Informing the Oral History of the Grande Ronde Collection (OH-GR),

Pierce Library-Eastern Oregon University

Sharon Porter

Acknowledgements

A rabbit happened by a turtle, basking in the sun atop a fence post. Startled at such a creature being totally out of place in the natural scheme of things, he called up to the turtle 'How is it up there, Brother?" The turtle called back "It's fine! I see the sky, the clouds, far and wide. Never get such a view when I am trudging through the grass!" The rabbit, appreciating the change in the turtles' perspective but still puzzled, replied" So, how did you get there?" The turtle smiled down and said "Well, I didn't get here by myself!"

So it is for this project. Funding and financial support for the Oral History of the Grande Ronde came from The Meyer Memorial Trust Foundation, the Pierce Library at Eastern Oregon University, the Eastern Oregon Foundation, and the Union County Cultural Coalition. Conception and creation of the original interviews was the effort of the Union County Oregon History Project directed by Dr. Eugene Smith. The volunteer interviewers, transcriptionists, and the narrators are all credited in the database. Their work is invaluable and will be appreciated by end users for eons.

Shirley Roberts and Theresa Gillis, librarians at Eastern Oregon University, have listened to hours of questions and kindly provided direction and solutions for this project and a host of others in my learning at Southern Connecticut State University. They practically built the fence that this "turtle" sat atop of. Karen Clay, the library director, has shifted, thankfully, some of my work assignments for this project to move forward. Erika Pearson and Micheal Minthorn are in the throes of transcribing audio tapes with Josh Graves laboring over converting audio tapes to mp3 files. He is supervised by Noel Peden, who keeps the tech wheels greased and will fashion my crude html into a vision of wonder when it is finally ready. Shea Hawes helped me with the webpage server, making sure that all the dots were in the right place and the folders all in order.

Desperate for an acronym, I presented the task to my Wednesday Night potluck buddies and Michael Daugherty, with his signature pun acumen, penned OH-GR, to be pronounced "Oh-grrr" like the beast it feels like sometimes.

Informing the Oral History of the Grande Ronde Collection (OH-GR),

Pierce Library at Eastern Oregon University

In December 2006, the Union County, Oregon History Project and Eastern Oregon University began discussing a sharing of resources to bring 174 oral histories in audio format, transcripts, photographs, and ephemera into a digital library, hosted by Pierce Library. The format of the library was at first thought to be one resembling a wikipedia of the Grande Ronde Valley, as there also exists a need to find a repository of student, citizen, and scholarly writing of the history of the valley. On careful examination of the scope of the project and the various media involved, a digital library database format matched the goal of the original project more closely. The Union County, Oregon History Project was designed by Eugene Smith, Project Director, to collect as many oral histories of older Union County residents as possible and to make them available in both taped and written form to assure that these stories were not lost to future generations. Efforts of the historical societies in Union County, Oregon have begun with some tape recordings existing, some transcribed, others not. As this major project advanced, a box of forty-five audio tapes from 1978 (some transcribed, most not) was found in the Pierce Library archive and they have been added to the second phase of this collection.

The Union County, Oregon History Project was funded by a Meyer Foundation grant that paid for some of the interview transcription work and preparations of the data to be scanned and formatted in booklet form. An extension of that grant supports the final transcriptions for which Pierce Library is providing funds as well. Pierce Library is also allocating the staff time and electronic resources to transform the data from analog to digital forms, describe the data, and mount the database on the internet. It was agreed that the spoken words of the narrators be digitally converted and preserved as other oral projects have found. Pacing and pauses, volume and inflection, pronunciation and sounds that are not words, all give nuance and depth to the choice of words themselves

shared by the narrators. Transcriptions necessarily flatten the spoken quality of oral memoirs (Eynon, 1999).

Planning an oral history database is the most labor intensive quality of this kind of work. The work of transcribing audio tapes or discs, indexing for keywords and subject headings, checking for accuracy of proper nouns or places, names, or objects, and digitizing audio and photographs takes concerted effort and coordination with staff and resources. As Bret Eynon, writing for the *Oral History Review,* said, "Many projects have foundered on this rock." To this end, knowing that many staff members would be working on this project, checklists were developed to monitor the work that was divided by function.

Because the uses of a project and the questions generated from its resources affect the descriptor terms that are used and the terms used to describe the narratives, possible research questions were developed. These questions are by no means the only ones but serve as examples of how we were to describe the narratives and populate the metadata with useful terms.

- How did the Great Depression affect the Grande Ronde Valley? (depression)

- Who were the first settlers and where did they come from? (place names and individuals)

- What roles did women play in the early 1900's? (home life)

- What occupations were major in the valley and did that change over time? (various industry and agriculture terms)

- What level of education is the norm? (school, elementary, names of schools, high school, college, university)

- What was the role of the various ethnic groups in the valley? (Chinese, Russian, Polish, Native American, German, Swiss)

- What events represented high culture? What recreation was most common? (art, music, drama, sports) (place names for balls, recital, concert, stage, theatre, theater)

In planning a digital library project there are digital parameters that are determined as standards and procedures that are developed and followed. Because the collection was handed over as it was with Pierce Library not being involved in the gathering of the data or its intake condition, the project began as it was on the first day. A great deal of the project was completed. The interviews had oc-

curred and were on audio cassettes, with 55 hours yet to transcribe. Over 100 of the interviews had been transcribed. Some of the transcriptions had been formatted and published in a plastic comb-bound book with photographs and an index. Some of the narrators' deed-of-gift forms were signed, photographs that were lent to the project were scanned into jpg format, photographs of the narrators were in jpg format, and some of the transcriptions were in pdf format. Some ephemeral materials are not digitized that include newspaper clippings from the narrators and some family ancestry documents. As in the AlabamaMosaic project, we have no TIFF-formatted photographs for master files and no definitive copyright to the usage of the photographs already scanned (Downer, Medina, Nicol, & Trehub, 2007). Dr. Smith stated that use of the photographs was implied in the deed-of-gift form (see Appendix B.1) and some of the photographs had already been published in booklet form. There were no originals given to the University as part of this collection.

The workflow and division of the work to complete this project was designed. The tasks were broken out as:

1.   Getting deed-of-gift forms from: narrators, interviewers, photo owners, and the collection itself

2.   Cleaning up some "I did not get copies" and other old business to narrators' families

3.   Developing a checklist of files in possession (analog audio cassettes, digital: pdf and photographs)

4.   Determining where the 45 "found" audio tapes from 1978 fit into the collection and workflow

5.   Establishing audio conversion workflow (see Appendix) Transcripts are made from audio tape copies.

        (Note: we decided not to use automatic speech recognizer software as used in the Shoah Foundation work (American Social History Project/Center for Media & Learning)

6.   Auditioning, hiring, and training two transcribers and establishing their workflow and process.

7.   Editing the transcriptions is crucial in that the transcribers are not familiar with the valley and will have a hard time recognizing place and family names

8.   Determining components for the database fields

9.   Establishing data entry workflow into the database software (Appendix C)

        a. read the transcripts for descriptors for metadata

        b. enter data

> c. "button" in the multimedia: documents, photos, audio
>
> d. write html code for the multimedia resources to show up for each record

10. Building the website, listing it with other special collection databases, and mounting on a server

11. Publicizing the collection and planning a grand opening

It did not take long to realize that the copyright issues involved in the deed-of-gift form would take much time and effort to reach agreement with all the parties involved with this project. That was also found to be true in the Ohio Memory Scrapbook (Gemmill, 2005). Referring to the copyright and legal issues chapter from the North Carolina ECHO project guidelines, two issues were identified: permission to digitize and a process for ensuring that no end user could use digitized materials from the collection without permission of the university. We also determined that an interview is a conversation between two people so permissions had to be granted from the interviewers as well as the narrators (North Carolina Echo, 2007).

For end users, the resources available through the database are provided for personal and scholarly research and not for commercial gain. Some allowable activities are for purposes of criticism, comment, news reporting, teaching, scholarship, and research . Other copyright concerns center around the purpose and character of the use (commercial or nonprofit), the nature of the work, the amount and substantiality of the portion used, and the effect of use on the potential market for the item. To protect the rights of the original owners of the images, a copyright statement was developed and posted on the website and on each record in the database (Liu, 2004). There are also moral rights in regards to photographs and works of art that will award damages to users who distort originals in ways that may defame the artist.

When writing the permission form for items that are collected since March, 2007, more detail was necessary to expand the use of the resources on the internet. The original agreement did not specify the use of photographs. The elements that were necessary in the new draft (Appendix B.2) were:

1.   Description of the project

2.   Scope of the work

3.   Where and to what use the project will be utilized that includes the size of project, the URL, the anticipated life of the project, how users may access it, and how it is to be distributed

4.   Any future use envisioned

5.   Specify rights sought (for presentation, publication (digital and/or analog), and general use)

To be prepared for users who wish to obtain copies of photographs, a fee schedule will need to be determined. After examining several examples, the fee document will be based on the work at Stamford University whose permission form is found at

http://www.stamfordhistory.org/photorequest.pdf and the fee schedule is outlined at

http://www.stamfordhistory.org/photo_cost.htm

The actual process of digitizing the photographs for OH-GR was almost completed when the project was deeded to the university. The photos were on CDs and then transferred to a server. However, there are many pieces of ephemera to be digitized. The process of digitizing a project takes much planning as items are added to the database. Before an item is scanned there must be a goal for that item and an audience for that item. If that use is very specific and immediate, there is little concern for taking care with settings and parameters. It is best, however, to scan with a user-neutral frame of mind. This approach focuses on the quality control considerations of storage and database needs. There is a better chance of not having to digitize for a long time when using a high resolution setting. In the future, then, all other uses are taken from the original. This saves time and money over the long run. A preservation question needs to be asked. Does the image serve as a sub-stitute for the original? In the OH-GR project, there is a high likelihood that the originals will never enter the university archive. The copies have to be good enough to suffice.

How to staff a digitization project alls for a formal cost analysis to determine if in-house, outsource or a combination of staffing will be adequate for the project. With acceptable digital im-ages already gathered, this project will employ only in-house staff. In an effort to manage costs, of-

ten corners are cut causing the quality of the scans to be unacceptable and lengthen the production time as images are re-scanned. The timeline for this project is set for scanning, data entry, audio conversion, and transcription work to be completed in the fall of 2007. Adding these duties to already existing workloads is a factor that is being monitored. Summer work on the audio production phase is being planned.

Appropriate capture specifications and processes include choosing the right storage format, the image editing standards, the required file sizes for derivative images, and the maximum file size of the entire collection. The audio production phase has these same concerns and more so in regards to server space. An hour of mp3 play requires 50 MB of server space. Bandwidth has not been calculated as yet. Washington State University used digital audio to start with in their campus oral history project, thus eliminating the need to convert from audiotape. We did not go into the time-stamping process of coordinating the transcript to the audio as it would cost too much in labor and time. WSU used Hi-Caption software ($99) to caption the audio and it offers amazing support for the hearing impaired and for clarification of the audio. To keep download time low, we broke the audio segments into pieces but they may need further reduction when users are asked to evaluate the site. At 56 KB modem download, a 1 MB file will take 3 to 4 minutes to download. Other then the complete transcript of the interview, there will need to be a descriptive annotation of the interview written to prepare the user for what they are downloading and provide context for the narrative (Bond, 2006).

The project workflow must be efficient and productive to be financially feasible. It requires a staff that can work with the originals in analog form with respect while working in a repetitive manner. The physical workspace must be conducive to the safety of the originals and to the workers. For added protection, the audio cassettes were also burned to CD. There needs to be a balance of quality control to production and bottlenecks must be eliminated, not just chased to another area of production. Dividing the labor into parts keeps administrative tasks to a minimum in the production line. A system for storing masters and backup files off-campus has to be developed. Work that can

be organized into batches works more efficiently. When writing code, cutting and pasting into the specific field and then going back to change the one particular file name is more efficient than writing each records' code (Colet, 2000).

Decisions about the data have to be made when considering pushing the collection into perpetuity. Elements of that planning involve documenting the processes and settings used as the project is being created. Knowing what to replicate, emulate, or re-format is essential to guarantee the collection's existence over the years. A plan needs to be developed about the method of saving the data we have in the most basic formats and a timetable for evaluating the data to determine when to push it forward into the next technology. Most of the settings listed below were set by the director of the project before the university became involved. An interview with the director of the Union County, Oregon History Project is needed to fill in some of the settings for this list. Some of these settings become metadata in the Dublin Core fields that stay with the item when shared in an open access repository. The elements are:

a.   date of capture for photographs (interview director of Union County, Oregon History Project)

b.   type of capture and its characteristics (director)

c.   standards used (director, and we will use the California Digital Library standards (California Digital Library, 2001)

d.   density values of grayscale and color bars

e.   color-management profiles

f.   contrast or color settings in the software

g.   type for lighting used in the capture process

h.   computer equipment used

i.   file size, format use

j.   contrast adjustment recorded

k.   file size, medium used for storage and transfer (TIFF, JPEG, PDF, mp3)

l.   notes relating to opening the file

m.   notes related to optimizing the file for varied uses

Using the California Digital Library Standards for file formatting, storage formats would typically be TIFF as a lossless compression for master images and derivatives, JPEG for smaller formats and the image quality is acceptable for viewing on most computers, and PDF for documents. Resolutions recommended are master files at 600 pixels per inch, TIFF, 8-bit grayscale and 24-bit color, the access files to be 800 to 3,000 pixels across the long dimension and JPEG, thumbnail images are 200-400 pixels across the long dimension and GIF, 4-bit grayscale and 8 bit color, and print files are 300-600 dpi in PDF format. Audio file standards are 1KB per second, mono, using compression to lose high frequencies, suppress the hiss, and boost the bass. Audio files are converted to the mp3 format with storage requirements of 600 KB for 10 minutes of speech, 8-bit size and 11 KHz rate (Noerr, 2003; Wykoff, Mercer, Bond, & Cornish, 2005).

Storage concerns center around the size of the collection and backup procedures. The collection will be backed up as part of the general library routines at Pierce Library. A concern that copies be kept off-campus will be discussed and a plan solidified. Off-site storage will be determined for original (or as near-original of which we have possession) audio cassette tapes, ephemeral documents and photographs, and CDs of the audio narratives (Gustman et al., 2004). Copies of the deed-of-gift forms are kept off-campus as of this writing. As the nature of these oral history narratives are not sensitive to controversy as in the Holocaust testimonies, a security authentication process will not be necessary. This topic will be re-examined however, if we introduce user services that require moderation like blogs, user tagging, and other wiki-like features.

The great temptation for a project that concentrates on local content is to assign subject headings in a non-standard manner that seem to describe the material better to local citizens. Library literature in this area cautions that to deviate from existing descriptive standards is actually more work to assure interoperability when sharing the data with others. Fitting into the context of significant national and international digital library initiatives is the goal of even the most local of collections. We no longer can consider *any* project shared on the internet as local (NISO Framework Advisory Group, 2004; Thomas, 2004). Research has also shown that using a combination of user tags

and local terms with standardized descriptive headings enriches the search results of a collection without compromising the metadata that is shard with others (Graham & Ross, 2003; Wykoff et al., 2005). When planning the project, the Dublin Core Metadata Initiatives were consulted and declared the metadata scheme for the collection. Although the collection will ultimately be presented on the internet with a Pierce Library interface, the data-entry will be managed using *PastPerfect* software. The software enables us to employ the following metadata solutions:

1. Ability to export to MARC and XML-basics for interoperability with open access harvesting

2. Uses a 17 element set that has repeatable fields (NC Echo-Meta)

3. Allows crosswalking to MARC from Dublin Core

    (The North Carolina ECHO Project - Metadata section- has an excellent summary of the fields that cross over.)

4. Has authority control content standards such as controlled vocabulary in line with user expectations

    a. References Chenhall's System for Classifying Man-made Objects

    b. Utilizes Library of Congress authority files

    c. Points to terms from the Thesaurus for Graphic Materials I: Subject Terms from the Library of Congress

    d. Uses the Getty Thesaurus of Art and Architecture

    e. Employs added local keywords gleaned from reading each oral history transcript

The *PastPerfect* software has a component, *Virtual Exhibit* that readies the database for internet viewing. It creates the html that is read by the users' browser. Care must be taken to maintain the links created by *PastPerfect* when the html is moved to a server. Code had to be substituted to point to the correct directories for the audio and pdf files. The photographs required no extra code. The html code is available in Appendix C. In addition, some difficulties could be eliminated if the naming protocol of files had been stipulated with the student workers.

In the matter of "reading" photographs for subject and keyword terms, computer software was eschewed (still being developed) in favor of human judgment. The professional work of Sara Shatford Lane was researched to learn of the principles of providing subject access to pictorial mate-

rials. These guidelines are necessary to minimize the prejudice introduced by the cataloguer and to prepare terms that bear relevance to the audience of the collection (Shatford, 1986) (Harper, Georgitis, & Hixson, 2003).

Time is being spent building the collection but the plans for next year involve offering the collection through the Open Archives Initiative (OAI) using Metadata Harvesting Protocol (MHP). This initiative features a simple and effective way to harvest data- because it can handle all media types including physical objects. In 2004, there were sixteen service providers and 118 registered data providers (Liu, 2004). Objects named uniquely with a Digital Object Identifier to assure persistent links fit into collections of cooperative portals for that particular topic. Pierce Library needs to register for a prefix. The ID item number may look like this: 10.1000/182 with the 182 being the ID for the item at the local level. OH-GR will also be registered as a collection through the Institute of Museum and Library Services to assure that the collection gets wide distribution and users are notified of its existence and scope. An example of a registry agency would be topically dependent as in the National Science Digital Library or the Online Archive of California. A collection-descriptive schema must be written to describe the collection rather than individual items (Institute of Museum and Library Services, 2007). It would include the following elements:

(1)   title: Oral History of the Grande Ronde (OH-GR)

(2)   creator: Pierce Library, Eastern Oregon University

(3)   description: For several years, four historical societies have existed in Union County, Oregon, each devoted in its own way to uncovering and preserving the history of life in Union County. Here to be explored are its historically significant Native American heritage, its "discovery" by Oregon Trail pioneers, and its subsequent involvement in mining, farming, and transcontinental railroading, among many other geological, botanical, zoological, and human phenomena that have characterized Union County. Many current residents of the county--80- and 90-year olds--retain in their memories information of inestimable value to such exploration. Interviewing 179 residents of the Grande Ronde Valley revealed the rich heritage of this rural and isolated region of eastern Oregon.

(4)   type: image

(5)   type: still image

(6)   type: photograph

(7)   type: collection

(8)   type: audio

(9)   type: text documents

(10)   coverage: 1910-2005

(11)   coverage: United States - Oregon - Grande Ronde Valley

(12)   subject: derived from all cataloging records: Mining, Railroads, Farms and Farming, etc.

(13)   contributor: Pierce Library, Eastern Oregon University

(14)   relation: URL for this project

In evaluating the project, a project report will be prepared and shared with the user community through professional publication in an institutional or collaborative repository, and traditional outlets as the library webpage. An example of a project report is one written by the Missouri Botanical Gardens to the IMLS (NISO Framework Advisory Group, 2004). The report will include an evaluation of the interface, specifically the ease at which users were able to access both the transcripts and the audio files. The audio players were suggested from the experience of The Columbia River Basin Ethnic History Archive (Wykoff et al., 2005). There is concern about wait time during the download of the audio files and the constraints in using proprietary software for the audio files and the documents (Oral History Association Annual Conference, 1997). Determining an evaluative mechanism for evaluation has not been solidified. A voluntary exit survey may be developed in the summer of 2007 that is hosted on the collection webpage. Survey Monkey is software that is being examined for use in this activity. The information gleaned in the research class at Southern Connecticut State University this summer will inform the statistical evaluative methods used for this project. A "brown bag" session with professors proved extremely valuable at Southern Utah State University in Cedar City that could also be used (Nickerson, 2004). Many evaluative instruments have been developed for digital libraries. One particularly comprehensive guide is the one prepared under the auspices of the National Science Digital Library organization (Reeves, Apedoe, & Woo,

2005). An article in *D-Lib Magazine* by Sayeed Choudhury and others presents a framework of evaluation for digital libraries developed in the CAPM Project (Choudhury, Hobbs, & Mark, 2002) . This article is an example of many particular projects that have been conducted to determine elements and methodology in evaluating digital libraries. User studies represent a growing segment of library literature. The Shoah Foundation used end user request forms to analyze who their users were and the topics and questions asked. That analysis had interface design implications that helped them make adjustments to maximize users' time on the site (Soergel et al., 2002). Transaction log analysis is a methodology to consider as well as the "think aloud" method of capturing user thinking as they search the collection.

Specific evaluative issues that bear examination in the future involve interface design questions, the quality of the media in the collection, and the choice of the narrators themselves. The questions are:

1.*Context/purpose* for the interviews-is the end user given a reason for these interviews? Is the purpose of the site clearly stated? Where? How? Is this a credible and useful purpose? Why would someone use this site?

2. *Site Features*: Is the site well designed? Can the user follow its organization? Is it easy to navigate through it? Is it updated often? Are graphics supportive or distracting? Are there links to other related sites? Are the More Resources links helpful? Current? (There are no More Resources links yet but will be developed.)

3. *Design and Technical Quality*: How is the presentation of interviews organized? Is the layout easy to follow? If audio is included, what is the quality of sound? Can you hear what is being said easily, with difficulty, or hardly at all? (The html code needs to be modified to start audio with a mouse click. On some browsers, the audio starts automatically and all the parts of the audio begin at once sounding like the Tower of Babel!)

4. *Searching the Site and Assessing Quality*: Does the site include a listing of all the interviews maintained by the library? (This site lists the narrators by Object ID, or some other order, not in alphabetical order. This must be changed.) How useful or complete is this listing or guide? Can you search the interviews for information on a specific topic? Do searches return useful citations? Does the site tell you where the individual interviews are archived and if they are available to users? How good are the interviews? Are they interesting, rich, full, substantive, etc.? Do they contain unique information, unavailable elsewhere? Overall, what did you learn from the interviews? Are there things you wish the site would include or "do"? (American Social History Project/Center for Media & Learning)

As the Oral History of the Grande Ronde database moves into the future as a special collection at Pierce Library, a plan will need to be developed for the addition of more narratives to the collection. The local newspaper, *The Observer*, often highlights citizens that would be excellent inclusions in the database. This project can be undertaken as a Senior Capstone project, a classroom project, or some form of volunteer service. There may be the possibility of training and soliciting citizens in the valley to create and share their own family narratives. Grant proposals for extending this collection will be pursued.

A lack of conversation about the impact of streaming the audio across the university bandwidth has been an issue in the past and will have to be addressed with the instructional technology department. The website will be monitored for usage to determine its effect on the available bandwidth.

The copyright issues brought to the fore in the beginning of the project will need continual vigilance as laws change and initiatives bring new developments. Technological advancements, including user services, will be researched. There needs to be an annotation feature at the item record. Users need to be able to comment and add information about the photographs as the metadata for the photographs is not rich. The provenance of the metadata about the audio and the transcriptions is skimpy. The data about the when, where, why, and how the audio and transcriptions were created needs to be completed.

The Grande Ronde Valley is considered by many as a homogenous area of the country. After hearing the stories of emigration, early days of railroading, farming, and the logging industry, the struggles of the Depression, and the meeting of diverse cultural groups, the flatness of the perceived social landscape begins to form a more interesting topography. This project helps bring the richness of this culture to life.

Appendix A

Converting Audio Files from Analog to Digital
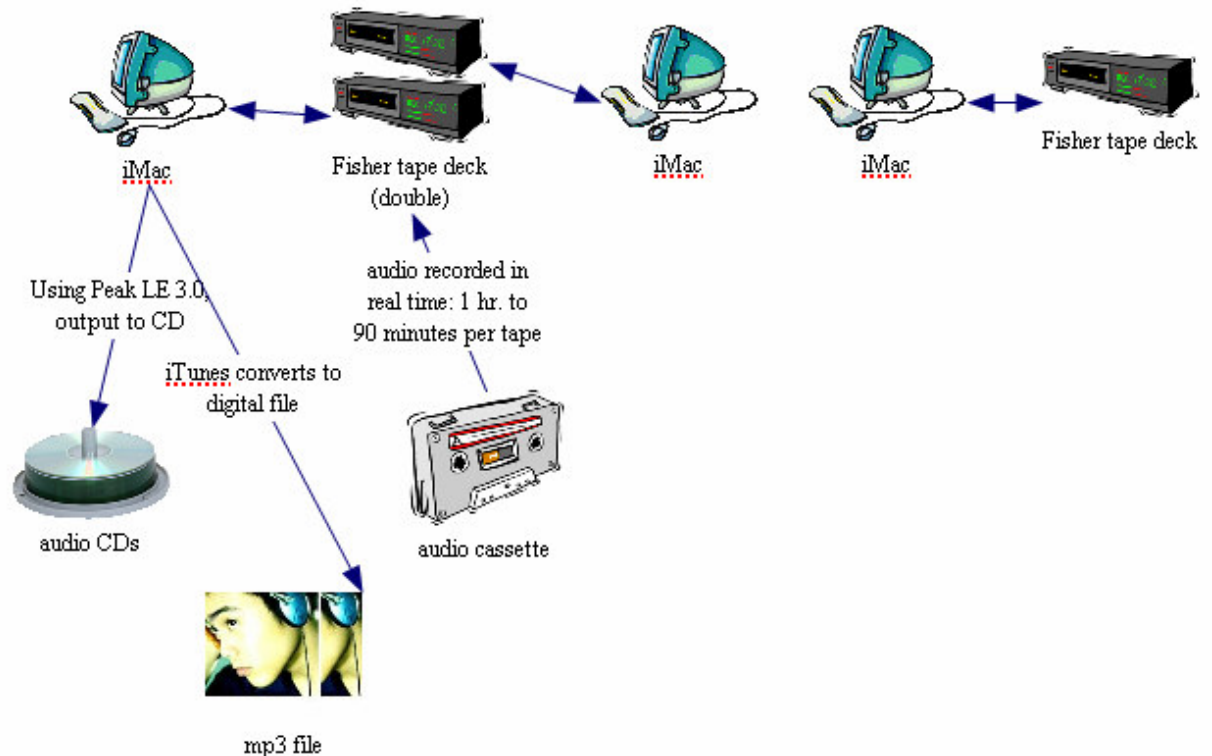
Having no funding for this project, spare components were pressed into service and an assembly line was created. Since the audio cassette tapes had to be recorded in real time, three tape decks were utilized to maximize the time we had with a student assistant doing the work.

Using *Peak LE 3.0* software, the cassette tape recorded into the iMac. There is an auto-reverse function on the tape deck to avoid having to flip the tape to the other side. The recording was labeled with a file name on the iMac. Many narrators had multiple tapes so protocol was established for naming files.

Pops, clicks, dead air (between sides, leaders and ends) were edited out. The track was then normalized to remove highs and lows in the recording to assure a mean volume across the tracks. The naming protocol was: jimbennett9.20.03.1part and then the file was pasted into *iTunes* software.

The files were burnt to CD and labeled with this convention: Jim Bennett 9.20.03.1 with today's date under that. The CDs were stacked in alphabetical order by narrator. A green dot was placed on the audio cassette tape to indicate that it had been processed and highlighted on the checklist.

Back at the iMac, the file was converted to mp3 format using an 8-16 bit, mono setting. The original file was then deleted from the iMac to avoid storage issues.

Contribution to a Collective Work

Oral History of the Grande Ronde (OH-GR)

This Agreement made the [date] day of [month], [year], by and between [name of contributor] ("Contributor," and if there is more than one contributor, then all of them collectively) and Eastern Oregon University ("University").

Recitals

A. University plans to publish a online database entitled "Oral History of the Grande Ronde".

B. Contributor has been a narrator, interviewer, contributed photographs, video, or documents for elements of the Oral History of the Grande Ronde.

THE CONTRIBUTOR AND THE UNIVERSITY AGREE THAT:

1. Rights Granted

All contributions of original manuscripts or other original materials submitted in connection with this Agreement by the Contributor (the "Contribution") shall remain the property of the Contributor. Contributor grants University the non-exclusive right to use the Contribution as set forth in this Agreement. University shall own the entire right, title and interest in and to the copyright in the Oral History of the Grande Ronde and in and to all works based upon, derived from, or incorporating the Digital Dialogues of the Grande Ronde and in and to all rights corresponding to the foregoing throughout the world.

2. Delivery of Contribution

(a) The Contributor will deliver to the University, on or before [date], the Contribution in the medium mutually agreed upon for the Oral History of the Grande Ronde in form and content [in accordance with prevailing academic standards/satisfactory to University].

(b) If the Contributor fails to deliver the Contribution on time, the University will have the right to terminate this Agreement.

3. Quoted Material

With the exception of short excerpts from others' works, which constitute fair use, the Contribution will contain no material from other copyrighted works without a written consent of the copyright holder. The Contributor will obtain such consents at his or her own expense after consultation with the University and will file them with the University at the time the Contribution is delivered. Any obligations associated with permissions will be the responsibility of the Contributor.

4. Publication of the Oral History of the Grande Ronde

The Digital Dialogues of the Grande Ronde may be distributed, transmitted or published by the University, at its own expense, in such manner as the University shall deem appropriate. The intention is to create an online, searchable database.

5. Copyright

The University, in its sole discretion, will decide whether to register copyright for the Oral History of the Grande Ronde in its own name and at its own expense.

6. Contributor's Warranty

The Contributor warrants that he or she is the sole owner of the Contribution and has full power and authority to make this agreement; that the Contribution does not infringe any copyright, violate any property rights, or contain any scandalous, libelous, or unlawful matter. The Contributor will defend, indemnify, and hold harmless the University and/or its licensees against all claims, suits, costs, damages, and expenses that the University and/or its licensees may sustain by reason of any scandalous, libelous, or unlawful matter contained or alleged to be contained in the Contribution or any infringement or violation by the Contribution of any copyright or property right; and until such claim or suit has been settled or withdrawn, the University may withhold any sums due the Contributor under this agreement.

7. Consideration

In consideration for the grant of rights set forth in Section 1 and delivery of the Contribution in accordance with the provisions of this Agreement, University shall provide credit lines in the database at the item record level.

8. Revisions

The Contributor will not have the rights to revise a Contribution.

9. Term and Termination

(a) This agreement shall remain in effect for [three (3)] years unless terminated earlier in accordance with this Section 9. Upon expiration of the term and any renewal term(s) agreed upon pursuant to Section 9(c) or upon early termination in accordance with Section 9(b), University shall retain a non-exclusive right to use the Contribution as University, in its sole discretion, may desire, including, without limitation, the right to create derivative works of (to revise, modify and adapt) the Contribution.

(b) In the event that either party shall be in default of its material obligations under this agreement and shall fail to remedy such default within sixty (60) days after receipt of written notice thereof, this agreement shall terminate upon expiration of the sixty (60) day period.

(c) Upon the expiration of the term of this agreement, the parties may agree to renew this agreement for an additional [three (3)] year term, upon the same terms and conditions as set forth herein.

10. Options/Contracts Third Parties

Nothing contained in Section 9 shall affect any license or other grant of rights, options, or agreements made with third parties prior to the termination date or the rights of the University in the income resulting from such agreements.

11. Amendments

The written provisions contained in this agreement constitute the sole and entire agreement made between the Contributor and the University concerning this Contribution, and any amendments to this agreement shall not be valid unless made in writing and signed by both parties.

12. Construction, Binding Effect, and Assignment

This agreement shall be construed and interpreted according to the laws of the State of Oregon and shall be binding upon the parties hereto, their heirs, successors, assigns, and personal representatives; and references to the Contributor and to the University shall include their heirs, successors, assigns, and personal representatives.

IN WITNESS WHEREOF, the parties have duly executed this agreement as of the date first written above.

Contributor:

Address:

Eastern Oregon University
By Authorized Officer :

Contributor:

Address:

Appendix B.2: Deed of Gift form (for the Future)

EASTERN OREGON UNIVERSITY: Oral History of the Grande Ronde (OH-GR)

Pierce Library   1 University Boulevard, La Grande, Oregon 97850

RELEASE

Pierce Library is an entity supporting studies at Eastern Oregon University. The purpose of this interview is to collect oral histories (audio and/or video recordings), as well as select related documentary materials (photographs and/or other supplementary materials) in an effort to preserve and promote the personal histories and traditions of the Grande Ronde Valley. These materials will be deposited in the permanent collection of Pierce Library at Eastern Oregon University and will be part **of** an historical archive to be used for scholarly and educational purposes. Pierce Library will retain the product of this interview as part of its permanent collection; the materials may be used for exhibition, publication, presentation on the Internet (World Wide Web) or any future technological medium.

I, the undersigned, have read the above. The interviewer affirms that he/she has explained the nature and purpose of this oral history research. The narrator affirms that he/she has consented to the interview. The narrator and interviewer hereby agree to the above and grant to Eastern Oregon University's Pierce Library ownership of the physical property delivered to the organization and the right to use the property that is the product of our participation (recorded interview, transcript, photographs, etc.) as stated above. By doing so, we understand that we do not give up any copyright that we may hold as individuals.

PROJECT NAME/TITLE: _____

Name of Narrator   Name of Interviewer

Signature   Signature
Date   Date

Address   Address

Telephone   Telephone

Email   Email

Appendix C: Workflow Checklist for Data Components

Union County, OR History Project-
Workflow Checklist

path for phks (handwritten)

DL home (handwritten, left margin)

Item	Deed of Gift	Transcribed	pdf	Tape to CD	mp3	Photo data	Audio in Db	Docs in Db	Photos in Db
PAT 1960.JPG									
PAT FITZGERALD 1943.JPG									
PAT FITZGERALD 1943copy.JPG									
PAT'S ALLEY.jpg									
Flanagan, Norma									
Norma Flanagan.doc	✓								
Fleshman, Dorothy and George	✓								
Dorothy Fleshma...7,2004tape2.doc									
Dorothy FleshmanNov5,2004.doc									
Dorothy FleshmanOct17,2004.doc									
Dorothy FleshmanOct6,2004.doc									
FLESHMAN, G. IMAGES									
Edited Fleshman transcript.doc									
FLESHMAN,G.EDITTRANSCRIPT.indd									
G. Fleshman transcript.doc									
George Fleshman.doc									
George Fleshman.proof copy 1.doc									
Fox, Clayton *notes ✓*									
EDITED FOX TRANSCRIPT(CS).indd		*repleavy/ deceased*							
EDITED FOX TRANSCRIPT(CS).pdf		*thru transcript*	✓						
4-H.JPG									
C. FOX 03-1.JPG									
C. FOX 03-2.JPG						✓			✓
C4WU9H~2.JPG									
CBQ5YN~U.JPG									
CE62P6~1.JPG									
FLOUR MILL FIRE.JPG						✓			
GOLDEN RULE SHOE DISPLAY.JPG									
GOLDEN RULE STORE.JPG						✓			
HOLSTEIN HEIFER CALF.JPG									
IMBLER APPLE ORCHARD.JPG						✓			✓
IMBLER BOY SCOUT BASEBALL.JPG									✓
IMBLER BRICK BUS. BLDG.jpg						✓			
IMBLER LADIES' AID.JPG									✓
IMBLER MERCANTILE BILL.JPG									✓
IMBLER RR DEPOT.JPG						✓			✓
IMBLER SCHOOL.jpg									
IMBLER SCHOOL STUDENTS.JPG									
MCXRXQ~U									
NOTES ON IMBLER PHOTOS									
PIONEER FLOURING MILL.JPG									
PIONEER MILL RECEIPT.JPG									
SHEEP JUDGING.JPG						✓			✓
BARN.jpg									
BLUE MT. SEEDS.jpg									

22

Appendix D: HTML Code for Audio-Visual Components

HTML Code for use in cutting and pasting into html documents

For transcript files

<FONT SIZE="-1"><A HREF=”./documents/andrew_transcript.pdf">Click here for the transcribed interview.</A></FONT>

 </TR>

Note: variable is the file name.

For sound files

<embed src="./audio/andrew.mp3" width="200" height="10"></p>

Added code for parts:

<embed src="./audio/andrews1.mp3" width="200" height="10"> Part 1</p>

<embed src="./audio/andrews2.mp3" width="200" height="10"> Part 2</p>

Note: variable is the file name.

For Players:

Download QuickTime to hear audio files: http://www.apple.com/quicktime/download

Download Adobe Reader to read transcripts: http://www.downloadadobe.net/adobe-reader-download/

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