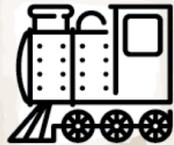


# PAST-TIMES



*Presenting Oral History – Paperwork and Guidelines to  
consider before distribution*

# Module 4, Unit 2: Presenting oral history for distribution

*Presenting Oral History – Paperwork and Guidelines to consider before distribution*

## Recording and Licensing Agreements

- Before you consider how you will archive or share your oral history in the public domain, you need to ensure that you have all of the paperwork in order.
- For this, you need to ensure that you have agreed two items with all interviewees before you record your interview, and you need to ensure that you have a copy of both on file before you share your oral history recordings:
  - Interviewee Participation Agreement
  - Interview Recording Agreement
- Ensuring you have both agreements in order is a key step in presenting your oral history project for distribution.

## Interviewee Participation Agreement

- This Agreement should be signed with all Interviewees before conducting the oral history recordings with them.
- These Agreements can be combined with the talent release forms or consent forms, and they should outline the following terms:
  - An outline of what is involved in the interview.
  - Their right to withdraw at any time before the interview is archived.
  - Their right to retain or transfer copyright.
  - Their agreement regarding how the material will be used in the longer term.

## Interviewee Participation Agreement

- Each interviewee should sign an individual Interviewee Participation Agreement before commencing the interview.
- The interviewer should retain a copy of each signed Agreement on file.
- As a precursor to signing this agreement, you should outline the following to each interviewee:
  - How you will store, use and provide access to their personal data - both during the production and editing of the project and when recordings are archived.
  - This point is further expanded in the Interview Recording Agreement.

## Interview Recording Agreement

- On completion of each interview, the interviewer and interviewee should agree and sign the Interview Recording Agreement.
- This Agreement should include the following information:
  - How the interview should be archived.
  - How the public may gain access to the interview.
  - How the interview may potentially be accessed by the public and used to create publications, exhibitions, learning resources and other outputs.
  - Creative Commons should also be mentioned in the Interview Recording Agreement.

## Interview Recording Agreement

- The Interview Recording Agreement should be discussed with interviewees before the interview, but it should not be signed until after the interview has been recorded.
- The reason for this is that in some cases, where the interviewee shared sensitive or personal material, they may want parts of what they shared to remain confidential (redacted) or only released to the public domain after a period of time has passed (embargoed).
  - The interviewee is perfectly within their rights to make these requests and to have them upheld.
  - It is the responsibility of the interviewer to outline any requests such as these in the Agreement and to keep a copy of the signed agreement and footage/recordings on file to be re-visited in the future.

## Creative Commons Licensing

- Generally speaking, oral history recordings and related digital learning resources, tend to be protected in the public domain under a Creative Commons license - apart from instances where permission is withheld from the interviewee.
- Creative Commons provides a simple overview of what members of the public are allowed to do with the digital materials once it has been published online.
- There are a range of different licenses available – all of which have different permissions attached.
- These licenses will be reviewed in more detail in unit 4 of this module.

## Creative Commons Licensing

- Creative Commons is mentioned here only as it should be included in the Interview Recording Agreement.
- Interviewees and narrators must fully understand and agree to the different means, methods and ways that their interview recordings can be used, referenced and re-purposed under the Creative Commons License chosen by the interviewer for their project.
- There should be agreement between both parties on this before the interview goes ahead.

## Making your Oral History Accessible

- Oral history interviews and audio and video recordings should be accurately documented, archived and made accessible to members of the public, so as to achieve the project's aim of preserving oral history.
- Local libraries, museums, heritage centres, universities or other archives may be able to offer you help and advice to help you to ensure that your oral history project reaches its intended audience.
- However, before you agree where you will archive your oral history project, you need to ensure that what you have produced is accessible and able to be presented for distribution to your audience.

## Making your Oral History Accessible

- Web Content Accessibility Guidelines 2.1 (WCAG 2.1) is a set of guidelines and principles that indicated how content should be presented online so that it is accessible to all users, including those with disabilities.
- WCAG 2.1 is a made of 12 guidelines under 4 principles.
  - There are various checklists and guidelines available today to help you to comply with WCAG 2.1 Guidelines.
  - The examples provided in the following slides have been developed by CampusSuite (2019), in an attempt to simplify the standards.
  - These examples have been selected as those which are most appropriate to consider in preparing your oral history project.

## Making your Oral History Accessible

- According to WCAG 2.1, online content should be:
  - Perceivable – Web content is made available to the senses - sight, hearing, and/or touch
  - Operable – Interface forms, controls, and navigation are operable
  - Understandable – Content and interface are understandable
  - Robust – Content can be used reliably by a wide variety of user agents, including assistive technologies

Source: <https://www.campussuite.com/blog/wcag-2-1-means-school-website-ada-compliance>



## Making your Oral History Accessible

- Text alternatives for non-text content (when presenting images, video files and reference materials online):
  - Written replacements for images, audio and video should provide all the same descriptors that the non-text content conveys.
  - Apart from helping with searching, clear, concise word choice can make non-text content for individuals with disabilities more vivid.

Source: <https://www.campussuite.com/blog/wcag-2-1-means-school-website-ada-compliance>



## Making your Oral History Accessible

- Contrast and Colours (when presenting transcripts online):
  - Some people have difficulty seeing text and colours that do not have a high enough contrast with its background.
  - Those who are colour-blind especially need to be able to distinguish text over background colour.
  - This applies to buttons, links, text on images – everything.
  - Consideration to contrast and colour choice is also important for extreme lighting conditions.

Source: <https://www.campussuite.com/blog/wcag-2-1-means-school-website-ada-compliance>

## Making your Oral History Accessible

- ▣ Making videos accessible (if recording video interviews):
  - Simply adding a transcript isn't enough.
  - Videos require closed-captioning and detailed descriptions (e.g., who's on screen, where they are, what they're doing, even facial expressions) to be fully accessible and compliant.

Source: <https://www.campussuite.com/blog/wcag-2-1-means-school-website-ada-compliance>



## Making your Oral History Accessible

- No flashing (when presenting oral history through video files):
  - Blinking and flashing are not only bothersome, but can be disorienting and even dangerous for many users.
  - Seizures can be triggered by flashing content, so avoid using any flashing or flickering content.

Source: <https://www.campussuite.com/blog/wcag-2-1-means-school-website-ada-compliance>



## Making your Oral History Accessible

- Properly formatting tables (if included in transcripts):
  - Blinking and flashing are not only bothersome, but can be disorienting and even dangerous for many users.
  - Seizures can be triggered by flashing content, so avoid using any flashing or flickering content.

Source: <https://www.campussuite.com/blog/wcag-2-1-means-school-website-ada-compliance>



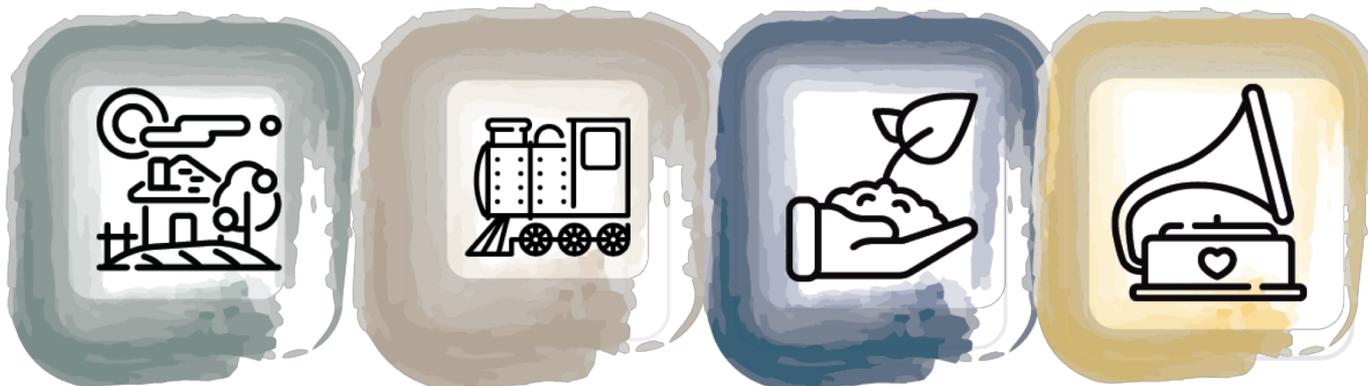
## Making Agreements with Archives

- If you decide that you would like your oral history project to be included in a local archive or collection in a larger national archive, you will need to sign a written agreement with the institution who will take your oral history accounts into their collection.
- This is called a deposit agreement.
- You should agree and sign this agreement directly with the organisation that has agreed to archive your recordings.
- Libraries, museums, heritage departments and other archives will have templates for these agreements.

## Archiving all Source and Reference Materials

- If your oral history project includes other primary or secondary source materials – used during your research phase for verification – make a plan for how these items will be archived.
  - These materials can include photographs, documents or artefacts.
- If completing your archiving fully online, it may not be possible to include this material with your oral history recordings and/or videos.
- Consider how these items can also be archived and made available to the public.

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F S E A ■



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