

Digital Memory Toolkit



**GOETHE
INSTITUT**

Published by McNulty Consulting

First published 2014

ISBN: 978-0-620-58367-1

www.mcnulty.co.za

Copyright Statement

With the exception of articles credited to individual authors, this work is released under a Creative Commons Attribution-ShareAlike 2.5 South Africa (<http://creativecommons.org/licenses/by-sa/2.5/za/>).

Acknowledgements

Edited by Niall McNulty & Grant McNulty, on behalf of the Goethe-Institut South Africa (www.goethe.de).

Cover image from the 'Memories of Inanda' oral history project.



Contents

Introduction	5
Rationale And Concept	5
A Working Toolkit For Project Teams	6
A Note On Context	6
Authors' Note	7
Part 1: Project Management	8
Overview	8
Project Planning	9
Writing A Proposal	15
Writing A Budget	19
Sources Of Funding	22
Project Contributors	26
Sustainability	31
Part 2: Digital Media Training And E-Skills Development	36
Introduction To E-Skills And Information Literacy	37
Using Oral History	46
Recording Content On Mobile Phones	53
Classifying And Sorting Content	56
Storing And Distributing Content Online	60
Digital Archiving	64
Copyright And Creative Commons	72
Moocs And Skills Training	78
Part 3: Case Studies And First Hand Accounts	82
The Ulwazi Programme: An Introduction	83
The Ulwazi Programme: First-Hand Account	89
Digital Memory Projects: Experiences From The Field	95
References	101
Contributors	103
Appendix 1: Web References	105
Appendix 2: Project Plan Template	106

Appendix 3: Budget Template	107
Appendix 4: Release Form Template	109
Appendix 5: Copyright Release Form Template	110

Introduction

Rationale and Concept

Digital technologies provide all manner of new opportunities for the recording and dissemination of local knowledge and histories, outside of the already established chains of cultural transmission. Greater access to the Internet and the proliferation of mobile phones and other digital devices, coupled with the multiple ways in which people in the present are engaging with the past, points to the potential of these new technologies to facilitate new modes of recording and sharing local knowledge, cultural practices and histories.

The democratising potential of these digital technologies is great, in that they offer opportunities for traditionally marginalised groups to record and share their local knowledge and histories on the Internet, from their perspectives. They have therefore given rise to (amongst other things) the broad category of “digital memory projects,” including undertakings such as community-run museums, community archives, so-called indigenous cultural centres and alternative approaches to those commonly employed by cultural institutions (Sandell, 2002). The variability of digital technologies is vital to the success of these, and is seen to encourage dialogue, multiple authorship and the exchange of ideas and opinions. In contrast to the closed authorship, fixed ideas and practices of museums, libraries and heritage institutions, digital files circulate more freely and are open to further editing, co-authorship and interpretation. This suggests a more democratised mode of production as different constituencies can collect, interpret, alter and create new meanings for digital content as they see fit (Parry, 2007). There is, however, a severe dearth of skills in digital media production and oral history research methodology in Africa, necessitating the development of innovative intervention models to address and develop these competencies.

Access to a digital knowledge resource of local relevance has the potential to contribute to capacity building in terms of digital and information literacy skills, as well as economic empowerment through ICT skills development, knowledge provision and social networking. Moreover, the development of an online resource of local, user-

generated content offers much in terms of social cohesion and an enhanced, localised sense of collective identity. e-Skills and information literacy are valuable tools in today's information society and this toolkit aims to support projects that make them accessible to a larger number of people on the African continent. Together with digital media competencies – the ability to use digital media tools to create and disseminate content – these skills can contribute to social and economic transformation in communities throughout Africa, and are therefore a worthwhile investment of energy and resources.

A Working Toolkit for Project Teams

The Digital Memory Toolkit aims to address this lack of digital literacy by giving project teams the insight and tools necessary to undertake digital memory projects. Projects of this nature commonly have twofold relevance – helping to preserve local knowledge and also empowering community members through skills training and engagement. This digital toolkit therefore takes the form of an introductory training manual that serves as a knowledge resource, providing information on how to set up a digital memory project, including sections on project planning and management, which software to use, training, oral history methodology and digital resource management.

The sections in this toolkit provide information for African NGOs, libraries, archives, museums and schools to initiate and run their own digital memory projects, using free, open-source technology and community volunteers.

A Note on Context

Although many of the contributions to this toolkit are based on work carried out in southern Africa, the authors believe that these practices are relevant and applicable to different areas in Africa and, indeed, elsewhere, provided there is cognisance of the local contexts in which each project established. We envisage that with this toolkit, people

across the African continent and beyond will be encouraged and empowered to set up and manage their own digital memory projects.

We hope that these projects will generate interest in the online content that is produced at a local level and which is freely available to members of the communities in which the projects operate, amongst others. Managers of the digital memory projects, 'trained' through the digital toolkit booklet, will then be able to train other volunteers, ensuring the transfer of valuable digital skills and ongoing longevity of their digital memory projects.

Authors' Note

The views expressed in the Toolkit are based on professional opinions and should be taken as such. They are a guideline based on experience in the field, and should be combined with the discernment of individual project teams to meet the needs of specific contexts.

Part 1: Project Management

Overview

Project management is an integral part of any project. It entails overseeing the different project components to ensure that they function effectively as different parts of a consolidated whole. More than anything else, this simply involves following set processes in order to ensure the project itself is well thought through and robust in its planning. To this end, this section of the toolkit unpacks the different processes involved in the management of a digital memory project, and shows the way in which they help to set the framework for the project itself.

Topics covered in Part 1 include:

- The different aspects of project planning
- How to go about writing a proposal
- The steps to drafting a budget
- How to identify potential sources of funding
- Contributors (outsourced professionals vs fieldworkers)
- The sustainability of a digital memory project

Project Planning

Introduction

As with any kind of endeavour, a considered plan should first be drafted before undertaking a digital memory project. This involves establishing all of the factors involved in taking the project from concept to completion and allows for a robust framework to be developed upfront. This kind of thinking streamlines the eventual rollout of the project and assists in identifying and addressing any potential issues.

Formulating the project plan is a simple process, and involves a few main steps. This generic framework can accommodate a wide variety of project types and can also be adapted should the project require a slightly different approach. Note that working through these steps may not happen from beginning to end in one session, and may require the team members to pause and gather further information and insight based on the questions raised in the process. The outcomes of each step should, however, be properly recorded and shared amongst the team members as they are completed, with the final plan formalised in a document and made available for reference as needed.

Step 1: Identify Your Stakeholders

Before you undertake a digital memory project, you first need to identify the key stakeholders that are (or will be) involved. Depending on the type of project, these could include:

- The project funder – e.g. Government (local or national), NGOs, academic institutions
- The community representatives – e.g. community leaders, local organisations
- The end-users of the project – e.g. community members, academic audiences
- The project team – e.g. project manager, practitioners, fieldworkers

Once you have identified the groups involved, you need to then make contact with the relevant individuals, introduce them to the project, and invite them to contribute to the conceptualisation process. Use your discernment as to who to invite to contribute, but ensure that the group is roughly representative of the stakeholder body as a whole. The group should also involve key decision makers as far as possible to ensure that any required actions can be agreed on and taken without laborious approval processes. At this stage you also need to define the roles and responsibilities of everyone involved going forward so that those individuals participating understand what is expected of them.

Step 2: Understand Their Needs

After establishing a representative group of the above stakeholders, you then need to understand their needs. These may be different from group to group, but some common themes should be established (e.g. to record histories, archive material, etc.). You may want to conduct either individual or group interviews/meetings with the different parties to get this information, but can also workshop the needs in more formal and large scale settings, depending on the makeup of your stakeholders and requirements of the project.

Step 3: Set Your Goals

Once you have a list of the different needs of the project stakeholders, you need to then rank them according to three factors:

- Importance (how vital they are to the project)
- Feasibility (how likely you are to be able to achieve them)
- Impact (how beneficial they will be to the stakeholders)

This process allows you to prioritise the needs and develop an overall list of goals/outcomes for your project. It also helps you to identify your “low hanging fruit” (important goals that are easy to achieve) and areas of potential conflict (e.g. goals that are important but unfeasible in the current project format).

It is worth spending time finalising these goals before going any further, as they will form the basis of your project itself. You may also want to more formally run them past your stakeholders once they are defined so that you ensure that they have buy-in from the relevant people.

Step 4: Set Your Deliverables

Once you have an agreed upon set of goals, you then need to establish your deliverables – i.e. what it is you need to achieve in order to meet your goals. While goals are ideal outcomes and often express states of being (e.g. “empowering people” or “uplifting communities”), deliverables are the more tangible things that you will actually do in order to achieve them (specific programs and steps). As you compile your list, remember to interrogate the items for relevance and feasibility so that you will ultimately be working with a set of deliverables you are comfortable with and feel are achievable.

When compiling your list of deliverables, you also need to establish the rough time frames that are associated with them – i.e. how long it will realistically take to achieve them. Break these deliverables and timelines down into “chunks” of work (workstreams), based around key project milestones. This allows you to keep on track and work with manageable pieces of work that feed into the bigger deliverables.

Step 5: Establish A Schedule

At this stage you need to set your deliverables to a timeframe. Map them out on a timeline, showing how they relate to each other. Take into account any predefined deadlines and other important dates that may impact your delivery. As you are doing this, you should also give specific members of the project team the responsibility of overseeing the various workstreams.

The most important factor to consider here is the overall delivery date. If one has already been set (e.g. by the project sponsor), you need to ascertain if it is realistic, based on what you need to achieve. If it is not, you have three options:

- Try to Negotiate an extended deadline
- Take on additional people
- Reduce the number or extent of the deliverables

If you have a well thought out project plan, it becomes easier to negotiate for one of the above because you are able to demonstrate the difficulty of the allotted timeframe. Whenever possible, try not to take on a project with an unreasonable timeframe as you risk compromising the final quality of the project.

Step 6: Draft a Budget

Based on your now comprehensive understanding of what you need to achieve, how you will go about doing it and what your timelines are, you should be able to put together a budget for your project. Even if it is only tentative at this stage, you should be able to allocate resources to your tasks and costs to your resources.

This step is especially important if you are working in a predefined budget, as you need to ensure that you are able to achieve what is necessary with the funds available to you. For more information on this, and the steps it takes to draw up a financial plan, see the section on project budgeting later on in this toolkit.

Step 7: Develop Your Supporting Project Plans

Once you have established your goals and schedules, you can develop your supporting project plans to help you to achieve these. These include the following:

Human Resources:

Identify all of the members that will make up the project team, describing and documenting the hierarchy (if appropriate) and the formal responsibilities of those involved. This plan should also make reference to human resources that are needed but not currently part of the team (additional personnel such as fieldworkers and outsourced

specialists), as they will need to be brought on board later in the process.

Communications:

Establish the hierarchy of communication and the plan that you will follow throughout the project process. This must take into account the stakeholders that need to be kept informed and how this is to be done (meetings/calls/emails). This is most commonly achieved through progress reports detailing the project status, milestones achieved and planned work for the following stage. These are usually weekly or monthly, depending on the project timeline.

Risk Management:

Identify any potential obstacles to the completion of the project and the ways in which you might overcome these. By identifying these in advance, you will be able to address issues as they arise and have an appropriate action ready to execute. These obstacles vary from project to project, but may include budget cuts, uncooperative stakeholders, increased project scope and overly optimistic timelines.

Step 8: Compile and Share Your Plan

Once you have completed all of the separate steps in this process, gather the different elements and compile a master project plan document. This should be broken up into the separate processes as outlined in this section and will ultimately describe your entire project process from start to finish, with reference to all of the different factors involved.

Depending on the circumstances around a specific project, this final document is then used to either pitch your project and gain funding, or to receive buy-in and approval from the respective sponsors. It should also serve as a reference point for the project team as the separate workstreams unfold, and helps to keep everyone involved on track towards achieving the final goal.

Conclusion

With the steps to planning a project each explained and broken down in turn, it can be seen that it is, in fact, not a particularly complicated process at all. While it can be challenging at times to analyse and interrogate every aspect of the project process upfront, it is ultimately a very positive exercise for any team to go through, and ensures that the resultant framework of project itself is far more robust as a result.

Writing a Proposal

Introduction

At the outset of most digital memory projects, it will be necessary to write a formal proposal. This is basically a concise outline of what it is you wish to undertake with your project, and shows potential stakeholders that your project is both well thought-through and, ultimately, feasible. Once drafted, this document can be submitted to gain funding or approval from the relevant organisations. This section of the toolkit therefore outlines the general format for proposals in order to ensure that they have the maximum impact.

How to Write a Proposal

Before you start writing, you will need to have completed the project plan, detailed in the previous section, as you will be drawing on it to craft your proposal's content. Be aware that in certain cases you will need to follow prescribed proposal formats. You should check with the organisation in question in advance if this is the case. , Even if you use a different format the information outlined in this section should still help you.

Once you have all of the requisite information, you simply need to shape it using the following steps:

Step 1: Write a Strong Introduction

The introduction to your proposal sets the tone for everything to come. This is the place to use some relevant background information to help contextualise your project and set the scene. After this, you need to state the purpose of your proposal (what you hope to achieve in writing it – e.g. gain funding) and how your proposal will be structured to achieve this.

Step 2: Define the Need Statement

The next step is to introduce your reader to what it is you want to address with your project. You express this in what is called a “need statement” – an explanation of the need that your project addresses (the lack of recorded oral histories, poor digital literacy, etc.).

Explain why it is important that your project’s focus needs to be addressed in the way you are proposing. If your reader does not have the background to the project, this is a good place to elaborate on it further to demonstrate this.

To help strengthen your proposal, you can also state what might happen if it is not addressed, and therefore why it is important. You also need to cover the extent of the need, showing how many people it could affect and therefore showing the potential impact of your project.

Step 3: Propose Your Solution

Once you have explained what you wish to address, you then need to explain how you will go about doing it. You need to convince your reader that you are able to effectively “solve the problem” you have identified, so in this section you should lay out your plan of action, detailing the steps you will take and the various elements involved.

Ensure that you clearly link your projects steps/deliverables back to the problem rather than assuming that the readers will make the connection themselves.

To back up your proposed solution, you may also want to make reference to any best practice examples you know of, showing how similar approaches have worked in other instances. If appropriate, you may also want to cover the budget you will need to execute your solution. If this is something you want to do then it is a good idea to introduce the budget in this section, and then attach a more detailed breakdown in your appendices (see the following section for more on budgeting).

Step 4: Conclude the Proposal

Bring your proposal to a close by summarising the main points you have covered and reiterate your proposed solution. This often simply mirrors the form of your introduction.

You should not introduce any new information at this point. If you get to your conclusion and feel you need to still say more, identify where in the body of your proposal this information fits and integrate it there.

Step 5: Attach Any Appendices

If you need to attach any other information (case studies, organisational information, team credentials, budgets etc.) do so in the form of appendices. Note that these should be kept to a minimum, and only included if they are vital to your proposal.

Step 6: Review

It is highly advisable to get someone else to check your proposal before you submit it. This is both to pick up any spelling and grammatical errors, but also to ensure that the proposal makes sense to someone not intimately involved with the project. Getting a second opinion will help you to simplify and clarify any problem areas and ensure that your proposal achieves its full impact.

General Proposal Guidelines:

Keep your proposal brief – the proposal is simply a comprehensive overview and more detailed understandings are covered in supplementary documents like the project plan.

Keep your audience in mind – ensure that what you say and the way you say it is relevant to your target audience and speaks to their needs.

Introduce your team (if appropriate) – consider attaching brief biographies/CVs of key team members if their experience helps to add weight to your proposal.

Be meticulous – take the time to double-check your proposal and edit your work before you submit it.

Be personal but not casual – while the proposal is a formal document, there is still place for the human element to come through.

Be realistic – don't propose something you know you cannot deliver on in an attempt to impress people.

Use facts, not opinions – keep your proposal as objective as possible so that you come across as professional.

Cite credible sources – if there are any sources (academic articles, government white papers, etc.) that help to back you up, reference them in your proposal.

Conclusion

Creating a convincing project proposal ultimately entails nothing more than expressing the insights gained in the project planning phase in a succinct and compelling way. With this in mind, it is a very good exercise for the project team to go through as it helps to ensure that the project has been reviewed from multiple perspectives, and can be coherently pitched to a number of audiences. For more information on who to pitch the completed proposal to, see the relevant section in this toolkit.

Writing a Budget

Introduction

Once the initial planning has been completed, the next step in the conceptual phases of a project is the compilation of a well thought-out budget. This is, in many respects, one of the most important steps in ensuring the smooth roll out of a digital memory project, because it ensures that expenditure will not exceed available funding and allows for realistic planning and allocation of resources. Whether you are working to a predetermined budget (e.g. if you have been commissioned to undertake a project) or need to still apply for funding, a well-considered budget is vital. In this section, the basic steps for planning a budget will be explained, with reference to the different elements that should be considered when compiling it.

Step 1: Outline Your Project

Start by working through your project plan and making a list of all of the things you will need to make it a reality. While these elements will vary from project to project, they will invariably include categories such as:

- People – team members such as support staff, practitioners, fieldworkers, etc.
- Equipment – resources for the project team, renting/buying audio-visual equipment, Information Communication Technology (ICT) equipment, etc.
- Services – outsourced help in the form of third party contractors and other service providers.
- Travel – allowances for petrol and accommodation, where necessary.
- Overheads – costs such as venue hire, operational expenses, etc.

Ensure that you work through this process thoroughly at this stage so that you cover absolutely everything you will need for the project. While you are compiling this list, also classify each expense as either

“essential” or “flexible”. You need to ask yourself which of these are vital and which could be reduced or dropped so that you give yourself a degree of adaptability in your planning.

Step 2: Determine Your Costs

Taking each of the factors you identified in Step 1, allocate a realistic cost to each one based on past experience or best current estimates.

Once you have done this, group them into broader categories around different operating areas (e.g. Project Team, Fieldworkers, Equipment, Expenses, etc.).

Add up the amounts allocated to each category to get category subtotals. Then add up all of these subtotals to determine the total projected project expenses.

Note: It is advisable to include a contingency amount of 10% of the overall budget to ensure that you have some funds available for any unforeseen circumstances. These are not allocated to any particular expense, but operate as a buffer, should your budget become compromised for whatever reason.

Step 3: Check Against Your Resources

If you are working within a known budget, you will now be able to see whether your expenses exceed your funding. If this is the case, you will need to adjust your planning. Identify expenses that could be cut or reduced without jeopardising the project and adjust them accordingly (e.g. reduce the number of fieldworkers, consider cheaper equipment, etc.). At this stage you may also need to reconsider the scope of the project. Ensure that you can deliver well on a redefined project rather than risk not being able to execute the planned solution.

Step 4: Review Your Budget

Ensure that someone on the project team is tasked with keeping track of the budget and reviewing it regularly to ensure that you have sufficient funds at each stage of the project. This is vital to ensure that the expenses are kept under control. This can be shared at the Project Progress meetings (as covered in the section on Project Planning).

Conclusion

As with many of the planning phases of a digital memory project, this section has shown that budgeting can be a fairly simple process to follow. With the basic principles detailed in this section, the project team will easily be able to identify and manage the different parts of the budget. Of all of the processes covered in Part 1, it is most important to constantly review the project budget in order to ensure it is still in order. In this way, the initial planning can be used to ensure the smooth rollout of the project as it progresses.

Sources of Funding

Introduction

Adequate funding is vital for any digital memory project as it ensures that you have access to the resources you need to bring your concept to life. Often a key part of planning a project involves identifying and applying for financial resources from various sources. This section covers some of the main avenues available when seeking funding, as well as some organisations to consider in each case.

Government

Government funding is often available for digital memory projects, especially when they focus on community development or issues of local or national heritage. If you wish to apply for government funding for your project, start by identifying which department would be relevant to your aims (e.g. Arts and Culture in South Africa). You will need to ascertain two things:

- If the department has a funding programme for projects such as yours and what the requirements are to apply for it (submission processes, eligibility, etc.).
- How you might pitch your project in such a way that it is appealing and relevant to those who manage the funding programme. Study the mission statements and focus areas of the departments to see how you can make the most compelling case for your project.

Once you have done your research, follow the recommended submission process to apply for funding. This may include specific proposal formats and requirements other than those detailed in this toolkit, so ensure that you understand and meet the requirements. Bear in mind that there may also be predetermined times of year to apply for funding and, if this is the case, build any appropriate deadlines into your planning process.

Note that submissions for local government/municipal funding will likely follow a similar process and should also be explored as a potential source of funding. In this case, newspapers and government

noticeboards may also be worth investigating, as they can carry notices of potential funding opportunities.

NGOs

A second option to consider for funding are Non-Governmental Organisations (NGOs). NGOs usually have a specific mandate or area of focus with which they are concerned so, much like the approach to government funding (detailed above), you should try to find an NGO that has similar aims and objectives to your proposed project. Some examples of NGOs relevant to digital memory projects are:

- Open Society (<http://www.opensocietyfoundations.org>)
- Gates Foundation (<http://www.gatesfoundation.org>)
- Google Foundation (<http://www.google.org>)
- Knight Foundation (<http://www.knightfoundation.org>)

Intra-Governmental Organisations

As a part of cultural diplomacy programmes, many countries have funding bodies that work with international partners to help develop global dialogue through arts and culture. These Intra-Governmental Organisations (IGOs) are mostly concerned with facilitating relationships between the funding country and the focus country and, as such, can offer support for projects in the latter.

Examples of IGOs operating in Africa, relevant to digital memory projects include:

- The British Council (<http://www.britishcouncil.org>)
- Pro Helvetia (<http://www.prohelvetia.ch>)
- Alliance Française (<http://www.alliancefr.org>)
- The Goethe-Institut (<http://www.goethe.de>)
- UNESCO (<http://en.unesco.org>)

Funding Organisations

As the name suggests, Funding Organisations administer resources on behalf of governments and other institutions, and can be approached in much the same way as the other funders detailed in this section. They might also include universities or university centres or institutes that grant research and project funding.

The following are examples of funding organisations in South Africa but their equivalent can easily be found for other countries.

- National Lottery Distribution Fund (<http://www.nlb.org.za>)
- National Arts Council (<http://www.nac.org.za>)
- National Research Foundation (<http://www.nrf.ac.za>)

Crowdfunding

Crowdfunding is a relatively new form of funding and makes use of online platforms to solicit support from large groups of people, rather than one specific body. Word of the projects is usually spread via social media, and many individuals each contribute small amounts towards the total, rather than a few backers covering the bulk of the funding. The most well known, and appropriate, platform for digital memory projects is Kickstarter (www.kickstarter.com) but others are available.

The crowdfunding process is simple enough, and works in much the same way for all of the different online funding platforms. The project is registered with the crowdfunding website and a project page is created. Here, the project team has a chance to explain what the project is about, why it is important and give some detail as to who is involved. This information needs to be as compelling as possible because it is this content that will convince individuals to support the project. At this stage, a goal for funding is set and often, if it is not reached, the project receives nothing. A time limit is also set as a project cannot remain indefinitely on the site and must achieve its funding objective during a certain period.

A series of funding tiers are created when setting up the page, giving funders different options to “buy”. These usually have some kind of benefit for the backer too, whether it is a mention on the project page, a visit to the project or another “reward”. Once this has been set up, potential backers are able to browse the project page and, hopefully, contribute to the total funds needed.

Crowdfunding is a very different way of seeking funding, and requires active participation from the project team to make it work. Because it is a public-facing channel, the project needs to be “sold” to potential backers and requires a different approach to the other avenues mentioned.

Some Crowdfunding Websites:

- Kickstarter (<http://www.kickstarter.com>)
- Indiegogo (<http://www.indiegogo.com>)
- Rocket Hub (<http://www.rockethub.com>)
- Start Me (<http://startme.co.za>)
- Crowd Rise (<http://www.crowdrise.com>)

Conclusion

There are a variety of funding opportunities for digital memory projects. While it may seem to be a daunting task, securing funding is a vital step in bringing your project to life and ensuring its sustainability during the initial phase and potentially beyond. Bear in mind that many of the funding options detailed in this section also offer resources beyond the financial, offering the ability to tap into valuable experience and networks of influence. This should also be a factor in deciding which funding opportunities to investigate, as they have the potential to benefit greatly the project.

Project Contributors

Introduction

Part of planning a digital memory project involves identifying the required skills and human resources that the core project team does not possess. This often requires the team to bring in outside contributors, usually in the form of volunteers or outsourced professionals. In this section, the topic of project contributors will be discussed, with a focus on the pros and cons of each, which to use and how to recruit and manage them.

Volunteers vs Professionals

Volunteers and outsourced professionals need to be accounted for in planning the project, both in terms of costs and human resources required. Each fulfil specific project needs in different ways.

Volunteers:

- Usually brought on board when the skill set required of the task is basic, or easily taught
- Typically unpaid, or at most receive a stipend for their time
- Especially appropriate for jobs that require large numbers of people doing a very simple task (data gathering, spreading information, etc.)
- Require continuous management and motivation

Volunteers are a good resource for low-skilled, high volume tasks, but often require training and continuous management. Volunteers recruited from within the project's geographical focus area can be particularly valuable additions to the team because they are often comfortable engaging with members of their local communities. They offer a useful access point into local communities and can provide insights and understanding that would take the project team a long time to acquire. Recruiting and training volunteers (thereby empowering community members through the acquisition of skills) is also a good way for

projects to fulfil a social development role that complements its core aims.

Outsourced Professionals:

- Usually brought on board when a specific skill is needed
- Are qualified professionals/practitioners in their field
- Charge professional rates for their services
- Especially useful when the cost of acquiring the required skill is prohibitive or impractical

Outsourcing is a quick and effective way to enhance the skill set of the project team but comes at a cost. There is often a temptation to outsource to these service providers more than is strictly necessary. This can raise costs unnecessarily and might be avoided by proper planning. That said, outsourced professionals often offer valuable experience, skills and benefits that are otherwise difficult to access.

Benefits of Outsourcing

As outlined in the *Non-profit Guide to Outsourcing* (Karson & Brown, 2012) there are a few key benefits to outsourcing for projects. These include:

- **Enhanced project impact:** when the outsourced function is integral to the project's success, outsourcing to a professional ensures that the project delivers the best results.
- **Improved core team effectiveness and flexibility:** by keeping the core team focussed on project management, the team members are less likely to be burdened by issues in specific project areas.
- **Increased access to knowledge, skills and insight:** in some cases, the energy and cost of acquiring skills is prohibitive and the experience of a professional is a more viable alternative.

- Ability to focus on core aims: when the project team delegates an entire function to a service provider it allows them to focus their energy on what is important.

Note that outsourced practitioners can also be brought on board for the early stages of a project to help set up project structures and train volunteers to manage and maintain them. In this way they can give professional input to a project in a cost-effective and sustainable way. Examples of roles that are often outsourced include web developers, database managers, multimedia professionals (especially videographers), digital archivists and project managers.

How to Recruit Volunteers

In *Essential Volunteer Management* (1989), Rick Lynch and Steve McCurley explain that there are three basic ways to recruit volunteers. Note that these different methods are not mutually exclusive, and volunteers can be found through any combination that is appropriate.

Warm Body Recruitment:

When you need a large number of volunteers for a short period of time and require minimal qualifications, this method is ideal. In order to find these volunteers you can use very simple methods of recruitment such as posters, flyers, notices in appropriate media and even simply word of mouth as a means to broadcast a call for volunteers. You then simply assess the respondents for suitability and recruit accordingly.

Targeted Recruitment:

This method is appropriate when you need people with specific skills or backgrounds. Before you start, you need first to identify what it is you need from people, what would motivate them and how you might find them (existing networks, organisations, etc.). Once you develop a profile of the type of person you are looking for, you should have some idea of where to find them. You may want to consult with members of the communities in which you are working. Once you locate potential sources for these volunteers (social clubs, community groups, etc.) you simply engage with them directly in order to recruit individuals.

Concentric Circle Recruitment:

This method involves spreading the recruitment process outwards from the project team in “concentric circles” of relationships using existing connections. For example, each project team member might ask friends and colleagues if they know anyone who fits the volunteer requirements and once a core group is identified, it can then ask their friends and colleagues and so on. This is a particularly good way of recruiting from within specific communities.

Note that all of these methods require you to have a firm idea of what it is you are going to say to recruit volunteers. You need to determine your “pitch” upfront to explain why it is that they should work with you. You may need to frame this both in terms of benefits to the individual (skills development, work experience, potential financial reimbursements) and a particular community (i.e. the broad project aims and what you plan to achieve with it).

Managing Volunteers

Like any member of the project team, a volunteer group needs management to ensure that they fulfil what is required of them. However, There is commonly a different dynamic with volunteers because they are often unpaid (or only given a stipend) and may not share the same motivation for the project as the core team. Writing in the Guardian’s *Volunteering Hub* (2012), Lissa Cook explains that, with this dynamic, there are a few basic principles to keep in mind when managing volunteers in not-for-profit projects:

- **Understand what motivates them:** ensure that you approach volunteers in a way that helps them engage with the project in a way that also speaks to their own needs.
- **Delegate specific tasks and define responsibilities:** people need to know exactly what it is that they need to do in order to be most effective.
- **Make it easy:** volunteers lose motivation when their roles and responsibility become too onerous. Understand that they might

have other concerns and responsibilities to juggle in addition to your project.

- Recognise when people want to do more: some volunteers may want to learn and commit more than others and you can help them do this, and grow within the project.
- Manage levels of involvement: not all volunteers need to be involved in every meeting and interaction, and could lose interest if made to do so.
- Understand time frames: working with unpaid or stipend volunteers has different time frames to paid contractors and team members and must be managed accordingly.
- Show appreciation: volunteers need to be told or shown that what they do is important and that their contribution to the project is valuable.

Keep these factors in mind to ensure that your volunteers are motivated and doing their best.

Conclusion

This section has discussed different types of outside project contributors. Each comes with its own set of benefits and challenges. It is ultimately up to the project team to plan appropriately for the recruitment and management of these resources in a way that best serves the interests of the project. If this is done correctly, effective outside contributors can be a great asset to a project and ensure its success and longevity.

Sustainability

Introduction

The question of sustainability is one that should be a part of all digital memory project planning. It ensures that projects have a lifespan outside of the initial phase and that the investment of resources (financial or otherwise) has long-term impact. Importantly, questions of sustainability should be built into a project at the conceptual phases to ensure that they are at its core and not retrofitted later. This section explores some of the principles behind sustainable projects as well as a number of ways of achieving sustainability in practice.

Defining Sustainability

Sustainability is loaded term. It can come with a number of associations depending on the word's context, but for the purposes of this discussion, it simply refers to a project's ability to effectively deliver on its aims throughout its projected lifespan and beyond. As such, the concept encompasses a number of dimensions, as expressed by M. Kahn in *Planning for and Monitoring of Project Sustainability* (2000):

- **Logistics:** continued operation and maintenance of facilities (digital or physical)
- **Community:** continued community participation at a viable level
- **Institutional:** the ability to function on an operational level
- **Environmental:** avoiding or mitigating negative impacts on environment
- **Economic:** an acceptable level of financial return (for economic sector projects)

Consideration of all of the dimensions that are applicable to a specific project is vital in order for it to function effectively in the long term.

Sustainability Analysis

In his discussion on sustainability, Kahn (2000) emphasises the importance of conducting a Sustainability Analysis as early on in the project conceptualisation phase as possible, which, he maintains, needs to take into account the following factors:

- **Relevance:** how the project fits into the broader aims and priorities of its associated bodies (e.g. academic, governmental, municipal)
- **Acceptability:** the buy-in from the stakeholders (e.g. local communities, local authorities, sponsors, etc.)
- **Economic and Financial Viability:** the ability of the project to realistically deliver on a budget and the profitability of any products/services (see also the section on budgeting in this document)
- **Environmental Sustainability:** positive and negative impacts on the environment (where applicable)
- **Implementation and Monitoring Strategy:** the strength of the project management and related disciplines
- **Post-Implementation Operation and Maintenance:** either by project team, community members or both

Using these criteria as a guide, the project team should explore the relevant issues that relate to their project and capture the outcomes in a sustainability plan. By identifying potential stumbling blocks around sustainability issues and developing contingency plans to address them, the project can ensure that its processes are robust enough to function in the long term. These criteria should also be used for ongoing evaluation to ensure that the project stays its course and continues to operate in a sustainable manner.

Building a Sustainable Project

By building sustainable processes and practices into the functioning of a project, it operates with a long-term focus from its inception.

This requires the project team to apply a few key practices :

- Think Long-Term

From the outset of a digital memory undertaking, assume that it will live beyond the initial project period. In this way the project concept and processes will be built with long-term thinking in mind.

- Plan for Growth

Ensure that the project processes are either replicable (able to be repeated under other circumstances) or scalable (able to be grown or increased in size).

- Share Information

Make a conscious effort to disseminate information amongst the project team so that nothing is reliant on one specific member. Similarly, if outsourced professionals are used, ensure that their input is captured and available for use by the project team.

- Document Processes

Keep an accessible record of everything the project team does so that it can either be repeated by others, or refined in future iterations of the project.

- Capture Intellectual Property (IP)

Make sure that any IP generated by the project is properly captured and stored. This includes methodologies developed by the project team and also content generated by the project (audio-visual or otherwise).

Examples of Project Sustainability

After the project has run its initial course, there are a number of ways to convert it into an entity with long-term prospects. These often entail evolving the elements that make up the project to ensure that it can function sustainably, and include approaches such as:

Institutionalisation

The project can align with an institution (either governmental or academic) to tap into its resource base and support system. This allows for regular and predictable funding, and can also help to raise the profile of the project by association. An example of this route is the Ulwazi Programme (see first hand accounts in Part 3), which operates under the eThekweni Libraries Department.

Sponsorship

Obtaining sponsorship allows the project to gain funding to continue its operations on a long-term basis. This is simple in theory but often more complicated in practice as it requires the project team to actively seek financial contributors and manage the relationship with sponsors (see the Funding section of this guide for more information on potential sources). If sponsorship can be found, however, it provides the team with a very simple solution to the problem of sustainability as it usually does not require any changes to the project structure. Rather, it simply involves adapting to a new but steady stream of income.

Monetisation

One of the more creative ways of ensuring project sustainability is to monetise the project's services and use this funding to pay for core project functions. Projects could, for example, provide training to individuals, or offer internship or work experience programmes, subsidised by institutions. This might also include packaging products developed by project as merchandise. Examples here include books and multimedia (images/video) as well as information products like research publications and case studies.

Conclusion

This section has shown that while sustainability may be a daunting concept for the project team to embrace, it can actually be broken down into a few, simple principles that foster a mindset of sustainability. It has also shown that there are a number of avenues that project teams can explore in order to move their projects into long-term phases of operation, allowing them to continue in the most sustainable way possible.

Part 2: Digital Media Training And E-Skills Development

Overview

The ability to work with digital media, along with related e-skills and information literacy, is a key aspect of any digital memory project. This capability should not reside with a core group of individuals but needs to spread throughout the project team in order to ensure the project's successful implementation and ongoing maintenance of any project of this nature.

In this section, the skills required for digital memory projects will be outlined and explained, with specific reference to development and training to help develop competencies where they may be lacking.

Topics covered in Part 2 include:

- Introducing e-skills and digital/information literacy
- Developing ICT and digital media competencies
- Using oral history
- Recording content on mobile phones
- Classifying and sorting content
- Storing and distributing content online
- Copyright and Creative Commons considerations
- MOOCs and skills training

Introduction to e-Skills and Information Literacy

Betsie Greyling

Introduction

Digital information and communication technologies (ICTs) have revolutionised the ways in which knowledge is dispersed (International Telecommunications Union, 2008). Today, global domination of the information economy by the Internet, mobile phones and other digital devices creates the potential to facilitate new ways of recording and sharing knowledge. However, for the majority of African people, limited e-skills and poor information literacy puts the Internet and online information beyond their reach, even if access to these technologies was available. In this section, the issue of access to e-skills and information literacy will be introduced as a background to Part 2 of the toolkit, with reference to the importance of developing competencies in this field.

A Dearth of Local, African Content

In terms of digital information and knowledge, African content levels are very low, mainly due to a lack of capacity among local communities to record, transfer and disseminate information digitally. This puts Africa at a major disadvantage in the current knowledge economy, and leaves people poorly equipped to make a meaningful contribution to the global information society.

The knock-on effect of limited local content and a lack of local language usage on the Internet is that it slows the uptake of digital resources by local communities, impeding ICT skills development and, thereby, socio-economic transformation (Greyling & McNulty, 2011). However, African knowledge needs to be part of the global information economy, regardless of the inherent difficulties in collection,

preservation and dissemination. This philosophy is underpinned by the Geneva Plan of Action, developed by the World Summit on the Information Society (2003). Three action lines in the plan speak directly to the need to include all people in the access to and generation of knowledge:

- **Access to information and knowledge:** This line concerns policies relating to public domain information, community access points, and alternative software models.
- **Capacity building:** This covers skills needed for the Information Society, including literacy and 'ICT literacy' and the empowerment of local communities to use ICTs.
- **Cultural diversity and identity:** linguistic diversity and local content. This action plan line focuses on promotion of respect for cultural identity, traditions and religions and dialogue among cultures as a factor in sustainable development.

There is a tendency for digital divide thinking to focus on getting 'global' information resources to the marginalised and on educating the marginalised to consume information in the way the globalised world does (Bidwell, pers. comm.). However, in order to decrease the digital divide between the data 'haves' and the 'have-nots', there needs to be an understanding of the processes by which people can assimilate, and then use, information. ICTs can become a broad enabler of development when used in community informatics ('community level development processes'), which allow groups to use the resources in ways that are meaningful to them. However, this is not easy to achieve in practice because skills levels are often low at a local level (Gurstein, 2010).

Empowerment and Increased Access

The focus of a development initiative should be prompted by the people's own experience of their reality. By harnessing ICTs to facilitate access to locally relevant information, local communities in Africa can be empowered to bridge the digital divide and become part of the global information society on their own terms. Access to a digital knowledge resource of local relevance has the potential to contribute to the capacity-building of digital and information literacy skills, resulting

in economic empowerment through ICT skills development, knowledge provision and social networking.

Over the last decade Internet usage has increased globally by an average of 445%; this is in stark contrast with the meagre growth of 2.36% on the African continent. While 29% of the world's population use the Internet, only 11% of Africans share in this global information resource (Internet World Stats, 2010). This being said, the African Telecommunications/ICT Indicators 2008 Report of the International Telecommunications Union (2008) does, however, highlight the phenomenal growth in Africa's mobile sector. Mobile penetration has risen from 2% in 2000 to almost 33% of the continent's population today. While this statistic may not be representative for large parts of rural Africa, indications are that there is a significant increase in the use of mobile devices in urban, peri-urban and rural areas along city boundaries; this is well aligned to the pervasive migration of rural people throughout the continent. Communities living in these areas typically suffer from high levels of poverty and disease, low levels of sustainable income, and marginalisation in terms of economic opportunities. These areas contain few social, physical or economic support amenities. Many people have access to neither library/information services nor public ICT facilities such as computers, Internet or e-mail; they are starved for information of all kinds (Greyling & Smith, 2008).

Combining people's indigenous communications systems with appropriate use of modern, low-cost communications technology, marginalised communities can strengthen their communication capacities for development (Davids, Theron & Maphunye, 2005). The availability of better information helps to improve people's education, health services and general knowledge and can reduce poverty (World Bank, 2001). Benefits to the community include not only access to digital resources of local relevance, but also access to capacity building in digital and information literacy skills, constituting empowerment in terms of knowledge and ICT skills.

Mobile technologies are currently being developed for a wide array of applications, with functionalities that allow users to interact with each other in many ways. The African mobile revolution is creating an African information society in its own right: a society in which e-skills and

information literacy have become valuable, sought-after abilities. By mastering e-skills and information literacy skills people are able to interact socially by acquiring, creating, and sharing knowledge to the benefit of their wider communities. Coupled with digital media competencies, such skills can lead to economic and social transformation in communities throughout Africa. The social development dimension of such a project promotes a culture of community participation in local government structures, encouraging development of social capital and a sense of citizenship through the concept of shared heritage, customs and knowledge. Heritage practices are experienced at grassroots level in our streets and neighbourhoods. With the use of ICTs they can capture and communicate their own lived experiences, preserving and sharing them and so leaving a legacy for the future (Giaccardi, 2011).

Acquisition of e-skills and information literacy skills has the power to unlock knowledge, which in turn carries the potential of job creation and progress in poverty alleviation. This promises to lead to enhancement of self-esteem and self-confidence, impacting on advancement of social capital and democratisation. Knowledge provision carries the seeds of behavioural changes and informed decision-making. It has the potential to create new knowledge within communities, stimulating innovative thinking, aiding learning and promoting indigenous technologies. Collaboration and knowledge sharing promises not only to contribute to the preservation of culture, but also to bring about cross-cultural understanding and tolerance, and to improve social cohesion in communities.

e-Skills

In order to access digital information and share their own knowledge in the digital realm, people need to learn how to navigate the Internet and how to add content to it. This poses a real problem for communities in which basic literacy skills levels are often very low, creating a barrier to ICT use. The increasing familiarity with mobile technology, particularly among the younger generation, mitigates this problem to some extent. Nevertheless, training programmes should focus on inclusivity of all participants. This means teaching has to begin with the basics of digital literacy and the trainer should also be prepared to adapt to the pace of

the slowest learner in the group, and to accept that much of the teaching will be on a one-to-one basis. Teaching of e-skills should focus first on familiarising participants with the desktop environment and the filing system on word-processing software. Participants need to know the basic functionalities of a word-processing programme (e.g. copy and paste, delete, save) in order to write and prepare copy for the web and part of this learning exercise will invariably also include grammar and composition skills. They also need to learn how to create email addresses and how to communicate via email and attach files. Most importantly, they need to learn to adhere to the discipline of following a style guide. Only then should they graduate to loading copy (written content) onto a website.

All these steps pose significant challenges for people with limited literacy skills. Trainers must accept the fact that repetition will form an integral part of the training programme, in order to ensure that the e-skills are well understood and mastered. An important consideration in teaching e-skills is the language barrier that may exist for people who are conversant mainly in their home language. To confront them with unfamiliar concepts in a foreign language, of which they have only a limited grasp, will slow down the learning process further. It is therefore advisable to keep training sessions short, limit the number of participants, and to adopt an informal methodology that is reassuring to even the least confident of participants. Trainers should allow ample time for practice until all participants are comfortable with the lesson material, encouraging the faster learners to interact with the slower learners and allowing them to discover and share new features among themselves.

Information Literacy

Information literacy refers to the ability to operate effectively in an information society. This involves skills such as critical thinking, information evaluation, conceptualising information needs, organising information, and making effective use of information in problem solving and decision-making. Many of those who are most in need of information literacy are, however, often amongst those least able to access the information they require. Illiterate adults and economically disadvantaged people, for example, are among those most likely to lack

access to the information that can improve their situations. Most are not even aware of the help that is potentially available to them.

The different dimensions of information literacy include, *inter alia*:

- Tool literacy, or the ability to understand and use the practical and conceptual tools of current information technology to find relevant information,
- Resource literacy, or the ability to understand the form, format, location and access methods of information resources,
- Publishing literacy, or the ability to format and publish information and ideas electronically, in textual and multimedia forms ... to introduce them into the electronic public realm and the electronic community, and
- Emerging technology literacy, or the ability to continuously adapt to, understand, evaluate and make use of the continually emerging innovations in information technology so as not to be a prisoner of prior tools and resources, and to make intelligent decisions about the adoption of new ones (Wikipedia, 2013).

The first step in information literacy teaching is to clarify and understand the requirements of the problem or task for which information is sought. Basic questions asked at this stage include:

- What is known about the topic?
- What information is needed?
- Where can the information be found?

The second step is to identify sources of information and to find those resources. Depending upon the task, sources that will be helpful may vary and may include books, encyclopaedias, maps, almanacs, etc. These may be in digital, print or other formats. Lastly, step three involves examining the resources that were found, when the information must be determined to be useful or not useful in solving the problem. The useful resources are selected and the inappropriate resources are rejected.

Some measure of experience is usually required to attain the above steps successfully. Again, in the case of those with low skill levels, prolonged supportive training is needed to reach useful outcomes. Thus is the assignment of this project in the quest to develop a digital memory toolkit. However, the student who has attained information literacy skills, at any level of competence, contributes positively to the learning community and to society. Not only do they participate effectively in groups to pursue and generate information, they also recognise the importance of information to a democratic society.

Developing ICT and Digital Media Competencies

As has been shown in this section, the development of ICT and digital media competencies are necessary for the creation and maintenance of a successful digital memory project. While much of what has been covered up until this point refers to more rudimentary ICT skills, there are a host of competencies that need to be present in the project team. These are not necessary for each individual member, but should be available in the appropriate team members when necessary, and include:

- Emailing and basic Internet skills already covered in this section, including attaching images and other files to emails, searching for information on the Internet, accessing websites and downloading files from the Internet.
- Word processing skills, such as typing, copying and pasting, saving files, managing text documents.
- Internet journalism skills, which include researching topics on the Internet, writing copy and adding hyperlinks to web pages.
- Audio-visual skills, including the use of digital cameras for taking pictures (operation, lighting, composition), editing and compressing images for online distribution and the ability to use an audio recorder to record interviews, oral histories, meetings etc., as well as editing and transcribing audio files. Some projects also require more advanced audio-visual skills like the use of digital video cameras, editing video files and saving them

in various file formats for use on the Internet and for long-term preservation.

- Managing the digital media created using audio recorders, cameras and mobile phones. This includes transferring them from devices, filing, renaming, resizing, and uploading them to the Internet.
- Content management, including the ability to use a web-based content-management system such as Wordpress, Joomla, Drupal etc., which entails the uploading and management of files in various formats (text, audio, video). Content management also includes the editing of copy and may entail correcting content in different languages, writing summaries, acknowledgements of sources and reviewing texts for plagiarism. It also involves managing compressed versions of files for dissemination, metadata management such as the maintenance of categories and folksonomies (expanding, editing and updating) and the backing up of online content. External archiving of digital files for long-term preservation is another core element of community memory projects but is generally undertaken by a trained professional (more info in the section “Digital Archiving Strategies for Building Community-Based Digital Archives”).
- Social media management. For projects that employ social media, a team member will be responsible for developing an online community through the use of Facebook, Flickr, Twitter, publishing news items on a blog and compiling and sending out a newsletter.
- Mentoring volunteer fieldworkers as their digital media skill levels are typically low and constant contact is needed, as well as regular follow-up training.

Conclusion

Using affordable, accessible technologies (including mobile technologies) and developing the required skills and competencies, there is a massive opportunity to help connect people on the fringes of the information economy to resources that can help to empower them.

These tools can also provide online, contextually based information to local communities, creating a future for the people of Africa by the people of Africa, by preserving the richness of the past and linking them in new ways to the cultural heritage on which their identities are founded.

Using Oral History

Niall McNulty

Introduction

More often than not, digital memory projects will contain some form of oral history component. In order to understand this key research methodology, this section will introduce some of the main concepts behind oral history, along with some guidelines for collecting histories from individuals and other factors to be aware of when working in this field.

What is Oral History?

First and foremost, oral history is a specific kind of research methodology that focuses on gaining detailed insight into individual lives as a way to get a rich picture of a particular community, area or time period. It emerged as a distinct research method in the United States of America around the 1950s and gained popularity in South Africa in the 1970s with research projects focusing on trade unions. It records the spoken memories and stories of people through discussions and interviews and has been used in a variety of projects by universities, schools and NGOs.

Oral history as a methodology is useful in Africa as history on the continent is often transmitted orally from generation to generation. . In South Africa, and elsewhere in Africa, various factors such as urban migration and the AIDS pandemic in younger generations have, however, contributed to a disruption of these chains of cultural transmission. Digital memory projects offer one way to prevent valuable historical information from being lost forever.

Oral History and Technology

With the rise in popularity of Internet, oral history has seen a resurgence in popularity, especially with the ability to freely and easily share audio and video files. Niall McNulty, quoted in the *New Scientist* (Firth, 2012) explains:

Digital technologies, in particular, mobile phones, offer some ways in which this information can be recorded and circulated. These technologies can facilitate the preservation and dissemination of local knowledge through audio recordings, photographs and articles. The technology allows for multiple contributions from a variety of perspectives - male, female, young and old.

Because these technologies allow for content other than written transcripts to be uploaded and shared, they can help to make history more “alive” and therefore more accessible and interesting as a result.

Planning an Oral History Project

Conducting oral histories is a simple enough procedure and requires the project team to follow a few fundamental steps. The project team should first understand what the project aims are, why oral history has been chosen as a methodology and what the desired outcomes are.

Step 1: Outline Your Project

- Identify topics to cover, and understand how they fit into your project aims.
- Identify possible interviewees. Select more than one, as some may be unavailable or not interested in participating.
- Identify logistical obstacles. Where are the interviewees located? Will you be able to access them during working hours? Are they on or near established transport routes?

- Understand how your topics fit into the broader history of the area and research the issues around it so that you are prepared should they come up.
- Identify what has already been done in this field or with this topic (or interviewees) so you can build on research rather than duplicating it.

Step 2: Understand Your Equipment Needs

- Some kind of recording device is essential for oral history projects – digital audio recorders or smart phones with the appropriate capability are suggested (see the section on recording content with a mobile phone later in this toolkit).
- No matter what digital technology you make use of, you always need to have a pen and paper as backups.
- Digital cameras are worth sourcing or investing in because they help to document the process visually – interviewees, area, referenced artefacts etc.
- Most importantly, ensure that you know exactly how to use the equipment so you do not waste the interviewee's time.

Step 3: Decide on the Interview Format

There are three main types of oral history interview format. These are not necessarily mutually exclusive within a project, but the team needs to decide which (or which combination) is most appropriate.

- Single life stories give an in-depth perspective on someone who may have a unique experience of an event, person or time period.
- Group interviews are good for getting a sense of communities because people build off each other's statements. They also help to fill gaps in individual memories.
- Multiple interviews on the same topic help to give numerous perspectives for a rich and detailed understanding.

Step 4: Identify Interviewees

When working out who to approach for interview time, there are a few questions to consider:

- Will you select an equal number of male and female interviewees?
- Will you select according to their class or economic position?
- Will you select according to age and generation?
- Are you interested in political affiliation?
- Are you interested in religious affiliation?
- How long does someone have to have been in a certain community to be considered for interview?

Once you have used these questions to understand the type of person you want to interview, you can use the resultant criteria to help you target individuals more specifically.

Step 5: Set Up the Interview

- Before setting up an interview, it is important that you inform and get any relevant permission from “gatekeepers” (local authorities, community leaders, etc.).
- When setting up a time and place for the interview, it should always be as convenient as possible for the interviewee.
- Where possible, the medium of conversation should always be the interviewee’s first language. If this is not the first language of the project team, translators/facilitators may be necessary.
- Introduce the research to the interviewee and stress the fact that it is part of a broader project within the community that could have long-standing benefits.

- Remember to ask permission to use the interviewee's name and stress that they can choose not to answer any questions. Make sure the interviewee is willing to sign the release form.

Conducting Interviews

Like any skill, conducting interviews requires practice to perfect. For first-time, or relatively inexperienced interviewers, below are a few guidelines to follow to help the interview run smoothly:

- Write up a list of possible questions to ask the interviewee, and the order in which you will ask them.
- Ask for clarification and further details when an interviewee tells you something – this shows that you are engaged and interested in what they are telling you.
- Be open to deviations from your interview plan – rather come back to important questions than interrupt a good flow.
- Be sensitive to people's feelings when they are discussing their memories and be aware of when it is not appropriate to push for more details.
- Give interviewees the time and space they need to tell their stories. Understand that you will need to build trust at times before they disclose everything you want to know.
- Ask clear, open-ended questions, which the interviewee can respond to.
- Start with easy questions to get the interviewee talking and then move on to more probing questions.
- Don't overwhelm interviewees with multiple questions. Take your time and don't rush the interview.
- When interviewee goes off on a tangent, gently draw them back to the topic you are researching, especially if your interview is focused on a specific area and not general recollections.

Questions to Ask

The types of questions you ask your interviewee are important in shaping the information that you will get from them. A good interview will gain a cross-section of information to help give a fuller picture. When considering questions for your interview, ensure that you cover the following types of information:

- **Facts:** where people were born, what their families did, etc.
- **Stories:** how they came to live where they are now
- **Details:** what did they do for fun, what kinds of food did they eat, etc.
- **Values and ideas:** e.g. the sayings and tales their mother told them
- **Context:** what else was happening at a particular time

The Release Form

A signed release form is a vital element in any oral history interview because it allows for the recorded information to be used for a particular project. You need to introduce your interviewee to the form and ensure that they understand what it entails. This includes how the information is going to be used, who will be able to access it and how long it will be available for. Ensure that the release form also covers audio-visual media if you are also recording images and sound. A sample release statement is included in the appendices to this toolkit.

After the Interview

- After the interview you will need to transcribe the data as soon as possible, so it is still fresh in your mind.
- Decide whether you need a summary transcription or full transcription based on how you will ultimately use the information.

- Try and capture not just what was said, but also the tone and emotions. Record pauses and physical responses (laughs, sighs, etc.) to aid in this.
- Remember to SMS or call your interviewee afterwards to thank them for their time – you can also use this engagement to ask any quick follow up questions for clarification.
- Where possible, provide your interviewee a CD or printed copy of the transcript.

Conclusion

With this overview project teams should have a better understanding of what oral history is and how they might employ this methodology in their projects. As the methodology is specific to certain people and contexts, the information in the section should be used as a framework for developing a more specific project plan, rather than simply applied verbatim. For more information on oral history being used in the field, see Part 3 of this toolkit.

Recording Content on Mobile Phones

Grant McNulty and Niall McNulty

Introduction

The content that can be recorded as a part of a digital memory project spans a number of different media, including text, audio, video and images. Part of the initial planning should therefore involve deciding on the type of content that the project aims to gather, and then ensuring that the project team has the necessary skills and equipment to do so. Many modern mobile phones have the capability to fulfil a number of different media-recording roles and, as such, can be vital tools for digital memory initiatives. In this section, some key ways of recording content using mobile phones are outlined and discussed in order to give an overview of the process.

Mobile Phone Capabilities

With the rise of smart phone technology, it is possible to carry around one device with the combined functionality of an audio recorder, video recorder and digital camera. While premium (and costly) brands such as the iPhone are often the first examples of smart phones that come to mind, there are also a range of more affordable options that offer comparable performance at a greatly reduced price. These include a number of handsets running the Android operating system (e.g. Samsung) as well as devices from brands like Huawei, ZTE, Sony and LG.

Mobile phone handsets can offer digital memory project teams a cost effective way to furnish fieldworkers with a single device with multiple recording capabilities. They are a worthwhile investment and not necessarily a “second best” solution as the quality the devices offer is often comparable to entry-level devices that would otherwise be used. They also have the advantage of keeping the user connected to the Internet, which allows them to perform simple edits on the spot and upload content directly to the Internet.

Audio Recording

Recording audio from interviews and other interactions with community members serves two purposes. It gives fieldworkers and team members a record of the conversations for later reference but can also be used to add rich, experiential content to the project through the sharing of audio clips. While fairly inexpensive digital audio recorders are available, many smart phones come with the ability to capture audio right out of the box. There are also applications available that offer advanced functionality such as the ability to record calls (for phone interviews), edit out interruptions or long sections of silence. These vary from platform to platform (e.g. Mac OS for iPhone versus Google's Android), and can be found with a simple search in the app (application) store relevant to the device in question.

Images and Video

The camera function on most smart phones (and even some feature phones) produces images that are more than adequate for most online purposes. With a smart phone at their disposal, team members are able to take and upload photos on-the-go, which allows them to complement written and audio content with images from remote locations.

Added to their standard cameras, the quality of smart phone video capture has improved dramatically over the last few years, up to the point that now they are even able to record feature films. Olive (<http://olivethemovie.com/>) was the first high-profile example of this, and was filmed on a Nokia N8 fitted to traditional film camera lenses. While the special lenses did help to improve the quality of the film, they are not necessary for the quality required for digital memory projects.

As an added bonus, many smart phones and operating systems offer the option to upload video footage directly to social networks like YouTube and Vimeo, allowing it to be quickly shared, reviewed and included in projects. For teams that will be recording video as a key part of the project (as opposed to merely incidentally), a number of accessories are available for smart phones that can improve the quality of the recording at a relatively low cost. These include mini tripods for

stability as well as clip-on lenses and a number of apps that help to capture and edit footage on-the-go.

Benefits of Mobile Phone Recording

As Jarvis (2008) reports, a good example of phones being used as primary recording devices was seen in Reuters' "mojo" (mobile journalist) programme. As a part of this initiative, journalists were provided with Nokia N82 phones, chosen for its high-resolution camera and quick speed. The device's capabilities were further enhanced with accessories such as a keyboard, tripod and microphone. The phones were also preloaded with software that enabled the users to organise and publish text, photos and video directly onto blogs. This enabled the journalists to gather and produce content on the fly, providing online features that were seamlessly updated, and more responsive than traditional print, or even web-based, reporting.

Some of the benefits reported as a part of the mojo approach include more casual/candid recording and the ability to capture images without drawing attention to the process. Even more than this, it allows for a seamless, multimedia approach to storytelling. As Jarvis (2008) writes:

[Video content becomes one] part of a multimedia narrative, now that journalists no longer need to pick one medium but can work in them all. In short, we're not using cameras to make TV with all its trappings and orthodoxies. We're just making video - video that's good enough to tell a story.

Conclusion

Mobile phones are not simply a substitute for traditional recording devices but instead a viable alternative with their own benefits and approaches. Smart phones offer a compelling combination of portability, functionality, connectivity and affordability, and, as they are widely used, are often easier to train fieldworkers on than other devices. While it is not necessarily the answer to all content-recording needs, use of such technology is a consideration that project teams should certainly consider in their planning.

Classifying and Sorting Content

Grant McNulty and Niall McNulty

Introduction

Gathering content through methodologies such as oral history is only the first step in creating an accessible and useful body of information. In order to make it easily navigable and retrievable, it is important to apply classification and sorting principles in a logical and consistent way. This ensures that the content follows a set hierarchy and is presented in a way that is most appropriate for the intended users. In this section, ideas around basic content classification will be outlined, along with a simple process for digital memory projects to follow.

Why Classify Content?

Classifying content for the web involves very similar disciplines and systems to those used in bricks and mortar libraries, with the Dewey Decimal System being one of the best-known examples. When using this system, each book is assigned a number based on its content, which dictates its place on the shelf. This system works well for physical texts because it allows for very specific classification that is universally understood and used.

However, with online content,, a slightly different approach is needed. Digital content tends to evolve more organically as files can be changed, added to and updated as needed. Yet, it still requires the same rigour and consistency in hierarchy. When conducted properly, the process of sorting content also ensures that search engines can properly index the site. This is necessary for the content to be displayed as results in search pages, and helps to increase the readership of the site and its general profile online.

Organising Content

In *Organizing Your Website* (n.d.), Harvard Web Publishing provides the outline to a simple process for taking stock of and managing a website's content:

1) Build the Inventory

Generate a list of the different pieces of content that make up (or will make up) your site. This should take into account the format (type of content) as well as the focus (subject matter).

2) Evaluate Existing Content

Make use of the OUCH status to assess the relevance of the content:

- O – Out of Date: useful content that needs to be updated
- U – Unnecessary: content that is not needed
- C – Current: good, up to date content
- H – Have to Write: gaps where new content needs to be written/generated

3) Identify Gaps in Content

Once you have sorted your content you will have noted where you are missing information (the H in OUCH). Make a note of what needs to be done here so that you can action it later. Keep this content in mind when completing this process so that you can account for it in the final plan.

4) Map Content onto the Site Structure

Taking the extent of your content into account, you need to determine what logical categories can be put into place to help organise it. These categories are the broad sections that will be navigated by users to find information before they “drill down” to more specific content.

One of the easiest ways to do this is to simply work on a whiteboard/flipchart and sketch out the structure that works best for your site.

Work out what logical groupings can be used to divide your content into “chunks” and how these relate to each other. Once you have developed a plan that you are happy with, document it and use it as a guide for the next step.

5) Gather and Manage Content

In this final step, you need to apply the structure you have developed to your content. At this stage, you should also tag your content to help users search (see below). Content management is an ongoing process, and requires you to apply the structure you have developed consistently, ensuring that new content is categorised and tagged appropriately.

Site Structure

There are two main tools used to sort content, namely categories and tags.

Categories:

- Work vertically to create a hierarchy
- Drill down from broad to specific
- Help to sort information broadly

Tags:

- Work horizontally and vertically
- Are specific rather than generic
- Help to sort information around keywords
- Must be audience appropriate – can be slang or vernacular language

Based on the process and thinking covered in this section, you should ultimately end up with a site structure that looks something like this:

Category (e.g. Natural World)

Subcategory 1 (e.g. Environment)

Subcategory 2 (e.g. Landscape)

Article 1 (Tag 1, Tag 2, Tag 3...)

Article 2 (Tag 1, Tag 2, Tag 3...)

Etc.

Conclusion

With planning and consistency in execution, content classification and sorting can be a simple process to put in place. It offers significant benefits to a project, from ease of content management and improved user experience to search engine indexing of the project website or platform.

Storing and Distributing Content Online

Grant McNulty and Niall McNulty

Introduction

There are a number of ways to store information online so that it is accessible to a variety of users. Each of these uses different systems and software, has its own nuances and applications, and one may be more appropriate than another depending on the type of project. More than one of these approaches can also be used simultaneously depending on the specific project requirements. In this section, the main types of content storage and distribution will be outlined, with definitions and examples, so that project teams are aware of the different options available to them when planning.

Databases

A database is simply information that has been organised using digital tools so that each piece of content can be individually accessed and managed. Each item within the database is defined according to a number of set criteria, allowing users to retrieve and present content in different ways. Databases hold data that has been categorised and made accessible. However, without other software such as a Content Management System (see below) this data is not easily accessible as it is not filtered and presented in a user-friendly way.

Tools:

Microsoft Access: <http://office.microsoft.com/en-za/access/>

MySQL: <http://www.mysql.com>

Digital Archives

Digital archives are online repositories of information, holding text, audio, video, documents and images. These have been structured

according to categories and tags and adhere to set archival standards such as Dublin Core Metadata. So, while a database presents information in such a way that it can be used by those in the know, a digital archive is more accessible and is presented in a more accessible, meaningful and useful way.

Tools:

Dublin Core: <http://dublincore.org>

Omeka: <http://omeka.org>

Websites

A staple of Internet browsing, websites consist of files and images that have been coded using HTML editors and made available online to be displayed in a browser. Websites are usually only for presenting information, and tend to offer limited meaningful user interaction.

Tools:

Dreamweaver: <http://www.adobe.com/africa/products/dreamweaver.html>

Coffee Cup: <http://www.coffeecup.com/html-editor/>

Content Management System

A Content Management System (often abbreviated to CMS) is type of software that gives users the tools to develop and manage websites without programming skills (see the definition of blogs, below). Using a CMS, templates are usually made available to users, allowing them to populate predefined designs with their own content, as well as personalise their site's appearance to a certain degree. Users can then log into the CMS online and update the site themselves, rather than relying on skilled programmers to make changes for them.

Tools:

Joomla: <http://www.joomla.org>

Drupal: <https://drupal.org>

Blogs

A blog is a type of web page that consists of different “posts”, often published in reverse chronological order. Unlike traditional websites, which tend to be static, blogs are dynamic and allow for users to leave comments and interact with the website owners or bloggers. The medium appeals to users with limited digital skills and allows laypeople to easily create and publish web content using different Content Management Systems.

Tools:

Wordpress: <http://wordpress.com>

Blogger: <http://www.blogger.com>

Social Media

Social media are websites and applications that allow users to create and share content with other users. They therefore create networks of individuals, with the relationship mediated by the site. The content shared can take the form of text, audio, images or video, depending on the social media in question.

Examples:

Facebook (multimedia): <https://www.facebook.com>

Twitter (text and images): <https://twitter.com>

Instagram (images): <http://instagram.com>

Soundcloud (audio): <https://soundcloud.com>

Conclusion

There are a number of resources for storing and distributing content that are available to project teams. These include both paid and free or open source alternatives, so options are available for teams with varying budgetary allowances. When planning the online strategy for a project, therefore, the appropriate combination of the above approaches must be ascertained and then executed by individuals with the requisite skill sets.

Digital Archiving

Strategies for building community and digital archives

Patricia Liebetrau

Introduction

A cornerstone in building sustainable and long-term, community-based archives is the preparation and structuring of the content that forms the digital archive. Leveraging information technology to create, access and preserve community memory, cultural heritage and history is a powerful mechanism for local development, creation of skills and digital technology uptake. Consistency, accuracy and good quality content contribute to building a resource that not only serves the purposes of a particular community but can also provide rich research resources for global consumption.

Quality standards are vital to ensure that content is discoverable through web searching, consistently categorised for simplified web browsing and available for the long term. Cumulative content that is made available for the long term ensures credibility and reliability of the resources, which is important for instilling user confidence in the archive and underpinning its reputation.

The long-term success of digital archives and memory projects requires a digital archivist with digital media skills or, alternatively, designated persons who are specifically trained and will ultimately be responsible for the ongoing creation, management, quality and preservation functions of the digital resources. This section will provide an outline of the requirements for building a long-term, sustainable and credible community based digital archive for local and global consumption.

What is a Digital Archive?

A digital archive is an organised collection of digital resources representing a specific community, practice or field of study. The archive may be a digital representation of a physical archive and it may also have resources that are specifically created digitally, also known as born-digital resources. A digital archive is actively managed to maintain its purpose and function over time. It is cumulative and perpetual, always growing and building on previous efforts. As a result, the digital resources should be actively preserved to ensure long-term growth of, and access to, the archive.

A digital archive can include:

- Digital scans of photographs, letters, official documents, newspaper articles, journal articles, books, posters, art works, etc.
- 3D scans of objects
- Virtual representations of heritage sites
- Audio recordings (stories, oral histories, eyewitness accounts, songs, etc.)
- Digitised video recordings (interviews, performances, archaeological and historical sites, historic events)
- Digital documents such as interview transcripts
- Digital representation of artefacts

Building the Community Based Digital Archive

Acknowledging the diverse roles of a community archive is important to impart a sense of commitment to building the purposeful and professional content that makes such an archive so valuable. The roles are diverse and context dependent. However, some roles worthy of consideration are to:

- Collect, organise and preserve the history and cultural heritage of a particular community

- Create a sense of cultural identity, particularly amongst the youth
- Record community knowledge and memory, especially from elders
- Record knowledge of rites and roles representing the fabric of the community
- Represent multiple voices, especially those that were marginalised in the past
- Provide a cohesive history of the uniqueness of the community as a whole and of individuals within the community
- Make resources accessible for academic research, media development, journalism, exhibitions etc.
- Enable communities to link together across geographic or digital divides
- Enable the development of skills to leverage technology in order for local communities to become part of a global community

The Role of the Digital Archivist

The digital archivist will ideally have research, writing and administrative skills. They will also be familiar with networking tools, be organised, pay attention to detail, be computer and information literate and have visual literacy skills. However, this ideal archivist may actually comprise many people, each contributing diverse skills. Ongoing training forms an essential component of capacity building to ensure the longevity and long-term preservation of digital resources and content.

Roles and responsibilities are diverse and will depend on the vision and mission of the digital archive. This being said, a digital archivist should have the skills to:

- Create and maintain an accessible, retrievable, digitally-based archive
- Authenticate and appraise historical documents and archival materials for digitisation

- Assist in selecting, describing, making available and maintaining digital collections of valuable materials
- Locate new materials and direct their acquisition and consider copyrights
- Organise digital archival records and develop systems and controlled vocabularies to facilitate access to digital archival materials
- Prepare archival records, such as document descriptions, to allow easy access to information
- Preserve digital records, documents, and objects
- Convert film, videotape, audiotape, disk and documents to digital formats
- Research and record the origins and historical significance of digital archival materials
- Coordinate educational and community outreach programs, if required and where possible
- Establish and administer policy guidelines concerning public access and use of materials
- Provide reference services and assistance for users needing archival materials

Developing Communities of Practice

Digital community archives present an enormous opportunity to create a network of communities that may, in the past, have been isolated and unable to share commonalities that make up a greater sense of communal identity. Added to this, communities can actively participate in building communities of practice in developing digital archives, by using common standards, approaches, policies and shared experiences. This contributes to avoiding the pitfalls and stumbling blocks that so often beset digital initiatives, particularly in areas that are physically remote from technological assistance.

Communities of practice may include a network of archival practitioners in various communities, organisations and institutions, locally and further afield. These could include organisations such as national archives, university archives, special collections, personal archives and museums whose collections may provide different and juxtaposing sources of information, content and knowledge and give voice to discourse, research and debate. An example could be linking to images of artefacts, pertinent to a community archive, but housed in a physical museum. Negotiations with such organisations could result in “digital” repatriation to fill missing “gaps” so as to build a fuller record of community culture and history. In this way, community collections can be “virtually” brought together and, in some cases, for example, when copyright of the original material is held elsewhere, a digital image will be the only archived form of that material, forming a “surrogate” of the original item.

Embracing International Standards to Better Provide Quality Assurance

For community-based digital archive to have a professional presence in the global arena it needs to be a scholarly resource that meets internationally accepted standards. On the other hand it also needs to be a community resource, developed and built by the community, for the community, informing identity creation and inspiring collaborative community action. One way to achieve both these objectives is to develop an archive of quality assured content that meets the needs of both groups. World-class academic researchers require high quality resources accessed via a user interface providing functional search and browse facilities. This necessitates, for example, the implementation of standardised metadata descriptions to enable the discovery of items within the archive and on the World Wide Web. Access to content should also be quick and relatively easy, with facilities for downloading and printing.

The interface for the community could be, for example, a community-friendly blog, presenting the archive in a meaningful, non-academic way and optimised for use on mobile devices. This can act as an immediate and accessible experience of the archive for a particular community and ensures that numerous voices are heard. It can also profile exciting

new additions to the archive and possibly some information on those who submitted the material too. It can celebrate community heritage, knowledge, experience and identity and also allow members of that community to submit materials to the archive. These materials should then be moderated by an archivist, who would choose what is relevant and ensure the archive's quality through a process of categorising, tagging and describing the items appropriately.

Conversely, a web-based system that allows immediate uploading of information by members of the community with no moderation can become messy very quickly. Conventions for tagging information are often ignored, information is incomplete, irrelevant information is uploaded, the use of language is poor and the archive runs the risk of becoming a site for conflict or for promoting the interests of specific individuals or groups. For this reason the process of uploading archival material requires careful management by a trained digital archivist to appropriately present the different voices present.

Digital Resource Management

Creating a digital archive requires digital resource management principles, just as a physical archive requires archival management principles. The process must support the vision, mission and objectives of a certain community as a whole in order to be successful and, as such, policies, strategies and guidelines are required to ensure understanding of implementation requirements by all concerned.

In order to build a digital archive it is necessary to perform several activities in an ongoing workflow:

- Scoping – policies and strategies to ensure that the archive is in line with the community vision and objectives
- Selecting - deciding what to digitise and what not to digitise; looking at copyright issues
- Creating - digitisation processes to create digital format resources
- Describing – collating metadata information about the resources
- Managing – curating data throughout the entire archive

- **Accessing** - granting access to the resources, preferably on an open access basis
- **Preserving** - long-term archiving to ensure enduring longevity of the digital archive
- **Marketing** - branding and promoting the community through the resources
- **Sustaining** – ongoing financial and skills support for the archive

The function and purpose of the digital community archive, linked to requirements of potential users, enable a clear process of digital resource management.

Who are the potential users of a community digital archive?

- **Community members**
- **Learners, teachers, professional scholars and other researchers**
- **Communities of heritage specialists and archive practitioners such as curators and archivists from museums, art galleries, exhibitions, libraries and associated institutions in the southern African region and beyond**
- **Media developers such as local and foreign journalists, filmmakers, authors, artists and exhibition developers**
- **Community organisations and non-governmental organisations**
- **Civil society societies that bring professionals and non-professionals together**
- **Tourists, travellers and visitors**
- **Present and potential business partners**

Conclusion

Creating and managing digital archives and community-based digital archives for the long term requires a structured approach with planning and policies underpinning development. Digital media development requires training and mentoring to avoid poor quality resources coupled with costly and demotivating mistakes. However, the digital archive provides a unique opportunity to engage community members of all ages to create, contribute and utilise information and ultimately record and preserve local knowledge for generations to come.

Copyright and Creative Commons

Grant McNulty and Niall McNulty

Introduction

The issue of copyright is an important consideration when collecting and sharing content online. Establishing and managing copyright for content during the conceptual phase of a project ensures that it does not run into problems later, during the execution phases. With this in mind, this section will first introduce the concept of copyright and then cover appropriate policies for digital memory projects, including a discussion on Creative Commons, a related and applicable movement.

Copyright Defined

Copyright is a legal concept that gives the creators of intellectual property (IP) the right to assert ownership over the things that they create and receive compensation for their use. As defined by the World Intellectual Property Organization (WIPO, n.d), the works covered include anything from “books, music, paintings, sculpture and films, to computer programs, databases, advertisements, maps and technical drawings.” Copyright basically applies to any “creative” work and prevents other people taking an individual’s IP and using it without their permission (whether the intention is to make money from it or not).

It is important to understand, as WIPO further explains in *Understanding Copyright and Related Rights* (n.d.), that copyright is generally accepted as “declaratory” – that is to say that a work is considered protected as soon as it comes into existence. Once in place, copyright is generally understood as preventing the reproduction, distribution, copying and public performance works, and also includes the translation and adaptation without consent.

Copyright does not always require remuneration from the individual who wants to make use of the copyrighted material. WIPO explains that the concept of “free use” (also sometimes called “fair use”) “allows use of works without the authorization of the rights owner, taking into account factors such as the nature and purpose of the use.” Generally, it simply

requires that the copyright holder is attributed and the user does not make commercial gain from the use. Permission is only required for extensive use (long passages of text, complete audio-visual pieces in the case of academic and community-focussed projects). For complete films, extensive imagery and full texts, however, fair use does not apply.

Creative Commons

Standard copyright is not the only way for content producers to license their work. One of the main “alternatives” is the licensing framework offered by Creative Commons (<http://creativecommons.org/>), a self-defined “non-profit organization that enables the sharing and use of creativity and knowledge through free legal tools” (Creative Commons, n.d.). These freely available licences encourage sharing and dissemination, operating alongside traditional copyright and allowing the creator to explicitly set the terms of use. To indicate that content is licensed in such a way, users can access and make use of licence “codes” on the Creative Commons website that combine traditional legal wording, user-friendly wording and digitally-recognisable code that helps search engines and other platforms identify the work as Creative Commons licensed.

Digital memory projects are encouraged to make use of Creative Commons licensed content where possible. This framework’s ideology of sharing and open access to information aligns strongly with the broader aims of many projects, and feeding into it further encourages sharing of information. Licensing content produced using the framework also helps to get local or so-called indigenous content into the world through sharing and other forms of dissemination. Content made available under these licences is also generally guaranteed to be safe for use as long as correctly attributed, and as such offers a valuable resource for project teams.

Creative Commons Licences

As outlined on the initiative’s website, Creative Commons licences (indicated by CC, rather than the traditional C) can take one of the following forms:

- Attribution (CC BY) - Giving others the right to distribute, remix, tweak, and build upon content, even commercially, as long as the original creator is credited.
- Attribution-ShareAlike (CC BY-SA) - Others have the right to distribute, remix, tweak and build upon content, even commercially. They simply have to attribute the original creator and disseminate the work under the same licence.
- Attribution-NoDerivs (CC BY-ND) - Allowing for distribution (commercial or not) as long as the content is unchanged and credited to the creator.
- Attribution-NonCommercial (CC BY-NC) - Others can remix, tweak, and build upon content non-commercially. They must acknowledge the original creator and remain non-commercial but can license their derivative work however they wish.
- Attribution-NonCommercial-ShareAlike (CC BY-NC-SA) - Allowing for others to remix, tweak, and build upon content non-commercially, as long as they credit the creator and license their new creations under the identical terms.
- Attribution-NonCommercial-NoDerivs (CC BY-NC-ND) - Others can download content and share it as long as they credit the creator, but it can't be altered or used commercially.

Copyright and Digital Memory Projects

Being aware of copyright (and related licensing) is important for digital memory projects because much of the content collected in the course of the project could fall under copyright protection. This is especially the case with content produced by individuals outside of the project team such as images and audio recordings. If this content is uploaded to a website or another digital platform without permission, the copyright holder is within their rights to request that it be taken down. For repeated or large-scale breaches of copyright, the creator can also resort to legal enforcement.

Fortunately, ensuring that you have the rights to reproduce copyrighted material is a simple process. While the concept of “fair use” (as explained above) can apply to some content, it is better to be overly cautious in this regard, and ensure that permission is sought and documented as follows for all content:

1) Identify the Copyright Holder

First find out who holds the copyright of the content. For narratives and first hand accounts this would be the person who was interviewed. For audio, video or images, copyright resides with the person who created the work.

2) Obtain Written Permission

Gain permission from the copyright holder to reproduce the work (note that this is not a request for transfer of copyright ownership but simply the granting of permission to create a digital representation of the content so as to make it publicly accessible). Importantly, this needs to be obtained in writing so that there is a record of the interaction. A generic standard release form is available in the appendices to this toolkit.

3) Attribute Content Accordingly

Ensure that content clearly references the copyright holder if required. This shows that the work is copyrighted (preventing other people taking it without permission) and gives the copyright holder the recognition they are entitled to.

Note:

If you are unsure of who the copyright holder is, or are unable to reach them, you do still need to make reasonable efforts to establish who they are and contact them before using the content. Document all of your attempts in writing (letters/email) and keep them on file. You are then able to use the content with the understanding that should the copyright holder contact you and request the content taken down, you would do this.

Patricia Liebetrau, Digital Media Specialist and contributor to this toolkit, outlines further good copyright practice for digital memory projects. These include making available on the project website a Copyright Policy, a Conditions of Use and a Public Disclaimer Notice, as well as any pertinent Creative Commons Licences. Placing a Copyright Policy on the website is important because it states your organisation's position with regard to copyright. It helps to confirm the code of ethics of the organisation, while also protecting the rights of the creators of the digitised materials. Terms and Conditions of Use advise users what they can and can't do with resources on the website. For example, use of the resources is permitted solely for educational, scholarly, research and non-commercial/fair use purposes and bulk downloading is prohibited. A Public Disclaimer notice on the website helps to indemnify the project team / website managers from legal liability, for example, stating that the historical accuracy of content cannot be guaranteed and a particular community accepts no liability for any inaccuracies, errors and omissions.

Prevention of commercial exploitation of digitised resources can be managed in several ways:

- Only low-resolution derivative images should be made available on the website for access purposes – the quality being unsuitable for commercial use
- High resolution master copies of scanned images, archived for preservation purposes, can be made available, as a service, at a pre-determined cost, on written request and motivation to the project team or archivist (where applicable)
- Sensitive material could be made available to, for example, only local community users by virtue of access permissions on the website

Conclusion

Copyright is an important element to consider when planning and undertaking a digital memory project. While copyright can seem complicated at times, with the proper procedures in place, content can be correctly attributed and complications avoided. Content licensed

through Creative Commons has been shown to be both a valuable resource for digital memory projects, as well as an ideology worth aligning with. For further and more detailed information on copyright, there is a wealth of information available online.

MOOCs and Skills Training

Niall McNulty

Introduction

In recent years, a global increase in access to the Internet, a demand for quality and affordable higher education and the willingness of some international higher education institutions (HEIs) to experiment with Web 2.0 tools and concepts, has resulted in the substantial growth of Massive Open Online Courses (MOOCs). These courses allow for new ways of learning skills and gaining accreditation and, as such, offer much in the way of skills development for digital memory projects. In this section, the concept of MOOCs will be introduced and their application for digital media skills training explored with reference to some of the major resources available.

MOOCs: An Introduction

MOOCs are simply a kind of distance education, taking the form of online courses, open to any users via the web. While there are some variations in the kinds of content they offer, the basic elements are:

- Course material (readings, video and audio lectures, problem sets)
- Online community components (forums connecting students and lecturers, collaborative learning)
- Testing (online multiple choice assignments, essays, peer review, etc.)

Most MOOCs follow the format of traditional “offline” courses, requiring users to work through the coursework according to a set schedule, before taking some form of assessment to test the comprehension of the knowledge gained. In addition, many MOOCs encourage interaction between users and teachers, and amongst users, adding an extra dimension to the learning process, a collaborative element that can aid users. This can take place through online forums, chat rooms and email correspondence.

The accreditation offered for completing a MOOC varies from course to course, as does the cost. Most courses are free, while some providers offer paid courses (often with premium content). Accreditation is often simply nominal and does not provide recognised academic credits (though some Higher Education Institutions are experimenting with using MOOCs as course alternatives). MOOCs can also be completely open, allowing anyone to adapt and reuse the course material, or they can be closed, allowing anyone to take part but enforcing copyright on the course material.

MOOCs: The Benefits and Challenges

MOOCs offer many benefits when compared to the alternatives (distance learning, self-study, etc.). Some of these, taken from *Moocguide* (2014) include:

- Ability to organise a MOOC wherever there is internet connectivity
- Courses in multiple languages
- Ability to start with short notice
- Relatively short time frames
- Ability to work at own pace (within a framework)
- Access to content from different contexts
- Informal, online setting
- Ability to learn from other participants
- Low barriers to entry – no degrees required

That is not to say, however, that MOOCs are not without their challenges. As a new field that is still in the process of defining itself, the challenges that MOOCs face (as identified by *MoocGuide*) include:

- Lack of structure
- Some digital literacy required
- Organic nature requires user to direct the course at times

- Requires self-regulation by the user

Using MOOCs

While MOOCs cannot fully replace a comprehensive degree or diploma, they offer a good way to fill skills gaps in a digital memory project's team. They are more accessible than independent learning/research and many MOOC providers offer a wealth of content around digital/knowledge management skills. The content of many of the leading MOOC providers is adapted from actual university courses, which means that there are often quality resources available for those who seek them.

MOOCs are particularly useful for developing digital competency, helping project team members to gain the skills they need in recording, categorising and sharing the information gathered during the course of the project. In particular, they might be used to help develop the competency of volunteer fieldworkers who may not come into the project with the required digital skills. In this case, it may be necessary for the course to be facilitated by a more digitally literate team member. MOOCs can also be used for to develop skills such as project management and research techniques.

When investigating whether a MOOC is appropriate for members of the project team, the following factors should be taken into account:

- Skill level: does the stated level of the course match that of the team?
- Content: does the course adequately cover the required skills (see outline for information)?
- Commitment: does the project member have the time and energy to dedicate to the course?

Resources

Some examples of MOOCs relevant for digital memory projects are:

- Alison (www.alison.com)
- Coursera (www.coursera.org)
- edX (www.edx.org)
- iTunes U (www.apple.com/education/itunes-u)
- Udacity (www.udacity.com)

Conclusion

MOOCs can be a valuable resource for filling the skills gaps of a digital memory project team. If skills development in ICT marginalised communities is one of the aims of the project, MOOCs that offer some form of accreditation for course completion, can be especially beneficial. Though not without challenges, with proper planning and consideration, MOOCs can provide an accessible form of skills development.

Part 3: Case Studies And First Hand Accounts

Overview

As is the case with the narratives often recorded as a part of digital memory projects, the stories behind the projects themselves are unique and varied. In order to give a sense of what goes on behind the scenes in planning and executing these types of projects, this section offers accounts from a number of practitioners working in this field. These are understandably focussed on specific projects but the insights they contain are relevant for any project team.

Topics covered in Part 3 include:

- The Ulwazi Programme
- The Travelling Museum
- Groutville Memories

The Ulwazi Programme: An Introduction

Grant McNulty and Niall McNulty

Introduction

The Ulwazi Programme (<http://www.ulwazi.org>) is a digital libraries project of the eThekweni Municipality in Durban, KwaZulu-Natal, South Africa. It was set up in 2008, following a demand for ICT and digital media literacy among rural communities along the eThekweni Municipal Area perimeter (Averweg & Greyling, 2008) and is based on the idea that access to a digital knowledge resource of local relevance facilitates the growth of digital and information literacy skills, and the preservation of local knowledge. This section introduces the project as a key example of a successful digital memory project, along with some discussion on the approach that helped to shape it.

About the Ulwazi Programme

The global trend of using the Internet for the preservation and dissemination of information poses problems for the African information community, which, due to the limited amount of local, African content on the Internet, is at a major disadvantage in the current knowledge economy. The Ulwazi Programme was established to address this gap in the communities served by the eThekweni Municipal Library.

The Programme leader at the time recognised that by harnessing ICTs, local communities might be empowered to bridge the digital divide to become part of the global information society on their own terms (Hughes & Dallwitz, 2006). A long-term strategy of the Library and Heritage Department of the eThekweni Municipality is to provide equitable information services to all residents of the municipality. As part of local Public Library and Information Services, the Ulwazi Programme was designed to provide a framework to allow communities in the municipality to contribute local knowledge, which in turn would

contribute to the sustainable preservation and sharing of that knowledge. Community participation ensures the collection, recording, preservation and sharing of local knowledge in the local language, Zulu, while the library focuses on custodianship of the information resource, providing database management, training and support.

The Ulwazi Programme, as a digital resource, serves as a permanent social service of the eThekweni Municipality . The social development dimension of the programme promotes a culture of community participation in local government structures, encouraging development of social capital and a sense of citizenship through the concept of a shared heritage. By employing social media technologies, the programme affords local communities new ways of interacting with the local history and culture of their areas.

Software Use

Together with developments in information and communication technologies over the past few decades, which have prompted a shift from collection development to collection management in libraries (Rowley, 2003; Lwoga & Sife, 2006), the recent emergence of Web 2.0 technologies is now enabling large-scale collaboration in the creation of online data (Farkas, 2007). With this in mind, the Ulwazi Programme preserves local knowledge through a community web portal, created using open-source social software technologies. These technologies are ideally suited to the dynamic aspects of the community's organisational structure and can be used to support such community activities (Stanoevska-Slabeva, 2002; WSIS, 2003). Social web technology is easy to use, as content can be added in plain text and in any language. In the Ulwazi Programme, English is used alongside Zulu, the local vernacular, to satisfy the preferences of all sectors of the local geographic community.

At the outset of the project, the Ulwazi Programme team made a conscious decision to use open-source software, where possible. There are various benefits to using open-source software such as:

- The existence of a community of developers, constantly improving the software
- The ability to use different service providers because one person or institution does not hold the niche knowledge linked to proprietary/ licensed software
- The ability to customise the software's code to make desired changes in terms of functionality and look and feel
- Lowered costs as free, open-source software has no recurring licence fees

Wiki Platforms

The Ulwazi Programme portal is a website that allows users to easily access the different components of the programme. It also provides information on the programme, content submission procedures and contact details of team members. Linked to this is the 'Community Memory' component of the website, which has been developed as a wiki. This is a piece of software that is used for collaborative content creation, often in the form of an editable website designed to enable contributions and modifications from multiple users (Wikipedia is currently the most well known example of this). This approach is beneficial as, in this "browser-based collaborative writing environment, a community can create and exchange information without having web programming skills" (Rahman, 2007).

The Ulwazi Programme uses a local installation of MediaWiki, the open-source framework used to run Wikipedia. The software is well suited to the aims of this project because, while anyone can edit or add to the collaborative website, a record is also kept of all changes made, allowing a digital content manager to track activity on the site and revert to an earlier edit, if needed. It also has a user management system whereby users can be grouped together and assigned different permissions to access and contribute to different parts of the website. This is useful for creating hierarchies of authority to ensure that submissions are of an acceptable standard. MediaWiki software also has a flexible taxonomy (organisation of information), allowing categories and sub-categories to be created to accommodate the

different types of content collected in different languages. This can be expanded as and when needed, both vertically (adding depth through new sub-categories) and horizontally (adding range through new categories).

Social Media

As an additional communication tool, the programme decided to utilise social media technologies that a large part of the target audience was already using in order to extend the reach of the project. The Facebook fan page and the Twitter account, as well as the photo-sharing group on Flickr and the Ulwazi Programme online video channel on Vimeo were therefore linked to the main Ulwazi Programme website. These networks offer multiple ways through which potential users can engage with the project and its content.

Mobile Platforms

There is an unprecedented increase in mobile phone usage in Africa (close to 70%), while Internet usage is still only at 10.9% of the South African population (World Internet Statistics 2008). This marked discrepancy points to obstacles of affordability and accessibility preventing or hampering access to the Internet through the conventional personal computer (PC) (Ford & Botha, 2009). Features like minimal dependence on stable electricity supply, easy maintenance and easy-to-use audio and text interfaces have attracted the ICT-marginalised communities of Africa to the mobile phone, driving the mobile revolution sweeping across the continent. Millions of Africans are utilising ‘the number in their pocket’ to connect with people and information; mobile phones are fast becoming the African PC (Greyling & McNulty, 2011). A recent, promising development in mobile technology has been the introduction of browsers on mobile phones, with the smartphone (a mobile phone that offers advanced computing ability and connectivity) set to become the standard in the next few years. This, combined with the third generation network all mobile providers in South Africa have migrated to, means that ordinary South Africans are accessing the internet from their phones in ever-increasing

numbers. To service this potential market, the Ulwazi Programme developed a mobile interface for their website. This stripped down version of the portal still provides full access to all the available content, essential functionality including the ability to edit content, to quickly navigate to pages or categories, and search the whole wiki.

Volunteer Administration

The Ulwazi Programme utilises volunteer fieldworkers from the immediate community to drive the programme at ground level. Fieldworkers are typically younger people from the community with some level of ICT skills - often with better mobile skills than PC skills - and a keenness to develop new skills. They have an intimate knowledge of the community and are in a position to build up trust relationships with members of their communities.

Once they have been trained in oral history research and protocols, media production (digital photography, audio recording and web-based content management) and ICT, fieldworkers are sent out into the communities to collect information (Denis & Ntsimane 2008; Ritchie, 2003; Thompson, 2000). They bring their contributions to the central programme office in the form of short, newspaper-style articles, oral histories and other content as audio or video files, where they are taught and assisted to post it to the programme website. Alternatively, they may submit this content via email or from mobile devices.

The programme follows a structured work plan to ensure continuity, with small incentives such as stipends and cellphone airtime to encourage workers to adhere to the plan where possible. Generally, three articles per month are expected of each volunteer.

Conclusion

The Ulwazi Programme is a good reference point for other digital memory projects because of its immediate successes (helping communities to record and share their histories) but also its longer term sustainability (as an ongoing local government project to preserve local history and culture). For more information on the programme, and to

see how it operates, project teams are encouraged to explore the Ulwazi website (<http://www.ulwazi.org>) and are also invited to contribute to it themselves, should they generate relevant content.

The Ulwazi Programme: First-hand Account

Mabusi Kgwete

Introduction

The Ulwazi Programme collects local content, owned by the people of a particular area, in order to record it for future generations before it gets lost. This knowledge is traditionally spread by word of mouth and often not recorded elsewhere. With a focus on the three main categories of History, Culture and Environment, fieldworkers collect oral histories and other content in their communities for contribution to the wiki. Added to this, we at the Ulwazi Programme are also guided by enquiries that people make through the website and Facebook page, as well as via telephone and email.

Continuing Development

Having been involved in the programme for the past three years, one would think that I know a lot about Durban's local history and culture, but interestingly and surprisingly, each and every contribution to the wiki brings something new in learning and getting to know, and understand, other people's traditions, culture and way of life. Because of this, it is also exciting to be part of the conversations on the Ulwazi Facebook page, which mainly sees interaction with young people enquiring about different issues such as the meaning of dreams and descriptions of traditional dances.

As part of interacting with our readers, we receive a lot of emails from people requesting more information on certain issues relevant to them. For instance, we recently received the following email from a woman based in Johannesburg, South Africa:

We are doing a cleansing ceremony for my late father, we would like some guidance on how to go about doing this traditional

ceremony especially for my mother who is taking off her mourning clothes...

This shows how communities outside of the core focus area (the eThekweni Municipality) are benefiting from the Programme. This person must have initially reached us through Internet searches and we assume that, for her to take the time to email us, she did not get enough information from Ulwazi Programme wiki. This interaction would therefore help her to get more detail on the topic she was researching, and help us to grow the wiki by adding more information on specific subjects such as this, as and when it is requested.

In a situation like this, our first step is to go back and read all the entries on the wiki about cleansing ceremonies. We then confirm with the person exactly what they are looking for. Taking their specific requirements into consideration, we then select a fieldworker to do intensive research about the ceremony. We would also encourage the fieldworkers to identify families or people who have done a similar ceremony, and to interview them. In this way we get first-hand information from the experiences of different people. For the fieldworker, this particular research would form part of their monthly contributions. After getting all the information needed, we would post the article to the wiki and then email to inform the person that enquired about that information, of our findings.

Working with Fieldworkers

Fieldworkers play a very important role in the programme because they are responsible for collecting local knowledge and writing the articles that are contained in the wiki. It is important to mention that many of the articles that are found in Ulwazi Programme Wiki focus on the areas where specific fieldworkers live. We have learned that things are done differently from one area to another, although sometimes there might be similarities. We show these differences in the articles that are submitted to the wiki by fieldworkers by mentioning the name of the area where a certain tradition is being practiced. This makes it clear that there is no wrong or right practice but that it is area-based. It is also important to work with fieldworkers who are from local communities because it is

easy for someone from that community to share important information with a person, like the fieldworker, with whom they can identify.

Training and Management

The fieldworkers' training focuses on two components: oral history and web skills. This was done to enable them to conduct interviews with local people and to then write articles and upload them to Ulwazi Programme Wiki on their own. Most of the fieldworkers were not computer literate when they started working with the programme and the training assists them with acquiring these different skills. It also allows them to grow within the programme, to acquire interpersonal and debating skills, to be able to accept constructive criticism from their fellow fieldworkers and me (the content manager), and to assist them with the structure and content of their articles so as to upload authentic material on our site. These skills, therefore, build and shape the programme, resulting in quality, well-researched articles.

After the training, fieldworkers are given equipment, such as voice recorders, cameras and video recorders (on special request), to assist them in creating their articles. Fieldworkers have a dedicated office space with computers and access to the Internet, and each fieldworker is required to submit a minimum of three newspaper-style articles per month. All fieldworkers are required to attend a monthly submission meeting where they present their three monthly articles so as to identify gaps, avoid repetition and also to keep the wiki informative, educational and vibrant. This exercise has also helped in identifying their strengths and their weaknesses. If, in an article, there are many gaps, the fieldworker will have to do more research on that particular article. If all of the articles are accepted, they are forwarded for editing. The final stage of the submission process is uploading the article to the wiki.

Fieldworker Perspectives

The information and input from the fieldworkers gives a clearer idea of the impact that the programme has on the community, and the fieldworkers themselves. I had a conversation with some of the

fieldworkers to get their views about the Ulwazi Programme and had responses, such as this one from Nqobile Mdabe:

I wish to see the Ulwazi Programme known throughout the world. This is so that tourists who know and have read about the programme, if they get a chance come and visit South Africa, they get an opportunity to see and meet people who have been interviewed or contributed to the Ulwazi Programme. My wish is also to see Ulwazi grow and sustain the collection of this indigenous knowledge for future generations, for other cultures to read about the programme and for the programme to assist those who wish to use the online information as guideline to their cultural ceremony practices. I would also like an opportunity where fieldworkers would visit other places to promote Ulwazi Programme. I like working in the programme because I have met a lot of people and I am able to promote Ulwazi in my own community.

Another fieldworker, Mbusiswa Zuma, had this to say:

South Africa is a diversified country with many religions as well as cultural practices for different races. Within a race, the culture and practices are interpreted in different ways though they may have similar focus. The Ulwazi Programme has given us an opportunity to explore and extract this knowledge through research and visit these places where these practices are done. We have been enlightened through the programme and have gained a lot of knowledge and understanding on how and why different villages practice the same ceremonies and yet do it in different ways. The programme has also given us the privilege of equipping us with skills to be able to collect and display this information to the community through an online platform. People get to read this and share it with their colleagues and it assists them in to understand different practices of culture in different villages. I have truly enjoyed and learned a lot from Ulwazi Programme.

The Benefits of the Programme

The Ulwazi Programme wiki has a sub-category under the culture category titled 'Clan Praises and Surnames', which are mainly Zulu. In recent months we have seen an increase in the numbers of people enquiring about their clan histories. Here is an example:

Please can you tell me more about my family clan, their origin and how are we related to a particular clan?

In cases such as these, we normally request the assistance of older people and local historians to share their knowledge of clan praises and then also add in what we have found in books (acknowledging our sources). Interactions like these, between the Ulwazi Programme and the people who access our site, show the importance of, and demand for, local knowledge. It also shows the necessity of preserving it and making it available to the world in accessible way.

The specific questions people contact us with also change over time. For example, we have seen an increase in numbers of enquiries on our Facebook page about clan origins, Zulu proverbs and the meaning of dreams, just to mention a few. The model that we have set up can respond easily to this changing demand, and that is one of the reasons that it works so well for us.

It is the vision of the programme to not only preserve and disseminate local knowledge, but also to encourage local communities to take ownership of the website and to become actively involved in the development of a resource of local knowledge. Because of this, the programme's website can also be accessed on mobile phones for those who are looking for information but do not have access to personal computers and fixed line Internet connection. I feel that the sharing of knowledge through an accessible tool such as the Ulwazi Programme will strengthen social cohesion within communities and enhance tolerance between cultures. In this way, a local, informed society will become part of the globally connected world.

Some of the Challenges

In the Ulwazi Programme, like in everything that happens in life, there are also challenges. Fieldworkers can drop out of the programme, for example, because it cannot offer them salaries, only incentives for their contributions. Other issues include when people are unwilling to share their knowledge, sometimes because they feel that fieldworkers and the programme receive money by using their contributions and do not share the dividends with them. There are often cases where people ask the fieldworker, “What is in it for me?” or ask for money in exchange for their contribution. This is against the Ulwazi Programme's aim to encourage people to freely share their knowledge for future generations, and is one of the issues fieldworkers need to overcome.

There are also issues of interpretation to take into account with a programme such as this. For instance, if someone ask about a dream that involves a particular bird, it may be difficult for me to assist them because of our different traditions. Based on my traditions, for example, the bird in question might be associated with bad luck. This shows the need to start similar programmes in other communities so they can begin to create their own body of knowledge to draw on.

Conclusion

On a personal level, the programme has contributed towards my own learning by allowing me to share the knowledge that I have gained from all the articles. While it has been successful, there are also definitely ways to improve it, such as offering more technology resources to the fieldworkers. This would allow them produce more content, increasing our knowledge base.

I would like to see all the communities in South Africa adopting a similar programme to preserve local knowledge, as it is important for future generations. This knowledge is not just for the people who read it online, but also brings larger awareness of the value of this information and of the traditional practices in the different areas in South Africa.

Digital Memory Projects: Experiences from the Field

Kristy Stone

Introduction

This discussion draws on experiences gained working on two South African community oral history projects, namely the Travelling Museum in Barberton, Mpumalanga and the Luthuli Museum in Groutville, KwaZulu-Natal. Collecting local memories formed the foundations of the Travelling Museum and, from these recordings, performances and objects were determined. Similarly, the Luthuli Museum's Oral History Project, 'Memories of Groutville', recorded the unique mission culture from elders in the town. In this section a number of issues will be covered with reference to these two projects, including the question of accommodating different versions of history in a project, the role of oral history, how topics are chosen, using objects as mnemonic stimuli, using the information collected for dialogue and inspiring creative performances, working with archives and involving the local communities.

The Importance of Oral History

While scholars cannot take one person's experience as objective truth, they can allow individual's stories to contribute to history's myriad archives. Oral history is important because it is the recording of an individual story and, whether it is factually accurate or not, it is the personal perspective that makes it unique and valuable. This is not to suggest that personal accounts should not be critiqued. As with written history, the source of the information is important. Some people are more knowledgeable on certain topics and researchers cannot treat all collected information as equally reliable.

In discussion, while developing the Travelling Museum, the question came up of whether people's stories were reliable or not, as they

seemed to contradict accepted history. There are various factors that might contribute to distrust of people's histories. For example, in small South African towns, the interviewer may not agree with the political leanings of some of the interviewees. After much discussion, it was agreed that the variety of ideas and understandings provided a richer view of history; that they were a record of multiple perspectives and therefore valuable.

The Travelling Museum

The Travelling Museum was part of a larger partnership between the University of Witwatersrand (Wits) Anthropology Department and the then recently reinstated Tribal Authority of Emjindini (in the outlying area of Barberton). While Barberton is home to a rich history of chiefdoms, frontiers, mining and war, for practical reasons, the focus of the museum was the more recent past. Like the majority of museums in South Africa, the objects and historical perspectives contained in the local history museum were influenced by that which the colonists and the apartheid government deemed worthy of collection, mainly white settler history. As part of the responsibility of managing the museum's development, a project representative trained six young people who came from a Barberton township and the Emjindini rural area. The larger group of six was divided into three groups of two people, each focusing on different themes that they had selected. The themes were 'Swazi Traditions' (from Swaziland), 'Local Memories' and 'Sangomas' (spiritual healers).

Several practical considerations informed the choice of topics. First, the partnership between Wits and the Tribal Authority raised questions about the 're-traditionalisation' of the area. There was a sense of scepticism in engaging with the concept of tradition, since it is fluid and there is no one archetypal age that can be relied upon for authenticity. So, although traditional stereotypes are problematic, these concerns also make for interesting dialogue and it was for this reason that they were chosen as a relevant topic to explore with the community. Secondly, by working with the more recent past, the group of trainees could focus on collecting memories rather than having to be familiar with the history of the area. If themes from the more distant past were to be researched, for example, chiefdoms and legacies, the project

would have required trained historians with experience of working with historical texts, as well as a prior knowledge of the topic.

The chosen topics meant that the individuals in the group could be trained to not only interview and collect information, but also lead the work themselves. This was important, as it helped to make the project as community-led as possible. The project representative took on a facilitation role and did not all of the interviews. The groups did their research independently and most of the interviews were conducted in the Swazi language. Regular meetings were therefore essential for progress feedback and the discussion of any difficulties. The meetings also provided a forum to discuss the interviews and raise questions for further research.

At the outset of Travelling Museum project, there was an interest in using objects as prompts for oral history interviews. The idea was that each object in the collection would have a story attached to it and the object would be the stimulus for the interview questions. The first step, therefore, was to go to the archives and find old pictures of Barberton and the surrounding area. Appointments were then set up with elders who would be able to talk about the photos. In retrospect, this approach was too contrived. It meant that interviewees were not able to speak freely from their own experience and also felt that they had to provide information which in some cases they did not know. After a few interviews structured in this way, the process was inverted. Interviews were conducted first and then objects were collected that related to people's stories. This is not to suggest that objects and photos are not worthy prompts. Using photographs of old buildings in Groutville, for example, proved to be a valuable addition to the interviews. Making objects the sole focus of the discussion, however, limited the conversation.

The question of what to do with the information that was collected presented its own challenge. Museums in South Africa were historically exclusionary of much of the population. How could the information be made accessible to an audience who would not ordinarily visit museums? This was a key question in both of the oral history projects in question. It is so important that these stories get told and become an informative source for the community, rather than simply being placed in archives. In developing the Travelling Museum, therefore, the oral

histories collected were used to inform group discussions, to bring the artefacts to life and to inform drama performances.

The Travelling Museum was a performance-based project. This arose from a conscious decision to move away from the idea of a text-heavy presentation (as found in museums) and towards one that was interactive and, most importantly, orally-based. With the help of drama and storytelling professionals, the trainee group wrote the performances and drew inspiration from the interviews they had collected. The performances were deliberately thought-provoking and addressed social questions in order to encourage discussion. Through this approach, the oral histories were translated into performances that travelled to schools, community functions and tourist lodges. By 'performing' the museum, a wider audience was effectively reached. In retrospect, however, it is evident that these oral histories should also have been properly archived in an established museum, as well as in the Travelling Museum. Planning on how to preserve the information collected is therefore recommended as a consideration for any oral history project. School and community oral history projects, for example, record important information from communities and it is worthwhile collaborating with a local museum or archive where possible. These histories can also be made available online, which makes them widely accessible to a broader audience.

Groutville Memories

Working with a combination of oral history and traditional sources of history allows the complexities of a subject to be explored. Written sources and old photographs are valuable to oral history projects and they can be used to supplement oral testimonies. Written sources can be found in books, journals, on the Internet and in archival collections. Introducing project participants to archives allows them to get a sense of how history is pieced together rather existing as an already-finished product. They can experience the work of historians by collecting and assessing information from a variety of primary and secondary sources. The 'Groutville Memories' project gives an understanding of how archival and oral histories can work together to create a larger, richer picture of history. The archival sources built up a picture of the early mission life through colonial records of infrastructure, farming, tax etc.

The oral history, on the other hand, offered a glimpse into the lived experience of individuals.

Groutville was a mission station established in 1844 by Reverend Aldin Grout on the North Coast of what is now KwaZulu-Natal. The town was originally named Mvoti Mission Reserve and it recorded under this name in the colonial administration accounts. Like the other mission stations established around this time in the region, the town had its own culture that differed to that of the surrounding areas. There was a division, albeit fluid, between the Christian amaKholwa (lit. believers) and the Zulu traditionalists, amaBeshu. The mission had a school where great emphasis was placed on academic learning. As the product of the mission schools the amaKholwa were considered to be Christian intellectuals who fused Zulu and Western cultures. Chief Albert Luthuli was from Groutville and, in many ways, was one of the archetypal amaKholwa – an educated African National Congress (ANC) politician and a respected Zulu chief. As part of the mission, the town was largely self-sufficient, which led to further seclusion from neighbouring areas. Today, Groutville is no longer a mission station and the old ways of life are rapidly changing as the town becomes more integrated and urbanised. For this reason, the Luthuli Museum recognised the urgent need to record the memories of the older generation. These individuals have memories of what the town was like the past and, in many cases, they hold stories of their parents and grandparents in Groutville.

Approaches to Oral History

Not speaking local languages can often limit potential interviewees for English-speaking researchers. Unusually, however, English was taught at the mission school and, as a result, most of the older residents were fluent in English and happy for it to be the medium of conversation in interviews. That said, people should always be interviewed in the language that they are most comfortable with. Speaking their home language makes interviewees feel at ease and allows them to express themselves without constraints. For the Groutville Memories project some participants opted to be interviewed in Zulu and then transcripts were produced in English.

The Luthuli Museum emphasised developing a relationship with local communities in order to establish which individuals were knowledgeable about the town's past. As a result, several days were spent walking around the area and visiting elders in order to introduce the researcher and the project. A community meeting at the museum was also arranged, inviting important people from the area. At this meeting, the purpose of the project was explained, people were asked for their ideas and interview dates were arranged. Although time-consuming, the process of introduction is essential in a small community like Groutville. Without this, the interviewing process would not have been as successful. Meeting people beforehand and speaking about a project means that when one comes to interview, people are comfortable and know how their information is going to be used. This was especially true for researchers, as in this case, who were not from the community in which they were conducting interviews. Building up relationships before beginning a project and asking for community input is more respectful and allows it to grow organically. Being a racial, geographic and linguistic outsider can present a researcher with many barriers, however, there are occasionally advantages to this position too. For example, people sometimes enjoy the novelty of speaking to someone that they otherwise might not engage with.

Conclusion

Running oral history projects is a worthwhile and rewarding process. These projects enable people to see that history is all around them. I feel that the recording of oral histories contributes greatly to the democratisation of history production and allows for a picture not only of official records, but lived history and experience too.

References

Cook, L. 2012. Managing volunteers: The motivations and the pitfalls. Available: <http://www.theguardian.com/voluntary-sector-network/community-action-blog/2012/feb/17/managing-volunteers-motivations-pitfalls> [2013, December 8].

Creative Commons. n.d. About Creative Commons. Available: <http://creativecommons.org/about> [2014, January 5].

Davids, I., Theron, F. & Maphunye, K.J. 2005. *Participatory development in South Africa: a development management perspective*. Pretoria: Van Schaik.

Firth, N. 2012. An app for folklore. *New Scientist*, Jun 16, p.21.

Giaccardi, E. 2011. Things we value. *Interactions*. 18(1):17–21.

Greyling, E.H. & McNulty, N. 2011. The number in my pocket: the power of mobile technology for the exchange of indigenous knowledge. *Knowledge management for development journal*. 7(3):256-273

Greyling, E.H. & Smith, R. 2008. An innovative ICT solution to introduce rural communities to the global village: a case study from Durban, South Africa. *Proceedings of the 18th Standing Conference of Eastern, Central and Southern African Library and Information Associations. 15–19 July 2008*. Lusaka: SCECSAL. 301–316.

Gurstein, M. 2010. Introduction to community informatics [Online video file]. Available: <http://www.youtube.com/?v=YWpFiebFRDI> [2011, January 20].

Harvard Web Publishing, n.d. Organizing your website: Taking stock of content. Available: <http://hwp.harvard.edu/files/web/files/content-inventory-exercise-guide.doc> [2014, January 5].

International Telecommunications Union. 2008. African telecommunication/ICT indicators 2008. Available: <http://appablog.wordpress.com/2008/05/12/itu-telecom-africa-2008-opens-in-cairo> [2008, November 21].

Internet World Stats. 2010. Internet World Stats. Available: <http://www.internetworldstats.com/stats.htm> [2010, December 29].

Jarvis, J. 2008. Forget shorthand – a camera phone is the new tool of the journalist's trade. Available: <http://www.theguardian.com/media/2008/feb/11/digitalmedia.photography> [2014, January 6].

Khan, M. 2000. Planning for and monitoring of project sustainability: a guideline on concepts, issues and tools. Available: <http://www.mande.co.uk/docs/khan.htm>. [2013, December 8].

MoocGuide, n.d. Benefits and challenges of a MOOC. Available: <http://moocguide.wikispaces.com/2.+Benefits+and+challenges+of+a+MOOC> [2014, January 5].

McCurley, S. 1989. *Essential volunteer management*. Edition. Heritage Arts.

McNulty, N. 2013. The localization of the South African web. Available: <http://niallmcnulty.com/2013/01/the-localisation-of-the-south-african-web/> [2013, June 17].

Sandell, R. 2002. *Museums, Society, Inequality*. London: Routledge.

Wikipedia, 2013. Information Literacy. Available: http://en.wikipedia.org/wiki/Information_literacy [2013, June 23].

WIPO. n.d. Copyright. Available: <http://www.wipo.int/copyright/en/> [2014, January 5]

WIPO, n.d. *Understanding copyright and related rights*. [e-book]. Available: http://www.wipo.int/export/sites/www/freepublications/en/intproperty/909/wipo_pub_909.pdf [2014, January 5]

World Bank, 2001. *World development report 2000/01: Attacking poverty*. Available: <http://www.worldbank.org/poverty/wdrpoverty/> [2011, February 12].

WSIS, 2003. *The Geneva Declaration of Principles and Plan of Action*. Geneva: WSIS Executive Secretariat.

Contributors

Betsie Greyling began her career as a professional librarian in 1984 as Subject Librarian for Sciences at the erstwhile University of Durban-Westville (now UKZN). From there, she went on to become a researcher at the University's Geology Department and, from 2002 until 2012, she held the position of Senior Systems Librarian at the eThekweni Municipal Library in Durban. Her interest in equitable access to information for all led to her devising a model for the Ulwazi Programme as part of local Public Library and Information Services. She now works as a freelance consultant, indexer, editor and proof-reader.

Christopher Reid is a copywriter and strategic brand thinker, holding honours degrees in English Literature and Brand Leadership. He has worked on numerous communication projects for public and private sector clients, and is equally comfortable working across both traditional and online media.

Grant McNulty has considerable experience as an academic researcher and consultant. He has a comprehensive understanding of the intersection of digital technologies, cultural institutions and the communities they serve.. He recently completed a PhD with the Archive and Public Culture Research Initiative (at the University of Cape Town) through which he developed a firm conceptual knowledge of the history and post-apartheid transformation of museums, archives and heritage institutions in South Africa. As part of his research, he traced and critically analysed the workings of the Ulwazi Programme over a period of three years.

Kristy Stone specialises in heritage, dialogue and community training. She earned a Masters in Education and Heritage Studies from Wits in which she examined the use of dialogue in developing a rural community museum. She recently ran the Luthuli Museum Oral History Project, 'Memories of Groutville'. Prior to this, Kristy worked with Wits Anthropology to develop a Travelling Museum in Barberton, Mpumalanga, training six fieldworkers in all aspects of museum development.

Niall McNulty is a digital media consultant at the forefront of using new technologies to record and share African content, in particular local

knowledge, histories and cultural practices. He has extensive experience providing digital media training to those with little or no digital literacy. In 2012, in recognition of his work, he was an invited expert at the Standing Conference of Eastern, Central and Southern Africa Library and Information Associations (SCECSAL) in Kenya. As an added accolade, he collected the runner-up award in the 'Community Engagement Through Technology' category at the 2012 Telkom Highway Africa New Media Awards on behalf of the Ulwazi Programme. Niall sits on the Executive Committee of the Oral History Association of South Africa (OHASA) and was an invited participant at the 2013 Bill & Melinda Gates Foundation (BMGF) Global Libraries Peer Learning Meeting.

Mabusi Kgwete is a content manager, translator, researcher and editor, currently working with the eThekweni Municipality's Ulwazi Programme. She has experience providing training and writing for the non-governmental sector, including working with community media projects focussed on women, children and youth, and publishing multilingual content to the web. She has a particular focus on training and working with community volunteer fieldworkers.

Patricia Liebetrau currently runs her own company, providing consulting services and training for media development in South Africa and other countries in Africa. Prior to this she was part of Digital Innovation South Africa (DISA) where, over a period of 10 years, she helped to develop an extensive online digital repository of open access resources around South African heritage. Her skills and interests focus on research and the implementation of digital technologies in creating information and knowledge resources for libraries, archives and memory organisations. Her area of specialisation is metadata and she was the first metadata librarian in South Africa. Leadership skills for professional development of librarians and archivists required for information management in a digital environment have increasingly become a focus of her current professional development. Patricia has presented papers on metadata, digital projects and media development at numerous national and international conferences. She is a recognised training expert in South Africa and has provided training services for many South African and African librarians, archivists and community members.

Appendix 1: Web References

Web References: Successful Digital Memory Projects

- Ara Irititja Project: www.irititja.com
- Digital Innovation South Africa (DISA): www.disa.ukzn.ac.za
- Elimu Asilia: www.elimuasilia.org
- eNanda Online: www.enanda.co.za
- Kenneth Gardens Community Project: www.kennethgardens.co.za
- Ulwazi: www.ulwazi.org

Web References: Tools and Resources

- Audacity: www.audacity.sourceforge.net
- Creative Commons: www.creativecommons.org
- Mediawiki: www.mediawiki.org
- Open Office: www.openoffice.org
- Photoshop: www.photoshop.com
- VLC: www.videolan.org

Appendix 2: Project Plan Template

TIMELINES

WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6	WEEK 7	WEEK 8	WEEK 9	WEEK 10
Activity 1									
	Activity 2								
		Activity 3							
					Activity 4				

ACTIVITY LIST

ACTIVITY	START DATE	DEADLINE	PERSON RESPONSIBLE	NOTES

Note:

This is a sample template. You will need to adapt and build upon it to reflect the specifics of your project.

Appendix 3: Budget Template

PROJECT EXPENSES

Item	Units	Quantity	Frequency	Unit Cost	Total Cost
People					
SUBTOTAL					R
Equipment					
SUBTOTAL					R
Services					
SUBTOTAL					R
Overheads					
SUBTOTAL					R
Other					

SUBTOTAL					
TOTAL					R

Note:

This is a sample template. You will need to adapt and build upon it to reflect the specifics of your project.

Adapted from a template by Tools4Dev (www.tools4dev.org). This work is licensed under a Creative Commons Attribution-ShareAlike 3.0 Unported License.

Appendix 4: Release Form Template

INTERVIEW RELEASE FORM

Project Name: _____

Date: _____

Interviewer: _____

Name of Person(s) Interviewed: _____

Address: _____

Telephone Number: _____

Date of Birth: _____

By signing the form below, you give your permission for any recording and/or photographs made during this project to be used by researchers and the public for educational purposes including publications, exhibitions, World Wide Web, and presentations. By giving your permission, you do not give up any copyright or performance rights that you may hold.

I agree to the uses of these materials described above, except for any restrictions, noted below.

Name: _____

Signature: _____

Date: _____

Researcher's Signature: _____

Date: _____

Restriction Description: _____

Appendix 5: Copyright Release Form Template

Copyright Release Form

I, _____ (copyright holder's name) hereby grant permission to _____ (project member's full name) to reproduce any portion of the _____ (content format) listed below.

This usage can include, but is not limited to, books, cards, calendars, invitations and websites without any compensation to me. Content is / is not (delete whichever does not apply) required to be credited to me.

Furthermore, I grant creative permission to alter the content. I do not, however, grant permission to resell or use the content in a manner that would exploit or cause malicious representation toward me or my company and associates.

Permission granted for content listed below:

Description: _____ Date Created: _____

Signed (copyright holder): _____

Date Signed: _____

Signed (project representative) : _____

Date Signed _____:

Note: This form is adapted from the free template provided by WikiForm (www.wikiform.org).