML is loaned and hired out to internal and external groups on a sliding scale of fees, which commences with in-kind support to some projects.

Digital stories continue to be used as a valuable training tool for sharing the expertise of State Library staff, such as in the preservation of collection material to library and other professional staff throughout regional Queensland. Digital storytelling is also currently used to highlight the State Library's collections via the 'Stories from the Collections' project, and in the delivery of outreach training in partnership with public libraries.

2.3. Collections

2.3.1. Oral history

The present oral history collection consists of 134 recordings ranging in size from one tape to over 100 tapes in a single deposit.

The actual number of cassette tapes and the recorded hours-minutes of audio content is difficult to ascertain, but appears to be approximately 950 tapes, which may equate to approximately 800 recorded hours. The recordings are primarily cassette tapes; however, there are several significant collections on open-reel, and some recordings are on CD and mini-disc format. To date, little oral history audio appears to have been collected in any digital format. The collection includes some recorded seminars and commemorative messages but most are recorded interviews. Many appear to have been the outcome of community projects and cover a wide range of themes, places, and profiles, including some prominent Queenslanders. As of November 2007, approximately 50% of the interviews had accompanying transcripts.

The descriptive information about every collection is limited. Only a portion of the collection has a master and an access copy, and details about the copying (i.e. date of copy and by whom) are not always known. Similarly, conditions of access are not clear on some of the recordings as not all interviews are accompanied by the relevant paperwork. This means that a proportion of the interviews will not be available to researchers, even when catalogued.

The quality of both sound recordings and interviewing techniques varies greatly. Some recordings may require immediate preservation and digitisation and it may be determined that others should not be made accessible because of poor sound or poor interviewing standards.

Copy cassettes for usage appear to have been made for the bulk of the collection. Copy tapes are kept with paper documentation in archival storage areas designed for paper records; master tapes are in the process of being transferred to more appropriate archival storage. The current oral history collections include both transcripts and summary-point logs of content, and apparently, none are on archival stock. In essence, questions of current quantity, storage and access, and the preservation of content resolve to the problem that all audio stored on tape of any kind is at risk.

There would be many factors affecting the master tapes, the status of which would be difficult to ascertain: quality of recording equipment, cassette tape quality and brands, and the pre- or post-archive handling would not be documented; little copy-tape metadata beyond content identification and number of items per interview is available. Problems would include degradation of both the magnetic medium and its adhesive to the tape backing layer, 'print-through' of signal to adjacent layers, tape stretch, corruption of magnetic particle charge distribution from ambient radiation. Because of the many variables, preservation work on original tapes is probably not feasible or costeffective; however, preservation of content can be effectively achieved by converting it to digital versions at professional standards.

2.3.2. Digital storytelling

The Queensland Stories program supports the three new strategic priorities of the "Enriching the Lives of Queenslanders" policy document, as well as the four themes of the "Expanding Horizons 2007-2011" positioning paper. It promotes the State Library, Public Libraries and Indigenous Knowledge Centres as places of creativity and learning, and provides opportunities for meaningful community engagement projects as well as the creation of collection content.

The Queensland Stories program is one of the state-wide digital initiatives delivered by the State Library and is supported by the State Library's Collection Development policy and the Digital Standards guidelines. The Queensland Stories website⁵ launched in June 2005, and comprises over 300 Queensland digital stories (although not all are publicly accessible due to copyright and other issues). In compliance with SLQ accessibility standards, digital stories can be viewed over either a dial-up or broadband connection on both Macintosh and Microsoft Windows operating systems.

Digital stories have been created through a range of activities: digital storytelling training workshops; projects supported by State Library grants and other funding sources; State Library-targeted community and collection projects; partnership projects; and stories which are submitted by the general public. They are stories about Queensland, its people, places, landscapes, and ecology. Through the digital documentation of memories, digital stories are providing a growing record of Queensland's contemporary history.

2.3.3. Digital standards

A comprehensive set of standards has been written to support the State Library's digitisation program. These standards were first developed in 2002 to support the digitisation and description of photographs for Picture Queensland. Since then, the standards have evolved to encompass a range of digital formats

⁵ <http://www.qldstories.slq.qld.gov.au/>

and descriptive requirements. They are available on the State Library's website as a resource for public libraries and other users.

Digital Standard 1: Metadata for digital objects and other specified resource types proscribe the metadata schema used to describe different collections. For example, all digital images indexed within Picture Queensland use qualified Dublin Core (DC), finding aids to original material collections use Encoded Archival Description (EAD), and records within the Music Queensland and Artists' Books digital repositories use Metadata Object Description Schema (MODS).

Digital Standard 2: Digital capture and format establishes the digital file types which are used when digitising different formats of material, including still images, moving images, and audio. In each case, State Library makes an archival digital copy for long-term preservation. For still images, this is a TIFF file; for moving images, an AVI file; and for audio material, a Broadcast Wave file. The archival digital files are too large to enable web delivery, so derivative files are created for this purpose: JPEGs for still images; Real Video and Windows Media Video files for moving images, and MP3, Real Audio, and Windows Media Audio files for audio files.

State Library's digital content is managed using ENCompass, a product developed by Endeavor Information Systems (Endeavor is now owned by Ex Libris). ENCompass is a digital object management tool which enables the user to describe and manage digital objects. Each type of digital object (i.e. images, finding aids, digital stories) is stored in a separate digital repository using its own metadata schema. Each metadata schema used by the State Library is specified in Digital Standard 1.

Access to the information and digital objects within the ENCompass digital repositories is provided via an Internet interface known as the Queensland Digital Library (QDL). Each digital repository can be searched independently or in conjunction with one or more of the other repositories. The current digital repositories available via the QDL include: Picture Queensland; Manuscripts Queensland; Music Queensland; and Queensland Stories. The Voyager Catalogue, which manages the published collections, can also be searched using the QDL.

2.4. Collection Development Policy

The current SLQ Collection Development policy predicts growth in the oral history collection.⁶ SLQ's future direction is particularly focused on Indigenous, migrant, refugee and children's stories (to complement historical material relating to children). Any unpublished material (regardless of format or type) presented to SLQ, either by donation or purchase, is assessed for relevance according to the Collection Development policy. If the donated material meets the policy criteria, it is acquired. The acquisition of recordings is referred to the Collection Steering group for approval, accompanied by a recommendation if the value or purchase price exceeds \$1000.⁷ The current collection includes gaps in material related to the development of Queensland and the people and places that feature in this growth.

⁶ (2005) Collection Development Policy: Version 5 November 2005, State Library of Queensland, p. 53

The current oral history collections that include both transcripts and summary-point logs of content are not printed on archival stock.

Digital stories are available on the Queensland Stories website.⁸ In the past, digital stories were generated through a specific project and the resultant stories were themed around memories, arrivals, special people, favourite places, strange and everyday tales, politics and communities and stories from the State Library.

2.5. Current Usage of the Collections

It is difficult to determine usage of the oral history collection, as no figures are available. Additionally, without quantitative data comparisons cannot be made with other libraries with oral history collections of a similar size. However, an assessment of the consultation data indicates that the primary users of the oral history collection are: academic researchers; professional practitioners (e.g. writers, historians); and amateur enthusiasts. The data also suggests that the collection has been minimally accessed because:

- The material was not electronically catalogued.
- Knowledge of the collection's existence has been limited.
- The collection has lacked publicity and promotion.
- Incompatibility between media and playback technology.
- Incomplete documentation of the collection.
- Inaccessibility of the collection during the SLQ relocation.
- Copyright constraints (either restricted by the donator or incomplete paperwork details).
- Library staff had limited information about the collection.

Data provided by Resource Discovery indicates that the digital stories on the Queensland Stories website are popular with visitors.

2.6. Copyright Protocols

The State Library of Queensland's collection of oral histories includes a range of associated paperwork indicating the copyright and access conditions under which the material can be made available to the public. Other measures need to be taken where paperwork is limited or non-existent. It appears that most, if not all, of the oral history holdings have been donated rather than commissioned by the State Library. The Deed of Gift form currently allows the donor to retain copyright in the work or to assign it to SLQ.

The Deed of Gift form raises difficulties for the donation of oral history recordings and/or transcripts. These materials are usually donated by: an oral historian; the commissioning body; or the project initiator (if an individual or community group), and not the interviewee. Additionally, if a commissioned oral historian collects material, their copyright already rests with their commissioning body — unless

⁸ <http://www.qldstories.slq.qld.gov.au/home/share>

negotiated otherwise. The commissioning body might request that recordings are deposited with the SLQ and this may be referred to on the accompanying Conditions of Use form that is signed by an interviewee. These forms also indicate whether interviewees wish to keep their copyright or assign it to the project in question. The current Deed of Gift form asks the donor (not the interviewee) of the material to sign off on copyright when individual interviewees will have already indicated their copyright intentions on Conditions of Use forms. It is noted that any special conditions (which should be noted on the Conditions of Use forms) can be transferred to the Deed of Gift form. This makes the form quite long and complex.

Many forms make no mention of copyright, licensing, or the range of ways the material could be used apart from research purposes. Many also predate the introduction of the Internet and therefore preclude the placement of material (both sound and summaries of transcripts) before a worldwide audience. The website does not provide any information about copyright protocols.

In contrast, the Queensland Stories website link to copyright issues⁹ is a comprehensive ‘one stop shop’ of information for users. Advice on copyright is explained and the section includes links to the Board of Queensland Deed of Gift form, a Consent and Release form, as well as links to two associated external bodies — the Australian Copyright Council and the Australian Performing Rights Association.

2.7. Indigenous Collection Protocols

Protocols for Aboriginal and Torres Strait Islander collections are well documented in print and web-based SLQ publications that outline the nine main tenets. The protocols work in concert with the “Aboriginal Cultural Heritage Act Qld” (2003), which provides recognition that Aboriginal people and Torres Strait Islanders are the primary guardians, keepers, and knowledge holders of their cultural heritage. The SLQ also acknowledges the importance of seeking appropriate cultural clearances from Aboriginal and Torres Strait Island communities, families, individuals, or organisations in regard to Aboriginal and Torres Strait Islander material or information being accessed, published, or reproduced.¹⁰ There is no separate mention of Indigenous collection protocols related specifically digital storytelling on the Queensland Stories website. All story creators instead remain the owners of their content. Intellectual rights and copyright remain with the creator, with the State Library requesting a non-exclusive licence to include the story on the Queensland Stories website.

⁹ <http://www.qldigitalstorytellingories.slq.qld.gov.au/home/share>

¹⁰ SLQ Protocols for Aboriginal and Torres Strait Islander Collections, SLQ Brochure.

3. Environmental Scan: Oral History

3.1. Background

While there are many definitions of oral history, a useful definition is that of Robert Perks and Alistair Thomson:

The interviewing of eyewitness participants in the events of the past for the purposes of historical reconstruction (Perks & Thomson, 2006a, p. xi)

Perks and Thomson concede, however, that oral history for some practitioners is not just about making histories, but also empowering individuals or social groups through the process of remembering and reinterpreting the past, with emphasis on the value of the process itself, as much as on the historical product it produces (2006b). Perks and Thomson also differentiate between oral history and oral history interviewing, as do Bryman (2001) and Burgess (Bryman and Burgess, 1999) by describing the oral history interview as a qualitative research method tool, thus providing a clearer definition for its use. Bryman writes that:

The oral history interview is largely an unstructured or semi-structured interview in which the respondent is asked to recall events from his or her past and to reflect on them (Bryman, 2001, p.505).

Bryman adds that oral history, as with life history interviews, is generally associated with 'life history method', especially when combined with the use of other personal documents, such as letters, photographs, and diaries; however, oral history interviews are "somewhat more specific in tone, in that the subject is asked to reflect upon specific events or periods in the past" (2001, p55). He concedes that while there is always the possibility of bias being introduced, because of inevitable memory lapses and distortions, oral history interviews have nonetheless allowed the usually marginalised voices of historical research to be heard. They can be regarded as marginalised in the sense that they are perceived to lack power, or because their stories are regarded individually as too banal or unexceptional to be heard (2001). Perks and Thomson suggest oral history can be a powerful tool for discovering, exploring, and evaluating the nature of the process of historical memory; how people make sense of their past; how they connect individual experience and its social context; how the past becomes the present; and how people use it to interpret their lives and the world around them (Perks & Thomson, 2006a, p.2). An oral history interview can embody a view of contemporary social reality that is constantly shifting and evolving. In this context, an oral history interview is particularly helpful to historians, writers, sociologists, social scientists, and social anthropologists who are functioning within a qualitative research strategy (Bryman, 2001).

Perks and Thomson identify four paradigmatic revolutions in oral history in the revised Oral History Reader (Perks & Thomson, 2006b). These are: the post-war renaissance of memory as a source for 'people's' history; the development, from the late 1970s, of 'post-positivist' approaches to memory and subjectivity; a transformation in perceptions about the role of the oral historian as interviewer and analyst from the late 1980s; and the current digital revolution (Perks & Thomson, 2006a). Thomson suggests the oral historian has grappled with the "technical, ethical, and epistemological implications" in the last decade of this digital revolution, but predicts the future, though perhaps uncomfortable for some, has

“never been so exciting or uncertain.” Thomson uses the work of Frisch who advocates oral history embracing new opportunities in recording and production and says, “New digital tools and the rich landscape of practice they define may become powerful resources in restoring one of the original appeals of oral history — to open new dimensions of understanding and engagement through the broadly inclusive sharing and interrogation of memory” (Thomson, 2006).

3.2. International Trends and Best Practice in Oral History

This review has examined international trends and best practice, pertaining to projects, resources, academic literature, and institutional use of oral history collections. It also presents a brief scan of oral history, particularly in the United States and the United Kingdom.

The International Oral History Association (IOHA) is a primary source of information regarding international trends and practices for members. The board comprises of representatives from: Africa, Asia, Europe, North America, South America, and Oceania (including Australia). An international conference is held biennially and is well attended, with the recent two conferences being capped at 450 delegates. The IOHA provides scholarships to ensure there are representatives from developing nations. Board members are traditionally leaders within their domestic oral history association and are generally employees of universities or government institutions, such as libraries and museums. Currently, Professor Alistair Thomson of Monash University is the International President. Thomson has been an integral part of the UK oral history movement for the past 25 years and has only ‘returned’ to Australia in late 2007. His first public engagement was to attend the OHAA national conference, and it is expected that his presence in Australia will further boost and renew the face of oral history nationally.

The Oral History Society¹¹ in the UK is a proactive organisation and supports many local history projects. The primary source of funding for these projects is the Heritage Lottery Fund, which has resulted in a significant increase in community history projects. This fund also has supported large museum and institutional projects, including London Voices.¹²

The British Library’s National Sound Archive (BSL) houses one of the most comprehensive oral history collections in the world and offers an excellent proactive partnering model.¹³ The National Life Story Collection, for instance, was established in 1987 to “record first-hand experiences of as wide a cross-section of present-day society as possible”. The National Life Story Collection operates as an independent charitable trust within the Oral History Section of the British Library’s National Sound Archive and its focus has been oral history fieldwork. The recordings are kept in the archive, and the library builds both the collection and its links with the community, culture, and business, which in turn support projects. In recent times the Oral History Curator and staff (who may also be on the board of specifically funded projects) responds to project proposals that include funding from organisations and businesses to which the recordings relate.¹⁴ Examples include the project Book Trade Lives, which records the experiences of those who have worked in the publishing and bookselling industry between the 1920s and the present day. This project is funded by a grant from the Unwin Charitable Trust. Another project, Artists’ Lives,

¹¹ <http://www.ohs.org.uk/>

¹² <http://www.museumoflondon.org.uk/archive/londonvoices/>

¹³ <http://www.bl.uk/nsa>

¹⁴ <http://www.bl.uk/collections/sound-archive/nlsc.html>

runs in association with the Tate Archive. The first recordings were made in 1990 and since then approximately ten recordings a year have been added to the collection, each a unique portrait of the individual concerned. A range of outcomes usually emerges from these partnerships, such as exhibitions, publications, and multi-media work.

The Millennium Memory Bank is another large BSL collection, in partnership with the BBC, of oral history interviews that captures a unique snapshot of how the British think of themselves and their past from the perspective of the beginning of a new millennium.¹⁵ In 1999, all local radio stations across the UK joined a partnership with the British Library Sound Archive to create a powerful record of the century through the voices of thousands of people from all walks of life — creating the largest project in the history of British radio.

People reflected on the last 20, 50, or 100 years. Each series represented how different social aspects of life have changed. Every interview is now held in the British Library Sound Archive, where it is known as the Millennium Memory Bank, providing a rare record of the century and a captivating legacy for future generations. The collection is searchable via their online catalogue. Citizens from a wide range of ages and backgrounds told stories about how their communities had changed, collectively creating a ‘sound map’ of the 20th century. Memories were gathered under a number of headings, so that each subject is heard through the voices of different generations. The themes include: ‘Where We Live’; ‘House and Home’; ‘Living Together’; ‘Who Are We?’; ‘Belonging; Crime and the Law’; ‘Growing Up and Getting Older’; ‘Childhood’; ‘Technology’; ‘Eating and Drinking’.

The British Sound Library uses the Cadensa summary creation model¹⁶. This model is particularly useful in allowing users to quickly scan the contents of the audio, without listening to recordings in their entirety. A very useful alternative for researchers and exhibition curators in particular, as the short descriptions are time coded and are searchable on the database. For instance, a search for material containing ‘dairy farming’ retrieves 55 oral histories where this phrase has been used. Audio extracts are regularly placed on the Internet according to themes that can stand alone or are changed to link with public programs that are also operating at the library, as their policy is to integrate — not marginalise — oral history collections to make them part of the integral library fabric. Dr Robert Perks, Director of the BSL, exemplifies the success of using themes in ‘Collect Britain’, relating to excerpt of English dialects¹⁷ in a recent paper given at the 2006 IOHA conference (2006). Perks says, “A notable aspect of the coverage of user interest has been its diversity. New audiences – actors, teachers, local historians, casual web-browsers, and school students have been reached, and the BSL’s existing service to users enhanced.”

The American movement of oral history was born out of the social justice era of the 1950s and ‘60s (Sharpless, 2006, pp.19-43) and continues to be firmly embedded and supported in North American society and thus includes numerous community, academic, and government practitioners. Like the UK group, their National Oral History Association, is affiliated with the IOHA. Their website and journal are useful resources.¹⁸ Oral history is well entrenched in academia in the US with, for example, a dedicated oral history institute within a university.¹⁹ Many universities have significant oral history collections, such as

¹⁵ <http://www.bl.uk/collections/sound-archive/millenni.html>

¹⁶ See Appendix 2

¹⁷ <http://www.collectbritain.co.uk/collections/dialects/>

¹⁸ <http://alpha.dickinson.edu/organizations/oha/>

¹⁹ http://www.baylor.edu/oral_history/

Columbia University²⁰ that include large scale historically significant collections, such as the September 11 project.²¹ Other sources include 'Historical Voices'²² which includes the Studs Terkel Collection. The Congress and US military also collect extensive oral history collections.

Current academic passion for robust oral history practices is producing research about: presenting audio effectively online, or getting the 'oral' back into oral history (Gluck, 2004); devising software and databases to store, retrieve and 'break' the oral history interview into key phrases (Donavan, 2005); and developing undergraduate courses in digital storytelling, which encompass the skills of this new storytelling medium, together with an understanding about life writing and the traditional methodologies of oral history.

Oral history is also found in 'Folklore' fields in the US. Grele, for instance, argues that the oral history interview is better defined as "a conversational narrative: conversational because of the relationship of interviewer and interviewee, and narrative because of the form of exposition — the telling of the tale." Other large-scale projects include work such as the non-profit initiative 'StoryCorps'.²³ StoryCorps' mission is to honour and celebrate one another's lives through listening. Unlike other projects that are managed by professionals, StoryCorps encourages 'everyday people' to interview their family and friends and upload them onto a national database. Since 2003, tens of thousands of stories have been collected and each donator is given a copy of the recording on a CD. In the long term the collection will be archive by the Library of Congress.

Current international trends:

- To digitise collections.
- To feature digital stories as invitations to explore the website and see what institutions have to offer.
- To make more use of the Internet to introduce oral history to a wider audience as well as new users.
- To continually strive for the best standard in cataloguing oral history material as part of library collections – including summaries, transcripts, and time coding.
- To investigate and advise on improved sound quality techniques, transference to other media as it changes, and offer ease of use for the library's clients (communities and other stakeholders) through user-friendly web interfaces.
- An increase in the number of projects and collections requiring skilled staff (e.g. independent oral historians, multi-media trainers).
- A heightened understanding that training needs to be offered to groups on how to access the recordings and participate in their creation, to service marginalised communities and the elderly who may not be computer literate.
- An increase in publicly funded projects where government institutions or universities partner with philanthropic business linkages to support initiatives.

²⁰ http://library.truman.edu/microforms/columbia_oral_history.htm#Scope

²¹ <http://www.columbia.edu/cu/lweb/indiv/oral/sept11.html>

²² <http://www.historicalvoices.org/index.php>

²³ <http://www.storycorps.net/>

3.3. Oral History in Australia

A significant number of oral history collections exist throughout Australia²⁴ according to the National Library of Australia's (NLA) directory, *Australia's Oral History Collections - A National Directory* (1997). This directory continues to be updated by the National Library of Australia as new projects come to their attention. The directory underscores the popularity of oral history as an accessible medium with which to capture "a picture of the past in a person's own words" (Robertson, 2006 p.2.).

Oral history collections exist in most libraries around Australia, but the most extensive and well known is held at the National Library of Australia in Canberra. The Library houses several large collections, including the Hazel de Berg collection, the Cultural Context of Unemployment collection, the Folkloric recordings, the Australia 1938 Oral History project and the Bringing Them Home collection, and the ongoing program of recordings with Eminent Australians. Other major collecting institutions include the state libraries, the ABC Social History Unit, AIATSIS, the National Film and Sound Archive, state museums, and some associations such as the Institute of Engineers who have developed a national recording program. Other federal and state government instrumentalities also have ongoing collection programs.

There has been an increase in the collection of oral history material domestically due to the availability of funding through very specific, celebratory, national grant rounds. These have included Australia's Bicentennial in 1988; the Australia Remembers Commemoration: 1945-1995; the Centenary of Federation in 2001; and the Sharing Australia's Story grant round in 2004/5.

Until recently, the Australia Council was an important provider of funds for oral history projects (providing they also had other creative outcomes) through its Community Cultural Development program, which sought to build capacity through the oral history medium. This program was effectively dismantled in 2004 following a review that recommended oral history should only be funded if it is a component of a larger creative project that might use the audio recordings as material for interpretation in innovative ways. Arts ministries in the various states have funded oral history projects and the collection of oral histories is included in works skills projects for the long-term unemployed. Heritage units operating in a number of state-based government departments have also funded oral history projects. Many local councils employ historians or heritage officers and these workers often develop ongoing oral history collection programs to add to their documentary sources of information. Arts officers, including council-based community arts or cultural officers, have also been instrumental in supporting projects that include a large component of oral history collection.

Independent oral historians also operate nationally and they take on a range of oral history projects for individuals (life histories), businesses, political parties, unions, and councils, as well as other commissioning individuals and organisations.

Since the late 1970s, some universities have offered training in oral history methodology. This has generally been offered as a unit within a history or humanities stream, but this has not led to the development of specific courses offering certificate, diploma, graduate or postgraduate qualifications in oral history or life history, as is the case internationally, in countries such as the UK and the US. Oral

²⁴ <http://nla.gov.au/ohdir/about.html>

history, however, has become an important tool for students and academics seeking to more fully understand the nature of their research topics using qualitative semi-structured interviewing or to understand the nature of the oral history transaction and the way we remember.

The Oral History Association of Australia (OHAA) has a national body, which is represented by a member from each state, plus office bearers. Each state branch, however, addresses most of the day-to-day enquiries. For instance, all branches of the OHAA offer training in oral history; provide state newsletters to members; and produce an annual journal. The national body has recently given each branch one thousand dollars to support the purchase of loan recording equipment. The Western Australian branch runs an annual Oral History Masterclass for its members and the general public. The State Library of South Australia loans digital recording machines with microphones to the public; while the State Library of NSW loans analogue Marantz recording equipment.

Current membership of OHAA branches:

- NSW 300
- WA 100
- Victoria 48
- Tasmania 48
- Queensland 50
- South Australia 50

Snapshot of Oral History Collections in Australian State and National Libraries (December 2007)

Library	Approximate Collection Size	In online catalogue?	Is the collection digitised?
Western Australia	> 13,500 hours > 7,000 interviews c. 4,000 transcripts	Some on catalogue, not all. Need to search under topic.	No. Currently they are assessing how this can be implemented. e.g. funding, resources, and storage,
State Library of South Australia (SLSA)	c. 24,000 hours	All on catalogue.	Large portion. They digitise in-house and outsource. A very good example of best practice.
State Library of Victoria (SLV)	> 1,000 tapes	Not all – in process.	This is the long-term plan, but the process has not commenced.
State Library of Tasmania (SLT)	c. 75 interviews		
State Library of New South Wales (SLNSW)	c. 3,000 hours	Not on catalogue.	No

State Library of the Northern Territory (SLNT)	c. 65	Yes- fully.	NA
National Library of Australia (NLA)	c. 40,000 hours	Yes - fully. Can also search via Google.	About 50% is and the process is ongoing. Mainly outsourced, except for material that is deemed complex (to record) or sensitive material.

State libraries and OHAA state branches – a short history

The following section gives a brief historical outline of the oral history movement in each state. Interestingly, a pattern of ‘rise and demise’ is revealed that seems directly linked to oral history being the responsibility of a particularly enthusiastic library staff member, again reiterating the importance of taking a holistic, embedded approach throughout the various units of the State Library.

The Oral History Association of Australia²⁵

In 1978, Jean Teasdale formed the Oral History Association of Australia and the first conference was held in Perth in 1979.²⁶ In 1981, a constitution for the OHAA was adopted at the Biennial General Meeting held at the University of Sydney.²⁷ The objectives of the Association continue to be:

- To promote the practice and methods of oral history.
- To educate in the use of oral history methods.
- To encourage discussion of all problems in oral history.
- To foster the preservation of oral history recordings in Australia.

Western Australia

Mollie Lukis, state archivist with the Batty Library in Western Australia, travelled to the United States in 1956 on a Carnegie grant. In the US, Allan Nevins had introduced her to oral history at Columbia University and Lukis returned to Western Australia keen to develop a collection at the Batty Library, but she was unable to start recording until a tape recorder was donated to the library in 1961. Adhering to the practice developed at Columbia University, the recordings were wiped and the tapes reused once a transcript had been made. Fortunately, this practice was soon discontinued before too many recordings were lost. For the next 25 years, the Batty Library remained the only state library with an oral history program and an active collection policy. In 1975, after the Library Board of Western Australia approved funding for three full-time positions, an oral history collection was formally established (Hays, undated).

²⁵ This snapshot is an excerpt from research collated by Lesley Jenkins (2007)

²⁶ *OHAA Journal*, Number 21, 1999, p.75.

²⁷ OHAA-Queensland Inc committee files

The library remained proactive in its collection of material by conducting a low-key publicity campaign that focused on public talks, radio interviews, and newspaper articles. In these early years, the quality of deposited audio by community enthusiasts was poor, in terms of both sound quality and interviewing techniques. This led Battye to develop oral history training courses and handouts.

In 1981, Ronda Jamieson became the Oral History Officer at the Battye Library. She managed the program, as well as being employed under contract to the Northern Territory Archives for nine years to develop their collection. Jamieson developed the first tertiary courses in oral history—for the University of Western Australia in 1981, and at Edith Cowan University as part of a graduate diploma in local history. Jamieson also taught oral history in many regional and rural towns throughout Western Australia, and a number of oral history groups formed during this period in Albany, Bunbury, Busselton, Collie, Geraldton, Harvey, and Port Hedland. Interviews were carried out in these local communities with some guidance and support from the Battye Library. Many of these early groups continue to this day. The oral history collection aimed to be regionally and geographically representative, and eventually included interviews from over 250 country towns in Western Australia.²⁸

In 1989, the oral history program was reorganised to focus on providing a consultancy service to offer expertise in the design and management of projects. Partners were often asked to pay the cost of employing contract interviewers and transcribers. The library also conducted interviews considered historically vital to the state that were unable to attract external funding. The library collection includes many recordings conducted by Bill Bunbury, a Western Australian-based ABC social historian/journalist and active member of the OHAA.

The Battye Library also produced a number of oral history resources, including an audiotape entitled, 'How to Interview: A Step-By-Step Guide To Successful Interviewing'. In 1992 an education kit was developed called: 'Young Old And In Between: Exploring Family Memories Across The Generations'. The OHAA-WA branch, Western Australian History Foundation and the Battye Library Oral History Unit also produced a 20 minute video for teachers and high school children titled: 'Capturing the Past – An Oral History Workshop'. The Battye Library does not currently have an oral history curator's position and oral history at the library has been downgraded since about 1996. David Whiteford, Team Leader: Archive, currently manages the collection.

Northern Territory

The oral history collection in the Northern Territory began in the late 1970s and by the early 1980s was well funded and supported by the government. Funds were made available to an Oral History Committee, which was one of three committees operating within the history unit of the Chief Minister's Department. Contracted interviewers were appointed from around Australia to record the recollections of older members of the community who had contributed to the Territory's development. The Northern Territory did not develop an OHAA branch, but was instead linked to the South Australian branch through the Northern Territory's Archives oral history officer.

In 1984, Archives inherited the project under the direction of Don Brech, an English archivist originally from the Imperial War Museum in London. Francis Good joined the team in 1985, bringing with him experience in managing research projects and current affairs radio interviewing. He undertook an active program of oral history collection and offered support to groups recording interviews, especially the

²⁸ *OHAA Journal*, Number 28, 2006, p.49

Indigenous community. Good retired in 2006 but he continues to edit the annual OHAA Journal.²⁹ The oral history program continues at the State Archives with Matthew Stephen.

South Australia

After being appointed in 1987 Beth Robinson was the proactive founding Oral History Officer at the State Library of South Australia. She conducted training, interviewed people, and supported the work of the community, researchers, and academia in developing oral history projects. The position of Oral History Officer has not been refilled since 1999. The JD Somerville Oral History collection was the central repository for oral history in South Australia and the Mortlock Library became the primary provider of oral history teaching in South Australia once Robinson incorporated this into her role, along with her position as the then president of the South Australian Oral History Branch for many years. The South Australian branch wrote the first Oral History Handbook in 1983, as a pamphlet. Robinson later became the sole author and this book has become enormously popular. June Edwards is the current Oral History Officer.

SLSA purchased Fostex-FR-2 digital recorders in 2005/06 for their oral history program. Currently Peter Kolomitsev works in the audio preservation studios at the State Library of South Australia, managing the oral history recording equipment and the digitisation of the audio collection. Kolomitsev has developed a user guide and training sessions for digital users, addressing the challenge in moving from a well-known cassette format to digital technology.

Victoria

The State Library of Victoria (SLV) has been collecting oral history from the 1960s onwards. The collection's strengths include interviews with Australians involved in the fine arts, music, and the performing arts, and includes a collection of interviews with Australian jazz musicians.³⁰

The SLV has never employed an oral history curator, although staff members have taken responsibility for the oral history collection as part of their other duties. The library has undertaken four reviews into developing and managing the oral history collection with the last being conducted in 1999, the year the Victorian OHAA branch held the biennial national conference at the SLV Library.

The Victorian branch was formed in 1982. Like other OHAA branches, Victoria publishes a newsletter for members and holds meetings featuring guest speakers or panel discussion three times a year. Annual events may also include oral history workshops and work-in-progress seminars.

Tasmania

The Tasmanian branch of the Oral History Association was formed in 1991. Jill Cassidy received support from the Launceston Queen Victoria Museum and Art Gallery where she worked as the then museum curator. Cassidy was supported by the museum to conduct one-day workshops in oral history interviewing for community groups across the state. Since her recent retirement, the position has been abolished and the Community History Department at the museum continues to manage the collection,

²⁹ <http://www.nla.gov.au/pub/nlanews/2004/sep04/article5.html>

³⁰ <http://avoca.vicnet.net.au/~oralhist/index.htm>

occasionally collecting oral history interviews. The Tasmanian OHAA branch remains active and is scheduled to host the OHAA National Biennial Conference in 2009.

New South Wales

In 1957, while Lukas was awaiting a tape recorder in Western Australia, Hazel de Berg recorded the first Australian oral history interview in Sydney with Dame Mary Gilmore. Initially de Berg was as an unfunded hobbyist, working alone and recording interviews with prominent Australians from a broad range of professions and backgrounds. Her interest in interviewing developed when she was recording books for the blind, one of which had been written by Dame Mary Gilmour. Her goal at that time had been to provide an insight into the author by providing some background material for the listener of the spoken book. Eventually de Berg recorded interviews for their own sake and her collected works continued until her death in 1984. Her own recording style was highly unusual as she edited out her own questions, leaving only the testimony of her informants; however, she did leave field books that document the context for the interview and her own feelings about both the place and the outcome. This collection of recordings forms a substantial oral history collection, housed in the National Library of Australia.³¹

The State Library of New South Wales commissioned a survey in 1990 that indicated that there was a plethora of oral history projects and collections around New South Wales; however, there was no central repository for these collections and many remained inaccessible and deteriorating. The survey also showed that amateur interviewers, who were recording their audio on substandard equipment, were largely conducting these oral history projects.

Rosy Block was appointed the Curator of Oral History in 1991, reporting to the Mitchell Librarian. From 1993, the position became part of the Manuscripts Section with the Curator of Oral History reporting to the Curator of Manuscripts. It was decided to institute an Oral History program at the library and that the library's role was not to compete with the National Library of Australia in the collection of oral history interviews, but instead to build up the oral history and sound collection to the highest possible standards and provide a repository for appropriate projects. This includes initiating and encouraging projects; providing expertise for those conducting oral history (both in technique and practice) and giving advice when requested during projects; and to provide state-of-the art loan equipment to approved projects.

It was decided that the Curator of Oral History should form a strategic alliance with the OHAA. This decision also gave the State Library of New South Wales ready access to projects being undertaken, as well as knowledge of earlier projects, and gave the library credibility in this area which it had for so long neglected.

Since 1991, the State Library has conducted three seminars each year with the OHAA. The costs are borne by the OHAA branch, but are conducted at the Mitchell Library. The morning seminar presents a guest speaker on some aspect of oral history. The Curator of Oral History then delivers a practical session. These are the only occasions on which the Association and the library meet. The Association holds no other meetings throughout the year. Access to the OHAA's membership list has proven essential in identifying significant projects and material worthy of preservation at the library.

³¹ 1999. *Oral History Association of Australia*, 21, p.75.

Some examples of these are the Institution of Engineers, who employed a professional interviewer and then, when their funding could not match the dramatic development of the project, volunteer interviewers were trained at the library's seminars. The City West project followed the library's advice to document life in Pyrmont and Ultimo with respect to its technical and its community aspects. Colgate Palmolive requested advice and training for their project and then interviewed former members of staff as directed by the library. The State Library has also provides a mailing address for the association, as well as a desk one day a week for an association volunteer to attend to administrative work.

This partnership with the OHAA has quickly enabled the State Library to assume the leadership of oral history in the state. The library actively fosters oral history and provides for its permanent preservation. Until her recent resignation in 2007, Block was president of both the NSW branch and the national body. The NSW branch also produced the publication, "Oral History in Australia: A List", compiled by Janis Wilton in 1996.

3.4. Oral History in Queensland³²

The South-East Queensland branch of the Oral History Association of Australia formed on 9 December 1981 from a meeting held at the University of Queensland Library, where the university library and the State Library of Queensland staff were particularly supportive of forming a branch. The branch was active and conducted training workshops and seminars. In 1991, the branch convened the Oral History Association Biennial Conference and the Biennial General Meeting at the University of Queensland.

In 1990, a field officer from the John Oxley Library (JOL) joined the South-East Queensland branch of the OHAA. In 1991, the branch changed its name and broadened its focus from South-East Queensland to Queensland and Niles Elvery became the JOL field officer. Elvery assisted the branch by "providing facilities for mailing questionnaires and storing information collected for what would be a Directory of Oral History Projects and Products in Queensland".³³

At that time, the SLQ had one CP 430 Marantz cassette recorder and one set of Sennheiser professional microphones. A substantial oral history collection had already been established at James Cook University and other large projects such as the Bloomfield River project commenced in Northern Queensland thanks to the SLQ loaning their recorder.

Elvery visited the National Library of Australia and State Library of South Australia to investigate their oral history programs and subsequently recommended that the State Library of Queensland set up an oral history program. The recommendations included:

- To encourage the donation of oral history recordings to the John Oxley Library.
- To set up the loan of equipment to interviewers providing they agreed to donate a copy of the recording to the library.
- To mirror the documentation for the oral history program on documents in use at the State Library of South Australia and the National Library of Australia (Block, 1999).

³² ³² This section an excerpt from research collated by Lesley Jenkins (2007)

³³ *OHAA Journal*, Number 13 1991 p, 129

Elvery later became the president of the OHAA Qld branch. The SLQ supported this partnership by: hosting branch meetings in the JOL Reading Room; providing free use of room facilities for the association to conduct seminars on weekends; organising state-wide conferences as part of his field officer's role; and deepening the collaborative role with the association (Jenkins, 2007).

The establishment of the OHAA Qld and the SLQ field officer's position gave impetus and support to individuals and communities embarking on project work. Links with independent oral historians such as Roberta Bonnin and Sue Pechey led to the deposit of collections such as the Somerville House Centenary, Maleny Festival 1993 Calendar of Rituals, Queensland Electricity Commission, and the Surat Aboriginal Family History Group – Houses and Humpies. Postgraduate students using oral history as a research method in their work led to Louise Denoon's *Memories of the 1950s* and Judith Anderson's *History of Queensland Cement* being deposited with the SLQ. Bonnin was commissioned by the Australia Council to write a report entitled "Oral History and the Arts" (1999).

Elvery also conducted workshops for the association and in regional areas on behalf of the JOL at the request of community groups or libraries. Elvery also became the state representative on national oral history projects such as the *Once Upon a Wireless* project, which recorded interviews with personalities from the radio industry. He was also involved in the *Bringing them Home* report and the National Library of Australia donated copies to the SLQ because of this relationship.

The oral history program collected material with a Queensland focus and assessment of the material was conducted on an ad hoc basis. A volunteer was responsible for registering incoming donations. After 2003, the oral history program became reactive, accepting donations of material, but with no links to the OHAA Qld branch or to oral history project work taking place in the state – a library technician answered oral history enquiries directed to the library. Depending on the nature of the request, they would direct queries to the president of the OHAA Qld branch. If the focus of the enquiry was broader than Queensland, they were directed to the Oral History Curator at the Mitchell Library.

The SLQ moved to Cannon Hill in 2004 and so facilities were no longer available for meetings. The OHAA Qld branch found an alternative meeting space at New Farm and independent practitioners who were active members of the association took on a more active training role. In 1999, the association published "Talking Together – A Guide to Oral History Project Work", written by OHAA Qld member and former president Lesley Jenkins.

4. Environmental Scan: Digital Storytelling

4.1. Background

Although the term ‘digital storytelling’ has been used generically to describe the uses of new media for creating new or innovative narrative forms, as exemplified by hypertext fiction and game narratives, here it refers to the community media movement that is known explicitly as ‘Digital Storytelling’.³⁴ This model of digital storytelling is a workshop-based process by which ‘ordinary people’ create their own short autobiographical films that can be streamed on the web or broadcast on television.

Digital storytelling is part of the broader new media landscape, in which new technologies of communication such as the Internet are altering both the form and the content possible for historical discourse, with the processes of transmission arguably becoming less conventionally narrative-based, and instead more visual and individuated. Increasingly, visual life-story alternatives are being explored to offer an appealing alternative to written narrative-based historical discourse. Dianna Allan (2004) suggests that the Internet, videos, and CDs are generating representational practices that are increasingly visual and offer an appealing alternative to non-visual, narrative-based historical discourse: “like the Internet, television and satellite are inflecting the articulation of collective history and the form of historical consciousness within our communities”. (Allan, 2004)

The market popularity of creative non-fiction biographies and autobiographies of ‘not so famous’ Australians is testimony to the growing importance our society now places on the humanisation of history. This desire to experience the perceived reality of everyday lives is also evident in mass media, such as in the genre of reality television. A growing number of public projects are now using digital storytelling as a way of adding brief, visual aesthetic value that technologically connects people to a contemporary audience in a way that an unedited oral history interview cannot.

Digital storytelling originated in the 1990s as the result of numerous collaborations among community media practitioners and activists in the San Francisco Bay Area. Dana Atchley, a media producer and an artist in numerous disciplines, had developed a multi-media autobiography called “Next Exit”, which drew the attention of local theatre producer/dramatic consultant Joe Lambert, who then became a collaborator. In 1994, Lambert and Atchley, along with Nina Mullen, founded the San Francisco Digital Media Center. The center was built around a unique training process: the Digital Storytelling Workshop. The Center for Digital Storytelling remains the cultural leader of digital storytelling as a form and a social practice, and a powerful force in defining its ethics, aesthetics and modes of production.

Across several national, institutional and ideological contexts, the ideal of digital storytelling retains some core characteristics both as an aesthetic form and as a social practice. It is explicitly concerned with direct cultural participation through the remediation of ordinary expression, or ‘vernacular creativity’ (Burgess, 2006). Most importantly, digital storytelling *legitimizes* vernacular creativity as a relatively autonomous and worthwhile contribution to public culture, including ‘participatory public history’ (Burgess

³⁴ Lambert, Joe (2006) *Digital Storytelling: Capturing Lives, Creating Community*. 2nd ed. Berkeley, Calif.: Digital Diner Press.

& Klæbe, 2008). In practice, the form balances the ethics of democratic 'access' with an aesthetic that aims to maximise relevance and impact. Economy is a core principle of this aesthetic – stories are short (somewhere between two and five minutes), using scripts of around 250 words that are then recorded as voiceovers, and a dozen images, usually brought from home. The philosophy behind this economy is that formal constraints create the ideal conditions for the production of elegant, high-impact stories by people with little or no experience, with minimal direct intervention by the workshop facilitator. The personal narrative, told in the storyteller's unique voice, is central to the process of creating a story and is given priority in the arrangement of symbolic elements. Narrative accessibility, warmth, and presence are prioritised over formal experimentation or innovative 'new' uses for technologies.

Whether in the US, the BBC "Capture Wales", or in projects undertaken at SLQ, the collaborative workshop, led by a team of trainers, is the core of this particular model of digital storytelling. The length and format of workshops vary slightly, but all digital storytelling workshops that are based on the Center for Digital Storytelling's original model, however loosely, share certain features. The most important of these is the 'story circle', where the participants play storytelling 'games', share information and anecdotes about themselves, and engage in creative writing exercises. The basic story ideas based on each person's life experiences are developed during this process, and it is from this process that a written script and storyboard on which the digital story will be based emerges. These scripts are then recorded as voice overs by the participants. Once the accompanying images are selected (usually from photo albums) or captured and edited if necessary, the audio and visual elements are combined in a video editing application such as Adobe Premiere or Apple's iMovie to produce a digital video that is of sufficient technical quality for web streaming, broadcast, or DVD distribution.

In most contexts, digital storytelling is also explicitly concerned with building capacity in new media literacies, as well as providing opportunities to participate. However, in being based on life histories, it also draws on skills and competencies — like informal storytelling — built up through everyday experience. The competencies required for digital storytelling cross the divide between formal and informal learning; digital storytelling joins together professional expertise and ordinary experience.

The skills required and developed in digital storytelling therefore include not only 'learned' skills like the ability to conceive and execute an effective narrative and use a computer (in which the participants are guided by the more expert trainers), but also the more intuitive and vernacular modes of collecting and arranging textual elements (as for scrapbooking), the oral performance of personal stories (learned through everyday social interaction), and the combination of sonic and visual elements to create televisual flow (learned through the consumption of television, film, and animation).

4.2. International Trends and Best Practice in Digital Storytelling

Digital storytelling projects are increasingly used as a methodology for co-creative production or participatory engagement by a range of public and media institutions. Since the late 1990s, there has been a significant up take of the digital storytelling form and workshop process in US educational contexts, as well as community media contexts and cultural institutions in several countries. Examples include a wide range of community-based projects in the US, such as the *Stories of Service* project,

which runs digital storytelling workshops with returned servicemen and women in collaboration with youth volunteers, and publishes the stories on its website.³⁵

Digital storytelling was adapted for BBC Wales in 2001 by the social documentary photographer and educator Daniel Meadows, after he attended a workshop at the Center for Digital Storytelling in Berkeley, California.³⁶ Since 2001, the BBC “Capture Wales” project has been running digital storytelling workshops around Wales. The project has also been extended to England and Northern Ireland under the title ‘Telling Lives’. The digital stories produced in “Capture Wales” workshops are uploaded to the Capture Wales website, along with some biographical information about each participant, a transcript of the voiceover, and a link inviting visitors to comment on each of the stories.³⁷ A selection of stories is broadcast as part of the ‘Your Stories’ program on BBCi, the BBC’s digital satellite channel; some stories are also aired on the flagship BBC Wales News program Wales Today and on BBC2W, BBC’s digital television channel for Wales. A digital story is generally produced in intensive workshops. The outcome is a combination of a personally narrated piece of writing (audio track). Photographic images and sometimes music or other sounds are also added. These components amalgamate to produce a 2-3 minute film. Daniel Meadows describes digital storytelling as, “short, personal, multi-media tales, told from the heart (2005).”

As digital storytelling is a relatively new form of telling personally narrated stories, Internet sites are the greatest source of information, especially BBC digital stories and Berkley’s Digital Storytelling Centre, which many consider the origin of digital storytelling. Video Nation, (<http://www.bbc.co.uk/videonation/>) another current web-based BBC initiative that started on television over ten years ago, may also lay claim to be the forerunner to digital stories. Their two-minute video diaries are sent in from around the UK, where participants have first attended workshops to train in the use of a video camera and writing a script. It was a project that was groundbreaking in its time and inspired, notably, UK digital storyteller Daniel Meadows (2005a).

QUT is also at the forefront of academic research projects using digital storytelling, as in the ‘Youth Internet Radio Network’ (YIRN) project (<http://cirac.qut.edu.au/yirn/>) and the ‘information, communication, technology Poverty Reduction’ (ictPR) projects (<http://cirac.qut.edu.au/ictpr/>) with Jo Tacchi or the Kelvin Grove Urban Village “Sharing Stories” project (Klaebe, 2006).

4.3. Digital Storytelling in Australia

The leading institutional presence for digital storytelling in Australia is the Australian Centre for the Moving Image (ACMI) Memory Grid and digital storytelling program, which has been running since 2004. ACMI is situated in Federation Square, in Melbourne and it holds the only collection, other than SLQ, of catalogued digital stories in an Australian cultural institution. ACMI works with communities and organisations to develop specific digital storytelling projects,³⁸ but all the stories in their collection have been created through their own workshops; they do not accept unsolicited material.

³⁵ <http://www.digiclub.org/sofs/>

³⁶ Meadows, Daniel (2003) ‘Digital Storytelling: Research-Based Practice in New Media.’ *Visual Communication* 2(2): 189-93.

³⁷ <http://bbc.co.uk/wales/capturewales>

³⁸ http://www.acmi.net.au/digital_storytelling.aspx

ACMI, currently house over 1,500 digital stories in their database. These stories are not accessible to the public, except through exhibitions displayed throughout the centre in public viewing 'pods'. The ACMI collection forms part of the State Library of Victoria's film archive, which also houses the Embassy Collection and Digital Art Collection, with digital stories forming just a small part of their collected works.

The digital stories are not publicly accessible because of the type of licensing agreements in place. Instead of collection being the primary focus, ACMI is more concerned with enabling participators to tell their story as an interesting narrative, in a process that builds trust between the facilitator and storyteller. The story creator can therefore revoke their consent to allow ACMI to exhibit their story at any time in the future, if they so wish. ACMI believe they help: tell stories; encourage diverse voices; explore the use of image; engage people, especially the 'ordinary' person; however they see digital storytelling as just one of many of their programs.

ACMI also undertakes a large amount of curatorial work. Some stories are available as streaming video on their website. The ACMI catalogue is not available across agencies. They believe they are 'telling stories', but not yet in a critical mass. Their cataloguing categories are, however, on their website³⁹ and include: immigration stories; stories by young adults; stories of the land; community stories; stories of the mind and body; and family stories. Vernon is the name of the 'front end' of their database, and Media-Net is the name of their 'back end' system. Currently, their collection is expanding to also include objects, such as television sets, radios, video cameras, projectors and audio equipment that are considered 'out of date'.

Lead facilitators are trained in Australian privacy and classification law, so that they can proactively classify content produced in the workshops. This training is conducted through the Department of Justice; similarly to television broadcasters. ACMI has found this useful for 'nipping potential problems in the bud', if need be, during the workshops.

Helen Simondson, the Director of Digital Storytelling at ACMI believes that a good facilitator must:

- be technologically savvy;
- possess exceptional narrative skills;
- be intuitive; and
- have the capacity to listen and understand.

They need to "be responsive to people, both physically and psychologically, to understand the subtext of the stories being shared with them", says Simondson (Klaebe, 2007). Simondson also warns that in mass-producing digital stories, not all are riveting, but that is not their primary aim.

4.4. Digital Storytelling in Queensland

As is the case elsewhere in the world, digital storytelling projects are beginning to proliferate in a range of contexts, usually in partnership with cultural institutions, government agencies, and other organisations. In each case, digital storytelling is adapted to suit the particular purposes of each project. The following case studies are not exhaustive but they do indicate the range of activity that is currently occurring.

³⁹ http://www.acmi.net.au/digital_stories.htm

YIRN

The Youth Internet Radio Network (YIRN) project was an Australian Research Council funded research project led by John Hartley and Greg Hearn that aimed to engage young people in an investigation of how information and communication technologies (ICTs) can be used for interaction, creativity, and innovation. The research project merged design, content creation, policy analysis, and ethnographic methods.⁴⁰ YIRN created partnerships with urban, regional, and Indigenous communities at ten different sites around Queensland and undertook digital storytelling workshops with groups of up to 12 young people at each of these sites, producing in total approximately 80 digital stories, which were available for a 12-month period on the project's website.⁴¹

KGUV Sharing Stories

The participatory public history project "Sharing Stories", led by Philip Nielsen and Helen Klæbe from 2004-2006, and funded by the Department of Housing, was part of a strategy to build a sense of community identity and inclusiveness in the Kelvin Grove Urban Village (KGUV) development.⁴² The project has produced two books detailing the history of the area from first settlement, and has launched a website which includes community oral history, visual artworks, and digital stories. Digital storytelling was the principal methodology for enabling direct public participation in the project.⁴³ Two workshops were held, both of them inter-generational and involving participants with varied technical proficiencies. The digital stories produced in the workshops were launched at a public screening and subsequently made available on the KGUV *Sharing Stories* website.⁴⁴

New Literacies, New Audiences

This major three-year project, based at the Australian Research Council (ARC) Centre of Excellence for Creative Industries and Innovation used co-creative media workshops, including digital storytelling, to investigate the ways in which Australian cultural institutions can use social media to increase participation. The project is led by Angelina Russo, and is being conducted in partnership with ACMI, the Australian Museum, the National Museum of Australia Canberra, the Powerhouse Museum, Queensland Museum, and the State Library of Queensland.

⁴⁰ Hartley, John, et al. (2003) 'the Youth Internet Radio Network: A Research Project to Connect Youth across Queensland through Music, Creativity and ICT.' Proceedings of the 5th International Information Technology in Regional Areas (ITIRA) Conference 2003. Eds. Stewart Marshall and Wallace Taylor. Rockhampton, QLD: Central Queensland University Press, pp. 335-42.

⁴¹ Notley, Tanya and Tacchi, Jo (2005) 'New Online Youth Networks: Supporting 'Peripheral' Young People in Creative Expression and Communication.' Proceedings of *Everyday Transformations: The 21st Century Quotidian*, Annual Conference of the Cultural Studies Association of Australasia, Murdoch University, Perth.

⁴² The Kelvin Grove Urban Village (KGUV) is a 16-hectare inner-city redevelopment project that is a joint venture of the Queensland Department of Housing and Queensland University of Technology. The area now includes the QUT Kelvin Grove Campus, Kelvin Grove High School, the site of a former military barracks and a retirement home, as well as new residential and commercial developments.

⁴³ Klæbe, Helen (2006), 'Sharing Stories: Problems and potentials of oral history and digital storytelling and the writer/producer's role in constructing a public place', PhD Thesis, Queensland University of Technology.

⁴⁴ <http://www.kgurbanvillage.com.au/sharing/>

Feral Arts

Feral Arts is a Brisbane-based community arts and cultural organisation. They are currently consulting on the Q150 project, which includes the development of a digital storytelling software and web database system called PlaceStories.⁴⁵

Other Examples

Other cultural institutions in Queensland continue to incorporate digital storytelling into their participatory engagement programs, such as Queensland Museum “Journeys of Understanding” (refugee experiences) and “Queensland Backyards” (biodiversity).

Brisbane-based storytelling professional Daryl Bellingham also incorporates digital storytelling into some of his consultancies. His “Loving Logan” DVD is an example of his work in this area.

The “Memory” project is significant as a multi-layered digital environment created with — and for — the community of Cherbourg. The Memory comprises an archive, a website, a recording project, a communication tool, a research data-base, a collection of the stories, and an open space in which people can interact that has grown out of a six-year engagement in the Cherbourg and Woorabinda communities – this project has further developing digital filmmaking skills and allied cultural industry activities. Strong and Smart Inc. are producing the Memory project in partnership with the Cherbourg Historical Precinct Group and the Indigenous Education Leadership Institute. As at December 2007, this website was under construction.

In this context, it is important that the SLQ acts as a means of connection between the range of digital storytelling activities that are occurring in Queensland, but that in its own production and commissioning activities it focuses coherently on the overall priorities of the Queensland Memory theme and the remit of Heritage Collections.

See Recommendations at 5.2 (Strategic Collection Development) and 5.7 (Creativity, Innovation and Cultural Diversity).

⁴⁵ www.placestories.com

5. Recommendations And Implementation Strategies

5.1. Resourcing

Recommendation

Allocate sufficient resources to ensure that oral history and digital storytelling are integrated into the Heritage Collections area and are institutionally embedded and sustainable.

5.1.1. Dedicate a permanent full-time position to the co-ordination of oral history and digital storytelling.

There is a need for a dedicated role to be established within Heritage Collections so that oral history and digital storytelling become embedded and sustainable across the organisation.

This position will require the co-ordinator to:

- Develop protocols and procedures for acquisitions, collection management, preservation etc.
- Develop skills and knowledge in oral history and digital storytelling and take an active role in the SLQ's strategic training and capacity-building activities.
- Manage public enquiries, equipment loans and training.
- Maintain current awareness of oral history and digital storytelling in Queensland, and develop collaborations with internal and external partners and stakeholders.

5.1.2. Resourcing as required for other recommendations

As with all new initiatives, there will be specific resourcing implications associated with aspects of all the following recommendations, including areas that require collaboration across the State Library's organisational structure or the outsourcing of services.

The integration of oral history and digital storytelling throughout the range of services provided by the SLQ will assist with institutional embedding so that the sustainability of these areas will not rely on the workload allocation of the recommended new appointment.

5.2. Strategic Collection Development

Recommendation

Actively seek the donation, collection, and creation of oral histories and digital stories with high research significance.

5.2.1. Allocate resources in order to commission high quality material where there are gaps in the collection and target external funding opportunities; including those in the private sector.

The proactive support of projects that embrace the major themes (and sub themes) related to Queensland's development is essential. Partnerships with external partners and funding bodies will be critical to increasing the quality and visibility of the SLQ oral history and digital storytelling collections.

The State Library should aim to secure an ongoing commitment of external funds that will provide an annual philanthropic oral history budget for the commissioning of primary oral histories and the creation of summaries. *See specific suggestions below.*

All external stakeholders interviewed expect the SLQ to collect and house quality 'high end' material related to the heritage of Queensland, as well as continuing to value the everyday stories of Queenslanders. There is a need to ensure a sustainable portion of funding is therefore available to support the oral history and digital storytelling initiatives. Positive discussions were held with the Director of the Queensland Library Foundation, who indicated that targeting philanthropic sources would be a preferred option.

Specific implementation ideas:

- a. This review recommends a short-term Multi-Media Heritage advisory group be appointed to devise a strategy that will build a quality collection of interviews of prominent Queenslanders. This group might also include external advisors who may assist in identifying and building partnerships with major Queensland companies, and academic historians with oral history expertise.
- b. Queensland companies, particularly private companies, may want to fund tax deductible interviews with key employees, to provide a legacy for the state, while also giving the opportunity to make use of the material collected. Possible sources of funding may include Rio Tinto, BHP Billiton, Suncorp, or RACQ.
- c. Through the appointed oral history/digital storytelling officer, SLQ will benefit from rebuilding and strengthening its relationship with the National Library of Australia. All major state and national collection institutions interviewed are keen to support a new colleague in Queensland. The NLA has funding available to support the collection of some interviews. Applications are considered on a case-by-case basis.
- d. Building close links with special event funding bodies, such as Q150 (Premiers Department) or B150 (Brisbane City Council) which will be funding oral history and digital storytelling projects about Queensland. Offering technical advice, as well as clearly defining what the future collection

priorities of the SLQ are can strategically promote synergies, as SLQ becomes an obvious repository choice for material collected for special state events.

- e. Queensland families who have been prominent in the State's development may be encouraged to sponsor an oral history interview of relevant family members. Families can rest assured that the interviews have been conducted and recorded by experts, with a copy of the material then being available to them, as well as to the state of Queensland, where their family member has lived, worked and served.
- f. In addition to focusing on 'prominent' Queenslanders, this strategy should identify and address priority targets (where possible incorporating Indigenous and multicultural representation, including people from non-English speaking backgrounds, people with disabilities, and queer representation). A set of criteria should be developed for this commissioning initiative (See Recommendation 5.5)

5.2.2. Encourage regional groups, academic researchers, or professional practitioners who undertake the production of oral histories and digital stories related to Queensland's social history to lodge copies or information about collections with the State Library of Queensland.

The 2007 OHAA conference highlighted many quality examples of oral history and digital storytelling being undertaken throughout the state.

There is currently no database, either in Queensland or elsewhere in Australia, that registers digital storytelling projects and collections.

As previously mentioned, the NLA has an oral history directory: Australia's Oral History Collections: A National Directory. Currently only 47 collections are registered from Queensland.

Specific Recommendations

- a. The SLQ oral history collection should be registered in the national directory, including a link to bring the searcher directly to the SLQ collection.
- b. There are a large number of oral history collections in 330 libraries throughout the state, which also link to community and private collections. All Queensland libraries should be encouraged to register their collections in the national directory.
- c. The SLQ has the opportunity to 'pull' the Queensland data collected in the national directory into a prominent position within the Queensland Memory portal.
- d. Part of the role of the proposed oral history and digital storytelling co-ordinator is to proactively build relationships and promote material with other external partners, particularly the Australian Professional Historians' Association – Qld, the Queensland Historical Society, Family and local history groups, Brisbane City Council archives, Queensland Museum, Arts Queensland, and the Australian Broadcasting Commission.

5.3. Multi-Platform Access

Recommendation

Provide flexible, multi-platform public access to the oral history and digital storytelling collections.

5.3.1. Continue to support the identification, cataloguing, and digitisation of current material.

Cataloguing information for oral history recordings should include:

- the duration of the interview
- collection title (project title)
- item title (name of interviewer and interviewee combined)
- interviewer and interviewee (listed separately)
- recording date
- access restrictions
- recording location, recording equipment
- recording notes (type of sound files and/or analogue details)
- item copyright (who owns copyright), item notes (which part of the interview relates to the summary i.e. which tracks).

It is recommended that the SLQ digitise as much of the current oral history collection that is determined viable. Some of the current collection is missing either consent forms or information about the context the recordings were made in, are of sub-standard quality, or the interviewing process/questioning techniques are poor. For these reasons, it is suggested that the collection list of currently held oral histories is examined to determine a practical order in which the material should be digitised, in alignment with the existing “Digital Preservation Strategy” and “Collection Development Policy”.

See Recommendation 5.5 Collection Management Policies and Protocols for further information.

5.3.2. Make searchable transcripts and streaming or downloadable digital audio copies of oral history recordings available online (e.g. via DigiTool).

- a. Compressed ‘podcast’ versions of oral history audio recordings, could be accessed online using program such as via DigiTool, which SLQ presently considering as a replacement to ENCompass. The digital story collection and full transcripts of each story are already available on the Queensland Stories website.
- b. Provide researchers with access to fully downloadable oral history interviews for researchers. This may require an access password, site agreement, and/or may incur costs to the user.
- c. Investigate audio streaming, rather than downloadable excerpts, to prevent unauthorised reuse of the audio extracts (Perks, 2006).

- d. Work closely with the Creative Commons Clinic to better inform the SLQ's positioning on this recommendation.

5.3.3. Provide digital copies on CD/DVD of oral history recordings and digital stories for offline access or inter-library borrowing.

- a. Compressed copies of oral history audio recordings or digital stories could be created on CD for listening within the library via streaming on displays, or available for interlibrary borrowing.
- b. The digital story collection is already accessible on the Queensland Stories website, but could also be made available on CD for watching with a dedicated sound booth or for clients who do not have regular Internet access.

5.3.4. Provide a sound-proof booth or listening post within the Heritage Collections area.

In addition to the bookable rooms already available, consider providing a listening carrel or sound booth, which would allow for listening and note taking to take place simultaneously with ease. Provide appropriate equipment to listen to the recordings regardless of the recording media.

5.3.5. Continue to support the integration and cross-referencing of oral histories and digital stories within the Queensland digital library system.

Specific recommendations:

- a. Produce CD copies of material available through inter-library loan services (similar to NLA practice).
- b. Provide donors with a gift CD copy of their collection.
- c. Make oral history recordings available for purchase in the same way photographs can be copied and purchased by the public.
- d. Assemble appropriately themed and edited collections to support exhibitions and other Public programs initiatives.
- e. Themed compilations could also be sold through the SLQ book/gift shop.
- f. Place audio extracts on the website according to themes that can stand alone or that can be regularly changed to link with current initiatives or programs at SLQ.

5.4. Collection Management Policies and Protocols

Recommendation

Formulate collection development and preservation policies and protocols to ensure that oral history and digital storytelling materials are appropriately integrated within Heritage Collections, and are accessible and usable.

5.4.1. Within the Collection Development Policy, develop a Collection Statement and Collecting Intentions specifically for Digital Storytelling.

In order to clarify the collection development strategies and preservation policies for digital storytelling, a specific set of policies for the collection of digital stories should be incorporated into the Collection Development Policy under Heritage Collections, either in addition to — or integrated with existing statements for oral history.

As the number of digital stories produced by the SLQ and partners or collaborating organisations is likely to increase substantially, the effectiveness of this initiative will be dependent on the development of appropriate criteria for the selective preservation and archiving of digital stories, as detailed below.

5.4.2. Develop a set of criteria for proactively commissioning or producing a core number of high-quality oral histories and digital stories each year.

See Recommendation 5.2 – Strategic Collection Development.

While the life stories of eminent or prominent Queenslanders are likely to be of research significance, we suggest that in determining criteria for which oral histories are to be digitised or commissioned, and which digital stories are to be preserved, the focus on ‘eminence’ should be balanced with an emphasis on cultural diversity. This emphasis on inclusiveness might encourage minority groups and associations to collaborate more proactively with SLQ.

As with the SLQ digital preservation strategy, it is important also to consider equity of representation, including geographic locations and demographics (e.g. age or background) as well as subject areas.

5.4.3. Develop protocols for effectively capturing oral history-specific metadata at the time of donation.

A number of donors have deposited large numbers of tapes as the result of project work, yet little contextual information accompanies the donation, either about the donor (who is often also the interviewer) or about the project (which is likely to have led to other outcomes besides the interviews).

It is therefore recommended that files containing relevant metadata, similar to those created as object or source files in museums, be developed to accompany the collection. This may include a short interview with the donor if the collection warrants it.

It is especially important for the future usability of Indigenous oral history and language recordings that adequate metadata (language, context of recording, location) is captured at the time of collection and/or donation. A list of standardised interview questions might be more appropriate, rather than a form format, for better leverage rich relevant information.

5.4.4. Develop a set of criteria for prioritising the digitisation, summarisation, and transcription of oral history recordings.

Some elements that might make up the criteria include:

- Quality of the recordings
- Completeness of accompanying permissions and related paperwork
- Subject/interviewee/interviewer
- Historical context.

This will help to formulate a priority list for:

- Preservation
- Digitisation
- Access conditions, and possible usage — including whether the material can be placed on the Internet and used for a variety of purposes as outlined in the current Deed Of Gift form
- Deaccessioning.

Once all the material has been catalogued, requests for access may also trigger a demand for digitisation of the material (this then creates a priority list based on demand) and is how, for example, primary source documents related to war service are digitised at the Australian War Memorial. This could be particularly helpful in relation to the Indigenous recordings held at SLQ.

Specific recommendations

- a. Determine a priority list for completing Cadensa-style interview summaries. This model creates relatively fast summaries that hold essential information for searchers of the material and can be easily uploaded to the Internet. Although Cadensa is an online catalogue, the method of creating useful summaries for both oral histories and digital stories could be adapted for use on the SLQ

catalogue. Adjustments to this model may need to be made to ensure that the contents of the summaries are searchable by Google and other web search engines.⁴⁶

- b. The creation of summaries rather than full transcripts presumes that the primary source or the original record is the audio file. The summary is therefore used as a guide to accompany the file, encouraging a researcher to consult the original recording and to verify whether any consent is required before using the material. A summary, encourages this to occur. This practice occurs at the Mitchell Library and the NLA.

5.4.5. Develop a set of specific criteria for the permanent addition of selected digital stories to the collection.

The practice of digital storytelling in itself has clear benefits in terms of cultural participation and the development of social capital, as well as in its contribution to cultural heritage; however, this review recognises that the SLQ is unlikely to take on the responsibility of archiving every digital story produced in Queensland. It is necessary to develop an explicit rationale on which to base the selection process.

Specific Recommendations

- a. An agreed set of criteria specific to the medium is required. These criteria should be based on a balanced set of values, including:
 - aesthetic quality and communicative effectiveness
 - interestingness or uniqueness of subject matter
 - demographic representation and SLQ priority targets
 - regional representation
 - relevance to Queensland history.
- b. It is important that these criteria balance the need to ensure the integrity and quality of the collection with the importance of cultural diversity as well as the range of quality, uneven technical standards, and the ephemeral nature of digital storytelling.
- c. It is suggested that an advisory group consisting of members of Heritage Collections, other appropriate internal stakeholders and perhaps an external new media consultant review the digital storytelling material and determine what will be archived every 3-5 years, in line with each "Collection Development Policy" review.

5.4.6. In partnership with Creative Commons Australia and QUT Law Faculty, adapt SLQ Deed Of Gift Forms to incorporate the choice of using Creative Commons licensing.

The SLQ Deed of Gift currently offers two options: that copyright be assigned to the library or fully retained by the donor. This review strongly recommends that alternative intellectual property arrangements be made in order to encourage donation and to open up the possibilities for digital heritage materials to be made available for public use and repurposing.

⁴⁶ <http://cadensa.bl.uk/uhtbin/cgiisirsi/LTpAaNXmu9/7870006/9>

Many of the external institutional stakeholders are grappling with this challenge (See *Appendix 3 for extended case studies*). Some, such as PictureAustralia, are already using Creative Commons licensing, while others, such as ACMI in Victoria, have had preliminary discussions with the Creative Commons Clinic at the ARC Centre of Excellence in Creative Industries and Innovation at QUT. It is recommended that SLQ partner with the QUT Law Faculty, which is able to support the successful integration of Creative Commons licensing into the existing Deed of Gift contract currently used by SLQ. Initial discussions have already occurred with Heritage Collections and QUT, but a formal arrangement needs to occur.

The Creative Commons Clinic has indicated that they are willing to discuss collaborating with the State Library on: changing the current Deed of Gift forms to include Creative Commons options; assisting with copyright information seminars and training for staff and the general public; and helping to develop web versions of the forms.

Specific Recommendations

- a. *Option 1:* Redevelop the Deed of Gift form using Creative Commons licensing to develop multi-functional form suitable for both oral history and digital storytelling, whether the donation is by an individual, group, or by a commissioned professional. Options for future use of the material can then vary, being flexible enough to meet the needs of the Indigenous community. The form could be used in hard copy or in a digital format. (See *Appendix 2 for an example*)
- b. *Option 2:* Consider developing a SLQ Oral History Deed of Gift form that also acts as a Conditions of Use form, so that it can be used before a project commences. Alternatively, two simplified forms (as in the case of the Mitchell Library in Sydney) could be developed.
- c. *Option 3:* Develop two forms
 - Conditions of Use form (can be used prior to a project commencing)
 - Gift or Donor SLQ form
- d. The SLQ should also attempt to identify gaps regarding the origins and copyright of current material.
- e. Information about copyright (and/or Creative Commons licences) and access to the oral history collection should be placed on the SLQ's related website (e.g. Queensland Memory) in a similar fashion to the way information and copyright forms are accessible for digital stories.

5.5. Website Development

Recommendation

Within the proposed Queensland Memory portal, enhance the usability and visibility of oral history and digital storytelling collections.

5.5.1. Provide the facility for and encourage users to annotate digitised oral history material and digital stories via the website.

Such annotations might take the form of comments, personal responses, or additional historical information. The cultivation of this form of public engagement will contribute to the ongoing enrichment of oral history recordings. This has been discussed with members of Resource Discovery staff who believe this is achievable using the new system currently being reviewed. The implementation of this would need to be fully resourced.

5.5.2. Consider adding a layer of rich media presentation and navigation tools specific to oral history and digital storytelling to enhance immediacy and navigability.

The Queensland Stories website has been successful in using digital stories to promote the State Library, public libraries, and Indigenous Knowledge Centres as places of creativity and learning, as well as in demonstrating the regional and cultural diversity of the State Library's stakeholders around Queensland.

It is important to build on the success of this award-winning digital storytelling website by integrating the digital storytelling content with oral history material and resources, and introducing multiple pathways through the content.

For example, where possible while adhering to existing Queensland Government web standards, Google Maps could be integrated with streaming video or thumbnail images that link to digital stories from various locations around Queensland, or even each of the 330 Queensland Libraries.

5.5.3. Link to and, where possible, incorporate content from relevant external collections and materials, e.g. Picture Australia, National Library of Australia oral history directory, Flickr.

Cultural institutions increasingly view their role as aggregators and coordinators of information, in addition to their traditional roles as collecting and archiving institutions. This requires an accompanying focus on open content sharing mechanisms, both technical (e.g. software standards) and regulatory (Creative Commons licensing, for instance).

The SLQ should take a leading role in promoting and developing services and collections that are available across operating systems and platforms, that are built on open software and APIs (Application Programming Interfaces), and that encourage the sharing of content for future generations of Queenslanders to access.

Specific Recommendations

- a. Through the innovative use of Flickr⁴⁷ by the National Library of Australia, Queenslanders can already license their own images of people and places in Queensland to Picture Australia⁴⁸ using Creative Commons licensing, making a large pool of images available for repurposing (e.g. in digital stories or rich media presentations) and this initiative should be directly encouraged and exploited by the State Library. For example, keyword searches could 'pull in' Creative Commons (CC) licensed images from the corresponding Picture Australia database.
- b. The National Library of Australia has also already developed a directory of oral history projects around Australia. The collections are not held at the NLA, but information about how to contact each project leader is. The SLQ should continue to register their collections in this manner and encourage other Queensland libraries and community projects to do likewise.

5.5.4. Include a Queensland Directory of Digital Storytelling, including information about and links to projects and collections.

Create and maintain a directory of digital storytelling projects in Queensland, to be made available via the Queensland Memory Portal in collaboration with Resource Discovery. The addition of new projects to the directory might feasibly be one of the duties of the oral history and digital storytelling co-ordinator as part of their responsibility to maintain current awareness.

This directory could be a simple list format, or it could be interactive and rich media-based, using a web application such as Google Maps.

In either case, it should be built on a database to be maintained and updated by SLQ, with the option to allow submissions by external institutions and projects via a simple web form.

⁴⁷ Flickr is a photosharing service that offers an open API. See <http://www.flickr.com>

⁴⁸ <http://www.pictureaustralia.org>

5.6. Innovation and Cultural Diversity

Recommendation

Actively promote innovation, creativity, and cultural diversity in the use of the oral history and digital storytelling collections by developing and strengthening collaborations between internal partners.

5.6.1. **Where possible, Heritage Collections should collaborate with all programming areas in using exhibitions and events to re-purpose and showcase both oral history and digital storytelling materials, and as a collection and content creation opportunity.**

The Edge, Public Programs, Creative Communities, Indigenous Knowledge Centre, and Heritage Collections have the opportunity to create content and build collections by incorporating oral history and digital storytelling with ongoing SLQ innovations that promote participatory engagement in their exhibitions and events.

Some initiatives that may fit with exhibitions, or events may include:

Oral History Mashups

Audio recordings of Queenslanders (30-minute excerpts) could be accessed on dedicated multi-media editing computers, along with Audacity, a free software program for editing audio. Participants could listen to the recording and then 'cut and mashup' the recording to produce a two-minute final edit, which could then be published on the website or used for school assessment. As well as building technical competencies, this helps the participant better understand:

- The importance of voice and the rhythm of speech.
- Non-linear storytelling.
- The importance of first person narrative.

Digital Storytelling Slams

Similar to poetry slams or break dance battles, teams form and are given the same folder of photographs, recordings, and scripts, and then work together to produce a digital story. A more elaborate competition might encourage participants to make their own digital story related to themes, for instance 'living in Queensland'. They are left to their own devices to create their story, with the stipulation that they use freely accessible software programs and content available under Creative Commons licensing to provide a level playing field for participants. An event like this may be suitable during an event such as the Brisbane Writers Festival.

Voices From Our Past

This initiative gives Queenslanders an understanding of the diversity of people who live here, represented through our accents. The British Sound Library has a very popular *Collect Britain* site, with a section called 'English accents and dialects'. The searcher can click on a map or type in a postcode and find small MP3 podcasts of a person speaking from that region. Topics can be free-form — the important point of difference is the years they were recorded. For instance, one can listen to a region and hear excerpts from interviews recorded in the 1930s, 1950s, and 1990s, hearing the difference in the way people have spoken in different regions over the decades. This could be used as part of an online virtual exhibition for Q150, using the celebrative year as an opportunity to promote and bolster collection content. ABC Radio, particularly in the regions, might be a suitable partner for this kind of initiative.

My Place, My Queensland

My Place, My Queensland is another potential project suitable for the Q150 year. Queenslanders could be encouraged to write about what their community means to them, or upload images of their 'home town'. By using a similar arrangement as Picture Australia uses to gather contemporary photographs for their collection, Picture Queensland can bolster Queensland's 'material', using the Creative Commons licensing. For example, participants can leave images, written stories, or audio podcasts under different themes, through the SLQ website. This may be a useful way of supporting Indigenous communities, where the spoken use of local languages requires continued support.

5.6.2. Through collaborations with SLQ programming areas, encourage content innovation and the development of creative elements of multi-media literacy in digital storytelling and other co-creative media centred on memory and heritage.

While digital storytelling is used for a variety of purposes around the world – advocacy, public relations, education, community media, and therapy, at the State Library the focus is on how digital storytelling can be integrated with other forms of intangible heritage and co-creation, particularly oral history. However, digital storytelling also has significant potential as a tool for skills transfer and new media literacy development. These aspects of digital storytelling can be best exploited in collaboration with Public Programs and external partners, while maintaining the focus on 'Queensland Memory'.

The incorporation and exploration of a variety of creative approaches to digital storytelling also recognises that non-verbal and non-linear forms of storytelling may be important for multi-cultural and cross-demographic participation.

Specific Recommendations

- a. Experiment with the re-use of digitised oral history recordings and images to create new content.
- b. Experiment with digital storytelling beyond the first-person, linear narrative e.g. visual storytelling, soundscapes, and collaborative digital storytelling.
- c. Promote best practice in creative digital storytelling by collaborating with an appropriate stakeholder, such as Education Queensland. Digital storytelling could be incorporated in Education Queensland's pre-existing rich tasks for years 3-9 that directly relate to oral history and storytelling using new media applications.

- d. Education Queensland and the State Library also have an opportunity to produce and promote support material or 'information kits' related to oral history and digital storytelling through their extensive network of schools and libraries throughout the state.
- e. Hosting the location for The Brisbane Writers Festival is an important initiative already in place. Activities throughout the festival that support storytelling (including visual and digital storytelling) would be helpful.

5.6.3. Collaborate with Indigenous Library Services (ILS) to build capacity and appropriately increase accessibility of Indigenous oral history and language recordings.

SLQ holds some Indigenous oral histories and language recordings, but much of this material is unusable because of incomplete metadata relating to the context, location, timeframe, and identity of the interviews. ILS enthusiastically supports more oral history activity being undertaken with Indigenous people, but by Indigenous people — again reinforcing the need for staff from all areas of collections to have training and to be able to assist with the training of others where appropriate.

Specific Recommendations

- a. Facilitate the provision of training in oral history recording and the availability of loan recording equipment for extended periods to regional and remote communities. This will contribute to community capacity building and expose the collection to a new generation of users.
- b. Any direct provision of 'Train the Trainer' workshops should strategically target Indigenous facilitators so they can conduct their own oral history interviews within communities and contribute to community capacity-building.
- c. Oral history and digital storytelling could be promoted in partnership with Education Queensland and/or Queensland Health. An appropriate information 'kit' could be devised and created that contained material, such as oral history interviews, photographs, and free software (e.g. Audacity and Windows Movie Maker) that enables students to explore, manipulate, and repurpose the included media content.
- d. Conduct a number of oral history interviews at Indigenous Knowledge Centres, community centres, and libraries with older community members.
- e. In facilitating oral history and digital storytelling activities, prioritise inter-generational collaboration between older and younger Indigenous people to facilitate both technical skills transfer and knowledge sharing.

5.6.4. Use oral history and digital storytelling to document the Original Materials Collections.

'Stories from the Collection' should be continued as an ongoing project that uses first person storytelling to bring to life special items from the State Library's collections. By engaging digital story makers with State Library staff, researchers, and donors to produce high quality digital stories, Queenslanders will be provided with the historical context and the interesting stories 'behind' the material.

Specific Recommendations

- a. Set a target number of 'Stories from the Collection' to be produced each year, involving the direct creative participation of Heritage Collections.
- b. A version of 'Stories from the Collection' could also be run co-creatively, for example, collaborative digital storytelling workshops involving staff, public, and even donors. This can be undertaken as part of participatory engagement and co-creation initiatives involving the public, particularly children.
- c. Wherever possible explore ways of repurposing digitised heritage content, such as using images from the Picture Queensland collection or audio from oral history interviews, to produce new co-creative content.
- d. Consider 'on-the-fly' oral history interviews as a way to document particularly significant or unusual incoming materials at the time of donation.

5.7. Training, Service Provision, and Capacity-Building

Recommendation

Strategically provide services and training to external stakeholders in order to build capacity and sustainability in oral history and digital storytelling throughout Queensland.

5.7.1. Offer the loan of quality equipment, along with access to project advice and current training manuals to community practitioners.

It is the opinion shared by many interviewed stakeholders that the State Library should encourage and champion oral history and digital storytelling throughout Queensland. A dedicated oral history/digital storytelling officer will be required to do this effectively. While there have been recent acquisitions of marantz PMD 671 digital audio recorders there are as yet no simple instruction sheets available for them. Project advice and training manuals need to be developed, published, and made available, both online and as booklets. Loan of equipment procedures need to be developed and promoted in the wider community.

Specific Recommendations

- a. It is strongly recommended that in order to comply with contemporary technical and quality standards that cassette tape recorders no longer be loaned for community use; however, they could be retained for the rare situation where a community user cannot be convinced or trained to use digital equipment.
- b. If new Marantz recorders are loaned, it is preferred that recordings which meet SLQ standards are deposited either still on the flash card for SLQ to process; or as a CD that has been recorded in the SLQ preferred .wav file format.
- c. Prepare a set of simple instructions, similar to those prepared by sound technician, Peter Kolomitsev, at the State Library of South Australia for their Fostex FR-2 recording device from the manufacturer's manual to accompany the machine.

- d. Develop a suite of online resources and technical standards for oral history and digital storytelling content creation. This should include information about managing projects, purchasing equipment, examples of copyright licensing and consent forms, and recording and preservation techniques. (See Recommendation 5.5 Website Redevelopment)

5.7.2. Implement a multi-level training scheme in oral history and digital storytelling techniques.

Digital storytelling advice and training also needs to be developed further. Adequate equipment is available for use in the community, but again lending procedures need to be put in place.

Other library agencies such as the Brisbane City Council libraries are keen to work together with SLQ in developing training resources, to share information on best practice. The oral history/digital storytelling officer should be the conduit to what is happening in oral history and digital storytelling in Queensland primarily, while keeping abreast of national and international trends in these areas.

The 'Learning for All' strategy cannot be achieved unless the SLQ commit an increased level of staff support primarily dedicated to delivering this. Train the Trainer workshops could be offered throughout Queensland in a manner that is sustainable and does not solely rely on these services being personally delivered by the single officer; these services can also be outsourced where appropriate. It is important to emphasise that the responsibility of integrating oral history and digital storytelling into the operations of SLQ rests with all areas, not just with Heritage Collections.

Currently the outreach librarian and other staff visit regional centres and communities, delivering workshops in digitising images. With the current rapid expansion of the use of digital multi-media applications in heritage and storytelling projects, it is recommended this officer's role be extended to training in oral history and digital storytelling.

Sustainability requires that local 'champions' are identified who can act as capacity builders in regional areas, for example Indigenous community leaders, high school media teachers, members of oral and local history associations and local library staff.

The Internal stakeholder interviews revealed staff to be enthusiastically supporting the idea of actively including oral history and digital storytelling in their portfolio. The Indigenous Knowledge Centres, Indigenous Library Services, Public Programs, The Edge, and Public Library Services all have particular roles to play in influencing the uptake of the public actively engaging and accessing oral history and digital storytelling at the SLQ. Resource Discovery has an ongoing challenge in providing the infrastructure to deliver access to content in a usable manner.

Specific Recommendations

- a. Link with Indigenous and community radio stations to encourage further skills development in program production featuring selected oral history interviews and relevant collected soundscapes.
- b. Organise an education campaign through Public Library Services and targeted local government agencies to create awareness of the need to digitise and archive already collected oral history material.
- c. Facilitate or deliver Train-the-Trainer workshops in oral history and digital storytelling, which could be outsourced by collaborating with external providers such as ACMI or QUT.
- d. Where oral history activity exists in regional centres, use local knowledge to identify interviewees (with stories of particular historic or cultural significance) for more in-depth and longer interviews to be conducted by a trained community oral historian.
- e. Continue to fund the Heritage Outreach program and explore opportunities to expand its scope to include oral history training.

5.7.3. Within the proposed Queensland Memory portal include a comprehensive suite of oral history & digital storytelling training resources and standards information to support community and small organisations undertaking digital storytelling or oral history projects.

This resource should be developed in partnership and consultation with oral history and digital storytelling practitioners, experts, and end-users.

5.7.4. Create and maintain a list of expert oral history and digital storytelling practitioners.

This list can be used internally for providing referrals in response to public enquiries, as well as outsourcing training where appropriate.

A reference document with sample of work would be helpful.

5.8. External Engagement

Recommendation

Partner and network with external organisations to share knowledge, develop standards for best practice, and participate in leading research and development initiatives.

5.8.1. Create and sustain effective relationships with amateur, professional and academic oral history practitioners.

An efficient way to broker these relationships is by exploiting the existing networks to which the Queensland branch of the OHAA is connected. The international, national, and state oral history associations will provide additional sources of knowledge and contacts for the SLQ.

Specific Recommendations

- a. The proposed oral history/digital storytelling co-ordinator should take an active role in the OHAA-Qld branch, including attendance at meetings.
- b. SLQ should continue to subscribe and contribute to the OHAA online newsletter and its national journal.
- c. Provide the opportunity to access and work with the oral history collection through the JOL Fellowship or similar short-term fellowship schemes particularly related to oral history.

- d. Consider holding OHAA-QLD meetings at the State Library and hosting OHAA seminars throughout the year. These seminars could be podcast for the benefit of regional stakeholders.

5.8.2. Establish a Queensland digital storytelling interest group in order to share knowledge about current activities, training and best practice.

While oral history groups and associations are well established, there is to date no active digital storytelling group or body and there is an opportunity for SLQ to demonstrate leadership by establishing one.

Specific Recommendations

- a. A semi-formal regular meeting of this group (e.g. four meetings per year) could be used to provide updates on projects and new developments, to share knowledge about best practice.
- b. The group could include participants from each of the Queensland Universities, as well as the Queensland Museum, the Museum of Brisbane, Brisbane City Council libraries, and relevant arts and cultural organisations such as Feral Arts or Flying Arts.
- c. The State Library should co-ordinate and host this group.

5.8.3. Promote and support the use of the State Library of Queensland for hosting conferences, lectures, workshops, and meetings related to oral history and digital storytelling.

SLQ can take a lead role in lifelong learning and continuing education by supporting learning and training opportunities in relation to oral history and digital storytelling, as they have in other areas, such as writing (BWF) and history (JOL awards). Some sectors of the community will need special help and consideration in relation to oral history and digital storytelling: including, for example, Indigenous groups, migrant communities and isolated rural and regional centres.

5.8.4. Continue to support the State Library of Queensland staff to disseminate knowledge widely and publish in relevant journals.

Much work is already occurring in pockets of Queensland, because of the commitment and particular enthusiasms of individual local and State Library staff. These various experiments in applying new media to oral and community history represent innovation in the library sector and should be promoted as such.

Specific Recommendations

- a. Encourage and support staff to present at and attend relevant national and international conferences.

5.8.5. Identify and pursue opportunities for research partnerships with universities that are strategically related to the State Library of Queensland's strategic directions via the Australian Research Council Linkage scheme and other initiatives.

The Australian Research Council (ARC) awards substantial funding to research initiatives that are strategically linked to partners and produce innovation. From the State Library's perspective, long-term research in areas related to Client Services and Collections will enable the library to remain at the forefront of innovative and best practice in digital preservation, public engagement, and content creation. The Queensland Stories website resulted from such a research partnership, and has allowed the SLQ to collaborate with researchers and other partner investigators in negotiating the contemporary challenges and opportunities confronting cultural institutions in the participatory age.

The ARC Linkage application process takes approximately a year from the initial planning phase to the commencement of funding. This initiative should be approached as proactively as possible in order to effectively tie research collaborations to the critical goals of the State Library as well as the collaborating research institution.

Specific Recommendations

- a. It is suggested that the SLQ build on their current research momentum in a strategic way by continuing their commitment to seeking new ARC linkage partnerships that are directly related to some of the obvious opportunities for further innovation detailed in this review, and building on the "New Literacies, New Audiences" project. Some examples of areas for investigation might be:
 - Creating innovation in intangible heritage, incorporating co-creative media and inter-generational engagement.
 - Encouraging public use and repurposing of 'vernacular' heritage (photographs, ephemera, oral histories).
 - Negotiating intellectual property in the open access cultural institution.
 - Redefining 'historical value' for cultural diversity.
 - Co-ordinating distributed networks of cultural organisations, community organisations, and individuals (e.g. connecting community arts and media organisations with public libraries).
 - Digital preservation strategies.
- b. Potential linkage proposals should be scrutinised by an internal research panel (similar to JOL awards).
- c. ARC Linkage grant approvals should be explicitly tied to the SLQ strategic five-year plan.
- d. An internal research consultative committee could identify particular areas that require intensive research input, and bi-annually call for proposals relating to these topics.

Appendix 1: List of Sources

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- British Sound Library guidelines for transcripts
- British Sound Library — Guidelines for Writing Oral History Interview Summaries for Digital Recordings
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- Creative Commons Case Studies
- List of Oral History Collection, Thuringowa Library
- Mitchell Library Oral history Consent Form
- OHAA- Queensland Inc committee files
- Oral History and Folklore Interview Kit, National Library of Australia
- Oral History Consent Forms, Redland Shire Council
- Quadriga Report
- Queensland Museum- new object processing form template
- Queensland Museum- record sheet template
- Redland Shire Council—oral history general interview and consent (not NCI)
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- Redland Shire Council – OH copyright form
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- Redland Shire Council – OH signoff form
- Redland Shire Council – photo deposit and usage consent form
- SLQ CMS functionality checklist
- SLQ Indigenous Consent Form
- SLQ Protocols for Aboriginal and Torres Strait Islander Collections, SLQ Brochure.
- SLQ DST equipment list
- SLQ DST About my story template
- SLQ Deed of Gift
- SLQ Deed of Gift under 18
- SLQ DST equipment list condition
- SLQ DST external loan agreement
- SLQ DST software list costs
- SLQ uploading requirements
- SLQ Oral History collection list
- SLQ Protocols for Aboriginal and Torres Strait Islander Collections brochure
- Stockman Hall of Fame Oral History index
- Newman and Williams-The Memory project overview

SLQ staff consulted

- State Librarian
- Director, Client Services and Collections
- Executive Manager, Heritage Collections
- Executive Manager, Resource Discovery
- Creative Communities Officer
- Director, Public Library Services

- Executive Manager, Indigenous Library Services
- Indigenous Knowledge Centre Development Co-ordinator
- Director, Queensland Library Foundation
- Director, The Edge
- Director, Public Programs
- Heritage staff
- Open forum presentation for library staff

External consultations

- ABC Social History Unit (2)
- Australian Centre for Moving Image
- Australian Lebanese Historical Society
- Australian War Memorial
- Cherbourg Historical Precinct Group
- Glengallan Homestead Trust
- Logan City Council
- National Film & Sound Archive (Oral History)
- National Library of Australia (Oral History) (4)
- North Queensland independent Consultant
- North Stradbroke Island Community (4)
- Wanyiram Pty Ltd
- Old Parliament House
- Queensland Museum (2)
- Redland Shire Council
- State Library of South Australia (3)
- University of New England
- University of Queensland
- Museum of Brisbane
- Cairns Historical Society
- Local history services, Mackay Public Library
- Qld State Archives
- Q150, Premiers Department
- Local history services, Thuringowa Public Library
- Fryer Library
- Weipa Library
- Feral Arts
- Environmental Protection Agency- Cultural Heritage Branch
- PowerHouse Museum
- James Cook University
- Queensland Community Arts Network
- Oral History Association of Australia (OHAA)- SA, Victorian, NSW, Qld, WA presidents (5)
- OHAA- National President
- International Oral History Association (IOHA) President
- State Library of NSW, Mitchell Library (2)
- Queensland Communities & Personal Histories
- Office of Aboriginal & Torres Strait Island
- Brisbane Living Heritage Network
- Museum & Gallery Services Queensland
- Gold Coast City Council
- Pine Rivers Shire Council
- University of the Sunshine Coast
- Australian Stockman's Hall of Fame
- Independent Oral History Practitioners in Qld (12)

- Independent Oral History Practitioners from other states/territories (12)
- Northern Territory Archives (2)
- Social History Producer ABC
- Queensland Main Roads Heritage Centre
- Monash University
- Fryer Library
- State Library of Victoria
- Battye Library
- BCC
- British Library, Sound Archives
- Brisbane City Council Community Arts
- Digital Storyteller- Independent Practitioner Qld
- Musgrave Park Cultural Centre Inc
- Creative Commons Clinic
- Brisbane City Council Archives (2)
- Queen Victoria Museum & Art Gallery
- Caboolture City Council Library (2)
- Redland Shire Council Library
- Mackay Libraries (Local History section)
- Noosa City Council
- Powerhouse Museum
- Postgraduate Research students (9)
- Victoria University of New Zealand (2)

Appendix 2: Example of Adapted Deed of Gift Form

Date of donation: _____
Accession number: _____
File number: _____



LIBRARY BOARD OF QUEENSLAND DEED OF GIFT

This form governs the donation and use of original materials.

NAME AND ADDRESS:

State: _____ Postcode: _____
Telephone: _____ Fax: _____
Email: _____

I, _____, warrant that I am the owner of the materials listed in the Description of Material, and I have the authority to donate the material to the State Library of Queensland.

Signed: _____ Date: _____
Signed: _____ Date: _____
(for the Library Board of Queensland)

DESCRIPTION OF MATERIAL

State Library respects your privacy. Personal information we collect is used only for our internal activities and functions (Libraries Act 1988) and will not be disclosed unless required by law.

COPYRIGHT AND REPRODUCTION

<p>Are you the owner of copyright in the described material? Yes <input type="checkbox"/> No <input type="checkbox"/> -Provide details if you know the name of the copyright owner</p>
<p>Some <input type="checkbox"/> -Provide details of material for which you are not the copyright owner under Special Conditions</p>

<p>Are you willing to assign copyright you own to the Library Board of Queensland? Yes <input type="checkbox"/> No <input type="checkbox"/></p> <p>I assign my copyright in the described material to the Library Board of Queensland.</p> <p>Signed: _____ Date: _____</p> <p>Signed: _____ Date: _____</p> <p>(for the Library Board of Queensland)</p>

<p>If you wish to retain copyright in the described material, are you willing to grant an enduring non-exclusive licence to the Library Board of Queensland to:</p> <ul style="list-style-type: none"> • Reproduce the material (copy or duplicate the material in any form, including digital form) • Communicate the material to the public (to make copies available, to make available online, or to electronically transmit material) • Use material for library promotion (brochures, postcards, posters, website) <p>Yes <input type="checkbox"/> No <input type="checkbox"/></p> <p>Signed: _____ Date: _____</p> <p>Signed: _____ Date: _____</p> <p>(for the Library Board of Queensland)</p>

State Library respects your privacy. Personal information we collect is used only for our internal activities and functions (Libraries Act 1988) and will not be disclosed unless required by law.

Where there Library Board of Queensland makes the described material available to the public, are you willing for the material to be made available under a Creative Commons licence that grants members of the public an enduring non-exclusive licence to:

- Copy and distribute (including communicate to the public, publish, display and perform) your work for **non-commercial** purposes, as long as they credit you?
Yes No
- Copy and distribute your work for **commercial** purposes, as long as they credit you?
Yes No
- Make modifications to the work?
Yes No Only if they allow others to modify the new work

For more information on the Creative Commons licences see [the attached information sheet? <http://creativecommons.org?>].

Signed: _____ Date: _____

Signed: _____ Date: _____

(for the Library Board of Queensland)

Are you willing to assign your copyright in the described material on your death?
Yes No

If no, can you tell us who will inherit your copyright?

Signed: _____ Date: _____

Signed: _____ Date: _____

(for the Library Board of Queensland)

MORAL RIGHTS

State Library will attribute moral rights in a clear and prominent way when the material is:

- Reproduced (making copies, recording, scanning)
- Published (made public for the first time)
- Exhibited in public (in the case of artistic works and film)
- Communicated (by website, broadcasting, faxing or emailing)
- Adapted (translated, adapted from literary to dramatic work, arranged)

If you are the creator of the material, how do you wish to be identified?
Identified as _____

State Library respects your privacy. Personal information we collect is used only for our internal activities and functions (Libraries Act 1988) and will not be disclosed unless required by law.

Appendix 3: Creative Commons Case Studies

The following case studies are examples of the ways in which Creative Commons licenses are being used by cultural institutions and content aggregators. The case studies have been provided by Jessica Coates, Project Manager of the Creative Commons Clinic, ARC Centre of Excellence in Creative Industries and Innovation, QUT.

National Library of Australia – Click and Flick

Website: www.pictureaustralia.com.au

Licence Used: Various Creative Commons 2.0

Media: images

Overview

Launched in January 2006, *Click and Flick* is an initiative of the National Library of Australia's (NLA) –online pictorial gateway, PictureAustralia in partnership with Yahoo7!'s Flickr online image repository. PictureAustralia is an internet-based service that allows users to search many significant online pictorial collections and two international agencies simultaneously. The *Click and Flick* project enables ordinary individuals to contribute their own images to this collection by uploading them onto dedicated Flickr pools. PictureAustralia currently has two dedicated groups on Flickr: 'PictureAustralia: Ourtown', and 'PictureAustralia: People, Places and Events'.

PictureAustralia was first launched in 2000, and aims to be the definitive pictorial website for and about Australians and Australia, providing one simple search for many collections. It began with a few thousand images from just seven organisations, and has since grown to include over 1.1 million images from the collections of 45 organisations and now individuals via Flickr. It is a portal service, which allows anyone to search these image collections; clicking on a thumbnail of an image will take them to the host organisation's collection, where they can see the image in full and order or request copies. Participating organisations include a range of local, state and federal government organisations and both large and small institutions from across the Australian cultural sector (i.e. galleries, museums, and libraries).

The *Click and Flick* project arose out of a survey that found that people wanted more contemporary images to be available on the PictureAustralia service. Flickr was suggested as an easy way to let public the upload and provide metadata for their images, which the library could then harvest. This approach also ties in well with the NLA's Strategic Directions, which includes as desired outcomes to "ensure that Australians have access to vibrant and relevant information services" and to "ensure our relevance in a rapidly changing world, participate in new online communities and enhance our visibility". While the NLA does mediate the collection, to ensure the appropriateness of the photographs, they rarely need to censor the material.

Use of Creative Commons

As part of this project, PictureAustralia is encouraging people to make their material available on the archive under the Creative Commons licences. The Creative Commons licences were suggested by the site's web manager as a good way of ensuring the library had the rights they needed to harvest, maintain and promote the collection, while still allowing the individual to retain control over how their image is made available.

Although the original PictureAustralia groups, 'Australia Day' and 'People, Places and Events', only encouraged users to use Creative Commons licensing for their photographs, when the NLA launched a new 'Ourtown' group in January 2007 they decided to make Creative Commons licensing compulsory. However, in August 2007 the NLA reversed this decision, reverting to option licensing for its remaining Flickr groups ('People, Places and Events' and 'Ourtown'). This decision was made at the prompting of several members of the photography community, and was intended to ensure that photographers could retain maximum control over how they chose to license their work.

The current Flickr group sites contain the following statement regarding Creative Commons licensing:

While this is not a condition for contributing to this group, we suggest you consider licensing your images with a Creative Commons like "Attribution-NonCommercial". Picture Australia selects Creative Commons licensed images when producing audiovisual displays for National events and festivals e.g.: National Folk Festival or the upcoming 2008 National Photography Festival. Because of the amount of work involved in rights clearing, it is not feasible to use "all rights reserved" images for audiovisual display purposes. You can find further details about the 6 Creative Commons licenses on the Flickr Creative Commons page.

Motivations

In an interview published in the program of the iCommons iSummit 2006⁴⁹, Fiona Hooton, manager of PictureAustralia, indicated that the NLA had decided to promote Creative Commons licensing because it "encourages content contributors to think in terms of a librarian keeping in mind the public benefit of providing maximum access to content as part of Australia's national collection".⁵⁰ In the same interview, Ms Hooton also indicated that the NLA's decision to use Creative Commons licensing was in part motivated by the benefits open content licensing provides for the users of PictureAustralia. Because of the prohibitive cost of obtaining copyright clearances for such a large pool of material, most of the photographs available through PictureAustralia are listed as 'all rights reserved'. Although a number of the participating institutions have general policies permitting 'private and domestic' use of their images, for many pictures in the collection permission for reproductions must be sought from the owner-institution. By requiring creators who upload their own photographs through Flickr to open license their material from the outset, the NLA is hoping to "develop a pool of Creative Commons licenced [sic] images which can be generally used without needing to seek additional permission".⁵¹

⁴⁹ Interview with Fiona Hooton, Manager, PictureAustralia (Brisbane-Canberra teleconference, 26 May 2006) published as 'PictureAustralia' *iSummit '06* (iCommons Ltd, 2006) 22-23. For more information on the iSummit, see 'iSummit '06 Coverage' (2006) *iCommons* <<http://www.icommons.org/isummit/index.php>> at 1 January 2007

⁵⁰ 'PictureAustralia' *iSummit '06* (iCommons Ltd, 2006) 22

⁵¹ 'PictureAustralia' *iSummit '06* (iCommons Ltd, 2006) 22

Creative Archive Licence Group

Website: <http://creativearchive.bbc.co.uk>

Licence Used: Creative Archive Licence

Overview

A prominent example of a CC-style open licensing government initiative is the UK-based Creative Archive. The Archive is a repository of content licensed by the Creative Archive Licence Group that is available for sharing, watching, listening to and reuse by the public. The Licence Group currently consists of the BBC, Channel 4, Open University, the British Film Institute, Teachers' TV and the Museums, Libraries and Archives Council. Content on the Archive is made freely available to UK citizens for viewing and remixing for non-commercial purposes.

Use of Creative Commons

Due to licensing and funding considerations, the Creative Archive Group does not use a Creative Commons licence per se. However, it does make its material available under an open-content licence modelled closely on the CC Attribution-Noncommercial-ShareAlike licence.

The Licence FAQ section of the Creative Archive website⁵² explains its position in relation to Creative Commons as follows:

The Creative Archive Licence is heavily inspired by the Creative Commons Licences. However, public service organisations within the UK have additional requirements that need to be reflected in the terms under which they licence content. The two most obvious of these are the UK-only requirement and the No Endorsement requirement. In addition, the Creative Archive Licence seeks to protect the Licensor's moral right of integrity, that is, the right not to have a work treated in a derogatory or objectionable way.

Motivation

The Creative Archive Group's motivations for adopting open content licensing are summarised in the follow statements released at the launch of the Creative Archive Group:

The Creative Archive Licence scheme aims to

- Pioneer a new, more refined approach to rights management in the digital age
- Encourage the establishment of a public domain of audio-visual material
- Help stimulate the growth of the creative economy in the UK
- Establish a model for others in the industry and public sector to follow
- Exemplify a new open relationship between the four partners in the pilot schemes and other industry players

⁵² http://creativearchive.bbc.co.uk/archives/what_is_the_licence/licence_faqs/

Mark Thompson, Director General of the BBC, said: “The Creative Archive Licence provides a unique solution to one of the key challenges of rights in the digital age, allowing us to increase the public value of our archives by giving people the chance to use video and audio material for their own non-commercial purposes. All four partners in the Creative Archive Licence Group feel this is a fantastic opportunity for other broadcasters and rights holders, and we would urge them to join us.”⁵³

Flickr

Website: www.Flickr.com

Licence Used: Various Creative Commons 2.0

Media: images

Overview

Flickr is a huge online photo management and sharing application. It has two main goals: they want to help people make their photos available to the people who matter to them; and they want to enable new ways of organising photos.

The first goal is being achieved by getting photos into and out of the system in as many ways as they can: from the web, from mobile devices, from the users’ home computers and from whatever software they are using to manage their photos. Flickr also wants to be able to push them out in as many ways as possible: on the Flickr website, in RSS feeds, by email, by posting to outside blogs. Flickr describes itself as “the WD-40 that makes it easy to get photos from one person to another in whatever way they want.”

The second goal is being achieved through the use of collaborative processes to organise photo albums. Flickr can give users’ friends, family, and other contacts permission to organise their photos—not just to add comments, but also notes and tags. All of this information attaches to the photos as metadata, which makes everything in Flickr easily searchable.

Use of Creative Commons

Flickr directly incorporates Creative Commons licences into its systems. Uploaders can choose a Creative Commons licence for their photos when they upload, set one as a default for every time they upload, or retroactively change or add a licence for photos they have already uploaded. The following licences can be selected from a drop-down box: BY, BY-ND, BY-NC-ND, BY-NC, BY-NC-SA, BY-SA.

Licence information is displayed from thumbnail level all the way to the full size pictures. The Creative Commons logos for Attribution, Non-Commercial, Share Alike and No Derivatives are used, with hyperlinks from the logos, the Creative Commons logo, and the text “Some Rights Reserved” linking to the selected licence. As at 3 January 2007, Flickr is still using the 2.0 licences, the old “BY” logo, and does not use country specific licences.

⁵³ Creative Archive Licence Group, ‘Creative Archive Licence Group launches’ (Press Release, 13 April 2005) <http://creativearchive.bbc.co.uk/news/archives/2005/04/pr_creative_arc.html> at 1 January 2007

By default, all pictures uploaded to Flickr are labelled “© All Rights Reserved” and users are not prompted to select a Creative Commons licence during the upload process. The option to licence pictures under a Creative Commons licence is within “Additional Information” and is bundled together with the privacy settings for each picture.

Users can ‘Explore’ Flickr by searching for pictures according to their licences. There are over 27 million Creative Commons licensed pictures on Flickr.