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This study provides an in-depth examination of digital components used in the Web presence of university collections of oral histories. The researcher examines ways in which twenty-two universities are using the World Wide Web to supplement access to their oral history collections and provide value-added content for these unique resources. Descriptions of patterns and inconsistencies are provided to highlight ways in which repositories of oral histories can incorporate digital components to improve future collection website and online exhibit design projects. The primary purpose of this study is to address whether online exhibits used on repository websites are more effective environments than the websites themselves for supplementing access to oral histories and providing value-added content to these resources. The study suggests that universities that include online exhibits within their Web presence are overwhelmingly more likely to provide online patrons with supplemented access to their oral history collections and enhance these resources with value-added content.

Headings:

Archival materials – Exhibition

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Exhibitionism: Improving Access to Oral Histories through Online Exhibits

by
Carrie M. Bertling

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Approved by

Katherine M. Wisser

Introduction

Librarian and oral historian, Nancy MacKay defines oral history as “the documentation of recent history by means of a recorded, structured interview” (“Archive” 131). According to oral historian Willa Baum, the field of oral history originated in 1948 with the work of Columbia University professor, Allan Nevis, when he switched from collecting handwritten accounts of people’s lives to capturing their stories on newly invented audio tape recordings. Nevis’ work inspired others and by 1959 twelve oral history projects are known to have existed. The practice gained momentum in the mid-1960s as historians became more interested in the self-told “people’s history,” and in 1966, the Oral History Association was founded. As a result, between 1965 and 1971 the number of documented oral history projects jumped from 80 to 230 (Baum 36).

Guidance on the practice of conducting and recording interviews abounded as the field’s popularity continued to grow. However, as the number of interviews increased, instructional resources on the curation of oral histories proved scarce. Interviews that had promise to provide a medium by which the stories of all people, not just those of influence, were to be used in the telling of history were all too often left unabstracted, uncataloged, and ultimately unused (Baum 33).

Although technological advancements have improved the preservation of audio recordings and offered many opportunities for increased dissemination of information, access to most collections of oral histories remains limited. The World Wide Web continues to hold the promise of improved access by providing an online environment

through which digital transcripts and audio files can be viewed and listened to by a global audience. The research presented in this paper investigates components of online oral history collections, assesses the Web presence of twenty-two universities' oral history collections, and considers how online exhibits can be used to provide value-added content and supplementary access to collections of oral histories.

By assessing the Web presence of oral history collections from universities throughout the United States, the researcher hopes to reveal patterns that provide insight into the current best practices for promoting oral histories through collection websites. The initial transcription and/or digitization and subsequent processing necessary to provide access to these collections are often very costly and labor intensive. By including a wide cross-section of university collections, it is hoped that this study will expose institutions to a breadth of promotional techniques from which they can choose aspects that best meet their goals despite disparities in collection scale, staff experience, and budget constraints.

Additionally, while the monetary and staff time requirements of full collection digitization projects can prove prohibitive, online exhibits allow repositories to pare down the percentage of materials requiring digitization. Online exhibits are therefore useful tools through which all institutions, regardless of size or budget, can enhance their online presence. By examining online exhibits that highlight excerpts from university oral history collections, this research will demonstrate how Web exhibits provide added access and contextual value to oral history collections that may or may not already be Web accessible.

Literature Review

A Longstanding Problem

In 1976, Willa Baum first spoke publicly about the problems that limit access to oral histories. As an oral historian, she had witnessed an unfortunate trend: interviews were continually being produced, deposited in libraries and archives, and then lost. These interviews sat inaccessible and unused. Baum used her time at the podium, as part of Louisiana State University's Library Lecture Series, to encourage present and future information professionals to take a leading role as access providers in the field of oral history (33).

Despite Baum's efforts, the problems persisted. This is evidenced by the lack of professional literature and the absence of conference time discussing user access to oral histories. In 1991, archivist Bruce Bruemmer presented a second lecture on the issue of inaccessibility affecting oral history interviews. Fifteen years later, Bruemmer's concerns remained consistent with Baum's. Many oral history projects, designed to record undocumented events, became inaccessible because of the lack of cooperation between oral historians and information professionals (Bruemmer 495). Bruemmer called for the establishment of an organized system of control, standards for electronic information exchange, and a change in the approach to access taken by both oral historians and curators (497).

Despite early and repeated warnings, the problems hindering access to oral histories persist. Cataloging practices for traditional oral resources, such as storytelling

and folksongs, are especially lacking. Library catalogs are ill equipped to represent the multiple manifestations of works that are passed orally from person to person through many generations. Differing versions of the same work are left scattered, lacking the metadata that would document their connections. As recently as 2005, metadata librarian Yann Nicolas suggested applying Functional Requirements for Bibliographic Records (FRBR), a conceptual model for cataloging, to oral resources to improve their interoperability among library catalogs and other information environments (180).

Nicolas's research looks specifically at oral traditions from the Maori people of New Zealand. While indigenous oral traditions constitute a relatively small proportion of the broader field of oral history, Nicolas's suggested model for cataloging these unique resources addresses the continued need to improve access to oral cultural heritage.

Overall, Nicolas stresses that the interoperability of catalog records should encourage the aggregation and reusability of oral resources. To this end, he promotes the use of FRBR as a generic model to encode works of oral tradition in a way that enables increased integration and creative reuse within and among information systems (Nicolas 194). This study will evaluate collection websites and online exhibits to determine if they included metadata-based tools for searching, how they are applying the interoperable capabilities of digital technology between various projects within their parent institution and among cooperative repositories, and ways in which digitized content can be creatively used/reused to enhance collection access through online exhibits.

Beginning in 1948 with the first recording of an oral history, by Columbia professor Allan Nevis, oral histories and universities have been linked. Today, many of the world's oral histories are housed within university repositories whose goals include

the conservation of this unique form of cultural documentation. However, all too often conservation has hindered access. Fragile analog recordings have long been restricted to in-house listening, protected along with their accompanying transcripts behind the doors of special collections. The research presented here will look at this long-standing problem of inaccessibility and discuss ways in which digitization can create digital surrogates to be shared over the Web while the analog recordings remain within the protective environment they require.

Oral History Repositories Online

As recently as the mid-1990s, the idea of accessing oral histories online was almost unthinkable. However, as technology has advanced, the Web has established itself as a mainstream method for information exchange. By the end of the 1990s, researchers in the Oral History Program at the University of Alaska Fairbanks (UAF), leaders in the digital CD-ROM based presentation of oral histories, were asking themselves if they had fallen behind by not providing online access to their interviews. They conducted a review of sixty-four websites that had already begun to post their oral history collections online in order to evaluate how each was handling the question of copyright permissions for online access (Brewster, sec. 1).

In this research, Brewster found that only one website was supplying full audio online, while a few were providing full transcripts with short audio excerpts. The wide majority of websites offered finding aids that led users to lists of interviewees but did not include hyperlinks to any digitized primary source materials. Such limited access gives evidence to the concern of collection managers over the complex question of how copyright adherence can be enforced amongst the Internet's global audience. With the

Web in its infancy, Brewster found that most repositories preferred to avoid the issue of intellectual property by not publishing any of their oral histories, whole or partial, online. The cost of seeking new copyright permissions, that explicitly allow Web publication, adds to already expensive transcription and digitization projects, and ultimately prohibits all but the largest and most funded repositories from embarking on ambitious Web projects (Brewster, sec. 2). Overall, Brewster concluded that while it was becoming steadily more common for digitized primary sources to be found online, best practices for handling the copyright permissions of oral histories online had yet to emerge (sec. 3).

Four years later, oral historian and librarian Nancy MacKay surveyed oral history repositories about how they were using the Web. She was disappointed to find that only one of her sixty-two respondents reported providing full interviews as transcripts and videos and that only registered visitors were granted access to these materials. Additionally, she found that one third of her respondents had absolutely no online presence, more than half had websites but did not provide online access to their collections, and those remaining reported only finding aids, summaries, or either text or audio excerpts. MacKay concluded that while most curators of oral histories recognize the value of the Internet for providing access to their collections, practical issues, including technical, financial, and legal constraints, have delayed progress and best practices for oral histories online remain undetermined (“Archiving” 74).

Despite the alarming lack of guidance on how best to use digital and Web technologies in the curation of oral histories, when asked to consider the future, MacKay’s respondents repeatedly stated or implied the possibilities of the Internet for increasing collection access (“Survey,” sec. 2). The potential is clear and relatively

untapped. The research presented here will build on the work of Brewster and MacKay, and identify ways in which oral history repositories are currently attempting to put that potential to use.

According to a 2007 publication by Jeffery Pomerantz and Gary Marchionini, “the key functionalities for libraries are: the selection of ideas as manifested in materials for inclusion, the preservation of these ideas, and the creation and use of organizational structures to support access” (507). In the case of library collections of oral histories, the initial task of selecting ideas for inclusion is predetermined by the oral historian and their interviewee, through the questions asked and the answers given. The second function is twofold: much has been written about the complications involved in preserving both analog and digital sound recordings. While the importance of preserving these primary sources is undeniable, Pomerantz and Marchionini would assert that the majority of collection users are interested in the ideas expressed in the recordings, not the physical recordings themselves. It seems a reasonable argument that once the audio and transcripts of oral histories are made electronically available, requests for their physical manifestations would be infrequent and limited to comprehensive scholarly research. The research presented in this paper focuses on the final function of “library as place,” the creation and use of structures to facilitate collection access. Specifically, it will investigate how digital components are used to provide value-added content and supplement access to oral histories.

Online Exhibits

In Willa Baum’s 1976 lecture, she encouraged libraries to create exhibits highlighting materials from their oral history collections, thus creating a physical space in

which patrons would be introduced to these non-traditional library resources (42). Her presentation also included the mention of a “new breed of audio-visual trained” librarians who could use oral history collections as fresh sources of audio material in the creation of educational audio-visual resources (Baum 35). She was an early recognizer of the need to provide innovative access to oral history collections through librarian-created exhibits and other interpretive audio-visual resources. A quarter of a century later, library research on the use of digital technology in the presentation of oral histories reported results that would have surely disappointed Baum. According to Brewster, UAF’s CD-ROM based exhibits were unique in the depth of context they provided to full audio interviews through the use of photographs and maps (sec. 3).

Research published during this same period in the field of digital museums reveals [revealed—you’ve been using past tense all along] that by failing to provide interpretive Web exhibits, including multimedia materials, oral history repositories were falling behind the expectations of online users. Published back-to-back, three studies on digital museums concluded that the majority of online patrons desire multimedia exhibits that go beyond databases of disjointed materials (Fry et al.; Kravchyna and Hastings; Vergo et al.). These studies have increased awareness among information professionals across museums, libraries, and archives that their online audience is looking for exhibits that incorporate new technologies and display information in ways that facilitate deeper understanding and appreciation of materials in their historical context (Nickerson, “Voices,” sec. 1). Their findings remain applicable to current work being done to improve satisfaction among users of online oral history collections.

Fry et al. conducted a study evaluating user perceptions of online catalogs (or databases) and different approaches to supplementing access to information through online exhibits. They concluded that user access to information, particularly when concerning rare materials that require special preservation, was enhanced through online exhibits. The majority of online users preferred interacting with collection materials within themed displays similar to museum exhibits rather than through a traditional library approach of catalog/database searching (Fry et al. 13).

Kravchyna and Hastings looked at the expectations of virtual visitors to museum websites. They found that the majority of visitors to online museums particularly value the ability to browse collection databases for supplementary descriptive information. Their findings demonstrated a need for online collections to provide contextual information through vividly descriptive narratives (Kravchyna and Hastings, sec. 8).

Vergo et al. reported on a research project aimed at developing a design model for multi-institutional art and culture collection websites. Their results showed that online users have a strong interest in streaming multimedia, passive-viewing experiences augmented with links to additional contextual information. They concluded that when users go to art and culture collection websites they are looking for entertaining and educational content and are less interested in searching or browsing to find information. A follow-up study of two virtual tours comprised of slideshows enhanced with narration, music, video clips, and links to extra information, was tested with users who reported increased “satisfaction with the tours in terms of their entertainment, engagement, and educational values” (Vergo et al., sec. 1).

In three articles, published consecutively in 2002, 2003, and 2004, Matthew Nickerson applied the findings of Fry et al., Kravchyna and Hastings, and Vergo et al. to his work with online oral histories (“Voices”; “Heritage”; “Online”). In each he describes the collaborative effort of eight institutions in the creation of the *Voices of the Colorado Plateau* cultural heritage website. Nickerson explains that based on previous findings about online user preferences, they designed the site to include short, multimedia presentations that stand alone as interpretive exhibits, but which at the same time serve as introductory access points to the larger oral history collections (“Voices,” sec. 5).

As recently as 2006, MacKay asserted that the Web is establishing itself as the best and most popular way for oral histories to reach their users. She cites the Internet’s ability to reach a global audience, provide precision retrieval, and increase interactivity through hyperlinks and multimedia materials as reasons why it is extremely well suited to provide access to oral history collections. The Web serves as “a platform for online exhibitions that guide users from one document to another, or one medium to another, to get a rich and varied introduction to a topic” (“Archiving” 73). In spite of all online access has to offer, many institutions remain slow to move toward digitization. Limited staff time and funding make full collection digitization a daunting if not impossible goal for these repositories. However, collection managers can use online exhibits to scale digitization projects to fit budget and staffing constraints. This paper will highlight ways in which some oral history collections are already using online exhibits to increase their Web presence and meet the preferences of contemporary users.

How to Supplement Access

While the need to improve online access to oral histories is obvious, little consensus exists on how best to accomplish this goal. At one end of the spectrum, some professionals believe that users are best served by the online provision of full audio interviews, claiming that full transcripts with short audio excerpts limit the user's experience by directing them to quotes that someone else has chosen for them, instead of allowing them to fully explore recordings on their own (Brewster, sec. 2). Professionals at the other end feel that the protection of personal information makes Web access to full interviews problematic. They contend that carefully selected excerpts can be arranged in online exhibits to provide global access while maintaining a level of privacy for those being recorded (Gustman et al. 27).

In 2002, Soergel et al. stressed that since best practice standards have not been established, it is essential for digital project managers to anticipate their users' needs before beginning construction of online oral history information systems (6). Through a comprehensive study of system uses, Soergel et al. concluded that effective designs must embed interviews in a historical and cultural context (14). They contend that simply publishing a collection of oral histories online does not establish its usefulness or ability to provide access. They proposed a collaborative indexing model to improve catalog access to oral histories and to establish connections between interviews and related materials that enhance their use (Soergel et al. 15).

The concept of cooperation is discussed throughout the online oral history literature as a way to improve access. Nickerson describes ways in which museums and libraries can complement each other through cooperative efforts. He suggests that on the

one side, museums are experienced at providing users with interpretive information but are very protective of their collections. In contrast, librarians tend to provide expansive access to information while attempting to refrain from placing any of their own interpretations on the information they provided. Nickerson asserts that online exhibits can incorporate the strengths of both, offering both interpretive contextual information and sections of bibliographic information about the individual materials included in the exhibit. In this manner, an online exhibit can function both as a stand-alone interpretive display and as a pathway to the larger resources and collections from which it is drawn (Nickerson, "Heritage" 54).

One example of the utility of collaboration is seen in its potential to improve access specifically to indigenous heritage materials. Indigenous artifacts are often inaccessible due to conservation requirements, a lack of exhibit space, and wide distribution in many unconnected, often small repositories. It has been suggested that the formation of "digital collectives" would allow experts from many fields as well as community members to collaborate on the description and contextualization of materials and that the creation of digital surrogates would enable oral history repositories many new opportunities for sharing multimedia materials from a variety of sources (Holland, sec. 3). Additional arguments have been made that partnerships between universities and museums would lead to the creation of an information infrastructure, allowing the exchange of many perspectives within the scholarly community and expanding the audience of users who could more fully experience the richness of indigenous oral traditions (Sherwood 63). The spirit of the 1960s continues to influence contemporary oral historians as they attempt to preserve and share the stories of those less heard.

Several of the repositories discussed in this research include collaborative projects that work to document events affecting minority populations and incorporate the sharing of hyperlinks to supplement materials within their respective collections.

The practice of streaming audio has also been recently and widely discussed in the professional literature concerning online oral histories. In 2004, special collections librarian Trevor James Bond described methods used at Washington State University to encode, edit, and format analog tapes to streaming audio files, dramatically improving online access to oral history interviews (Bond 21). Two years later, Bond and Michael Walpole reported further research on how Synchronized Multimedia Integration Language (SMIL) could be used to synchronize oral history transcripts with streaming audio of their taped interviews and related image files (Bond and Walpole 455). XML based, SMIL was developed in 1997 to facilitate the synchronizing of elements such as still images, video, and sound within multimedia presentations. By adding text to the mix, access to oral histories is improved, especially for users with hearing difficulties or when applied to interviews that are hard to understand (Bond and Walpole 453).

Streaming audio with digitized transcripts is just one of many issues of integration and aggregation that have become increasingly important as the volume of digitized materials has proliferated (Cole, sec. 1). While usability and accessibility were of secondary importance when digitization and Web publication first began, they have increased in significance as digital technology has matured. Today's digital project managers must not focus exclusively on their obvious users but also the widely diverse audience of both current and future generations of Internet users. Many important issues

such as reusability, interoperability, usability, and access must now be considered throughout the planning and execution of digital projects (Cole, sec. 3).

As techniques for providing online access to oral histories rapidly evolve, this study proposes to reveal patterns that offer insight into best practice standards currently emerging on the websites of academic oral history collections. It investigates ways in which oral history repositories are using advances in Web technology to supplement collection access through interactive websites and online exhibits. Digitization and the Web offer many opportunities for interoperability, contextualization, and collaboration. This study will identify ways in which these abilities are being successfully applied in the field of oral history curation.

Methodology

The Internet and other digital technologies are bringing about change in all libraries, not solely digital libraries: “Many physical libraries have digital components, and digital libraries are often associated with physical libraries” (Pomerantz and Marchionini 507). For these reasons, the boundary between traditional (physical) libraries and digital libraries is unclear. Consequently, the researcher did not make a distinction between the two. The research presented here looked at university websites pertaining to collections of oral histories. It analyzed the use of digital components to supplement patron access to primary sources via digital surrogates and to enhance user interaction with these resources by providing value-added contextual information.

The data presented in this study was collected between September 30, 2007 and March 15, 2008 from twenty-two oral history collection websites that were affiliated with twenty-two separate American universities. The pool of university websites to be evaluated were selected based on the fulfillment of three criteria: they were located within the United States, they were affiliated with an institute of higher education, and they were members of the Oral History Association (OHA). The OHA website supplied a source list of its members from which selection could begin. Of the Association’s thirty-six members, twenty-two belonged to universities within the United States. The full list of university websites analyzed in this study is included as Appendix 1.

For the purposes of this study, “a collection website” and “an online exhibit” are mutually exclusive and shall be compared as separate entities (Babbie 320). A collection

website is the homepage of an oral history collection. The URL for each of the twenty-two collection websites was found through the Oral History Association's member list. Whereas, an online exhibit is a virtual display of specially selected primary sources that has been arranged and described to simultaneously entertain and inform the user. Only ten of the twenty-two oral history websites included online exhibits. Their online exhibits were not considered within the initial "collection website" analysis, but were returned to separately for a second comprehensive "online exhibit" analysis. For a full list of URLs that point to the ten institutions with online exhibits see Appendix 2.

To ensure consistent coding, all data recoding was conducted on a standard collection form by the researcher herself. The data collection form required that each case be evaluated equally through a systematic and comprehensive method of reporting. The researcher was therefore able to design tables to compare how academic repositories of oral histories incorporated certain digital components in their websites and online exhibits. By beginning with a well-developed coding schema, the researcher was able to answer a list of questions for each institution's collection website and, when applicable, their online exhibits. A few minor coding modifications were required based on discoveries that occurred during the data collection process. Following each modification to the coding schema, a review of the previously collected data was immediately conducted. The persistence of online materials allowed the researcher to return to the websites and online exhibits in order to recode when questions of observation arose, thus strengthening the study's reliability (Babbie 324).

The data collection form was divided into three sections. General collection information provided on each website's introductory pages was reported in section one.

The final two sections consisted of an identical set of questions. The questions were asked first of each of the twenty-two overarching collection websites and recorded in section two. The questions were then asked a second time focused on the online exhibits of the ten universities that included them and documented in section three. The data collection form is included as Appendix 3.

As professional practice artifacts, the websites and online exhibits were examined to facilitate understanding of how academic repositories of oral histories can best provide enhanced services through the employment of digital components. Content analysis of oral history collection websites and their accompanying online exhibits consisted of assessing a variety of service enhancing digital components: access to interview content (full/extended segments/brief quotes), presentation format (audio/transcripts), contextual information (project descriptions/interview abstracts/section summaries/interviewee biographies), multimedia resources (photographic images/videos/interactive materials and their accompanying bibliographic information), and additional resources (resources for educators/links resources on external websites).

Throughout the data gathering process, each collection website and each institution's online exhibits were considered unique and single cases. Statistical analysis entailed tallying the results and calculating percentages. Percentages for the analysis of collection websites were based on all twenty-two websites. Percentages for the analysis of online exhibits were based solely on the ten institutions that included online exhibits. In the discussion section, the information collected from the overarching collection websites was compared with similar data collected on the online exhibits. These group comparisons informed the study as a whole in order to determine whether the

development of online exhibits supplements access and provides value-added content not available via collection websites.

The researcher used analytic induction to look for patterns and relationships among variables. Supporting examples are provided for each assertion made and all discovered inconsistencies are reported (Babbie 322). Qualitative examples are provided as screen shots and as descriptions of the collection websites and online exhibits evaluated.

Results

Collection Documentation

The first two questions look at general collection information provided on each website's introductory pages. First, information was collected on the number of interviews comprising each collection (see Table 1). For four of the twenty-two sites evaluated, the researcher was unable to locate an approximation through their collection website. Of the eighteen collections that do provide this information, there are over 52,000 individual interviews with the totals for each collection ranging from over seventy to more than 9,000. On average, each collection houses approximately 2,896 interviews with a median of about 2,375 individual interviews.

Table 1. Collection Size

Collection Size	Number	Percent
Unknown	4	18.2%
Less than 500 interviews	4	18.2%
500 to 2500 interviews	5	22.7%
2500 to 5000 interviews	5	22.7%
More than 5000 interviews	4	18.2%

Second, information about each collection's mission/goals regarding access was recorded (see Table 2). Each of the twenty-two websites mentions accessibility or availability of collection resources among their mission/goals. Each website also includes information about the physical location of their oral history materials. Close to 60% (13 of 22) of the websites welcome the general public to use their collection. Those remaining (9 of 22) limit use of their collection to scholars and/or researchers. The term

general public was considered broadly to include terminology such as the public, general public, locals, persons, or you. Because of this liberal acceptance of what was considered welcoming to the public, the term “researcher” (used without the mention of any of the above) was interpreted to denote academic or professional research.

Specifically looking at what each website had to say about online access: one (4.6%) is already providing online access to the audio content of their entire collection of over 1,000 hours of recorded interviews, five (22.7%) mention providing online access to select interviews, and three (13.6%) express a desire to increase the number of interviews available online. Of the twenty-two websites evaluated, fifteen (68.2%) do not mention the provision of online access to their oral history collections. Also interesting to note, two of the collections (9.1%) that do not mention the provision of Web access within their mission/goals were found to provide online access to a significant number of their interviews.

Brewster and MacKay found that most curators of oral histories recognize the potential value of the Web for providing access to special collections. Given this recognition and their expressed desire to provide access to oral histories, one must ask why the majority of websites evaluated fail to include online access among their mission/goals. It appears that practical issues including technical, financial, and legal constraints continue to have a restraining effect on not only the current practices of oral history repositories, but also on their goals for the future.

Looking at this section of data from a qualitative standpoint, the missions/goals described by each website reveal surprisingly diverse approaches to user access. At one end, the website that uniquely provides full interviews online as audio files explains that

they do this to enable “the user to hear the voice, pitch, and rhythm of the narrations as well as the emotions these convey” (4). At the opposite end, one institution’s website begins by describing their responsibility to provide access to interviews now and into the future. Nonetheless, they end by stressing that their transcripts are not available on the Web. They explain, “Our long-term plan is to scan these materials and convert them to text files; however, this is mainly for preservation. The extent of Internet access to these materials will be extremely limited” (20).

Table 2. Access permissions and goals

Their mission/goals regarding access	Number	Percent
Mention the provision of resources/access/availability	22	100%
Welcome the general public*	13	59.1%
Welcome scholars/researchers	9	40.9%
Mention where to access physical collection	22	100%
State that select interviews are available online	5	22.7%
Express a desire to increase access to interviews online	3	13.6%
State that their entire collection is accessible online (audio)	1	4.6%
Does not mention Web access	15	68.2%
Provides select interviews online without mention of online access in their mission/goals	2	9.1%

* the public, general public, locals, persons, you

In addition to these general collection questions, information was collected about the online public access catalog (OPAC) records of oral histories (see Table 3). This data was recorded in order to allow comparisons to be made about the interoperability between the libraries’ catalogs and their collection websites versus their online exhibits. The majority (63.6%) of university libraries include OPAC records for their oral histories. Of the fourteen that do: three (13.6% of 22) link users to a finding aid entry; two (9.1% of 22) connect users with the full interviews as transcripts; one (4.6% of 22) links to the full interviews as audio; and one (4.6% of 22) provides links to the full interviews in both formats.

Table 3. Accessing interviews through the university libraries' OPAC

Catalog entries for interviews	Number	Percent
No OPAC entries for interviews	8	36.4%
Yes OPAC entries for interviews	14	63.6%
OPAC links to oral history finding aid	3	13.6%
OPAC links to full interviews as transcripts	2	9.1%
OPAC links to full interviews as audio	1	4.6%
OPAC links to full interviews in both formats	1	4.6%

Online Access Via the Collection Website

Today's Internet users often desire, if not expect, resources to be made fully available online. However, simply publishing a collection of oral histories online does not establish its value to the patron. The literature suggests that users of online oral history information systems prefer interviews to be embedded within a historical and cultural context (Soergel et al.). Questions in the Online Access section were employed in order to evaluate the extent to which collection websites are meeting the anticipated needs of their users, by making interviews available online and contextualizing them with project descriptions, interview abstracts, section summaries, and/or interviewee biographies.

The first set of questions in this section considers to what extent oral histories can be accessed online as full interviews, extended segments, and/or brief quotes. Information was also recorded as to what format they are made available: as transcripts, as audio, or both (see Table 4).

Almost 60% (13 of 22) fail to connect users to even a single full interview in either an audio or transcript format. Three collection websites (13.6%) link visitors to full interviews in both formats. As discussed earlier, one of the websites (4.6%) provides audio content to their entire oral history collection. An additional five websites (22.7%) connect users to full transcripts as HTML, PDF, or electronic documents that can be

paged through. One example, the Samuel Proctor Oral History Program from the University of Florida, provides a total of 1,494 oral history transcripts as electronic documents. These documents are unique in the variety of ways in which they allow patrons to navigate and search within each transcript. Pages can be flipped though one-by-one, jumped to with a dropdown menu, and word searched (see Image 1).

Seventeen (77.3%) of the websites do not connect users to extended portions of interviews in either format. Three of the websites (13.6%) provide audio content to extended segments of interviews. However, each does so in very distinct ways. One, the Virtual Oral / Aural History Archive at California State University, Long Beach, provides audio content to their entire collection by breaking down each interview into sections, attaching summaries to each section, and allowing the user to browse and select the sections in which they are most interested (see Image 2). A second, the T. Harry Williams Center for Oral History at Louisiana State University, has selected thirteen interviews to highlight and provides links to up to 45 minutes of audio from each. A third, the Regional Office of Oral History at the University of California, Berkeley, has recently added up to 20 minutes of audio for a few select interviews to iTunes (see Image 3). An additional website (4.6%) links users to extended segments of transcribed interviews, dividing the interviews up by each side of recorded tape. While another collection website (4.6%) provides visitors with extended segments of interviews as both audio and transcript, breaking up full interviews into logical segments with brief descriptions to highlight significant sections of the oral histories.

Less than ten percent (2 of 22) of the websites provide brief audio quotes from their oral history collections. The collection with the least number of oral histories

provides a table of contents to forty of its seventy interviews. From this list, users can link to five audio quotes. The only other website to provide brief audio quotes does so for only one of the twenty-seven full transcripts it has linked to through the university's digital archive.

Table 4. Accessing interviews through the collection websites

Interviews as audio / transcripts	Number	Percent
No full interviews in either format	13	59.1%
Full interviews as transcripts	5	22.7%
Full interviews as audio	1	4.6%
Full interviews in both formats	3	13.6%
No extended segments in either format	17	77.3%
Extended segments of transcripts	1	4.6%
Extended segments of audio	3	13.6%
Extended segments in both formats	1	4.6%
No brief quotes in either format	20	90.9%
Brief quotes as transcripts	0	0.0%
Brief quotes as audio	2	9.1%
Brief quotes in both formats	0	0.0%

Image 1. Full transcript as electronic document –
(<http://www.uflib.ufl.edu/UFDC/UFDC.aspx?g=spohp&m=hd3J&i=4715>).

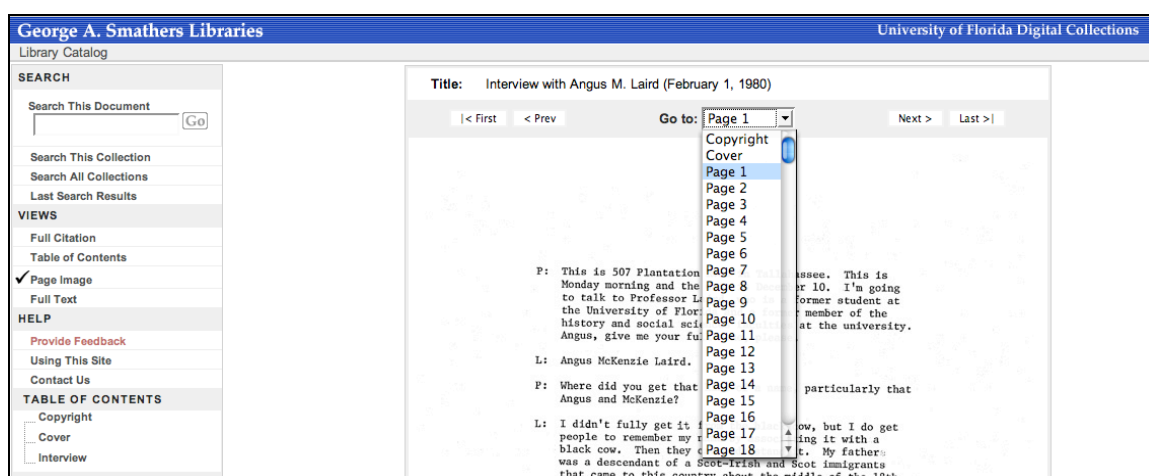


Image 2. Browsing audio content by segment descriptions – (<http://salticid.nmc.csulb.edu/cgi-bin/WebObjects/OralAural.woa/wa/interview?ww=1567&wh=814&pt=109&bi=1&col=sbg101&ser=ai501&prj=aicn105&nww=1567&nwh=814>).

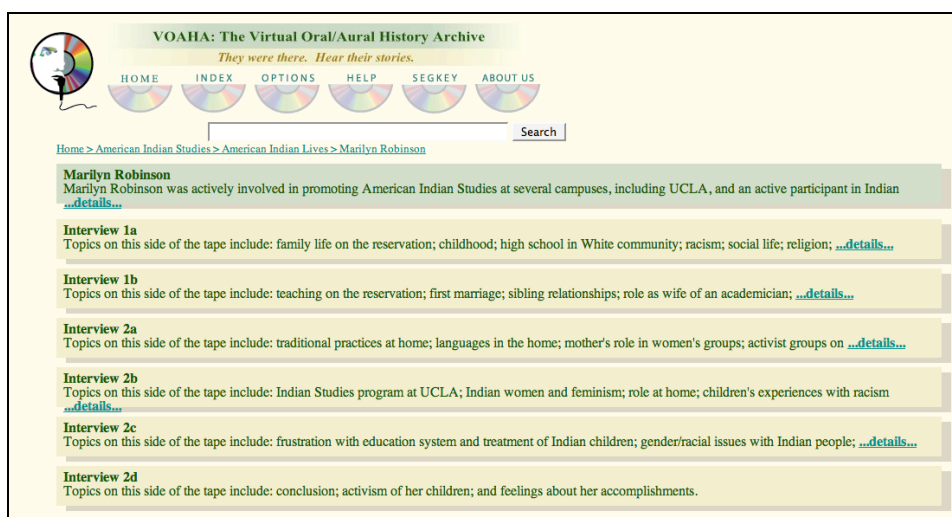


Image 3. Using iTunes to market oral histories – (<http://itunes.berkeley.edu/>).



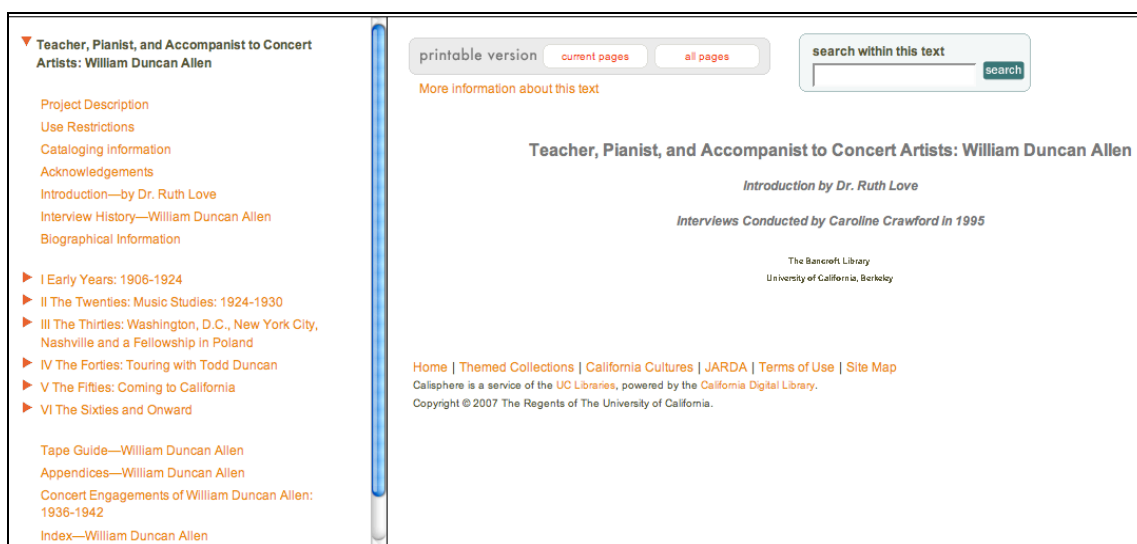
The second set of questions in the Online Access section considers what contextual information about the oral histories is made available online in the form of

project descriptions, interview abstracts, section summaries, and/or interviewee biographies (see Table 5). The majority of the websites provide project descriptions (72.7%), interview abstracts (68.2%), and/or interviewee biographies (63.6%). Only five (22.7%) of the websites provide contextual information within the oral histories themselves as section summaries. These five websites also include project descriptions, interview abstracts, and interviewee biographies. It is important to note that the depth of interviewee biographies varies greatly from website to website, ranging from a few sentences to several paragraphs on the interviewee's life history. See Image 4 for an example of a website that provides all four forms of contextual information including substantial biographical information on the interviewee. Overall, over 80% (18 of 22) of the collection websites make contextual information about their oral histories available online through some form of project descriptions, interview abstracts, section summaries, and/or interviewee biographies.

Table 5. Accessing contextual information through the collection websites

Descriptions / abstracts / summaries / biographies	Number	Percent
No descriptions, abstracts, summaries, or biographies	4	18.2%
Project descriptions	16	72.7%
Interview abstracts	15	68.2%
Section summaries	5	22.7%
Interviewee biographies	14	63.6%
Descriptions, abstracts, summaries, and biographies	5	22.7%

Image 4. An example of a collection website that provides project descriptions, interview abstracts (i.e. Interview History), section summaries, and biographical information about the interviewee – (<http://content.cdlib.org/ark:/13030/hb1779n73k/>).



Multimedia Resources on the Collection Websites

The questions in the Multimedia Resources section collected data on different types of multimedia resources presented alongside the oral histories such as photographic images, videos, and/or interactive materials. For the purposes of this study, interactive materials are defined as online resources “that accept input from the user while they are running, then responds to that action. The interaction between the computer and user may take place through typed commands, voice commands, mouse clicks, or other means of interfacing” (ComputerUser). Additional information was collected as to whether or not bibliographic information is provided for these multimedia resources (see Table 6).

Over 60% (14 of 22) of the collection websites do not provide any multimedia or interactive materials. Eight (36.4%) include photographic images: half (4 of 22) provide portrait photographs of each interviewee and the other half (4 of 22) match the oral histories with illustrative photographic images. One of these collection websites, the Virtual Oral/Aural History Archive of California State University, Long Beach, presents

several illustrative images as topical slideshows. Less than ten percent (2 of 22) of the websites include video content, but of the two that do, both provide video content in addition to photographic images. Only one website (4.6%) includes interactive materials. The Regional Oral History Office of the University of California, Berkeley, presents their oral histories in several formats including text, PDF, and interactive flip books. Also unique to this collection is their invitation for users to submit reviews of the oral histories directly to the website (see Image 5).


A follow-up question was asked to determine if bibliographic information was supplied to help users cite the multimedia resources found within the collection websites. Half of those that provide multimedia resources (4 of 22) provide bibliographic information for the materials they display. One of these fails to include bibliographic information for the portraits they include, but does provide a citation for a digitized newspaper clipping about one of their interviewees.

Table 6. Multimedia resources on the collection websites

Photos / videos / interactive materials / bibliographic info	Number	Percent
No images, videos, or interactive materials	14	63.6%
Photographic images	8	36.4%
Videos	2	9.1%
Interactive materials	1	4.6%
Bibliographic information	4	18.2%

Image 5. An example of a collection website that provides images, interactive materials, and a unique feature requesting user-generated content – (<http://www.archive.org/details/convanseladams00adamrich>).

View the book



[DjVu](#) (11 MB)
[PDF](#) (45 MB)
[TXT](#) (1.9 MB)
[Flip Book](#)
[FTP](#)

[Help reading texts](#)

Resources

[Bookmark](#)
[Report errors](#)

Conversations with Ansel Adams : oral history transcript / 1972-1975 (c1978)

Conversations with Ansel Adams : oral history transcript / 1972-1975 (c1978)

Author: Adams, Ansel, 1902-ive
 Digitizing Sponsor: [MSN](#)
 Usage Rights: [See Terms](#)
 Book Contributor: [University of California Libraries](#)
 Language: [English](#)
 Keywords: [Photographers](#) -- [Interviews](#)

Reviews

[Be the first to write a review](#)
 Downloaded 127 times

Selected Metadata

Identifier	convanseladams00adamrich
Call Number	ucb_banc:GLAD-84143278
Media Type	texts
Contributor	University of California Libraries
Title	Conversations with Ansel Adams : oral history transcript / 1972-1975
Creator	Adams, Ansel, 1902-ive
Creator	Bancroft Library. Regional Oral History Office
Creator	Teiser, Ruth
Date	c1978
Publisher	Berkeley, Calif. : University of California

Additional Resources Provided though the Collection Websites

Questions in the Additional Resources section collected data on resources that are intended to facilitate or supplement patron use of oral histories. First, data was collected on whether or not the websites include resources for K-12 educators to facilitate their use of oral history interviews in the classroom. A second question recorded whether or not the collection websites include links to supplemental resources available on the websites of other institutions (see Table 7).

The majority (77.3%) of the collection websites do not provide any resources to facilitate or supplement patron use of their oral histories. Five (22.7%) of the collection websites include resources for K-12 educators. Among these educational resources are bibliographies for further reading, extensive teacher guides on using oral histories in the classroom, toolkits for using digital audio, links to external educational websites, and suggestions on how to incorporate oral histories into lesson plans. The Mississippi Oral History Project from the University of Southern Mississippi (USM) and the Oral Histories of the American South collection from the University of North Carolina at

Chapel Hill (UNC) are unique in their provision of multiple resources for educators.

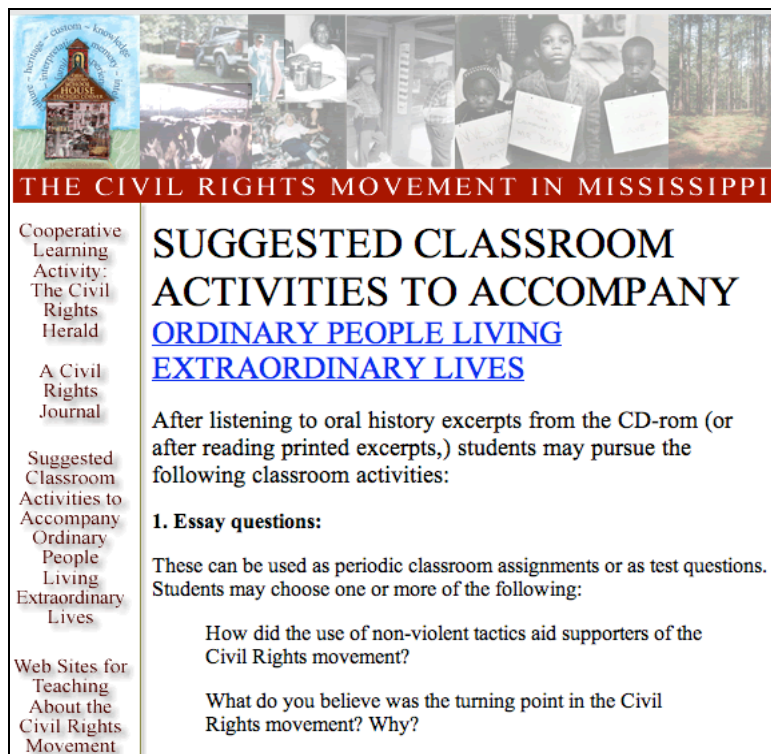
USM (see Image 6) links to a webpage called the “Teachers Corner” that includes an oral history teaching guide, suggested classroom activities, and a bibliography of websites for teaching about the Civil Rights Movement. However, it should be noted that a link to the Teachers Corner is not provided on the homepage of USM’s Center for Oral History and Cultural Heritage. It is necessary to first click on the Mississippi Oral History Project that then leads to the teacher resources. UNC’s Oral Histories of the American South provides a direct link to classroom resources. They include a toolkit for using digital surrogates of primary sources, a guide on how to cite these materials, bibliographies of other related Web resources, several complete lesson plans, and six online exhibits (the *Stories of the American South*).

Three of the twenty-two websites (13.6%) include links to supplemental resources on the websites of other institutions. They include links to the websites of archives, museums, and other repositories whose collections include related primary source materials. The three collection websites that include links to supplemental resources also provide resources for K-12 educators.

Table 7. Additional resources through the collection websites

Resources for educators / external resources	Number	Percent
No additional resources	17	77.3%
Resources for educators	5	22.7%
External resources	3	13.6%
Both resources for educators and external resources	3	13.6%

Image 6. An example of a collection website that provides multiple resources for K-12 educators – (http://www.usm.edu/msoralhistory/teach/CRclassroomact_page.htm).



THE CIVIL RIGHTS MOVEMENT IN MISSISSIPPI

Cooperative Learning Activity: The Civil Rights Herald

A Civil Rights Journal

Suggested Classroom Activities to Accompany Ordinary People Living Extraordinary Lives

Web Sites for Teaching About the Civil Rights Movement

SUGGESTED CLASSROOM ACTIVITIES TO ACCOMPANY [ORDINARY PEOPLE LIVING EXTRAORDINARY LIVES](#)

After listening to oral history excerpts from the CD-rom (or after reading printed excerpts,) students may pursue the following classroom activities:

1. Essay questions:

These can be used as periodic classroom assignments or as test questions. Students may choose one or more of the following:

- How did the use of non-violent tactics aid supporters of the Civil Rights movement?
- What do you believe was the turning point in the Civil Rights movement? Why?

Online Access Via the Online Exhibits

In order to test the hypothesis that online exhibits will supplement patron access to primary sources via digital surrogates and enhance user interaction with these resources by providing value-added contextual information, the researcher returned to the ten websites that provide online exhibits and asked the same sequence of questions. This time, data was collected specific to the online exhibits. The first set of questions in the Online Access section consider to what extent oral histories can be accessed through the online exhibits as full interviews, extended segments, and/or brief quotes. Information was also recorded as to what format they are made available: as transcripts, as audio, or both (see Table 8).

Forty percent of the institutions (4 of 10) fail to connect users to complete interviews in either format through their online exhibits. Three institutions' exhibits (30.0%) link visitors to full interviews in both formats. Each of these does so by dividing the oral histories into smaller sections based on the topic being discussed or by the date of the recording. For example, the Notable New Yorkers exhibit from Columbia University's Oral History Research Office divides each oral history by the various dates it was recorded and offers each section as either audio or transcript (see Image 7). An additional three universities (30.0%) connect users to full transcripts via their online exhibits.

Only one of the ten (10.0%) institutions does not use their online exhibits to introduce patrons to extended portions of interviews in either format. Of the nine that do provide extended segments of interviews, one (10.0%) provides streaming audio files, four (40.0%) link to transcripts, and four (40.0%) connect users with both audio and transcripts.

Only one of the ten (10.0%) institutions' online exhibits does not display brief quotes in either format. Half of the universities (50.0%) provide brief quotes in both audio and transcript formats through their exhibits. Additionally, two (20.0%) include brief quotes as audio files and two (20.0%) display brief quotes as transcripts.

Of the ten institutions that use online exhibits to supplement access to their oral history collections, only two provide full interviews, extended segments, and brief quotes as both audio and transcripts. See Images 8, 9, and 10 for examples of how UNC's Stories of the American South online exhibits supplement patron access by allowing visitors to navigate among different portions of interviews in both formats. Image 8

includes one transcribed quote followed by a second quote that can be listened to or read. The “Listen” link connects to an audio file and the “Read” link brings up a new window (see Image 8) with the text of the quote and a second link out to the collection website where patrons can access the full interview. Image 9 shows the toolbar included at the top of each exhibit page and the beginning of the Audio Excerpts page. The toolbar provides quick links to the story (i.e. the exhibit), images used, audio excerpts used, an educators’ guide, and a students’ guide. The Audio Excerpts page provides MP3 files for each quote used throughout the exhibit, links the quotes to their location within the exhibit, and links the quotes to the collection website where users can access the full interview. Image 10 shows the collection website which users are linked to from the online exhibits. By accessing the collection website via the online exhibits, users reach the full interview divided into extended segments and provided as both audio and transcript. Note that some of the segments are accompanied with brief summaries of their content.

Table 8. Accessing interviews through the online exhibits

Interviews as audio / transcripts	Number	Percent
No full interviews in either format	4	40.0%
Full interviews as transcripts	3	30.0%
Full interviews as audio	0	0.0%
Full interviews in both formats	3	30.0%
No extended segments in either format	1	10.0%
Extended segments of transcripts	4	40.0%
Extended segments of audio	1	10.0%
Extended segments in both formats	4	40.0%
No brief quotes in either format	1	10.0%
Brief quotes as transcripts	2	20.0%
Brief quotes as audio	2	20.0%
Brief quotes in both formats	5	50.0%

Image 7. An example of an online exhibit that provides full interviews divided by recording date as both audio and transcript – (http://www.columbia.edu/cu/lweb/digital/collections/nny/clarkk/audio_transcript.html).

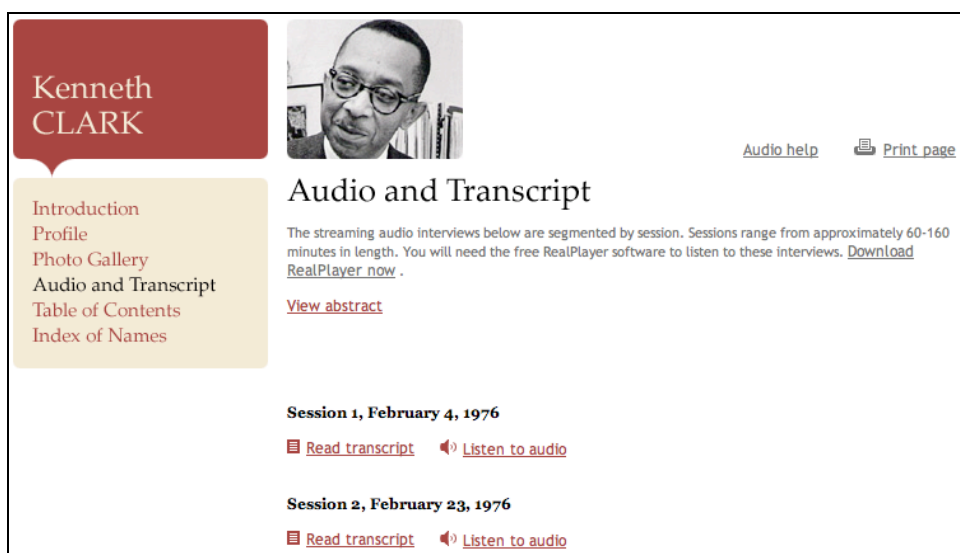


Image 8. An example of an online exhibit that provides brief quotes as both audio and transcripts and links the quotes back to the full interview – (<http://www.lib.unc.edu/stories/floyd/about/storm2.html>).

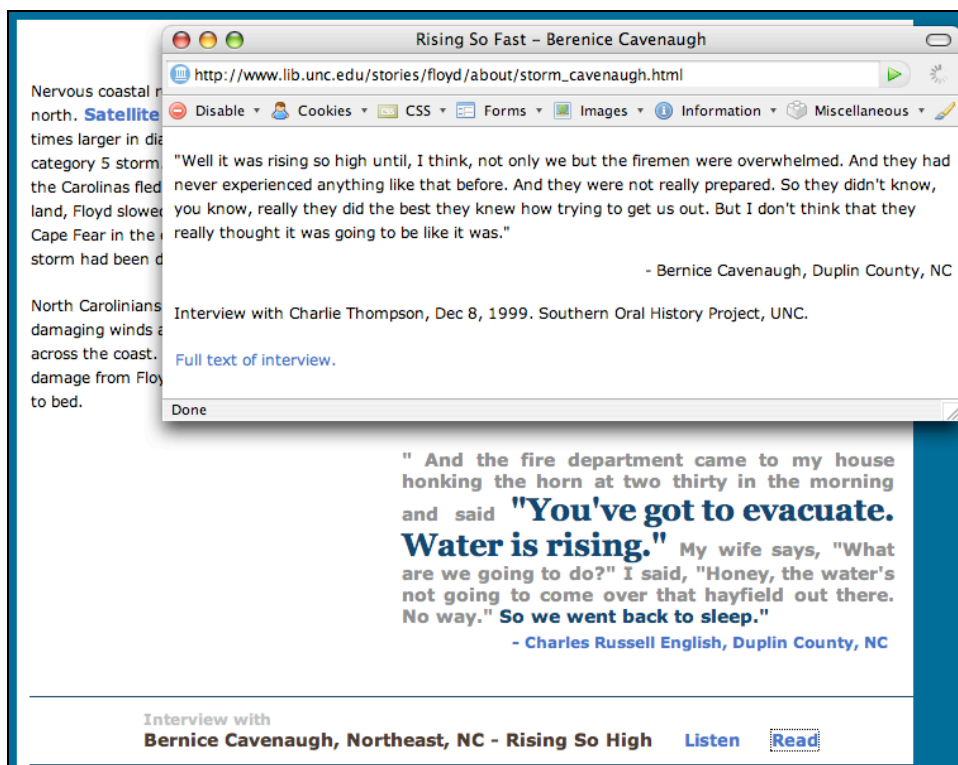
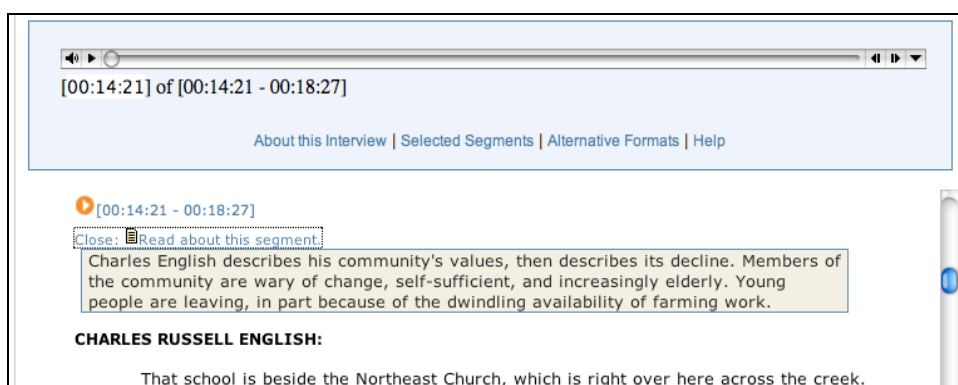


Image 9. An example of an institution that provides a list of all audio excerpts used throughout its online exhibits and links them back to the full interview – (<http://www.lib.unc.edu/stories/floyd/audio/>).



Image 10. An example of an online exhibit linking out to the collection website to connect users with full interviews divided into extended segments of both audio and transcripts – (http://docsouth.unc.edu/sohp/playback.html?base_file=K-0280&duration=02:49:38).



A second set of questions in the Online Access section consider what contextual information is made available online in the form of project descriptions, interview abstracts, section summaries, and/or interviewee biographies (see Table 9). Again, the majority of the institutions provide project descriptions (90.0%), interview abstracts (70.0%), and/or interviewee biographies (90.0%) through their online exhibits. Half (5 of 10) of the institutions' exhibits link users to contextual information within the oral histories themselves as section summaries. Of the five that provide this level of context, four of them (40.0% of the total sample) also include project descriptions, interview

abstracts, and interviewee biography. Half (5 of 10) of the institutions include lengthy interviewee biographies in their online exhibits. The *Food and Food Ways* online exhibit from UC Berkeley's Regional Oral History Office is one example of an exhibit that provides access to all four forms of contextual information for many of the oral histories it includes. Some of this information is provided within a PDF that also includes the full interview's transcript. Overall, ninety percent (9 of 10) of the institutions make contextual information about their interviews available through their online exhibits as project descriptions, interview abstracts, section summaries, and/or interviewee biographies.

Table 9. Accessing contextual information through the online exhibits

Descriptions / abstracts / summaries / biographies	Number	Percent
No descriptions, abstracts, summaries, or biographies	1	10.0%
Project descriptions	9	90.0%
Interview abstracts	7	70.0%
Section summaries	5	50.0%
Interviewee biographies	9	90.0%
Descriptions, abstracts, summaries, and biographies	4	40.0%

Image 11. An example of an online exhibit that provides access to project descriptions, interview abstracts, section summaries, and biographical information about the interviewee – (http://bancroft.berkeley.edu/ROHO/projects/food_wine/food.html).



Multimedia Resources in the Online Exhibits

The questions in the Multimedia Resources section collected data on different types of multimedia resources presented alongside the oral histories such as photographic images, videos, and/or interactive materials. Additional information was collected as to whether or not bibliographic information was provided for these multimedia resources (see Table 10).

Each of the ten institutions includes photographic images within their online exhibits. However, Baylor University and Louisiana State University draw upon unconventional sources in order to incorporate and promote visual content. The Historic Waco Neighborhoods from Baylor University incorporates photographic images from the Library of Congress' American Memory collection (see Image 12). They display thumbnails of each photograph and then provide their users with step-by-step instruction on how to view the larger images through the American Memory website. Half (5 of 10) of the institutions include video content within their online exhibits. Louisiana State University's T. Harry Williams Center for Oral History is unique in their use of YouTube to market their oral history online exhibits (see Image 13). The majority of institutions employing online exhibits (80.0%) provide interactive materials. Maps (see Image 14) and timelines (see Image 15) are the most frequently used.

A follow-up question was asked to determine if bibliographic information is supplied to help users cite the multimedia resources found within the online exhibits. All of the institutions with online exhibits that highlight select oral histories provide bibliographic information for the materials they display. See Image 16 for an example of

bibliographic information included in Duke University's online exhibit, *Behind the Veil:*

Documenting African American Life in the Jim Crow South.

Table 10. Multimedia resources in the online exhibits

Photos / videos / interactive materials / bibliographic info	Number	Percent
No images, videos, or interactive materials	0	0.0%
Photographic images	10	100.0%
Videos	5	50.0%
Interactive materials	7	70.0%
Bibliographic information	10	100.0%

Image 12. Incorporating digital collections from other institutions –
(http://www.baylor.edu/oral_history/index.php?id=32492).


Russell Lee Photos

African American Life on the Waco Square, November 1939

In November 1939, photographer Russell Lee visited Waco and took photographs of people and places for the Farm Security Administration. The photos and others like them from around the nation documented the ordinary lives of people during and after the Great Depression. The photographs are available online from the Library of Congress collection titled **"America from the Great Depression to World War II: Black-and-White Photographs from the FSA-OWI 1935-1945."**

To view larger images of the thumbnails below, follow these steps:

1. Go to <http://memory.loc.gov/ammem/fsahtml/fahome.html>
2. Click on "Search Keywords for Black-and-White Photos."
3. Enter "Waco" as your keyword.
4. A list of photographs by title will result from your search. Click on the titles of the photographs that are returned in the search.
5. Each photograph has a page with descriptive information. Click on the thumbnail for a larger view.



Russell Lee. "Negroes, Waco, Texas." November 1939. FSA-OWI Collection. LC-USF33-012486-M2.

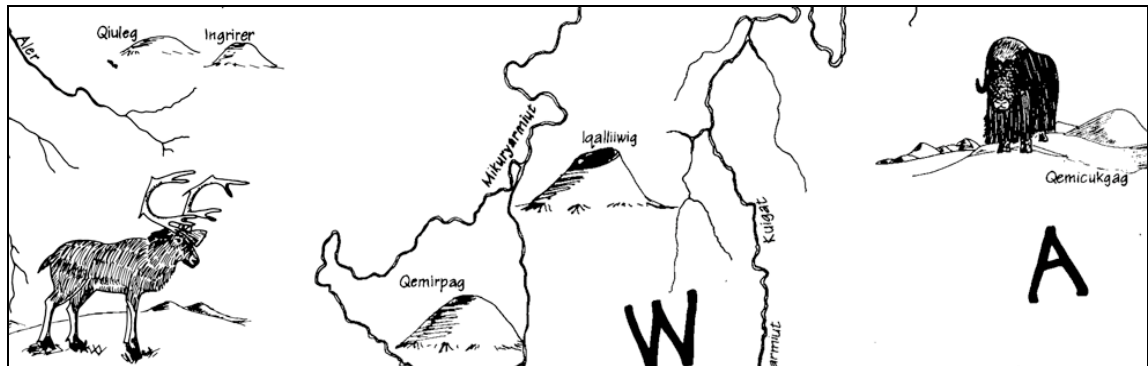
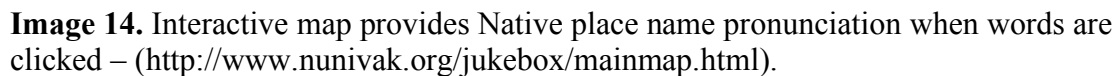


Image 15. Interactive timeline links users to photographic images and brief quotes as both audio and transcripts – (<http://www.usm.edu/crdp/html/cd/intro.htm>).

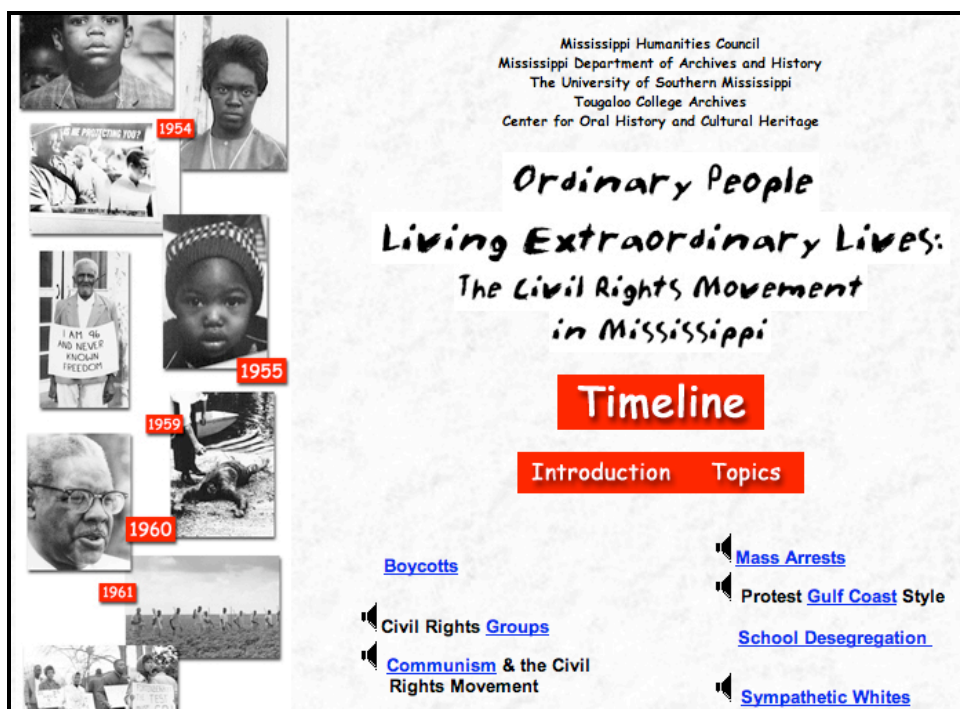


Image 16. An example of bibliographic information supplied to help users cite multimedia resources found within the online exhibits – (<http://cds.aas.duke.edu/btv/heritagereid.html>).



Additional Resources Provided through the Online Exhibits

Questions in the Additional Resources section collected data on resources that are intended to facilitate or supplement patron use of oral histories. First, data was collected on whether or not the online exhibits include resources for K-12 educators to facilitate their use of oral history interviews in the classroom. A second question recorded whether or not the exhibits include links to supplemental resources available on the websites of other institutions (see Table 11).

Only two (20.0%) of the institutions with online exhibits include resources for K-12 educators within the exhibits themselves. The educational resources supplied through the online exhibits are similar to those within the overarching collection websites. They include bibliographies for further reading, extensive teacher guides on using oral histories in the classroom, toolkits for using digital audio, links to external educational websites, and suggestions on how to incorporate oral histories into lesson plans. Oddly, while the University of Southern Mississippi's collection website has provided several resources for teachers about the Civil Rights Movement, their online exhibit, *Ordinary People Living Extraordinary Lives: The Civil Rights Movement in Mississippi*, fails to link to these resources.

The majority (70.0%) of the institutions that employ online exhibits provide links to supplemental resources on the websites of other institutions. Like the collection websites, they include links to the websites of archives, museums, and other repositories whose collections include related primary source materials. However, some of the online exhibits include links to small organizations and the homepages of individual artists. For

example, the California Afghan Artist Oral History Series from UC Berkeley links to the homepage of Afghan author Khaled Hosseine.

The University of North Carolina at Chapel Hill is again unique in the variety of resources they provide for both educators and students. Each of UNC's exhibits within *Stories of the American South* provides a guide to classroom resources for both teachers and students. The Educators' Guides include lesson plans, toolkits for using digital surrogates of primary sources, and bibliographies of other related Web resources (see Image 17). The lesson plans include grade appropriateness, curriculum alignment, learning outcomes, MP3 files to be used in class, suggestions for classroom activities, and assessment strategies. The Students' Guides provide bibliographies of additional online resources and guides on how to cite the exhibits themselves (see Image 18).

Table 11. Additional resources through the online exhibits

Resources for educators / external resources	Number	Percent
No additional resources	3	30.0%
Resources for educators	2	20.0%
External resources	7	70.0%
Both resources for educators and external resources	2	20.0%

Image 17. An example of an online exhibit that provides multiple resources for K-12 educators – (<http://www.lib.unc.edu/stories/floyd/instructors/>).

Lesson Plan: Measuring the Waters

Students will discuss how humans use measurement to predict and plan for events. Students will learn how to use different tools for measurement, and which are better for long term or short term use. Using an excerpt from an oral history about measuring flood waters during Hurricane Floyd in 1999, students will understand how people devised ways of keeping measurements during that flood and earlier floods.

Grade 5 - Math

Audio Toolkit for Teachers

Become familiar with the audio format you will use with these oral histories and troubleshoot any potential problems before using audio in your classroom.

Oral History Overview

Gain a broad understanding of how you can use oral histories with your students (no matter what subject you teach,) why they are important, and what tools are available to make using oral histories much easier.


Other Resources

A list of other websites that use or explain oral histories.


Image 18. An example of an online exhibit that provides multiple resources for K-12 students – (<http://www.lib.unc.edu/stories/floyd/resources/>).

[printer-friendly version](#)

For More Information:

 **The Science of Hurricanes**

- [Hurricanes and Typhoons](#) - Grolier Multimedia Encyclopedia via NC WiseOwl
- [A Fierce Force of Nature](#) - hurricane information from NASA
- [Tropical Twisters: Hurricanes - How They Work and What They Do](#)
- [Hurricanes: Storm Science](#) - online exhibit from the Miami Museum of Science
- [Eye in the Sky: Hurricanes](#)
- [Hurricanes](#) - information from National Geographic Kids

 **The Impact of Hurricane Floyd**

- [Hurricane Floyd Fact Sheet](#)

Discussion

The results of this study make clear that academic repositories of oral histories rarely provide interoperability between their library OPACs, collection websites, and online exhibits (see Tables 3, 4, and 8). One OPAC (1 of 22), three collection websites (3 of 22), and three institutions' online exhibits (3 of 10) link to full interviews in both formats. The single university to provide OPAC access to full interviews as audio and transcripts is also unique in its consistency in offering the same level of access through all three avenues. For example, another of the three universities to provide full interviews in both formats through its collection website fails to provide full audio through its online exhibits, and its OPAC merely links users to a finding aid record. Why the inconsistencies? Once a repository has devoted the time and expense to digitize an audio recording, why would they not include a link to it within their online exhibits? Why would they dead end OPAC users at a finding aid entry instead of connecting them with the full interview? Providing interoperability of digital resources is a straightforward method for academic repositories to supplement access to their oral history collections.

Additionally, universities that develop online exhibits are more likely to supplement access to their oral histories by providing partial interviews as audio and transcripts (see Tables 4 and 8). Over 75% (17 of 22) of collection websites compared to only ten percent (1 of 10) of institutions with online exhibits do not include extended segments of interviews as either audio or transcripts. Similarly, over ninety percent (20 of 22) of collection websites and only ten percent (1 of 10) of institutions employing

exhibits fail to provide brief quotes in either format. Digitizing small segments of audio recordings and transcribed interviews is an affordable alternative to large-scale digitization projects, and online exhibits provide an environment in which these clips can be creatively displayed. Web exhibits supplement access to oral history collections in two ways. First, they allow smaller institutions to work within their budgets by making only a select portion of their total collection accessible online. Second, they allow all repositories—regardless of size or budget—to capture the interests of virtual visitors, hopefully inspiring them to explore deeper into the collection.

Universities are also more likely to provide value-added contextual information for their oral history collections within online exhibits than on the collection websites themselves (see Tables 5 and 9). Data was collected on four forms of contextual information: project descriptions, interview abstracts, section summaries, and interviewee bibliographies. Online exhibits consistently included these value-added features at higher rates than the collection websites (see Table 12). Online exhibits provide an environment in which oral history collections can expand on skeletal finding aids, providing background information on their projects and interviewees as well as interview abstracts and summaries for sections of special interest. Collection access is also supplemented when contextual information is increased. The value-added information draws patrons into the collection, expands their knowledge of what it includes, and enhances their ability to explore.

Table 12. Comparing contextual information of online exhibits to collection websites

	Website #	Exhibit #	Website %	Exhibit %
Project description	16 of 22	9 of 10	72.7%	90.0%
Interview abstracts	15 of 22	7 of 10	68.2%	70.0%
Section Summaries	5 of 22	5 of 10	23.7%	50.0%
Interviewee biographies	11 of 22	9 of 10	63.6%	90.0%
All of the above	5 of 22	4 of 10	22.7%	40.0%

The researcher recorded information on additional forms of value-added content including multimedia resources and their bibliographic documentation (see Tables 6 and 10). As their name would imply, exhibits are often heavily visual displays and by developing them online, institutions are able to employ the interactive capabilities of Web-based technologies. Data was collected on three forms of multimedia materials in order to determine if academic repositories of oral histories were meeting the needs of most online patrons who have expressed preferences for multimedia exhibits (Fry et al.; Kravchyna and Hastings; Vergo et al.). The results demonstrate that online exhibits consistently include these value-added resources at higher rates than the collection websites. The online exhibits also provided bibliographic information on these multimedia resources at a much higher rate (see Table 13). It is clear that the online exhibits of oral history repositories are far more likely to display multimedia materials than are collection websites. The visual and interactive materials serve a dual purpose. First, they increase the number of access points to oral histories and other archival collections. Second, they create a visually stimulating interactive environment for the benefit of their patrons.

Table 13. Comparing multimedia features of online exhibits to collection websites

	Website #	Exhibit #	Website %	Exhibit %
Photographic images	8 of 22	10 of 10	36.4%	100.0%
Videos	2 of 22	5 of 10	9.1%	50.0%
Interactive materials	1 of 22	7 of 10	4.6%	70.0%
Bibliographic information	4 of 22	10 of 10	18.2%	100.0%

Lastly, data was collected on additional online resources that the collections had developed or linked to in order to facilitate or supplement patron use of their interviews (see Tables 7 and 11). Low percentages of collection websites (22.7%) and repositories employing online exhibits (20.0%) include resources for K-12 educators to facilitate their use of oral histories in the classroom. Educators have proven themselves to be important users of primary source materials. Their patronage and that of their students should be made more of a priority. Oral histories provide a unique window into history, often recording the experiences of people whose stories would otherwise go undocumented. Young people need to be made aware of these stories and of the important role oral histories play in the telling of history. Repositories of these resources need to recognize students as their future supporters.

Even fewer collection websites (13.6%) include links to supplemental resources available on the websites of other institutions. On the other hand, the majority (70.0%) of online exhibits link users with additional external resources. Linking to external resources supplements a single collection with the digital resources of many institutions. The sharing of delicate audio recordings is often severely restricted in the physical world. However, the sharing of digital files is made easy and instantaneous in a virtual environment. Advancements in Web technology have made the digital resources of libraries, museums, and archives internationally available. An oral history collection can

supplement its Web presences with the resources of external repositories and increase its patron base by sharing materials and information with remote users.

Conclusion

Since the first audio recording of an oral history in 1948 to the present, the audio recordings and transcripts of these unique resources have often languished in repositories, suffering from limited patrons access and disuse. Although technological advancements have improved the preservation of audio recordings and offered many opportunities for increased dissemination of information, access to most collections of oral histories remains limited. The World Wide Web holds much promise for improving access by providing an online environment through which digital transcripts and audio files can be viewed and listened to by a global audience.

The research presented in this paper investigated components of online oral history collections, assessed the Web presence of twenty-two universities' oral history collections, and considered how online exhibits were used to provide value-added content and supplementary access to collections of oral histories. It found that universities who include online exhibits within their Web presence are overwhelmingly more likely to provide online patrons with supplemented access to their oral history collections and enhance these resources with value-added content. This improved access to oral history collections augments the effectiveness of online technology and begins to address the expressed desires of contemporary users (Soergel et al. 14).

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Appendix 1

List of Collection Websites Studied

Names, web addresses, and locations of the oral history collections included in this study. The collections are listed under the names of their parent institutions and the institutions are listed alphabetically by keyword. For example, University of North Carolina is listed under N for North Carolina, not U for University.

1. University of Alaska – Fairbanks: Project Jukebox
<http://uaf-db.uaf.edu/Jukebox/PJWeb/pjhome.htm>
 University of Alaska, Fairbanks
 Fairbanks, Alaska

2. Baylor University: Institute for Oral History
http://www.baylor.edu/Oral_History/
 Baylor University
 Waco, Texas

3. California State University - Fullerton: Center for Oral and Public History
<http://coph.fullerton.edu/>
 California State University, Fullerton
 Fullerton, California

4. California State University - Long Beach: Virtual Oral/Aural History Archive
<http://salticid.nmc.csulb.edu/cgi-bin/WebObjects/OralAural.woa/>
 California State University, Long Beach
 Long Beach, California

5. California State University - Monterey Bay: Oral History and Community Memory Institute and Archive
<http://hcom.csUMB.edu/oralhistory/content.html>
 California State University, Monterey Bay
 Seaside, California

6. University of California - Berkeley: Regional Oral History Office
<http://bancroft.berkeley.edu/ROHO/>
 University of California at Berkeley
 Berkeley, California

7. University of California – Los Angeles: Oral History Program
<http://www2.library.ucla.edu/libraries/6265.cfm>
 University of California, Los Angeles
 Los Angeles, California

8. University of California – Santa Cruz: Regional History Project
<http://library.ucsc.edu/reg-hist/index.html>
University of California, Santa Cruz
Santa Cruz, California
9. Columbia University: Oral History Research Office
<http://www.columbia.edu/cu/lweb/indiv/oral/>
Columbia University
New York, New York
10. University of Connecticut: Center for Oral History
<http://www.oralhistory.uconn.edu/>
University of Connecticut
Storrs, Connecticut
11. Center for Documentary Studies at Duke University
<http://cds.aas.duke.edu/>
Duke University
Durham, North Carolina
12. University of Florida: Samuel Proctor Oral History Program
<http://www.history.ufl.edu/oral/>
University of Florida
Gainesville, Florida
13. Indiana University – Bloomington: Center for the Study of History & Memory
<http://www.indiana.edu/~cshm/>
Indiana University, Bloomington
Bloomington, Indiana
14. University of Kentucky: Louie B. Nunn Center for Oral History
http://www.uky.edu/Libraries/libpage.php?lweb_id=11&lweb_id=13
University of Kentucky
Lexington, Kentucky
15. Louisiana State University: T. Harry Williams Center for Oral History
<http://www.lib.lsu.edu/special/williams/>
Louisiana State University
Baton Rouge, Louisiana
16. University of Maine: Maine Folklife Center
<http://www.umaine.edu/folklife/>
University of Maine
Orono, Maine

17. University of Nevada Oral History Program
<http://oralhistory.unr.edu/>
University of Nevada
Reno, Nevada

18. University of New Mexico Archives Oral History Collection
<http://elibrary.unm.edu/oanm/NmU/nmu1%23unma123/>
University of New Mexico
Albuquerque, New Mexico

19. University of North Carolina - Chapel Hill: Southern Oral History Program,
<http://sohp.org/>
University of North Carolina at Chapel Hill
Chapel Hill, North Carolina

20. University of South Dakota: South Dakota Oral History Center
<http://www.usd.edu/iaais/oralhist.cfm>
University of South Dakota
Vermillion, South Dakota

21. University of Southern Mississippi: Center for Oral History & Cultural Heritage
<http://www.usm.edu/oralhistory/>
University of Southern Mississippi
Hattiesburg, Mississippi

22. Institute of Oral History: University of Texas - El Paso
<http://dmc.utep.edu/oralh/OralHistory.html>
The University of Texas at El Paso
El Paso, Texas

Appendix 2

List of Online Exhibits Studied

Locations, titles, and web addresses of the online exhibits included in this study. The oral history exhibits are listed under the names of their parent institutions and the institutions are listed alphabetically by keyword. For example, University of North Carolina is listed under N for North Carolina, not U for University.

1. University of Alaska, Fairbanks

Fairbanks, Alaska

Project Jukebox's Alaska Map

<http://uaf-db.uaf.edu/Jukebox/PJWeb/pjmap.htm>

2. Baylor University

Waco, Texas

Historic Waco Neighborhoods: Bridge Street

http://www.baylor.edu/oral_history/index.php?id=32155

3. University of California at Berkeley

Berkeley, California

Regional Oral History Office: Featured Projects

<http://bancroft.berkeley.edu/ROHO/projects/index.html>

4. Columbia University

New York, New York

Notable New Yorkers

<http://www.columbia.edu/cu/lweb/digital/collections/nny/>

5. University of Connecticut

Storrs, Connecticut

Voices from the Second World War

<http://sp.uconn.edu/%7Ewwwcoh/homepage.htm>

6. Duke University

Durham, North Carolina

Behind the Veil: Documenting African American Life in the Segregated South

<http://cds.aas.duke.edu/btv/openingpaged.html>

7. Louisiana State University

Baton Rouge, Louisiana

The T. Harry Williams Center for Oral History: Exhibits and Presentations

<http://www.lib.lsu.edu/special/williams/ep.html>

8. University of Maine

Orono, Maine

Maine Folklife Center: Exhibits

<http://www.umaine.edu/folklife/exhibits.htm>

9. University of North Carolina at Chapel Hill

Chapel Hill, North Carolina

Stories of the American South

<http://www.lib.unc.edu/stories/>

10. University of Southern Mississippi

Hattiesburg, Mississippi

Ordinary People Living Extraordinary Lives: The Civil Rights Movement in Mississippi

<http://www.usm.edu/crdp/html/cd/intro.htm>

Appendix 3

Data Collection Sheet

GENERAL COLLECTION INFORMATION -

1. University name and number, oral history collection name, and date of data collection:

University Name and Number (1-22)	Collection Name	Date Evaluated

2. How many oral history interviews does their collection include?

Collection size

3. What are some of the oral history collection's stated goals specific to user access (online access if available)?

Access	Online

COLLECTION WEBSITES -

Accessing interviews through the collection website:

4. Can users access any interviews in their entirety as audio or transcripts through the collection website?

Audio	Trans	Notes:

5. Can users access partial interviews as audio or transcripts through the collection website?

PartA	PartT	Notes:

6. Can users access individual quotes as audio or transcripts through the collection website?

QuoteA	QuoteT	Notes:

Accessing contextual information through the collection website:

7. Does the collection website provide access to project descriptions, interview abstracts, or summaries of partial interviews?

Proj	Abs	Sum	Notes:

8. Does the collection website provide access to biographic information about the interviewee?

Bio	Shallow/ Deep	Notes:

Multimedia Resources on the collection website:

9. Does the collection website include photographic images or video clips?

Photos	Video	Notes:

10. Does the collection website include special interactive materials?

Yes / No	Types:

11. Does the collection website provide bibliographic information on the multimedia materials they include?

Yes, No	Notes:

Additional resources through the collection website:

12. Are there hyperlinks from the collection website to resources outside of the university?

Yes / No	Notes:

13. Do they provide teacher resources connected to the collection website?

Yes / No	Notes:

ONLINE EXHIBITS -

14. Do they provide any online exhibits to their oral history collections?

Yes / No	Notes:

Accessing interviews through the online exhibits:

15. Can users access interviews in their entirety as audio or transcripts through any of the oral history online exhibits?

Audio	Trans	Notes:

16. Can users access partial interviews as audio or transcripts through the oral history online exhibits?

PartA	PartT	Notes:

17. Can users access individual quotes as audio or transcripts through the oral history online exhibits?

QuoteA	QuoteT	Notes:

Accessing contextual information through the online exhibits:

18. Do the oral history online exhibits provide access to project descriptions, interview abstracts, or summaries of partial interviews?

Proj	Abst	Sum	Notes:

19. Do the oral history online exhibits provide access to biographic information about the interviewee?

Bio	Shallow / Deep	Notes:

Multimedia Resources through the online exhibits:

20. Do the oral history online exhibits include photographic images or video clips?

Photos	Video	Notes:

21. Do the oral history online exhibits include special interactive materials?

Yes / No	Types:

22. Do the oral history online exhibits provide bibliographic information on the supplement materials they include?

Yes / No	Notes:

Additional resources through the online exhibits:

23. Are there hyperlinks from the exhibit to resources outside of the university?

Yes / No	Notes:

24. Do they provide teacher resources connected to the exhibit?

Yes / No	Notes: