

Maria S Ramirez. Content Analysis of Digital Oral History Collections in Africa, Australia, Europe, and North America. A Master's Paper for the M.S. in L.S degree. December, 2016. 60 pages. Advisor: Ron Bergquist

Over the past sixty-eight years, oral history interviews have emerged as valuable primary sources of research by capturing nuanced perspectives of the past. Proponents argue that the enduring value of these resources stems from their ability to fill the gap in archives by giving voice to those who have been historically marginalized in society. For much of the twentieth century these voices remained silent, as archivists struggled to provide access to these unique acquisitions. The digital revolution has ignited new hopes that technology can resolve the problems of access to oral history collections. This paper aims to shed light on how oral histories have been presented in the digital interfaces of several collections from Africa, Australia, Europe, and North America. By examining the content that is available to users worldwide, a clearer image of the priorities and standards used in this new era of oral histories will be revealed.

Headings:

Oral history

Digital collections

Content analysis

Access to archives

CONTENT ANALYSIS OF DIGITAL ORAL HISTORY COLLECTIONS IN  
AFRICA, AUSTRALIA, EUROPE, AND NORTH AMERICA

by  
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Approved by

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Ron Bergquist

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## Introduction

Oral History is defined as “the process of deliberately eliciting and preserving, usually in audio or audio and visual recording media, a person’s spoken recollections of events and experiences based on first-hand knowledge” (Wynne, S. C., 2009). Despite the idiosyncrasies of speech, these interviews provide a human perspective that can be lost on the written page. Proponents of oral history argue that the enduring value of these resources stems from their ability to fill the gap in archives by giving voice to those who have been historically marginalized in society. For much of the twentieth century these voices remained silent, as archivists struggled to provide access to these unique acquisitions.

“Audio and video have traditionally been very difficult and expensive to curate in an archival setting. The formats were fragile and proprietary and, as technologies advanced, the threats of compatibility and obsolescence grew. The greatest challenge oral history faced in the analog archive, however, was the threat of obscurity” (Boyd, D., & Larson, M., 2014, p.3).

The popularity of portable cassette recorders in the 1960s and later advancements in video recording spurred an unprecedented increase in the number of oral history projects, from 89 reported projects in 1965 to 230 by 1975 (Charlton, T. L., Myers, L. E., & Sharpless, R., 2006, p.31). As researchers turned to archivists for the preservation of these tapes, the challenges of curating these resources became apparent. Many collections lacked the funding and staffing necessary to properly manage this medium and the recordings languished on the

shelves, virtually invisible to users. Some of the tapes from those early days have deteriorated and the voices behind those stories have been irreparably lost to time. The analog format also posed a logistical burden on users, who had to physically visit the archive to listen to recordings and navigate finding aids intended for print materials.

The digital revolution we've witnessed over the last two decades has ignited new hopes that technology can resolve the problems of access to oral history collections. "Through technological advances, the Internet has become a practical way of making recorded sound and video available, opening up a wide range of possibilities for the presentation of material. The Internet has, quite frankly, blown the hinges from doors of the archives, and *access* has come to have a completely different meaning" (Boyd, D., & Larson, M., 2014, p.4). Collections began planning digitization projects aimed at rescuing recordings from backrooms and bringing the archive to the user. Other repositories took the initiative themselves by actively collecting stories and making them available over the web.

This new territory has brought the opportunity to connect with users who don't typically visit the archive. Educators are seeing the potential behind digital oral history collections and implementing these resources into their curricula. Community based projects are shedding light on local histories and bringing attention to social issues that are rarely the focus of mainstream historical narratives. However, as access to these collections expands to a global audience, archivists must rethink their role as gatekeepers of information and take on new skills that include creating interactive collections that contextualize the content of

interviews for users from diverse cultural, linguistic, and ethnic backgrounds. This paper aims to focus on the user interfaces of several digital oral history collections implemented in Africa, Australia, Europe, and North America. By examining the content that is available to users worldwide, a clearer image of the priorities and standards used in this new era of oral histories will be revealed.

## **Research Questions**

- What percentage of the selected digital oral history collections make full audio recordings and full transcriptions available online?
- How are oral history interviews arranged on the websites and how is searching and navigation supported by the interface?
- Do the digital archives employ other elements (photographs, maps, links to outside resources) to contextualize the interviews?
- What similarities/ differences appear across collections from South Africa, the United States, Australia, Canada, and the United Kingdom?

## **Literature Review**

The topic of access to oral history collections is not new. Since Allan Nevins established the first official oral history collection at Columbia University in 1948, oral history practitioners and library science professionals have been discussing the underlying problems that hinder the usability of these resources. The first conference that brought together stakeholders in the field took place at Lake Arrowhead, California in 1966. Over the course of three days, archivists, librarians and historians from institutions across the United States conducted



panel discussions on issues that continue to impact our understanding of oral histories today (Charlton, T. L., Myers, L. E., & Sharpless, R., 2006, p.24). One of the most pressing arguments discussed involved the role of transcripts. At the time of this colloquium it was common practice to erase recordings and only preserve the transcripts from interviews. While some backed this practice based on economic concerns, others defended it based on the difficulty researchers had accessing the information contained in the tapes.

“It’s foolish to imagine that it’s going to be worth saving fifty tapes of Francis Perkins. When you want to see exactly how she said it on page two thousand and sixty-three, you’re not going to be able to find that place on the tape for a whole half hour or so. By the time you have, you’ll decide it wasn’t worth the trouble” (Louis Starr, director of the Columbia University Oral History Research Office, as cited in Boyd, D., & Larson, M., 2014, p.2).

While the destruction of oral history recordings seems sacrilegious to archivists in hindsight, the previous comment outlines the reality that the text version of an interview has from the beginning been considered easier to navigate than the recording itself. For librarians and archivists alike, the destruction of oral history tapes meant that the difficulties of providing access to sound recordings could be bypassed entirely. Nonetheless, the practice proved to be a flawed solution to the problems of curating these resources. In response to Louis Starr’s comments on the benefits of destroying the tapes, Louis Shores, dean of the library school at Florida State University questioned, “is it not possible that the distilling of the tape into a typescript has, even with the highest integrity and devotion, resulted in the modification of the primary source, the tape?” (as cited in Boyd, D., & Larson, M., 2014, p.3). While the debate over whether to erase oral history tapes has long been settled in favor of preserving the original recording,

the literature continues to explore the difficulties of access to collections of oral histories that lack transcriptions.

The issue of accessibility has been cited as a fundamental concern by the Oral History Association, first established in 1967. “In recognition of the importance of oral history to an understanding of the past and of the cost and effort involved, interviewers and interviewees should mutually strive to record candid information of lasting value and to make that information accessible” (as cited in Charlton, T. L., Myers, L. E., & Sharpless, R., 2006, p.255). The responsibility to provide access has, nevertheless, been closely connected to archives. A recurring problem cited in the literature is the lack of standardization in these institutions. “Access to oral histories still remains less standardized than access to other types of materials. In 2004, respondents to MacKay’s survey of oral history programs in several types of institutions were ‘fairly evenly divided among those who create finding aids, those who create MARC records, and those who don’t catalog at all’” (Wynne, S. C., 2009).

A survey conducted in 2007 of academic libraries in Georgia showed persistent problems establishing policies and procedures to coordinate access to oral history collections. The study found that of the 73 academic institutions in the state of Georgia, only 35% of those that had oral history collections had established guidelines or policies for the collection, processing, and/or use of oral histories (Grimsley, R. L., & Wynne, S. C., 2009). The researchers quote similar findings in earlier studies on the lack of standardization across oral history collections housed at academic institutions, indicating that issues of access are not a new phenomenon brought about by the changing landscape in the

profession. For his 1987 PhD Dissertation at the University of Pittsburg, A. H. Ekkrish found that oral history centers operate through a trial and error methodology due to the general lack of consensus on how to curate and disseminate oral history materials. In a 1993 Master's thesis at the University of North Carolina at Chapel Hill, J.E. Sanner commented on the "virtual vacuum" and "hodge-podge of methods" evidenced in his findings on the processing of oral history collections. In MacKay's 2004 survey, respondents working at institutions responsible for oral history materials revealed the urgent necessity of "standards and best practices for all phases of collection management" of these resources (Grimsley, R. L., & Wynne, S. C., 2009).

In recent years, students from the University of North Carolina at Chapel Hill have published papers on the ongoing challenges oral history collections face in providing digital access to materials. In a 2008 Master's thesis, C.M. Bertling examined how twenty-two university oral history collections supplemented access to their materials through the web. The researcher found that "almost 60% (13 of 22) fail to connect users to even a single full interview in either an audio or transcript format" (Bertling, C. M., 2008). In 2013, J.N. Vos' Master's thesis focused on the lack of metadata content standards across oral history repositories. The researcher noted "a strong need for a shared model for metadata creation and entry that is interoperable across collections to ensure quality, consistent metadata, and to promote access and usability" (Vos, J.N., 2013). The thesis presented here expands on these earlier studies by examining similar issues of digital access to oral history collections and fills an important gap in the research by providing an international perspective.

The interest in the topic of accessibility to oral history collections suggests that the lack of consensus over how to curate these resources has been a systemic problem for archives. “Because oral histories resemble archival materials in some ways, but also share similarities with books and visual and/or sound recordings, they do not always fall neatly into most established standards familiar to catalogers and/or archivists, namely, Anglo-American Cataloguing Rules, 2nd edition, published in 2002 (AACR2), and Describing Archives: A Content Standard (DACS), published in 2004” (Grimsley, R. L., & Wynne, S. C., 2009). The closest the archival community came to a stand-alone set of descriptive standards for oral histories came with the publication of the Oral History Cataloguing Manual (OHCM) in 1995. However, the manual was not uniformly adopted across institutions and did not revolutionize the way archives provided access to their oral history collections. Furthermore, it is widely recognized that OHCM did not stand the test of time, as the available technologies we have today greatly surpass those available 21 years ago.

While consensus is lacking when it comes to best practices, few archivists would argue with the fact that the World Wide Web has opened new avenues for access to oral history collections. Much of the literature acknowledges the great potential the Internet harnesses for facilitating use by a global audience, creating bridges to related content, and the ability to bring attention to interviews that may have remained hidden in archives years ago. Yet, these new opportunities offered by the web also bring about particular challenges. “The digital information revolution certainly created more fluid access points to oral histories but also raised new concerns...such as how to integrate MARC records with

HTML- or XML-based typescripts, and how and what to display on the World Wide Web” (Grimsley, R. L., & Wynne, S. C., 2009). Research into the extent to which digital oral history archives make their resources available suggests that many collections have been reluctant to face these challenges head-on.

“In the year 2000 University of Alaska-Fairbanks research associate Karen Brewster conducted a survey of oral history projects online. She found and reviewed sixty-four oral history programs that had a presence on the World Wide Web. At this time, fewer than half posted any content, and most of those were excerpts of oral histories, not the full interview. The remainder offered a list, finding aid, or just a description of the program” (MacKay, N., 2010).

Archivists and librarians looking to digitize their analog oral history collections or those leading projects with born-digital recordings are stepping into a territory that requires a new set of skills that redefines their traditional role. At the Oral History Association’s 1998 Conference, an issue that took center stage was the implication of making oral history collections accessible over the Internet. “Discussion included the need to protect interviewee’s privacy, the danger of misuse and manipulation of sound recordings and transcripts, and the ‘unmonitored access’ of the Internet that would result in a loss of archival control over the interviews” (Swain, E., 2003).

Brewster’s study of online oral history collections revealed how some projects have managed to side step the issues behind copyright restrictions by only providing access to finding aids or excerpts of interviews. “The largest majority of the sites contained on-line finding aids to the contents of oral history collections, most of which were a list of people interviewed. There were no hot links to access the material itself” (Brewster, K., 2000). These findings suggest that the issue of access to oral history collections in the digital age is far more

complex than simply integrating content to a new medium. It also helps to explain the reluctance to take full advantage of the Internet's ability to provide worldwide access to the audio or video source material.

## **Methodology**

The following study focuses on the user interfaces of digital oral history collections originating from Africa, Australia, Europe, and North America. After sampling was completed, a content analysis approach was employed. Content analysis was chosen as a research method due to its focus on "recorded human communications" (Babbie, E. R. 2010, p.368). Digital oral history collections are objects created for the information consumption of users, and thus qualify as a form of communication. The study did not differentiate between the terms *digital archives*, *digital libraries*, and *digital collections*. Instead, particular attention was placed on collections that met the definition of being aggregated oral history interviews presented through a digital platform.

Data collection was based entirely on content available through the web in each of the organization's oral history site. Therefore, no additional considerations regarding restrictions of the resources studied is necessary. The collections and their available content are in the public domain and analyzing the structure of the websites does not violate any legal restrictions on the objects. The researcher conducted the data collection through a form consisting of elements identified as valuable to determining the general accessibility of the oral history interviews in each collection. An interpretative approach was necessary in selecting elements to examine. The researcher based the selection of elements on

the literature on accessibility and user interface design, as well as on personal experiences working as an Assistant Archivist for a digital oral history archive in North Carolina.

For the purposes of this paper *accessibility* is defined as the ease of viewing and using content directly from the oral history collection's website. This includes streaming audio/video capabilities for each interview, bibliographic information or finding aids to locate interviews for use, the availability of additional documents to contextualize interviews, and metadata used to describe the content of the collections. The term *user interface* is defined as the representation of the oral history collection through a digital platform. This encompasses the homepage, individual interview pages, project overview pages, graphics, photographs, videos, fonts, styles, color-schemes, navigation tools, icons, and other visual elements. A complete overview of elements used during content analysis is available in Appendix I.

The terms *full audio/video* and *full transcription* refer to original recordings and transcripts that encompass the entirety of the interview in the interviewee's original voice. Interviews with excerpts from the original audio or with highly stylized renditions in text form were not deemed to satisfy the criteria and were thus marked as N (no) during data collection. *Timestamps* refer to any method of enumerating segments of the audio and connecting them to topics or word-for-word statements said throughout the interview. Interviews deemed to satisfy the elements were coded as Y (yes) and those for which elements did not apply were coded as N/A (not applicable). Examples of situations in which N/A was applied include elements related to the transcript or audio where no

transcript or audio exists or elements intended for multilingual materials where content was presented in only one language.

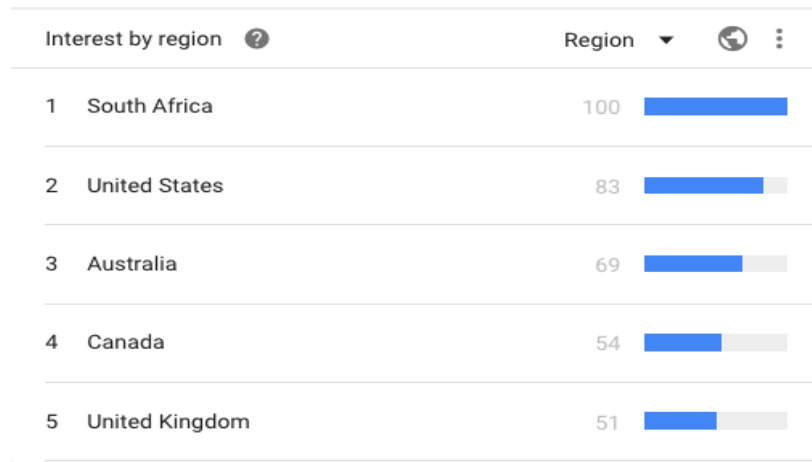
Elements 5a (Is the transcript of interviews conducted in other languages translated into English?) and 6a (Is metadata associated with interviews conducted in other languages translated into the original language?) were chosen to determine how digital oral history collections handle access to multilingual materials. “While computer networks broke through national boundaries long ago, they remain...more effective for communication in English than for exchanges in most other languages, much less interactions involving multiple languages” (Borgman, C. L., 1997). The dominance of English on the Internet raises questions about how audio-based cultural materials can be made accessible to the original culture as well as others who may not have knowledge of the language. For the purposes of this study, English is viewed as the *lingua franca* of the web and, as such, collections whose oral histories were conducted in English were marked as N/A in elements 5a and 6a.

## Sampling

The collections were chosen based on whether the initiative described itself as a “*digital archive*”, “*digital library*”, “*digital collection*” or used terminology indicating that the oral history resources could be accessed through the web. The countries chosen for the study were selected based on the results acquired through Google Trends of searching patterns for the term “*oral history*.” The intention was to choose locations that had an active interest in the field of



oral history, which Google Trends identifies by examining search patterns in different regions.



*Figure 1. Google Trends results for term “Oral History”*



*Figure 2. Alternate view of Google Trends results indicating countries with high rates of searches for oral histories.*

Additionally, sampling was influenced by the researcher’s ability to understand the primary language of the collections. Multilingual content is available in some sites, but this did not impede the study where the option to view materials in English or Spanish was offered. Due to time constraints, the researcher chose three collections that fit the sampling criteria from the five countries listed in figure 1. A full description of the digital collections is available in Appendix II.

A random sample of four interviews were selected in each of the 15 collections to test the accessibility elements of the study. A total of 60 interviews were examined and the full results of the data collection phase are available in Appendix III. The user interface (UI) design elements were applied to the 15 collections, without focusing on particular interviews. These elements focused on appearance as well as the overall arrangement and navigation of the interfaces, making a broader perspective necessary to ascertain the results. Accessibility elements were enumerated as 1a through 16a and UI elements 1b through 16b to facilitate data collection.

## **Findings**

### **1.1 Accessibility Elements (1a-16a):**

This study aimed to answer questions about the accessibility of digital oral history collections from various countries. R1 (what percentage of the selected digital oral history collections make full audio recordings and full transcriptions available online?) is essential for gauging accessibility because oral history resources are audio-visual materials that are notoriously difficult to use. Transcripts can be a useful guide that allows users to navigate the audio. However, transcripts alone do not reflect the intricacies of communication that make oral histories such a valuable resource. “Beyond the dozens of ways in which words can be said, each way conveying a different meaning, there are the interpersonal and situational currents that shape the speaking, currents that are palpable...to those seeing a video or hearing an audio recording, but completely missing from the printed page” (Charlton, T. L., Myers, L. E., & Sharpless, R.,

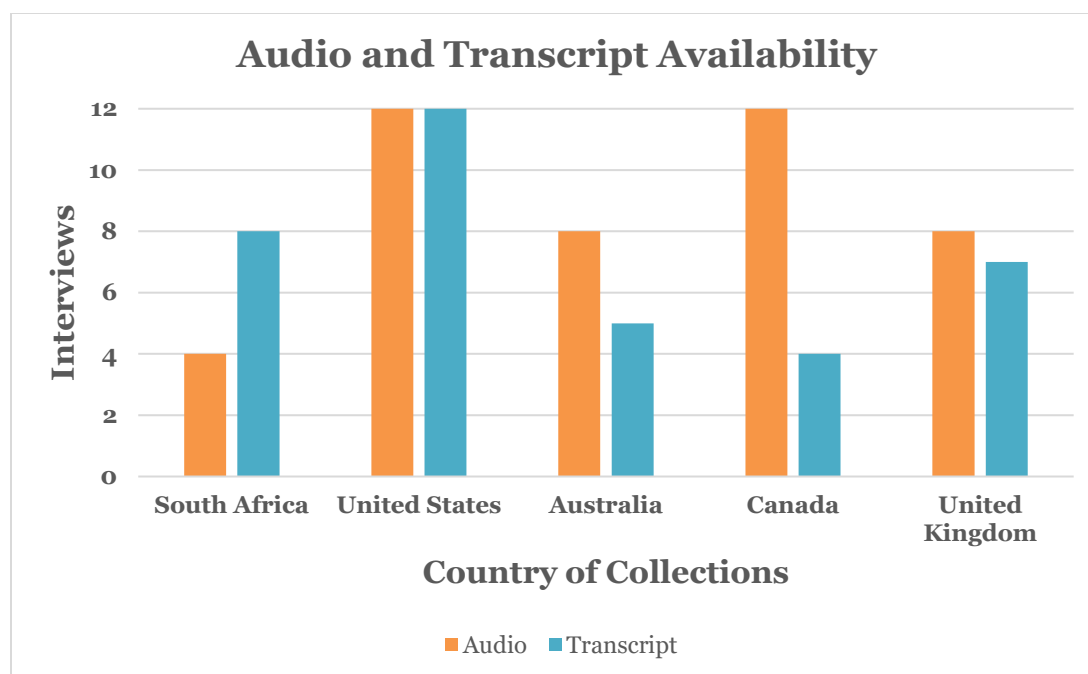
2006, p.243). Furthermore, relying solely on the text version of an interview opens up the possibility for misunderstandings or erroneous statements to seep into the record. Thus, providing audio with transcripts allows users to get a fuller picture of what the interviewees intended to communicate and deeper context from subtle changes of tone that cannot be easily reflected in writing.

Of the 15 collections examined in this study, 33% (5 of 15) made both full audio streaming and PDF transcripts available to users online. All of the 12 interviews randomly chosen from collections in the United States had audio and transcripts. Only one collection from Australia provided audio and transcripts of interviews. Similarly, only one of the three Canadian collections chosen for this study provided access to both audio and transcripts. Despite not providing transcripts in all the collections, Canada was the only country outside of the United States to provide full audio streaming for all of the interviews examined in the study.

The results reflect long standing differences between the United States and other countries regarding the practice of oral history. Elinor A. Maze's essay *The Uneasy Page: Transcribing and Editing Oral History* mentions the importance of the transcript for oral historians in the United States, noting that "many consider the transcript to be a primary source, equal for research purposes to the audio recording from which it was made" (Charlton, T. L., Myers, L. E., & Sharpless, R., 2006, p.241). Other countries place greater importance on the audio itself. Maze traces the preeminence of oral history recordings in Canada to early collections made by the Canadian Broadcasting Company (CBC) after World War II. The CBC deposited untranscribed tapes directly into Canada's national

archive, establishing the primacy of the recording in what became the nation's archival practice. Even today, the Canadian Oral History Association's website states that "the primary form of the oral history document is the recorded human voice" (as cited in Charlton, T. L., Myers, L. E., & Sharpless, R., 2006, p.241).

It is also important to note the social dynamics that prevent certain collections from uploading audio to the Internet for their oral history collections. In South Africa, the mistrust caused by apartheid influenced the decision of some interviewees to disallow audio recordings to be made. In these cases, the decision to limit access to only the transcript or notes from the interviewer becomes a conscious choice intended to balance the preservation of oral history testimonies with the risk of endangering the well-being of interviewees sharing their experiences. This is evidenced in one of the interviews chosen from the *South African History Online: toward a people's history (SAHO)* collection. The transcript states: "[the interviewee] was very willing, but requested that a tape recorder not be used, saying he might hear the tape played back to him in court someday" (SAHO, interview 4). All of the interviews examined in this study from the SAHO collection provided only transcripts of their oral histories.



The remainder of the accessibility elements in Appendix I focused on answering R2 (how are oral history interviews arranged on the websites and how is searching and navigation supported by the interface?). Searching within audio recordings has been a perpetual challenge for oral history users. Although online access facilitates discovery of segments in the interview far more easily than with earlier analogue tapes, the process of locating themes and topics in a particular recording continues to be cumbersome for users. Timestamps and indexes providing summaries of topics discussed in increments throughout the interviews provide an elegant solution to the awkwardness of this medium.

Four collections in the study employed some form of mechanism linking segments of the audio to topics or statements mentioned in the interview. Two of the three collections (67%) selected from the United States provided timestamps for their oral histories. *The New Roots: Voices from Carolina del Norte* collection

offers a link to a PDF tape log outlining topics with their corresponding times in the audio. The *Crossing Borders, Bridging Generations* oral history collection utilizes an open-source system known as Oral History Metadata Synchronizer (OHMS). This tool allows users to perform keyword searches in the time-correlated transcript or index and connects the textual search term to the corresponding moment in the recorded interview online (OHMS website, 2013).

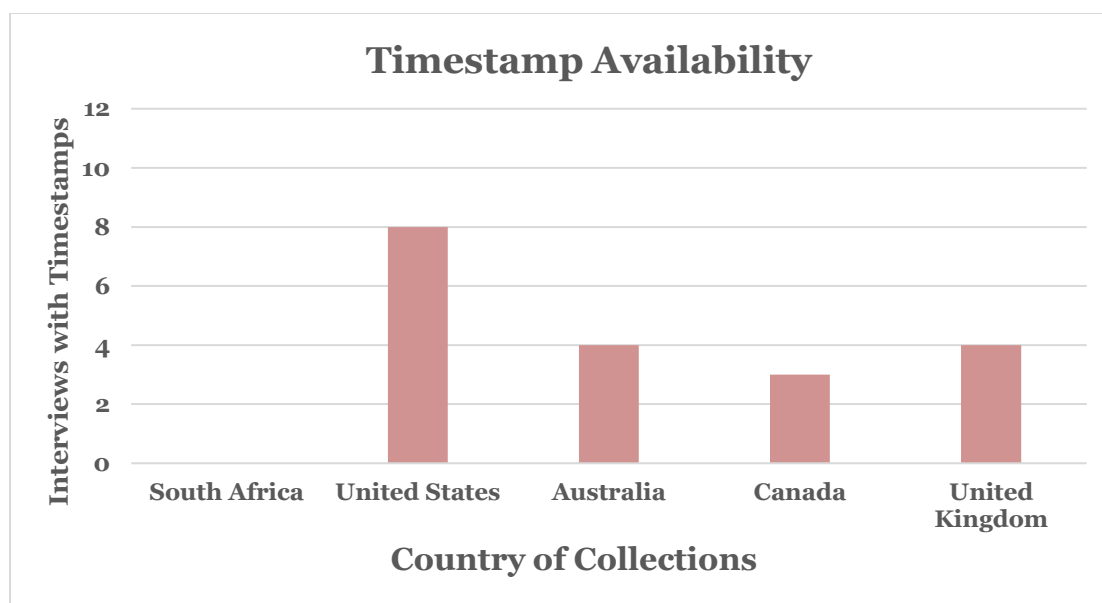
The screenshot displays the OHMS interface for an oral history interview. At the top, the title "Oral History Interview with Alexander David" is shown in purple, followed by the interviewer's name and date, "Amna Ahmad, Interviewer | 2011.019.011". Below this is a video player with a play button, a progress bar showing 0:00:05 to 1:08:25, and a volume control. To the right of the video player are two tabs: "TRANSCRIPT" (selected) and "INDEX". Below the tabs is a search bar labeled "Search this Transcript" with a "Keyword" input field and a "Search" button. The transcript text is displayed below the video player, starting with "0:00 AMNA AHMAD: OK, today is January 13th, 2012, and I'm Amna Ahmad from the Brooklyn Historical Society. Um we are here in my home in Bay Ridge interviewing for the Crossing Borders Bridging Generations Project. This interview um is starting at around two forty-five. So now would you please introduce yourself?" followed by "ALEXANDER DAVID: Hi. My name is Alexander David. Uh I'm mixed race. I was born and raised in Park Slope, Brooklyn. And uh I guess this is my story. OK?".

Figure 3. Segment of transcript from the *Crossing Borders, Bridging Generations* oral history collection with OHMS operated searching capabilities.

TAPE LOG- Frances Reuland	
Interviewee:	Frances Emily Reuland
Interviewer:	Vianey Lemus Martinez
Interview Date:	26 February 2016
Location:	University of North Carolina at Chapel Hill
Length:	[00:26:39]
TAPE INDEX	
Time	Topic
[00:00:00]	START OF RECORDING
[00:00:03]	"I am here today at the university of North Carolina at Chapel hill on February 26 <sup>th</sup> , 2016 doing an interview"
	Opening statement by interviewer, Vianey Lemus Martinez.
[00:00:43]	"I was born in Chinle, Arizona, and Chinle is just a small town in Arizona."
	Opening statement by Frances Reuland in English.
[00:01:34]	"I, since coming to college I have realized that my community, well one that it is definitely defined by the fact that the university is here."
	Frances briefly describes her community in Chapel Hill, NC.

Figure 4. Segment of a tape log from *The New Roots: Voices from Carolina del Norte* collection correlating recording times with topics discussed.

One collection from Australia (1 of 3) and one collection from the UK (1 of 3) provided timestamps to interviews. The *City of Sydney's Oral History Collection* enumerated segments of transcripts with the corresponding time in recordings. The UK's *Invisible Histories- Salford's Working Lives* project included an index summarizing segments of the audio along with the corresponding time where users could find it in the recording. Although this project only provided transcripts for 50% of the interviews examined (2 of 4), the time-correlated index was available in each oral history. Despite the lack of transcripts in Canada's *Island Voices Project*, the interface provided an index in 75% (3 of 4) of the interviews examined. None of the South African collections provided timestamps, although only one collection made the audio available.



Metadata is essential to the topic of access because it enhances the user's ability to locate and contextualize information in a digital environment. "In both library, archive, and museum (LAM) communities and in information industries, the use of metadata... aids in the identification, discovery, assessment, and management of the described entities we seek" (Zeng, M. L., 2016, p.3). For the purposes of this paper, the researcher defined metadata as descriptions about the interview, titles or identifiers, bibliographic information about interviewees, copyright statements, and information describing the digital objects examined.

The use of metadata varied widely across the collections. The majority (9 of 12) of South Africa's oral history interviews did not have abstracts or descriptions that summarized the topics discussed in individual interviews. For example, all of the interviews from the *Centre for Popular Memory (CPM)* contained collection-level descriptions and did not specify the content of each interview. Additionally, the *CPM* did not provide any bibliographic information about interviewees. The other two collections from South Africa varied in their



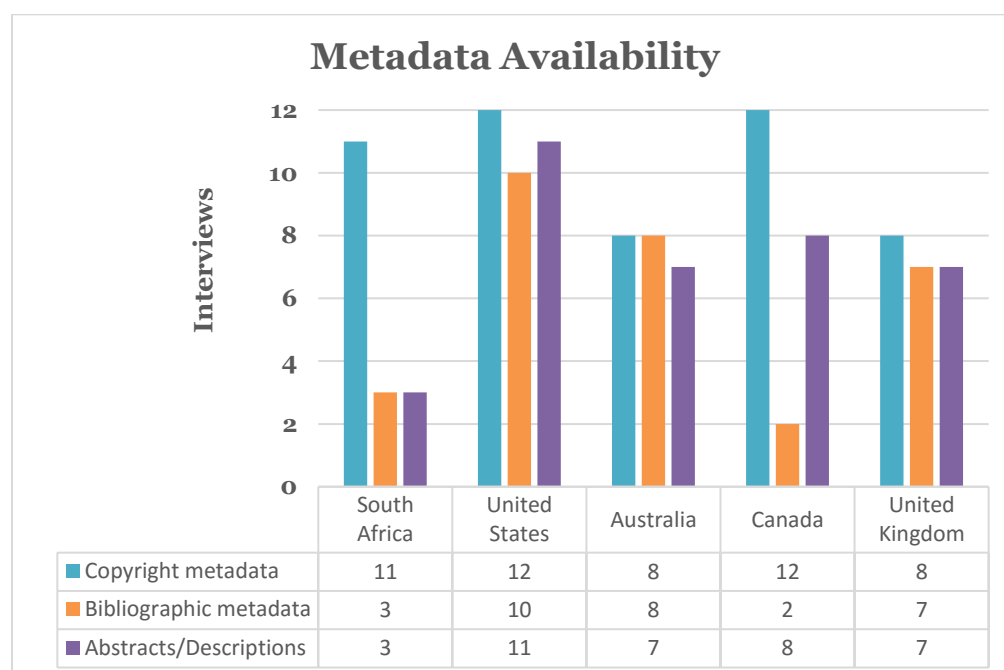
use of descriptions. In the *SAHO* collection, 50% (2 of 4) of interviews provided bibliographic information for the description metadata field, rather than information related to the topics discussed. A similar inconsistency between abstracts and bibliographic information was present in the collections found in the *South African History Archive (SAHA)*, with 75% (3 of 4) of the interviews containing no description about the subject of the interview and instead focusing on the name of the interviewee and the project.

Call Number:	9
Identifier:	AL2461_9_p1_9
Title:	Transcript of interview with Pumla Williams
Date:	23 July 1991
Subject:	Oral History SAHA Exhiles Project Pumla Williams
Description:	This document includes the transcript of an oral interview conducted with Pumla Williams for the SAHA Exhiles Project in 1991
Creator:	SAHA Exhiles Project
Type:	transcript
Format:	Preservation copy - tiff Access copy - pdf
Source:	SAHA Collection AL2461
Language:	English
Coverage:	South Africa
Rights:	Copyright restrictions may apply. See SAHA copyright statement for Use Restrictions.

Figure 5. Metadata fields from the *South African History Archive (SAHA)* collection showing no specification of the topics discussed in the interview.

The majority (10 of 12) of interviews selected from digital oral history projects in the United States had both individual interview descriptions and bibliographic information about interviewees. Interviews from collections in the United Kingdom and Australia each provided descriptions for 58% (7 of 12) of their interviews selected. Additionally, the *British Library Oral History section* is

the only collection in the study to provide a METS schema for each of the interviews examined. Canada exceeded both the United Kingdom and Australia in providing descriptions, summarizing topics for 8 out of the 12 interviews selected. However, bibliographic information ranked the lowest among Canadian collections, with only 17% (2 of 12) providing any metadata related to the interviewee's background.



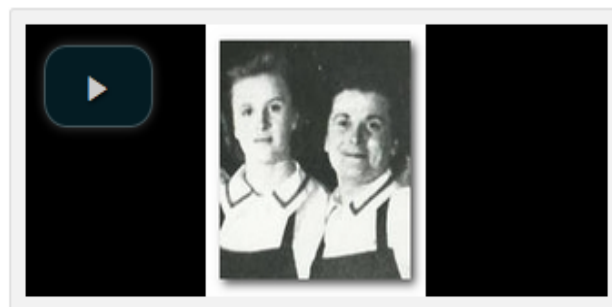
Four collections analyzed in this study contained interviews conducted in languages that were not English. The results gathered from Canadian collections revealed similar issues discussed in the literature concerning the dominance of English in the web and the unintended effects this creates when representing materials from other cultures.

“The language of description and access points in metadata records does matter, as it is a key to resource discovery. Information retrieval of digital objects is very much a linguistic endeavor. Monolingual metadata in English can create barriers to discovery and use for international users or, [limiting] access to elite scholars who are fluent in English” (as cited in Krystyna K. Matusiak Ling Meng Ewa Barczyk Chia-Jung Shih, 2015).

Two interviews selected from the *Italian Canadian Women Oral History Collection* were originally conducted in Italian. However, no metadata provided in the interface reflects the original language of the interview. The interview descriptions provided in the four interviews selected contain English and French summaries of the topics discussed and all the other metadata fields are presented in English, despite the fact that the collection focused on the topic of Italian immigrants.

The lack of Italian metadata in this collection reflects a growing concern over the creation of barriers to access for communities that may have contributed to these oral histories and who may be most interested in the cultural value of the collections. A similar issue appeared in another Canadian collection examined in this study. The *OurVoices - Stories of Canadian People and Culture* collection includes materials in Cree, one of Canada's most widely spoken aboriginal languages. The interface allows users to browse items in both languages. However, metadata is exclusively presented in English regardless of the language of choice. This problem hinders access to users not familiar with both languages by providing metadata in one language and content in the other.

## Italian Interview - P. Perusini



### In collections

- [Italian Canadian Women Oral History Collection](#)



<b>Title</b>	Italian Interview - P. Perusini
<b>Description</b>	<p>In this interview, Palmira Perusini describes her family's migration story, coming from northern Italy to Sudbury, Ontario in 1930. The interview concentrates on Mr. and Mrs. Perusini's immigration to Canada, and their work histories in Canada. Mrs. Perusini was born in the northern Italian countryside in the early twentieth century. Her father died when she was seven years old, and Mrs. Perusini recalls that her mother found it very difficult to raise the family's nine children as a widow. Mrs. Perusini attended school until the age of nine, and then stopped. She married her husband in 1930, who had returned to Italy to find a bride after three years of working in Canada. Mrs. Perusini was pregnant when the couple immigrated to Canada, giving birth to a son, and eleven months later, to a daughter. Mrs. Perusini describes her early years in Sudbury, noting that there were few Italian families in the area at that time. Mr. Perusini found employment in Sudbury working for the Northern Mining Company, INCO, where he worked for many years. Mrs. Perusini worked as a seamstress and at the Caruso Club, an Italian centre in Sudbury. She explains that her two children learned her Italian dialect because she never learned English. She concludes that life has been hard, but that it has improved over the course of her lifetime. Dans cette entrevue, Palmira Perusini décrit la trajectoire migratoire de sa famille qui a quitté le nord de l'Italie pour s'établir à Sudbury (Ontario) en 1930. L'entrevue porte sur l'immigration de M. et Mme Perusini au Canada ainsi que leurs expériences de travail au Canada. Mme Perusini est née la campagne dans le nord de l'Italie au début du vingtième siècle. Son père est mort alors qu'elle n'avait que sept ans et Mme Perusini voque les difficultés prouvées par sa mère qui, devenue veuve, s'est retrouvée seule à élever ses neuf enfants. Mme Perusini a fréquenté l'école jusqu'à l'âge de neuf ans. Elle a épousé son mari en 1930 lorsqu'il est retourné en Italie pour trouver une épouse après avoir travaillé trois ans au Canada. Mme Perusini était enceinte quand le couple a immigré au Canada, elle a donné naissance à un fils et onze mois plus tard, elle a eu une fille. Mme Perusini décrit ses premières années à Sudbury, il y avait alors très peu de familles italiennes dans la région. M. Perusini a trouvé du travail à Sudbury dans la Northern Mining Company, INCO, où il a travaillé pendant plusieurs années. Mme Perusini a travaillé comme couturière et aussi au Club Caruso, un centre italien à Sudbury. Elle explique que ses deux enfants ont appris son dialecte italien car elle n'a jamais appris l'anglais. Elle termine en disant que la vie a été dure mais qu'il y a eu des améliorations au fil des années.</p>
<b>Contributor</b>	MHSO; P. Perusini, Perusini, Palmira.
<b>Date</b>	June 20, 1984
<b>Type</b>	Interviews (Sound recordings), Sound
<b>Format</b>	0:20:49
<b>Identifier</b>	ioh:11, local:, uuid: 6a79edc0-901e-48da-957d-c98b5ad3f871, <a href="http://content.lib.sfu.ca/cdm/ref/collection/ioh/id/406">http://content.lib.sfu.ca/cdm/ref/collection/ioh/id/406</a>
<b>Language</b>	ita
<b>Rights</b>	ITA-9892-PER; MHSO

Figure 6. Interview from *The Italian Canadian Women Oral History Collection* displaying an English/ French Description and English-only metadata fields.



restrictions, and interview descriptions in English and Spanish. The metadata fields are also translated between the languages. Users can select a language of preference from the menu bar or homepage that allows the interface to change the primary language of the collection. However, not all content is available in both English and Spanish, as transcripts are presented in the language in which the interview was conducted.

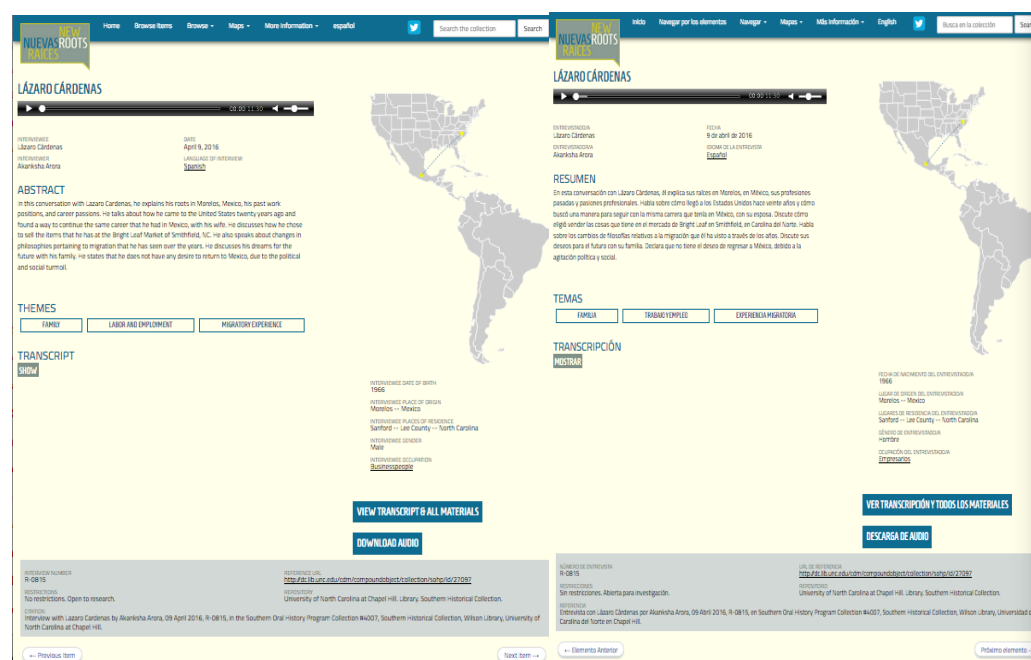


Figure 8. Side by side comparison of metadata fields available in English and Spanish versions of the same interview at the New Roots: Voices from Carolina del Norte collection.

The *Baylor University Institute for Oral History* contains a large database of 6000 oral history interviews primarily conducted in English. Of the four selected interviews, one was originally conducted in Spanish. This collection was the only one in the study to provide a translated transcript of the audio. However, all metadata associated with this interview was presented in English. The scarcity of translations in transcripts suggests that the endeavor must be incorporated into the creation of the original document in order to bypass the difficult process

of translating the transcripts after they have already been archived. However, the lack of metadata in the original language of the interview seems most pressing as only one of the four collections with multilingual materials provided it, despite its importance for discovery and retrieval.

The navigation and searching capabilities of digital oral history collections can have a profound impact on the accessibility of resources. Providing access points that allow users to browse collections by themes or subjects is one way of facilitating the discoverability of materials that would otherwise remain hidden. All the collections selected from the United Kingdom provided themes associated to interviews. The United States and Australia used themes to enhance browsing in 2 out of 3 of their collections. Results for the selected collections from South Africa and Canada showed only 33% (1 of 3) provided any browsing mechanism through themes, topics, or subjects.

Other searching capabilities examined in the study involved the use of keyword or boolean searching. All the collections in this study supported keyword searching for their materials through the interface. For interviews containing transcripts, 91% (32 of 35) allowed keyword searching within the text document. Two interviews from collections in South Africa presented scanned transcripts that were handwritten or created with a typewriter and did not incorporate OCR, making keyword searching within the documents impossible. Boolean searching was supported in 40% (2 of 5) of the collections. Additionally, only two collections provided users with tutorials on how to search materials in the interface. The US's *Baylor University Institute for Oral History* includes a video that highlights the functionalities afforded through ContentDM, the collection

management tool used to power the database. Canada's *Island Voices Project* includes a user guide page outlining how to perform keyword searches and how to use other functionalities found in the interface.

## **1.2 User Interface Design Elements (1b-16b):**

The user interface (UI) design elements outlined in Appendix I address R3 (do the digital archives employ other elements [photographs, maps, links to outside resources] to contextualize the interviews?) and R4 (what similarities/differences appear across collections from South Africa, the United States, Australia, Canada, and the United Kingdom?). The researcher deemed the appearance and placement of digital objects in oral history collections to have an important role in enhancing the discoverability and access of materials. Additionally, the UI elements chosen for this study revealed trends in different countries regarding the style of presenting materials whose primary focus is sound, a medium that has been traditionally difficult to contextualize on the Internet.

When it came to appearance of the websites selected, the majority of the collections (12 of 15) chose white as the background color. The color-scheme of collections that did choose background colors tended to be soft shades. Only 27% of collections (4 of 15) used background images or photographs. The selection of white or soft shade backgrounds brings the user's focus to the textual information, but also results in a conservative, unexciting appearance.



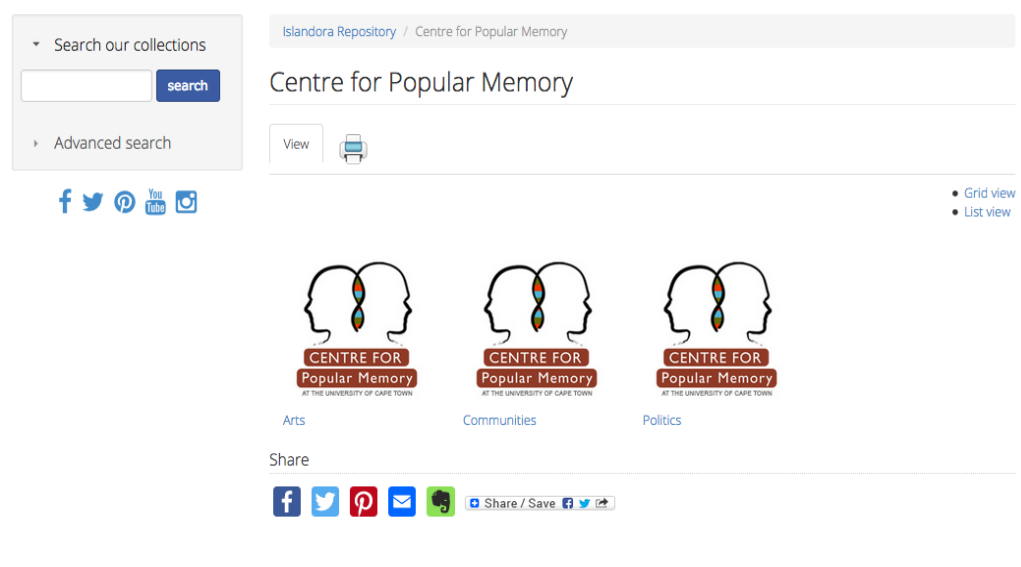


Figure 9. Homepage of the Centre for Popular Memory (CPM) collection.

73% (11 of 15) of the selected collections presented their oral history interviews in list form. This minimized the amount of space necessary to display the interviews, but also homogenizes the appearance of the oral histories and removes any sense of uniqueness of the individual stories. In contrast, Australia's *Behind the Wire* collection represented its interviews with large icons depicting stylized photographs of the interviewees in different poses. Hovering over a particular photograph reveals to users the amount of time it takes to hear the interview or read the story.

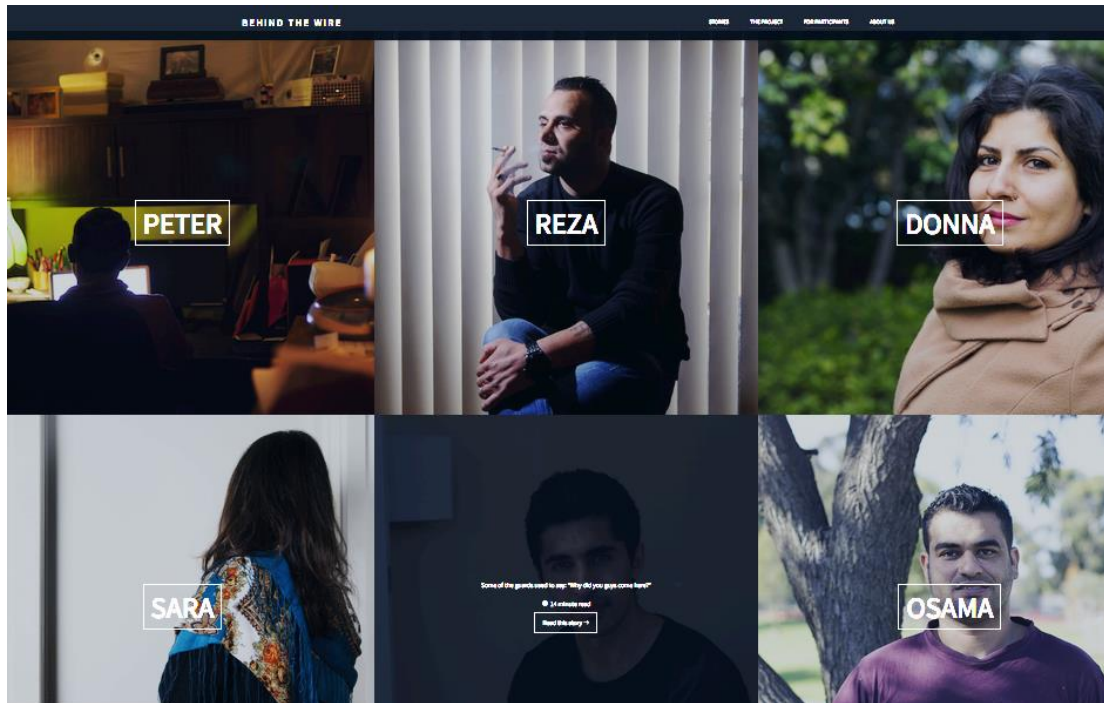


Figure 10. Interviews in Australia's *Behind the Wire* collection.

Another collection from Australia that did not present interviews in list form was the *City of Sydney's Oral History Collection*. Each interview includes a circular icon photograph of interviewees, highlighting the individuality of each story. Comparing the presentation of interviews in this collection to Canada's *Italian Canadian Women Oral History Collection* reveals the importance of highlighting the difference between interviews through images. The latter uses icons as well, but repeats the same stock image for each interview. This method of presentation fails to draw attention and does not emphasize the uniqueness of individual stories within a collection.

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**Refine your search**

**Date**

1966 - 2016

Specify date range: [Show](#)

**Collection**













- [Italian Canadian Women Oral History Collection \(108\)](#)

[Home / Our Collections](#)

## Italian Canadian Women Oral History Collection

[Grid view](#) [List view](#)

1 2 3 4 5 6 7 8 9 next » last »

 <a href="#">Italian Interview - P. Perusini</a>	 <a href="#">Italian Interview - Amabile Zanatta</a>	 <a href="#">Italian Interview - M. Cappello</a>	 <a href="#">Italian Interview - Lucia Sabucco</a>
 <a href="#">Italian Interview - Vittoria Giancarlo</a>	 <a href="#">Italian Interview - Helen Lettieri</a>	 <a href="#">Italian Interview - Francesca Cimicata</a>	 <a href="#">Italian Interview - Rosa Marie Sangalli</a>
 <a href="#">Italian interview - Mrs Silvestro</a>	 <a href="#">Italian Interview - Anonymous</a>	 <a href="#">Italian Interview - Alfredo &amp; E. Maria Proia</a>	 <a href="#">Italian Interview - Liana Voipi</a>

1 2 3 4 5 6 7 8 9 next » last »

Figure 11. Default view of interviews in Canada's Italian Canadian Women Oral History Collection.

CITY OF SYDNEY SYDNEY ORAL HISTORIES

[Our City](#) [Belief](#) [Shared Terrain](#) [Art and Culture](#) [Shelter](#) [Open All Hours](#) [Stories](#)













 <b>Agnes Phillips</b> From Scotland to Millers Point. A migrant's life in Sydney.	 <b>Tony Prescott</b> Preserving Millers Point and the high value of real estate.	 <b>John Ross</b> Life, work and community in Millers Point.	 <b>Patricia Phillips</b> The 'Battle of the Landladies'.
 <b>Eileen and Bill Pearson</b> Life, marriage and living in the millers point neighbourhood.	 <b>Ray Newey</b> Life as an active member of the Millers Point local community.	 <b>Jack Munday</b> The Green Ban. A leader of men and protector of local history.	 <b>Adrien Meredith</b> Negotiating community concerns over Millers Point developments.
 <b>Harry Lapham</b> A lifelong home. Recollections of Millers Point upbringing.	 <b>Harold Kerr</b> The strength and significance of a Millers Point community.	 <b>Ronald Josephs</b> The priesthood, catholicism and friends in Millers Point.	 <b>Clarice and Robert Johnston</b> The changing face of Millers Point, a family's view.

Figure 12. Interviews from the City of Sydney's Oral History Collection.

The images used to aestheticize the collections can also provide valuable background information about the oral history. In the *New Roots: Voices from Carolina del Norte* digital archive, interviews conducted with foreign born immigrants are represented with maps tracking their journey from their places of origin to the United States. The interface also provides several methods of browsing interviews, including maps that display the amount of interviews held by the collection from individuals living or originating from particular regions. In contrast, the United Kingdom's *Commonwealth Oral History Project* displays interviews discussing several countries in list form without enumerating how many interviews involve each country.

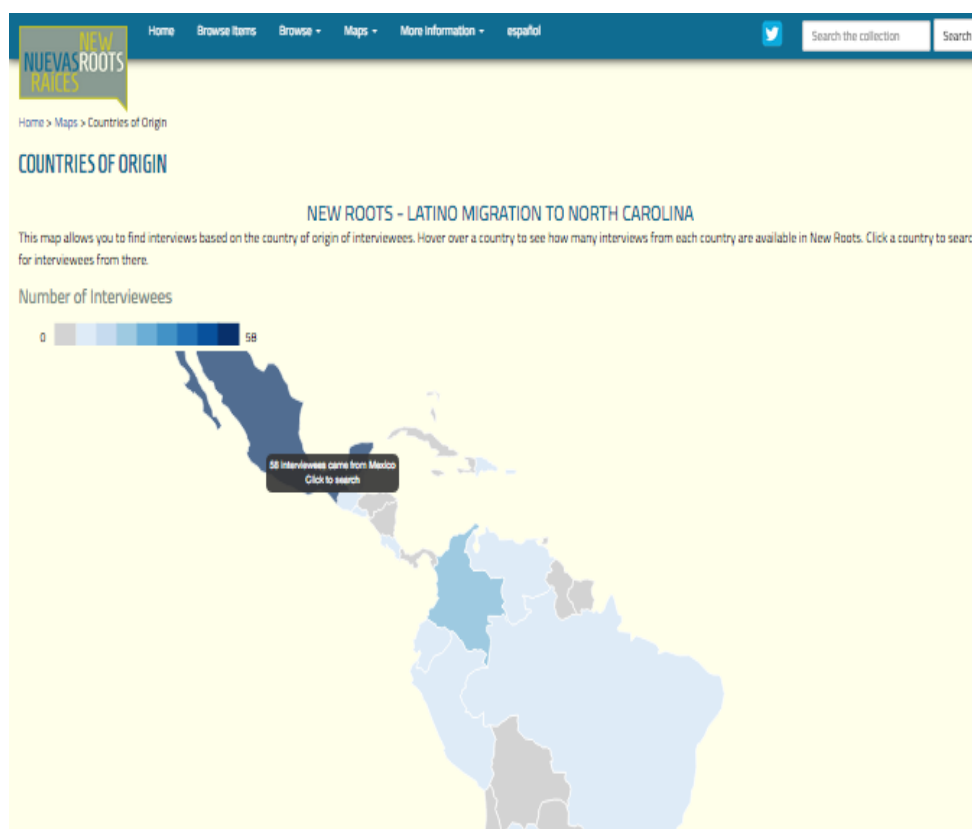


Figure 13. The *New Roots: Voices from Carolina del Norte* collection allows users to browse interviews through maps of Latin America and North Carolina.

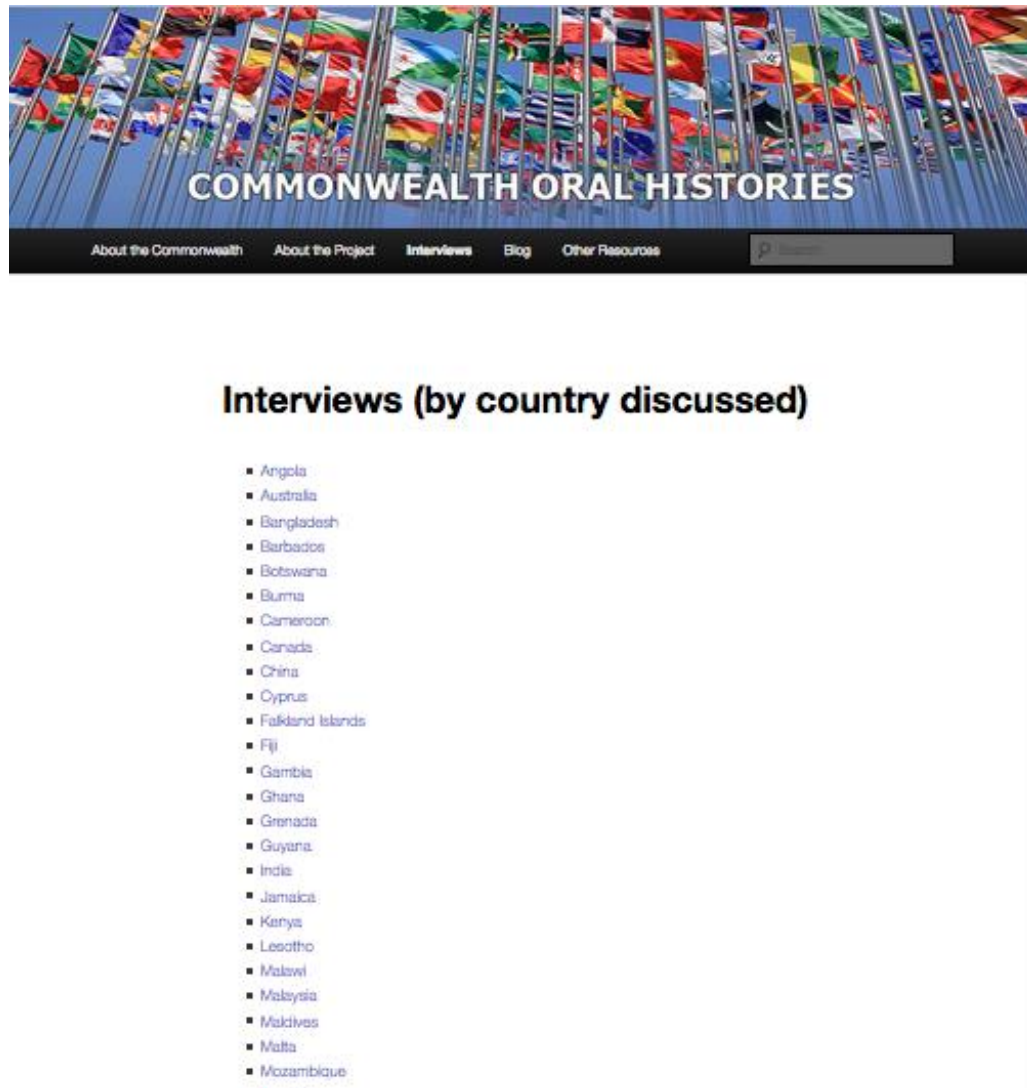


Figure 14. List of countries discussed in the Commonwealth Oral History Project.

The inclusion of a glossary of terms used throughout interviews in the collection can be an important tool that helps users navigate and better understand oral history interviews. Of the collections selected in this study, 27% (4 of 15) employed some mechanism in the interface to outline and define the terminology of the collection. Another important aspect of UI design involves creating menus and icons that are familiar to users. The majority of the

collections (12 of 15) selected in the study used menu-labels that guide users to different sections of the interface that were self-explanatory. However, only 27% (4 of 15) included explanations that appeared when hovering over the objects. These elements can facilitate the navigation of websites and should be considered when designing oral history interfaces.

The findings of this study suggest that countries employ UI elements in a variety of ways across collections. Each collection, even those within the same region, vary in the methods employed to represent and contextualize interviews. These results suggest a greater need for oral history collections to collaborate on standards that can become iconic to the way users expect to view these resources. Because users have become accustomed to certain aspects of digital environments, designing digital collections of oral histories that incorporate the UI elements that have been proven to appeal to users in other online platforms can enhance the appeal and accessibility of oral history collections.

## **Limitations and Future Work**

Despite the researcher's best efforts to select collections that are representative of the oral history practice of regions as a whole, it is possible that other digital collections from these countries would provide different results. Additionally, the accessibility results for this study are based on findings using a random sample of four interviews from each of the 15 collections. Future research should aim to expand the sample size in order to draw from a wider pool of digital objects and increase the reliability of the results. The selection of countries analyzed in the study was based on results from Google Trends. However, the

combination of keywords searched through this web-based tool can influence the results. As such, future research should use a combination of methods to determine whether the selected regions have an active interest in the field of oral history. Such methods may include, but are not limited to, membership rates in oral history associations and the number of digital oral history projects launched within a given set of years.

The researcher's fluency in English and Spanish also presented a limitation to this study. Collections with languages that were not familiar to the researcher were excluded from the sample. Future research should explore digital oral history projects in areas with diverse multilingual communities. Additionally, an examination of metadata in collections from other regions would provide valuable data on the ubiquity of the English language on the web. The researcher's results and the literature on multilingual digital libraries suggests that English remains a dominant language in the Internet, but analysis of collections from regions not discussed in this study could provide information on how much this trend has changed over the years.

The elements used during data collection were created by the researcher and applied uniformly to the chosen collections. However, other elements may provide more reliable results. Although there are no standards from which the researcher could draw from to assess the accessibility and user interface design of the collections, it is possible that a less interpretative approach could enhance the reliability of the findings in the study. Content analysis based on elements chosen by users of the digital oral history interfaces is a possible framework that future researchers could employ to determine the results. The field of oral history is

expanding to new horizons through the web. Future research could play an important role in paving the path forward by examining how these digital collections make their materials more accessible to global audiences.

## **Conclusion**

Oral histories are unique resources that are able to preserve and give voice to experiences and perspectives from the past. The issues of providing access to these materials have not always been confronted directly. The Internet has enormous potential to bring attention to the value of these testimonies and to connect with audiences that may never have ventured into the physical archive. This paper focused on how the current landscape of digital oral history has provided access to diverse audiences. By incorporating an international perspective to decisions about what and how to present these resources online, oral history projects can expand their reach beyond local users and finally shake the dust off the tapes that have for years remained hidden in the backrooms of archives.



## Appendix I: Data Collection Elements Overview

Accessibility Elements			User Interface Design Elements		
1a	Is the full audio/video available?	Y N	1b	Are interviews organized in list format as a default setting?	Y N
2a	Is the full transcription available?	Y N	2b	Are interviews organized by icons as a default setting?	Y N
3a	Are timestamps available to allow users to skip to segments in the audio/video of the interview?	Y N N/A	3b	Does the interface explain icons, menu labels, and links through captions that appear when hovering over the digital objects?	Y N
4a	If audio/video is available, can the user stream it directly from the site?	Y N N/A	4b	Do icon images represent the content of the digital object?	Y N
5a	Is the transcript of interviews conducted in other languages translated into English?	Y N N/A	5b	Does the interface allow users to view multilingual content separately?	Y N N/A
6a	Is metadata associated with interviews conducted in other languages translated into the original language?	Y N N/A	6b	Do interviews include graphics such as photographs, maps or timelines?	Y N
7a	Is there an abstract or description that summarizes the interview?	Y N	7b	Are menu labels self-explanatory?	Y N
8a	Is bibliographic information about interviewees included?	Y N	8b	Does text populate the majority of the collection's homepage?	Y N
9a	Is there a copyright statement or restrictions of use statement?	Y N	9b	Does the appearance of the site remain consistent from page to page?	Y N
10a	Does the interface provide tutorials for how to access and search the collection?	Y N	10b	Are background colors used?	Y N

11a	Can the interview be found by browsing themes, topics, or subjects?	Y N	11b	Are background photographs or images used?	Y N
12a	Is keyword searching within the transcript supported by the interface?	Y N N/A	12b	Are large/colorful fonts used to guide the user to relevant content?	Y N
13a	Is boolean searching supported by the interface?	Y N	13b	Does the interface allow users to hide/expand content?	Y N
14a	Are tagging capabilities utilized?	Y N	14b	Can the interface be customized by users?	Y N
15a	Is outreach for the collection conducted through social media?	Y N	15b	Is a glossary of terms used by the collection available and easy to find?	Y N
16a	In interfaces containing a variety of collections, is the oral history interview easy to find?	Y N N/A	16b	Are interviews with multiple parts kept together in the same page?	Y N N/A

## Appendix II: Description of Selected Collections

\*The following descriptions include segments from the “About” pages or mission statements provided by these collections. For more information, visit the URLs provided in Appendix III.

<b>Collection</b>	<b>Country</b>	<b>Description from website</b>
South African History Online (SAHO)-towards a people's history	SA	South African History Online (SAHO) is a non-partisan people's history institution. It was established in June 2000 as a non-profit Section 21 organization, to address the biased way in which South Africa's history is represented in educational and cultural institutions. SAHO has built a dynamic partnership with a number of local and international university history departments which helps generate new research and content for the website. All of the interviews included in this study were donated by the Digital Innovation South Africa (DISA) archive.
Centre for Popular Memory (CPM), University of Cape Town	SA	The Centre for Popular Memory (CPM) is an oral history based, research, advocacy and archival center located at the University of Cape Town. It records and disseminates peoples' stories to expand the democratizing possibilities of public history.
The South African History Archive (SAHA)	SA	SAHA is an independent human rights archive which collects and documents the struggle for justice in South Africa's past and present and makes them available to the public. SAHA has conducted and documented numerous projects on oral history. The collections contain interviews with anti-Apartheid activists, certificates of staff of the Truth and Reconciliation Commission, conversations with victims of the xenophobic violence in May 2008 and much more.
New Roots: Voices from Carolina del Norte	US	A bilingual digital archive that contains the oral histories of Latin American migrants in North Carolina and the experiences of North Carolinians that have worked for the integration of new settlers into the southern state. The collection provides access to

		metadata in English and Spanish, transcripts and audio in the original language of the interview, and interactive maps.
The Baylor University Institute for Oral History	US	This collection contains over 4000 interview transcripts and 2000 complete interview audio files, representing over 200 projects from the BUI archive. The transcripts and audio are available to be viewed/listened to online, or can be downloaded in PDF and MP3 formats.
Crossing Borders, Bridging Generations oral history collection	US	The Brooklyn Historical Society is a nationally recognized urban history center dedicated to preserving and encouraging the study of Brooklyn's 400-year history. Although some of its oral histories are only accessible at its museum, the award-winning "Crossing Borders, Bridging Generations" collection is entirely available online. The project's mission is to document contemporary Brooklyn by collecting oral history interviews with people who self-identified as mixed heritage and creating a space for public dialogues about race, ethnicity, and intersecting identities.
Australian War Memorial	AUS	The Australian War Memorial's purpose is to commemorate the sacrifice of those Australians who have died in war. Its mission is to assist Australians to remember, interpret and understand the Australian experience of war and its enduring impact on Australian society.
Behind the Wire	AUS	Behind the Wire is an oral history project documenting the stories of men, women and children who have been detained by the Australian government after seeking asylum in Australia. Through in depth interviews with current and ex-detainees, the collection captures narrators' histories, experiences of seeking protection in Australia and the detailed reality of mandatory detention. Working with narrators, these interviews are then edited into first person narratives that take the form of literary short stories.

City of Sydney's Oral History Collection	AUS	The City of Sydney's History Team has been generating oral histories for different purposes since the 1980s and now has a dedicated ongoing oral history collection program. This website is the primary access point for the City's oral history collection. It is a work in progress and interviews are being added continually to the site. Interviews are arranged around particular themes.
Italian Canadian Women Oral History Collection	CAN	Interviews collected in the 1970s and 1980s documenting the experiences of Italian women who immigrated to Canada throughout the first three quarters of the twentieth century. Between 1950 and 1975, over 100,000 Italian women came to Canada as sojourners and settlers. This collection, consisting of approximately 100 hours of interviews, documents the experiences of Italian women who immigrated to Canada at different times throughout this period. Approximately 60% of the interviews are in English and 40% are in Italian.
OurVoices - Stories of Canadian People and Culture	CAN	Made possible through a generous grant from Canadian Heritage, as well as a host of Manitoba community partners, the OurVoices website is intended to provide access to a wealth of audio material on the history and culture of the People of Canada. Louis Bird, a renowned Aboriginal scholar and storyteller, shares - in Cree and in English - a sampling of the stories of the Omushkegowak or "Swampy Cree" people of the Hudson and James Bay Lowlands of northern Manitoba and Ontario.
Island Voices Project	CAN	This archive was established through the support of the Prince Edward Island Museum and Heritage Foundation and from donations by Mr. Reg "Dutch" Thompson, one of the province's best-known researchers in the fields of folklore and oral history. Mr. Thompson partnered with the UPEI Library to digitize his collection of ~700 hours of field recordings stored on audio-cassette, along with an additional ~100 hours recorded on video.

		Funding from the Inukshuk Wireless Foundation has allowed the archive to transfer this collection from its original audio and videocassette media to digital format, in keeping with established and emerging best practices for the digital archiving of sound and moving image recordings.
The British Library Oral History section	UK	The oral history collections at the British Library cover a wide range of subject areas relating to British life, work, culture, and experience. The British Library collects audio and video interviews, and suitable original oral history material that provides insight into aspects of UK personal memory, identity and experience. A large number of recordings are freely available for listening online, though some are restricted to users in accredited higher education establishments.
Commonwealth Oral History Project	UK	The aim of this Arts & Humanities Research Council (AHRC) funded project is to produce a unique digital research resource on the oral history of the Commonwealth since 1965. When completed, it will include at least 60 major interviews with leading figures in the recent history of the organization. The project will provide an essential research tool for anyone investigating the history of the Commonwealth and will serve to promote interest in and understanding of the organization. These interviews contain the views of a wide range of Commonwealth actors – politicians, diplomats and civil servants – on the evolution of the Commonwealth and its activities since the creation of the Commonwealth Secretariat in 1965.
Invisible Histories	UK	Invisible Histories, funded by the Heritage Lottery Fund, was the Working-Class Movement Library's first oral history project. The aim of the project was to capture people's working lives during the period when Salford was a major industrial powerhouse in the UK. The project focused on interviewing people who worked at three

		representative Salford workplaces: Agecroft Colliery, Ward & Goldstone (an engineering factory), and Richard Haworth's cotton mill.
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## Appendix III: Data Collection Results

### 1.3 Accessibility Results:

<b>Collection Name: South African History Online-towards a people's history</b>				
<b>Country: South Africa</b>				
<b>URL: <a href="http://www.sahistory.org.za/">http://www.sahistory.org.za/</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	N	N	N	N
2a	Y	Y	Y	Y
3a	N/A	N/A	N/A	N/A
4a	N/A	N/A	N/A	N/A
5a	N/A	N/A	N/A	N/A
6a	Y	Y	Y	Y
7a	N	Y	Y	N
8a	Y	N	N	Y
9a	Y	Y	Y	Y
10a	N	N	N	N
11a	N	N	N	N
12a	Y	N	Y	Y
13a	Y	Y	Y	Y
14a	N	N	N	N
15a	Y	Y	Y	Y
16a	Y	Y	Y	Y

<b>Collection Name: Centre for Popular Memory</b>				
<b>Country: South Africa</b>				
<b>URL: <a href="http://www.digitalcollections.lib.uct.ac.za/centre-popular-memory">http://www.digitalcollections.lib.uct.ac.za/centre-popular-memory</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	Y	Y	Y	Y
2a	Y	N	N	N
3a	N/A	N/A	N/A	N/A
4a	Y	Y	Y	Y
5a	N/A	N/A	N/A	N/A
6a	N/A	N/A	N/A	N/A
7a	N	N	N	N
8a	N	N	N	N



9a	Y	Y	Y	Y
10a	N	N	N	N
11a	Y	Y	Y	Y
12a	Y	N/A	N/A	N/A
13a	N	N	N	N
14a	N	N	N	N
15a	Y	Y	Y	Y
16a	N	N	N	N

<b>Collection Name: The South African History Archive</b>				
<b>Country: South Africa</b>				
<b>URL: <a href="http://www.saha.org.za/index.htm">http://www.saha.org.za/index.htm</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	N	N	N	N
2a	N	Y	Y	Y
3a	N/A	N/A	N/A	N/A
4a	N/A	N/A	N/A	N/A
5a	N/A	N/A	N/A	Y
6a	N/A	N/A	N/A	N
7a	N	Y	N	N
8a	N	Y	N	N
9a	N	Y	Y	Y
10a	N	N	N	N
11a	N	N	N	N
12a	N/A	Y	N	Y
13a	N	N	N	N
14a	N	N	N	N
15a	Y	Y	Y	Y
16a	N	N	N	N

<b>Collection Name: New Roots: Voices from Carolina del Norte</b>				
<b>Country: United States</b>				
<b>URL: <a href="https://newroots.lib.unc.edu/">https://newroots.lib.unc.edu/</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	Y	Y	Y	Y
2a	Y	Y	Y	Y
3a	Y	Y	Y	Y
4a	Y	Y	Y	Y
5a	N/A	N/A	N	N/A
6a	Y	Y	Y	Y

7a	Y	Y	Y	Y
8a	Y	Y	Y	Y
9a	Y	Y	Y	Y
10a	N	N	N	N
11a	Y	Y	Y	Y
12a	Y	Y	Y	Y
13a	Y	Y	Y	Y
14a	N	N	N	N
15a	Y	Y	Y	Y
16a	N/A	N/A	N/A	N/A

<b>Collection Name: The Baylor University Institute for Oral History</b>				
<b>Country: United States</b>				
<b>URL: <a href="http://www.baylor.edu/oralhistory/">http://www.baylor.edu/oralhistory/</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	Y	Y	Y	Y
2a	Y	Y	Y	Y
3a	N	N	N	N
4a	Y	Y	Y	Y
5a	N/A	N/A	N/A	Y
6a	N/A	N/A	N/A	N
7a	Y	N	Y	Y
8a	Y	N	N	Y
9a	Y	Y	Y	Y
10a	Y	Y	Y	Y
11a	N	N	N	N
12a	Y	Y	Y	Y
13a	Y	Y	Y	Y
14a	Y	Y	Y	Y
15a	Y	Y	Y	Y
16a	Y	Y	Y	Y

<b>Collection Name: Crossing Borders, Bridging Generations oral history collection</b>				
<b>Country: United States</b>				
<b>URL: <a href="http://cbbg.brooklynhistory.org/">http://cbbg.brooklynhistory.org/</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	Y	Y	Y	Y
2a	Y	Y	Y	Y
3a	Y	Y	Y	Y
4a	Y	Y	Y	Y

5a	N/A	N/A	N/A	N/A
6a	N/A	N/A	N/A	N/A
7a	Y	Y	Y	Y
8a	Y	Y	Y	Y
9a	Y	Y	Y	Y
10a	N	N	N	N
11a	Y	Y	Y	Y
12a	Y	Y	Y	Y
13a	N	N	N	N
14a	Y	Y	Y	Y
15a	Y	Y	Y	Y
16a	N/A	N/A	N/A	N/A

<b>Collection Name: Australian War Memorial</b>				
<b>Country: Australia</b>				
<b>URL: <a href="https://www.awm.gov.au/">https://www.awm.gov.au/</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	Y	Y	Y	Y
2a	N	N	N	N
3a	N/A	N/A	N/A	N/A
4a	Y	Y	Y	Y
5a	N/A	N/A	N/A	N/A
6a	N/A	N/A	N/A	N/A
7a	Y	Y	Y	N
8a	N	N	N	N
9a	Y	Y	Y	Y
10a	N	N	N	N
11a	Y	Y	Y	Y
12a	N/A	N/A	N/A	N/A
13a	N	N	N	N
14a	N	N	N	N
15a	Y	Y	Y	Y
16a	N	N	N	N

<b>Collection Name: Behind the Wire</b>				
<b>Country: Australia</b>				
<b>URL: <a href="http://behindthewire.org.au/">http://behindthewire.org.au/</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	N	N	N	N
2a	N	N	N	N
3a	N/A	N/A	N/A	N/A

4a	Y	N/A	N/A	N/A
5a	N/A	N/A	N/A	N/A
6a	N/A	N/A	N/A	N/A
7a	N	N	N	N
8a	Y	Y	Y	Y
9a	N	N	N	N
10a	N	N	N	N
11a	N	N	N	N
12a	N/A	N/A	N/A	N/A
13a	N	N	N	N
14a	N	N	N	N
15a	Y	Y	Y	Y
16a	N/A	N/A	N/A	N/A

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<b>Collection Name: City of Sydney's Oral History Collection</b>				
<b>Country: Australia</b>				
<b>URL: <a href="http://www.sydneyoralhistories.com.au/">http://www.sydneyoralhistories.com.au/</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	Y	Y	Y	Y
2a	Y	Y	Y	Y
3a	Y	Y	Y	Y
4a	Y	Y	Y	Y
5a	N/A	N/A	N/A	N/A
6a	N/A	N/A	N/A	N/A
7a	Y	Y	Y	Y
8a	Y	Y	Y	Y
9a	Y	Y	Y	Y
10a	N	N	N	N
11a	Y	Y	Y	Y
12a	Y	Y	Y	Y
13a	N	N	N	N
14a	Y	Y	Y	Y
15a	Y	Y	Y	Y
16a	N/A	N/A	N/A	N/A

<b>Collection Name: Italian Canadian Women Oral History Collection</b>				
<b>Country: Canada</b>				
<b>URL: <a href="http://digital.lib.sfu.ca/ioh-collection">http://digital.lib.sfu.ca/ioh-collection</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	Y	Y	Y	Y
2a	N	N	N	N
3a	N/A	N/A	N/A	N/A
4a	Y	Y	Y	Y
5a	N/A	N/A	N/A	N/A
6a	N	N	N	N
7a	Y	N	Y	Y
8a	Y	N	Y	N
9a	Y	Y	Y	Y
10a	N	N	N	N
11a	N	N	N	N
12a	N/A	N/A	N/A	N/A
13a	N	N	N	N
14a	N	N	N	N
15a	N	N	N	N
16a	N	N	N	N

<b>Collection Name: OurVoices - Stories of Canadian People and Culture</b>				
<b>Country: Canada</b>				
<b>URL: <a href="http://www.ourvoices.ca/index">http://www.ourvoices.ca/index</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	Y	Y	Y	Y
2a	Y	Y	Y	Y
3a	N	N	N	N
4a	N	N	N	N
5a	N/A	N/A	N	N/A
6a	N/A	N/A	N	N/A
7a	N	N	N	Y
8a	N	N	N	N
9a	Y	Y	Y	Y
10a	N	N	N	N
11a	Y	Y	Y	Y
12a	Y	Y	N	Y
13a	N	N	N	N
14a	N	N	N	N

15a	N	N	N	N
16a	N/A	N/A	N/A	N/A

<b>Collection Name: Island Voices Project</b>				
<b>Country: Canada</b>				
<b>URL: <a href="http://www.islandvoices.ca/">http://www.islandvoices.ca/</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	Y	Y	Y	Y
2a	N	N	N	N
3a	N/A	Y	Y	Y
4a	Y	Y	Y	Y
5a	N/A	N/A	N/A	N/A
6a	N/A	N/A	N/A	N/A
7a	Y	Y	Y	Y
8a	N	N	N	N
9a	Y	Y	Y	Y
10a	Y	Y	Y	Y
11a	N	N	N	N
12a	N/A	N/A	N/A	N/A
13a	N	N	N	N
14a	N	N	N	N
15a	N	N	N	N
16a	N/A	N/A	N/A	N/A

<b>Collection Name: The British Library Oral History section</b>				
<b>Country: United Kingdom</b>				
<b>URL: <a href="http://sounds.bl.uk/Oral-history">http://sounds.bl.uk/Oral-history</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	Y	Y	Y	Y
2a	N	N	N	Y
3a	N	N	N	N
4a	Y	Y	N	Y
5a	N/A	N/A	N/A	N/A
6a	N/A	N/A	N/A	N/A
7a	N	Y	Y	Y
8a	N	Y	Y	Y
9a	Y	Y	Y	Y
10a	N	N	N	N
11a	Y	Y	Y	Y
12a	N/A	N/A	N/A	Y
13a	N	N	N	N

14a	Y	Y	Y	Y
15a	Y	Y	Y	Y
16a	Y	Y	Y	Y

<b>Collection Name: Commonwealth Oral History Project</b>				
<b>Country: United Kingdom</b>				
<b>URL: <a href="http://www.commonwealthoralhistories.org/">http://www.commonwealthoralhistories.org/</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	N	N	N	N
2a	Y	Y	Y	Y
3a	N/A	N/A	N/A	N/A
4a	N/A	N/A	N/A	N/A
5a	N/A	N/A	N/A	N/A
6a	N/A	N/A	N/A	N/A
7a	N	N	N	N
8a	Y	Y	Y	Y
9a	Y	Y	Y	Y
10a	N	N	N	N
11a	Y	Y	Y	Y
12a	Y	Y	Y	Y
13a	N	N	N	N
14a	Y	Y	Y	Y
15a	Y	Y	Y	Y
16a	N/A	N/A	N/A	N/A

<b>Collection Name: Invisible Histories</b>				
<b>Country: United Kingdom</b>				
<b>URL: <a href="https://invisiblehistoriesproject.wordpress.com/">https://invisiblehistoriesproject.wordpress.com/</a></b>				
<b>Accessibility Elements</b>	<b>Interview 1</b>	<b>Interview 2</b>	<b>Interview 3</b>	<b>Interview 4</b>
1a	Y	Y	Y	Y
2a	N	Y	Y	N
3a	Y	Y	Y	Y
4a	Y	Y	Y	Y
5a	N/A	N/A	N/A	N/A
6a	N/A	N/A	N/A	N/A
7a	Y	Y	Y	Y
8a	N	N	N	N
9a	N	N	N	N
10a	N	N	N	N
11a	Y	Y	Y	Y
12a	N/A	Y	Y	N/A

13a	N	N	N	N
14a	N	N	N	N
15a	Y	Y	Y	Y
16a	N/A	N/A	N/A	N/A

#### 1.4 User Interface Results:

<b>Country: South Africa</b>				
<b>User Interface Design Elements</b>	<b>C1: South African History Online-towards a people's history</b>	<b>C2: Centre for Popular Memory</b>	<b>C3: The South African History Archive</b>	
1b	Y	N	Y	
2b	N	Y	N	
3b	N	Y	N	
4b	Y	Y	Y	
5b	Y	N/A	N/A	
6b	N	N	N	
7b	Y	Y	Y	
8b	N	N	Y	
9b	Y	Y	Y	
10b	N	N	N	
11b	N	N	N	
12b	N	N	N	
13b	N	Y	Y	
14b	N	Y	N	
15b	N	N	N	
16b	Y	Y	Y	

<b>Country: United States</b>				
<b>User Interface Design Elements</b>	<b>C1: New Roots: Voices from Carolina del Norte</b>	<b>C2: The Baylor University Institute for Oral History</b>	<b>C3: Crossing Borders, Bridging Generations oral history collection</b>	
1b	Y	Y	Y	
2b	N	N	N	
3b	Y	Y	N	
4b	N	Y	N	
5b	Y	N/A	N/A	
6b	Y	N	Y	
7b	Y	Y	Y	
8b	N	Y	N	
9b	N	Y	Y	



10b	Y	N	N
11b	Y	N	N
12b	Y	N	Y
13b	Y	Y	Y
14b	Y	N	N
15b	Y	N	Y
16b	Y	Y	Y

<b>Country: Australia</b>			
<b>User Interface Design Elements</b>	<b>C1: Australian War Memorial</b>	<b>C2: Behind the Wire</b>	<b>C3: City of Sydney's Oral History Collection</b>
1b	Y	N	N
2b	N	Y	Y
3b	N	N	Y
4b	N	Y	Y
5b	N/A	N/A	N/A
6b	N	Y	Y
7b	N	Y	N
8b	Y	N	N
9b	Y	N	Y
10b	N	N	N
11b	N	Y	N
12b	N	Y	Y
13b	N	N	Y
14b	N	N	N
15b	Y	N	N
16b	Y	N/A	Y

<b>Country: Canada</b>			
<b>User Interface Design Elements</b>	<b>C1: Italian Canadian Women Oral History Collection</b>	<b>C2: OurVoices - Stories of Canadian People and Culture</b>	<b>C3: Island Voices Project</b>
1b	N	Y	Y
2b	Y	N	N
3b	N	N	N
4b	N	N	N
5b	N	Y	N/A
6b	Y	N	Y
7b	Y	Y	N
8b	Y	Y	N
9b	Y	Y	Y
10b	N	Y	N

11b	N	N	N
12b	N	N	N
13b	Y	N	N
14b	Y	N	N
15b	N	N	N
16b	Y	Y	Y

<b>Country: United Kingdom</b>			
<b>User Interface Design Elements</b>	<b>C1: The British Library Oral History section</b>	<b>C2: Commonwealth Oral History Project</b>	<b>C3: Invisible Histories</b>
1b	Y	Y	Y
2b	Y	N	N
3b	Y	N	Y
4b	N	N	N
5b	N/A	N/A	N/A
6b	N	Y	N
7b	Y	Y	Y
8b	N	Y	Y
9b	N	N	Y
10b	Y	N	N
11b	N	N	Y
12b	Y	N	Y
13b	N	N	N
14b	N	N	N
15b	N	Y	N
16b	Y	Y	N/A

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