



Australian
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The Project: Preserving our past to educate our future



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ALIA Dunn & Wilson Scholarship

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The Project: Preserving our past to educate our future

In my original application for the Dunn Wilson scholarship I wrote:

I plan to create an image database of the activities and contributions Library Technicians have made to the Library sector since they were established in 1979. This would form the beginnings of an historical record which could be built upon and expanded over time and would be ready in time for the 30th anniversary of Library Technicians.

The aim is to identify, collate and catalogue photographs (and if time, documents and information) into an image database.

A primary role of libraries is to preserve our intellectual and cultural history. If this is the case then why aren't we preserving the history of library technicians?

Before we decide we need to answer a few questions....

1. Why should we preserve our past?
2. What are the benefits of looking back in time?
3. Can it direct us in any way to a different direction in the future?
4. If we do decide to preserve our past, *how* do we?
5. Where will we store such information?
6. More importantly, what information do we store?

This paper has been one of the most difficult things I have had to undertake in my life. Up until 2 weeks ago I had only an outline of what I was going to be speaking about today based on presenting a detailed academic type research report.

I will touch briefly on some of the more important aspects and issues which arose during the project - like copyright, digitisation collecting and storage of materials, but first I would like to deal with the questions mentioned in my preamble as they are why I undertook this project in the first place.

1. A primary role of libraries is to preserve our intellectual and cultural history. If this is the case then why aren't we preserving the history of library technicians?

Libraries by their very nature are collectors of history. The 'things' libraries collect are in essence 'history' themselves. They all represent the past be it yesterday, last year or last century. They are the organisers of that history making it easier to find and access it.

Brian Johns, a former Managing director of the ABC said:

It is hard to imagine where we would be without libraries and without organised information. Libraries are at the centre of our shared knowledge.

We as library technicians are an important part of this. We have helped to create the libraries of today. As a section within the library work force we have only been around for 25 years or so, but our predecessors have helped to maintain the libraries of the past. Without an understanding of our past how will we move successfully into the future? We need to understand our historical and philosophical foundations in order to face the challenges of the future.

It is critically important that librarians - modern custodians of knowledge - take the time to think about issues of equity, access and representation, and who and what is represented in physical collections and online.

Dr Lowitja O'Donoghue, Australian Library Week Oration 1998

2. Why should we preserve our past? What are the benefits of looking back in time? Can it direct us in any way to a different direction in the future?

Alexander Trapeznik in his article on “*Why do we preserve the past*” states that : *History is the conscience of our society, Those who fail to understand the past are condemned to repeat its errors.*”¹

He goes on to say that there are other reasons to preserve our past. Our stories and oral histories play an important part in defining who we are, give meaning to our existence, and give us a sense of purpose and of place. Shared stories connect us, enabling us to celebrate and honour our past achievements. What one generation puts on our heritage landscape can inspire but also imprison the minds of future generations.

Is our role any less important than those of other library workers? Of course not. We complement each other allowing each member to contribute equally in the best ways they can. When research is done on the history of libraries we are a part of that and while the term ‘librarian’ may be used, I believe it is used generically to describe all staff with in the library environment. Our contributions have helped create what libraries are today and will be in the future. We are no less important than the senior librarian and no more than a shelver. We each contribute in our own way.

3. If we do decide to preserve our past, how do we do this?

There are many institutions, local, state, national and international, within our own work environment that are preserving our nation’s history from a range of perspectives. They offer many guidelines and standards for the preservation of images and oral histories. For this project I have chosen to follow those of the National Library of Australia and the National Archives Office of Australia.

The images I have collected have come in a variety of formats. They have included old print photographs in black & white and colour as well as, negatives, slides, and of course digital formats. Each of these requires a different set of standards. For example, print photographs need to be

¹ Heritage New Zealand Magazine. February 2001.
http://www.historic.org.nz/magazinefeatures/2001feb/2001_02c_single.html

scanned into a digital format and require a different set of standards to that of colour negatives.

The table below shows the Image capture standards of the NLA. All digital master copies are saved as uncompressed TIFF files.

Material Type	Tonal Resolution (pixel depth)	Spatial Resolution *
Coloured photographic prints	RGB 24 bits per pixel (RGB =Red, Green, Blue) 24 bits = 8 bits of red, 8 green, 8 blue)	Larger than A5: 300ppi Smaller than A5 but larger than A6: 600ppi Smaller than A6: 1200ppi
Colour negatives, including 35 mm	RGB 48 bit per pixel	2000ppi NB: two digital masters are created: colour negatives and colour positive; derivatives are created from colour positive.
B&W photographs	RGB 24 bits per pixel	Larger than A5: 300ppi Smaller than A5 but larger than A6: 600ppi Smaller than A6: 1200ppi
B&W negatives 35mm	Greyscale 16 bits per pixel	3000 ppi (TIFF master and derivatives positive)

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* NB* The resolution given is based on the optical capabilities of the scanning device, not interpolated resolution.

For my project I have tried to follow these guidelines as closely as possible, but in a lot of cases it has not been possible. For example saving a master copy of the images in a TIFF format - is not always possible for reasons I will come to. Sometimes they can be rescanned as a TIFF. But why save a master copy as a TIFF rather than a jpeg?

² National Library of Australia. Image capture standards. <http://www.nla.gov.au/digital/capture.html>

Difference between TIFF and JPEGs and why tiff is preferred.

Jpeg is an acronym for Joint Photographic Expert Group. It is a 'lossy' file format that is used to describe a mathematical process that produces a smaller and more manageable file that is not identical to the original. Each time a jpeg file is saved as a jpeg the information is compressed and then each time the image is re-opened the information comes from the previous compressed information meaning that some of the original information is lost along the way.

TIFF is the acronym for Tagged Image File Format and is a *loss less* file format. This means that each time an image is opened and then saved as a tiff no information is lost thus the image retains its purity. The downside to this is that the files are much larger.

I have also requested that any images sent to me be scanned at a high resolution or at least at commercial print quality which is at least 300 dpi (or ppi). But why is this important?

This database being set up to capture our history is just one of the many uses for these images. There is a wide array of other possible uses that need to be considered which require high resolution images. For example, you may wish to use a particular image for a printed advertisement for an event or conference or you may require an image for publication in a book. These both require high resolution images.

Resolution describes how much detail an image contains and is described using the term '*pixel*'. This measurement is worked out by the number of pixels in the height x (times) the number of pixels in the width. The higher the resolution the more information the image contains. Image resolution interacts with image size. The lower the resolution the smaller the printed image needs to be to retain image quality. Here is an example.

We have an image that we would like to print as an 8x10 picture at 300 dpi. What resolution must we have to do this? 300 times 8 is 2400 and 300 times 10 is 3000. So we would need a 3000X2400 image to do this. Let's see, $3000 \times 2400 = 7200,000$ which is the equivalent to 7.2 megapixels!



Image1 low resolution;



Image 2 High resolution

Photographs from events of the last 5 years have more than likely been taken with digital cameras making scanning printed copies almost unnecessary, unless the original image has not been saved and a print copy is all that is available. Earlier digital cameras were at least 3.0 mega pixels with photos from mobile phones in a lot of cases lower still.

After all this is said and done though, if the only photo of a particular event is of a lesser quality I have still included it as I feel something is better than nothing particularly if it is a photograph of an important or unique event or it is the only one available.

Oral History

While images give us a visual representation of our past they do not convey the whole story – what made us decide to work in this industry? Who influenced us? What events have shaped our profession? The best way that this information can be portrayed is through Oral History – our stories.

What is Oral History?

Paul Thompson stated in his book “The voice of the past” writes that...

Oral history is a history built around people. It thrusts life into history itself and it widens its scope. It allows heroes not just from the leaders, but from the unknown majority of the people. It encourages teachers and students to become fellow-workers. It brings history into, and out of, the community. It helps the less privileged, and especially the old, towards dignity and self-confidence. It makes for contact — and thence understanding — between social classes, and between generations. And to individual historians and others, with shared meanings, it can give a sense of belonging to a place or in time. In short, it makes for fuller human beings. Equally, oral history offers a challenge to the accepted myths of history, to the authoritarian

*judgement inherent in its tradition. It provides a means for a radical transformation of the social meaning of history.*³

Obtaining oral history requires a different set of standards as well as dealing with copyright issues. But first what is oral history? Is it just sitting down with someone you think is interesting and asking them a few pertinent questions? That is just the start! The Oral history Association of Australia defines oral history as:

- The recording of memories of people's unique life experiences.
- Creates a record or supplements existing ones. Through oral history the past comes alive.
- It preserves the past for now and for the future.
- It preserves voices, accents and vocabularies of individuals interviewed.⁴

Recording oral history requires a well prepared, in depth interview which focuses on the memories of a persons' life, allowing that past to come to life. It also enables future generations to hear these stories as told by those who lived it, giving them a more personal perspective of events.

Since oral history involves recording, preserving and making available candid information that may be sensitive or confidential, the Oral History Association of Australia developed the following ethical standards interviewers should follow. They act to preserve the rights and responsibilities of the different parties involved and interviewers should refuse to work in any other way.

³ Paul Thompson, *The Voice of the Past: Oral History*, 3rd edition, Oxford, Oxford University Press, 2000

⁴ Oral History Association of Australia. <http://www.ohaa.net.au/>

The interviewer's responsibilities are to protect the rights of interviewees by explaining:⁵

- the purpose of each interview, how it will be organised and recorded, whether it will be placed in a repository, and what the interviewees will receive after the interview, (such as a copy of the tape, transcript or planned publication).
- oral history copyright, the implications of assigning copyright to another party, and the rights of interviewees to have a say in the use of the material by asking for anonymity and/or placing restrictions on use of the interview during their lifetime
- giving each interviewee an agreement to sign which clearly states whether the interviewee will retain copyright or assign it to another party and under what conditions assignment of copyright is granted; any change in use not covered in the original agreement would need to be re-negotiated
- possible future use of interviews by all parties involved such as the interviewer, interviewee, and a repository
- conducting interviews with objectivity, honesty and integrity
- being aware of defamation laws and the implications, for all parties concerned, of recording potentially defamatory material
- treating every interview as a confidential conversation until an interviewee gives the right to share information through an agreement

⁵ Oral History Association of Australia <http://www.ohaa.net.au/guidelines.php>

- ensuring that interviewees are given the opportunity to review, correct and/or withdraw material
- ensuring that interviews are preserved for future researchers by, if possible, placing them in a repository under conditions agreeable to the interviewee.

After taking into account the ethical standards the next step in collecting the oral histories was working out a set of questions that enabled me to obtain the information I wanted to acquire from each interviewee. Did I want just their work experience, or only their involvement with ALIA? That might have been ok but does not give an insight into why they are now working in the library field or who may have influenced them. I also wanted to find out what they thought the future held for the broader Library profession as well as the future of our sector within the profession.

The questions I developed covered the following areas:

- Personal questions – about interviewees experiences growing up, their interests and hobbies
- Career
- Training and Study
- The profession
- Involvement with ALIA
- Some general questions - future of library technicians, working in the field.

The hardest thing was to work out who to include! There are so many well-known techs out there. Plus there are our supporters - like Trevor from Raeco, Malcom and John from Apollo Moon, Roxanne, as well as our lecturers and teachers from the various TAFE colleges around the country. So far I have collected about a dozen interviews and while I have yet to get around to everyone I wanted to included, I plan to catch up with many either here at the conference or when I visit various places while on holidays.

How do I collect and record those I had earmarked? How do I then edit these recordings?

Due to limited financial resources I undertook a trial run using my laptop and a microphone using the programme “Audacity” which is a free open source software for recording and editing. While this proved to work really well for recording I encountered problems with then exporting it into either a wav or mp3 format which are more user friendly. This has only affected a couple of interviews as most were recorded using a Sony Player-plugin which records in a format compatible with Microsoft media player software. I am now going to be working with a friend and we will be editing them in a professional studio. I should also note that the interviews will also be transcribed so they will be available as written documents too.

Having collected these recordings how are we to store the original recordings? The National Library of Australia has been grappling with this issue for a while as they are in their process of digitising their extensive audio collection. It is also an ongoing process of storing new material.

The Library continues to make an analogue preservation copy of audio on a staple tape but consider this as a backup or safety copy against the possibility of something happening with the CD, or against CD technology turning out to be a failure.⁶ While it isn’t the ultimate solution for the Library they chose recordable CD (CD-R) as it is the most available technology to meet their requirements. This is also the means I have chosen to store all the recordings I have obtained.

⁶ Stairway to digital heaven? Preserving Oral History Recordings at the National Library of Australia. Paper written by Colin Webb, Manager, Information Preservation.
<http://www.nla.gov.au/nla/staffpaper/cwebb2.html>

4. Where will we store such information – both images and audio?

I thought at the start that the storage aspect of my project would possibly be the easiest to work out but it has proven to be one of the hardest. Not in deciding what database to use but in the housing or home for it. I had put in my application that it could possibly be stored at ALIA and initially I felt that this was a definite, particularly with their new database.

One of the first things I did was to ask about the feasibility of the database being housed at ALIA on their server. One of the early suggestions included having a blog setup on the ALIA server. Unfortunately I was concerned that with the limited server space I might run out of room before I even got started and so this was not ideal nor even suited to my project.

Another option that was touted was the possibility of ALIA buying online storage from a third party company. The HTML pages would be on the ALIA website and all the heavy content on this third party storage. Sadly that didn't eventuate. While exploring all these options I set up a temporary account with Flickr and trialled uploading the photos to that site. This is not an ideal long term solution though because it does not hold audio files or document pdf's.

Just recently I have negotiated for the database to be housed on a virtual database through the School of Computer and Information Science at Edith Cowan University. This is thanks to Judy Clayden who allowed me to add the information I have to the database she is setting up for her cataloguing unit.

The database system we will be using is KOHA which is a full-featured open-source Integrated Library System (ILS). Developed initially in New Zealand by Katipo Communications Ltd and first deployed in January of 2000 for [Horowhenua Library Trust](#), it is currently maintained by a team of volunteer software providers and library technology staff from around the globe. This is a full-featured Integrated Library System and is in use worldwide in libraries of all sizes. It includes modules for circulation, cataloguing, acquisitions, serials, reserves and much more. It's web-based interface –

OPAC, circulation management and self –checkout are all based on standard-compliant World Wide Web technologies – XHTML (Extensible Hypertext Markup Language; a reformulation of HTML as an XML application⁷), CSS (Cascading Style Sheets is a style sheet language used to describe the presentation - that is, the look and formatting - of a document written in a markup language ⁸) and Javascript

Waiting for it to go online

I was hoping to have a live link to the database so I could show you some of the features but because of the delays in finding a home for the database and that there are still some technical details that need to be sorted out, this isn't possible. A link to the database will be available on the ALIA website and my wiki. An email with the details will be sent out to the list.

5. More importantly, what information do we store?

When I started visiting various groups I was asked what were the parameters for the collection of material. I replied that I had none. I then went on to explain the reasons for this:

1. I had no idea how many images I would get. So far I have x number of images. I planned to get at least 2 – 3000 images if not more, and am still happy to receive new ones – at least until the end of the year.
2. I didn't really know (and still don't) what is out there. Do we have hoarders of material or not? So far I have only found a few. ☺
3. After collecting everything if I had too much I would sort and prioritise what I had received.

Having said this I did have some guideline as to the minimum that I did want including:

- Photos of all the Library Technicians of Year and Dunn & Wilson award winners

⁷ en.wiktionary.org/wiki/XHTML

⁸ <http://en.wikipedia.org/wiki/css>

- Group award winners
- Photos and conference material for the first six conferences that were held.
- Photos and course material from the various library schools and graduating classes
- Material and photos from the 1st national workshop on library technicians held in Melbourne. It produced *Guidelines for the education of library technicians*.
- Copies of the first newsletters produced by the various groups
- National and state committee members.
- Prominent members of our profession for example Jean Bailey,

While I knew it would be difficult I envisaged the database also containing images of our day to day work environment: to capture the changes in technology and practices that have accrued over the last 25 years. This has been the hardest to acquire as it seem we were not as prolific at taking photos early on. Hopefully as the database continues to grow more of these images will come to light.

Copyright

I think this issue is one of the most difficult and to some degree complicated issues in any project when dealing with photographic images. Not only do you have to think about the author of the photograph you also have to consider the people in the image itself. It can be a minefield particularly for the earlier images. The form needed to include:

- Name of the person supplying the photograph
- Name of the photographer
- Copyright owner if different to above
- Transferral of copyright, if willing
- Transfer of copyright after the copyright owner's lifetime, if willing
- List of permitted uses

The other issues to consider:

- if attending an ALIA function for example a conference is permission automatically guaranteed?
- How hard do you try to track down persons in the image to obtain copyright?

People have been quite happy to send me their images without any forms attached. I feel though that I need to have a form from each person who contributed to cover the images any future use.

The oral history component while needing a separate copyright form has proven less tricky and required the interviewee signing a “Condition of use” form.

Tags verse Subject heading or both?

Having started my library career back in 1977 I was of the opinion that subject headings were the only proper and right way to go. They were orderly in a very nice fashion if at time cumbersome and sometimes long but that is what libraries use and this IS a database of library history. Also I didn't have to make too may decisions as they are already set out in any library catalogue. What other choices are there anyway?

After speaking to Marian Hanley, Manage of Digitisation at the National Library as well as Fiona Hooten from Picture Australia they suggested I use tags, setting up a user group to develop an authority file of tags to be used. I have thought long and hard on this and while I have been using tags for the photos that have been added to Flickr I have decided to hold off and not commit myself one way or the other until a home and a software program had been found. The reason for this is that I could have gone to all the trouble of developing an authority file of recommended tags and their format and then found that I needed a more structured format. To date I have not been able to have a look at how Koha's cataloguing component is set up so have not made any further decision here.

I should go on to say I am keeping a record of the tags I have used for any images already added to Flickr that can then be used to form the basis of an authority file. The opportunity is also there to form a user group for the on going maintenance of this file.

Outstanding Issues

There are still a few outstanding issue that need to be sorted out including –

- Storage of Copyright forms
- Storage of physical materials
- And, where?

This may be a task that needs to be considered by the section as a whole of possibly each State group. I would like to think that all material could be housed in one central location making it easier for future researchers to access. Unfortunately ALIA has limited storage space making it unlikely to be able to be stored with them. For the present I will store any material I have so far received until a decision can be made.

Future – what's next?

- Will it end in October 2009?
- Who will take over?

I realised early on in the piece that this type of project does not have an end. I will continue to keep adding to it as long as I am able. I would like to think that the various groups will also become involved after this conference including the various library schools. I would also hope that while it has been set up as a Library Technician database initially, that it will expand to encompass the whole profession. Grand plans I know.

I would still like to add to this database previous curriculum material from the various schools going back to the beginning. The reason is it shows the changes we have had to adapt to with the changing technologies over the last 25 years. Then there are the papers from ALIA detailing the discussion, meeting and workshops relating to the establishment of library technicians as well.

There are still images and oral histories I need and want to track down. These will take time as people have moved on as well as the financial side of getting to places.

As to who will take it over, well I hope someone will be interested enough in a few years time to consider doing so. I alone will not be able to get all this done maybe it can be part of a project for the various library studies students, or others interested in library history. I at least will be continuing to under take this into the near future.

Summary – what did the project achieve and where do we go from here?

Numbers of photos received - 1200

Numbers of documents received - 100

Numbers of oral history recordings - 6

Software used in the project – Audacity, Windows Media Player, Flickr, Word, Excel, Delicious, Wikispaces,

History of the project – Blog/Wiki

Thanks

I would like to thank the following:

- All the groups both National and State groups
- ALIA
- Judy Clayden & School of Computer and Information Science at Edith Cowan University
- People who supplied photos and documents

- People who supplied oral histories
- And all the individuals who have assisted me over the last 2 years.

Footnote:

Unfortunately the offer of storage at Edith Cowan University has fallen through due, in part, to economic conditions of the university. I am still looking and hoping a new home will come about as Flickr is limited. For this reason as well as illness I have not conducted any more oral histories. If a home does become available I will continue with these.

Appendices

1. Oral History Condition of Use Form
2. Image Database Condition of Use Form
3. Subject Guidelines for Images
4. Oral History Questions
5. Websites

REFERENCES:

- [Library History Interest Group](#) of the Canadian Library Association:
- Digital history: a guide to guide to gathering, preserving, and presenting the past on the web by Daniel J. Cohen and Roy Rosenzweig. <http://chnm.gmu.edu/digitalhistory/index.php>
- National Library of Australia. Digitisation Program.
 - From their website:
<http://www.nla.gov.au/initiatives/digarch.html>
 - <http://www.nla.gov.au/preserve/digipres/>
 - Preserving oral history recordings written by Colin Webb and Kevin Bradley. National Library of Australia Staff Papers, 1997
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 - Marian Hanley from the Digitisation section of NLA
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- Picture Australia <http://www.pictureaustralia.org/>
- National Archives of Australia.
 - *Digital Preservation illuminating the past, guiding the future*. Commonwealth of Australia 2006. ISBN 1920807 45 4 online
 - *An Approach to the Preservation of Digital Records* by Helen Heslop, Simon Davis, Andrew Wilson. December 2002
- National Film and Sound Archives Oral History Project. http://www.nfsa.afc.gov.au/the_collection/oral_history_project.html
- Madison Metropolitan School District: Classroom Action Research - *Five Phases of Action research* <http://oldweb.madison.k12.wi.us/sod/car/carphases.html>
- Heritage New Zealand Magazine. February 2001 Article "Why do we preserve the past by Alexander Trapeznik. http://www.historic.org.nz/magazinefeatures/2001feb/2001_02c_single.html
- Cornell University. *Moving theory into practice: Digital imaging tutorial*. 2000-2003 Cornell University Library/ Research Department <http://www.library.cornell.edu/iris/tutorial/dpm/index.html>

APPENDEX 1: Oral History Condition of Use Form



Conditions Of Use Form For Oral History Interviews

(Please strike out what may be irrelevant)

I, the informant, give my permission for my recorded interview for the Dunn & Wilson Oral History Project.

(date): _____

with interviewer: _____

1. to be placed at the Australian Library and Information Association (ALIA) for the purpose of research by its users.
2. I authorise the Library and Information Association (ALIA) to provide copies of the audio recording and/or transcript/s to users for reference purposes only.
3. I authorise the Library and Information Association (ALIA) to grant permission for the audio recording or parts of the audio recordings to be broadcast or for a transcript, or parts of a transcript, of the interview to be published or performed.
4. Special Conditions:

Signature: _____

Address: _____

Post code: _____

Telephone: _____

Date: _____

APPENDIX 2: Image Database Condition of Use Form



CONDITIONS OF USE OF MATERIAL IN THE ALIA DIGITAL IMAGES DATABASE

This form enables you to indicate how the material you supplied to ALIA [may](#) be used. It applies to material donated to ALIA or for copying by ALIA.

In order to allow the widest possible access to the material, could you consider transferring the copyright to (if you own the copyright), or authorising as many as possible of the uses listed in Section 7. To ensure collection materials are accessible to researchers, the minimum uses (a) to (f) in Section 7 should be assigned.

If you have any queries about this form please contact ALIA whose address and phone number appear at the end of this form.

1. Name of person supplying the material:

Address:

Email:

Phone:

2. Name and address of photographer or artist (if known and is different to 1)

Name:

Address:

Email:

Phone:

Year of Birth, for cataloguing purposes (optional): 24 November 1957

3. Materials to which these conditions apply

The permissions you assign below apply to the material you have supplied to ALIA on this occasion, have previously supplied and any material you may supply in the future. If you would prefer the conditions to apply only to the material supplied on this occasion, please cross through "All material supplied by me to ALIA's Digital Images Database" and list here the works to which these conditions apply:

All material supplied by me to ALIA's Digital Images Database

4. Name and contact details of copyright owner (if known):

Address:

Email:

Phone:

If you are the copyright owner of the material listed in section 3, please complete the following:

Appendix 3: Subject Guidelines for Images

DUNN & WILSON SCHOLARSHIP PROJECT Preserving our past to educate our future

As part of my project I would like to collect photographs/images of the following that reflects some of our early history.

SPECIFIC

- A copy or scanned image of the first issue of the *Australian Library Technician Association News* published in Melbourne for Victorian technicians
- Photos/negatives/slides of the 1st national workshop on library technicians held in Melbourne. It produced *Guidelines for the education of library technicians*.
- A copy or scanned image of the first issue of the N.S.W. Library Technician Newsletter "*The paraprofessional Newsletter*".
- A copy or scanned image of the first issue of the *Queensland Association of Library Technicians Newsletter*.
- A copy or scanned image of the first issue of the *Library Technician's Section Newsletter*.
- A copy or scanned image of the first issue of the *S.A.L.T.* newsletter.
- A copy or scanned image of the first issue of the *Australian Library Technician Association. Tasmanian Division Newsletter*.
- Photos of the early LT of Year and D&W award winner.
- Students from the various library courses particularly the earlier years. They can include images from throughout the course or at graduation etc.
- Photos/negatives/slides from the following conferences:
 1. 1983 2nd National Library Technician Conference *Meeting the Challenges* held in Hobart Tasmania. (August 18 – 21)
 2. 1985 3rd National Library Technician Conference held in Canberra, ACT (March 27 – 30)
 3. 1987 4th National Library Technician Conference *Library technicians: paraprofessional in the information workplace* held in Melbourne, Victoria (28-31 October).
 4. 1983 2nd National Library Technician Conference *Meeting the Challenges* held in Hobart Tasmania. (August 18 – 21)

GENERAL

- Group events/functions throughout the past 29 years for example LT Day events, Library Week, Christmas functions etc.
- Group award presentations
- Any thing else that you as a group think is relevant to your groups history.

Appendix 4: Oral History Questions

ORAL HISTORY QUESTIONS

Library Technicians - General

Personal questions – About you

1. Could you tell me a little bit about yourself
2. Where did you grow up? Australia, city or country
3. Where did you go to school?
4. Briefly what are some of your interests/hobbies?

Career

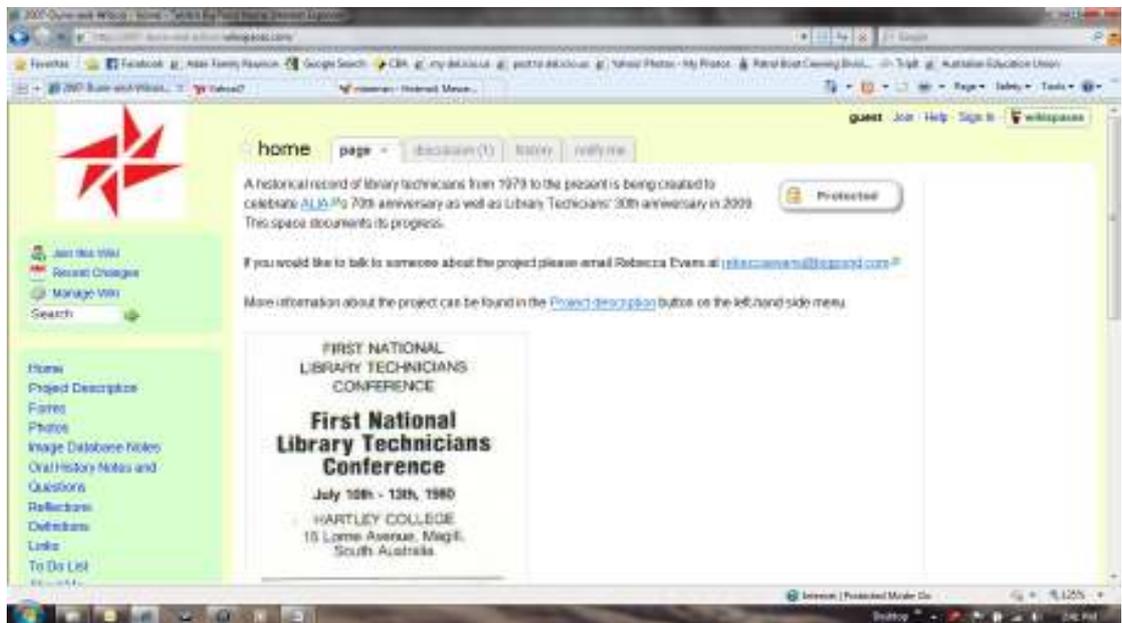
5. Have you always worked or wanted to work in libraries as a library technician?
6. a) If not, what influenced your decision to change your career path?
b) If you have, what influenced your decision to take this career path? *For example, and interest in reading, research, social contact/service industry, maybe you just fell into it.*
7. When did you start working in libraries – how long ago? *For example maybe you worked as a library monitor in your school library and why*
8. a) Where was your first job?
b) Could you tell me about this job - what was your position, type of work, was it before computers or after,
c) Have you always worked in this position and/or with this employer?
d) If not, where else have you worked?
If so, was there a reason why?
9. a) What have been some of your more interesting position/job?
b) What made it so?
10. Has there been anyone who has been/had a strong influence on you/your career?
Why and in what way?

Training/Study

11. Where did you undertake your library studies? *For example TAFE – NSW, VIC, Edith Cowen,*
12. Most courses have been offered in various formats. How did you undertake your studies - was it part-time, full-time; Block Release, weekly classes
13. What was your first course you did? *For example Certificate of Applied Social Science (Library Technician, Associate Diploma etc.*
14. a) There have been a lot of changes/upgrading to the Library Technician course since you initially undertook your study. Have you upgraded from this to a higher

Appendix 5: Websites

Wiki: <http://2007-dunn-and-wilson.wikispaces.com/>



FLICKR: <http://www.flickr.com/>
<http://www.flickr.com/photos/libtechistory>

