

Talk to Print

A step by step guide to publishing oral history





Department of
Environment and Conservation (NSW)

Department of Environment and Conservation, NSW November 2004
The National Parks and Wildlife Service is part of the
Department of Environment and Conservation (DEC).
43 Bridge Street, Hurstville NSW 2220
Ph: (02) 9585 6444

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ISBN 174137071X
DEC 2004/76

Aboriginal art on the cover by Dorsey Smith,

Tdghunghutti (Kempsey)

Gumbangerri (Nambucca Heads)

Dorsey is student at EORA Tafe College where he is doing his certificate in Aboriginal Arts & Culture practices.

Aboriginal people shown on the cover are:

Beverley Manton

Kath Schilling

Bettie Bungie

Vince Bulger

The house shown on the cover is the former house of Glen and Hilda Mercy on Ulgundahi Island, circa 1930-1940.

Permission to use kindly granted by Murial Burns, Chairperson of Ulgundahi Island Elders Group.

Talk to Print

A step by step guide
to publishing oral histories

Kathleen Schilling
Sabine Partl
Katrina Stankowski
Sharon Veale

“The most basic and powerful way to connect to another person is to listen. Just listen. Perhaps the most important thing we ever give each other is our attention... A loving silence often has far more power to heal and to connect than the most well-intentioned words”

*Rachel Naomi Remen**

Introduction

Talk to Print is a guide designed to help Aboriginal people and Aboriginal organisations undertake and publish their own community based oral history projects.

It fulfils part of a Department of Environment and Conservation (DEC) election commitment for the 'development of a 'how to' guide for Aboriginal communities to record and publish their own stories and map significant places'. Other DEC publications, such as *Shared Landscapes: Archaeologies of Attachment and the Pastoral Industry in NSW*, by Rodney Harrison*, and *Mapping Attachment: A spatial approach to Aboriginal post-contact Heritage*, by Denis Byrne and Maria Nugent*, provide detailed information about mapping oral history.

The main focus of this guide, which is set out in an *Issue* and *Action* format, is to explain how to turn recorded interviews into a community publication, regardless of whether the publication is produced and published by professionals (graphic designers and book printers), or is produced more simply using a photocopier and spiral binding.

To understand some of the key challenges and questions that confront communities undertaking oral history projects we talked to a range of people about their issues. These issues and concerns have been answered with a set of step by step instructions, formatted as actions and with hints from DEC Cultural Heritage Division staff who have experience with oral history projects.

So, if you have always wanted to record stories about your community's history and heritage, this book is designed to help.

**Shared Landscapes* was published by the University of New South Wales) in June 2004.

**Mapping Attachment* was published by the Department of Environment & Conservation (NSW) in June 2004.



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Step 1 Planning

1.1 Starting with a goal

Community issue: We don't start a project because it's just too complicated.

A project starts with an idea and a goal.

Perhaps you want to record stories from people who have special connections to a particular landscape, event or place. You might want to record oral histories about a former Mission or

Reserve in your area. Maybe there is a special place associated with an important event, or people have stories about practices that no longer happen today. Whatever your interest you will need to:

- *Work out your idea and goal,*
- *Be clear about your outcome,*
- *Work out what steps have to be taken to achieve your goal.*



Actions

Give your project a name.

Work out your outcome.

Think about what you need to do to reach your outcome.

Work out how to collect the stories.

Whose stories will you collect and how many stories will you need?

What equipment will you need?

What resources will you need to turn the recordings into a publication?

Consider the step after each interview: turning the recorded interview into a transcript, turning the transcript into an easy-to-read story, turning the stories into a book.

Consider the cost.

Decide about using a professional graphic designer and printer or producing all the stories yourself into a photocopied, spiral bound publication.

What help will you need?

Consider where you want your end product to be available. For example you might want people to access the book in libraries, schools, TAFES, universities, book stores and information centres.

Cultural heritage staff hints

- As with any project, an oral history project usually starts with an idea. There are some questions that you will need to ask yourself each time you embark on a new project: Who will you interview? Why? How? When? Where? Who for? What resources are available?
- Not knowing what to do merely means you haven't undertaken that particular task before. Ability merely means the tools, not necessarily the full knowledge and experience.
- I used to find it daunting, just thinking about getting a project started. So I found people who offered support and I think it made a big difference.
- I always start with a project plan so I can tick off each step as I go. It helps me keep an eye on the budget and keeps me to a timetable too. The things I find the most useful are to identify each step in the process, how long they'll take and how much they'll cost.
- I like to build some flexibility into my timeframes. They have to be realistic to make the project achievable but there also has to be an end in sight! Talk to everyone involved in the project to see how long his or her component will take and factor that with a little bit extra into your timeframe.
- Often a project will seem complicated and overwhelming when you first start out. The key is to break the project up into achievable tasks: things that you can get done each day.

1.2 Selecting your target group of informants

Community issue: How do I go about selecting people for the interview? I can't possibly ask everyone to participate.

With any project that involves a community it is best to try and make sure your project becomes known widely. As many people as possible should be aware of the project and have the opportunity to tell their own story, especially if their story and experience fits within the theme you are researching. It is also worth remembering that it is unlikely that everybody will want to participate.

Actions

Inform the communities about the oral history project through your own networks, for example the Local Land Council and Aboriginal Organisations, Elder's groups and Traditional Aboriginal Owners groups.

If the number of people who wish to participate in the book becomes too big (>13) you still have the option of shortening the stories in order to keep the book at an affordable and readable size and format.

Cultural heritage staff hints

- Once you know what subject your project oral histories will cover (i.e. women's stories, fishing stories, a place etc.) you will have an idea about some of the people to approach. Once people come on board and enjoy the interview experience they might recommend other people you should talk to.
- Often you can advertise your project through local community radio and public notice boards. Write a brief description of your project, and ask people to contact you if they are interested in being involved, or just finding out more.
- Rather than saying you will interview everyone, it might be better to talk to people in more detail about the project to be sure that they have relevant stories to contribute.

1.3 Information agreements and copyright

Community issue: We don't need a contract or an agreement form, our people don't worry about that sort of thing.

Once you have selected your group of informants, you should negotiate an information agreement with them. An example of an agreement can be found in the back of this guide. Use your own words to give the agreement a title and outcome. By signing an agreement, you both have agreed on what the project is about and how the information will be used.

Actions: Info agreement

Draft a clearance form for your project.

Make sure people understand that the information is used for the purpose for which it is collected.

Copyright is a form of automatic legal protection given to the creators of artistic and literary works, paintings, photographs, written material, computer files, sound recordings, plays, architectural plans, books, newspapers, serials, journals, music and film among other things - and extends to all such material created or first published in Australia.

Copyright means that the copyright owner has the exclusive right to reproduce or communicate their work to the public, including photocopying, scanning, broadcasting and publishing. If you want to use material whose copyright is owned by another person or company, then you must seek their permission first.

If you intend to use any material supplied to you by a library or archive in your book (i.e. historic photographs, newspaper clippings, etc.) you need to get permission to publish these from the library/archive.

However it is your responsibility to obtain clearance from the copyright holder before reproducing an item in any way.

Actions: Copyright and fees

Photographs used in publications can also cost money if you are using images you don't own the copyright for.

State Library

Depending on the quality you require for the photos, they can cost between \$22.00 and \$45.00 per photo (supplied in digital form on CD). \$6.00 will be charged for postage and you have to allow 15 working days for the CD to be burnt and sent to you. www.sl.nsw.gov.au
Ph: (02) 9273-1414

National Library

Electronic images supplied
as TIFF* on CD cost \$28.00 per photo, or
as JPG* by e-mail cost \$28.00 per photo

** commonly used electronic file formats*

All images will be supplied at high resolution:

300 dpi

www.nla.gov.au

Ph: (02) 6262-1111

The most up to date advice about copyright can be
obtained from the Australian Copyright Council

www.copyright.org.au

Cultural heritage staff hints

- I find that some people trust the project more and feel more comfortable with contributing their story if a written information agreement is in place.



- When using photographs, maps or other materials that are not your own, make sure that you have obtained copyright approval from the person or organisation that owns it. This approval may or may not come with a cost attached, which needs to be considered in your budget.

1.4 Equipment

Community issue: What equipment do I need and where do I get it?

Unless you are going to do continual projects the expense of equipment is probably not worth the trouble. You can hire computers and recording equipment, but this might be too expensive for your budget. You can use computers at libraries and Local Aboriginal Land Council offices may be able to help out. So put the feelers out when you start your planning.

Action

Identify the equipment you need.

If you don't already have access to what you need, start contacting places that will rent or hire it out.

Contact the DEC Aboriginal Heritage Section in your area, they may be able to advise or assist.

Cultural heritage staff hints

I used the following equipment when I recorded oral histories for the Aboriginal Women's Heritage books:

- A transcription machine (if you do the transcripts yourself). A transcription machine has a foot pedal to stop and start the tape as you type and it starts a few words back each time it starts again. You can slow the voice down if you type at a slow speed. You can also use your tape recorder, typing as you listen and stopping it manually by hand.
 - Cameras (including film and spare batteries).
 - Access to a photocopier and binding machines if professional printing is unavailable to you.
 - When I need equipment that I don't already have access to, the Yellow Pages is a good place to start looking for places to rent it from. Things like computers, scanners and cameras can all be rented.
- A tape recorder and microphone (including tapes and spare batteries).
 - A computer (including disks, CDs, printer, paper and scanner).

1.5 Graphic design and print quotes

Community issue: We don't know how much things cost.

A large portion of the costs related to book production lie with graphic design and (professional) printing. Prior to getting quotes for these services you must have an idea about the extent of your book (roughly how many words - between 13,000 and 17,000 is a good size, the paper type you want to use, the colours, size and print run).

You can use the Yellow Pages to find graphic designers in your area, then approach them and ask to look at some example of their work to help you decide whether they might be right for your job. If you like, you can ask for two or three quotes from the designers about costs for design work and printing. Before obtaining quotes you will need to decide on:

- Page count and type of paper.
- Have ideas about the size of the book and format. You can take ideas from other publications you have seen.
- How many images do you want in the book? Are they colour or black and white?
- How many copies would you like to print?

Action

Your graphic designer will help you through all the steps leading up to printing and delivery of your publication.

Graphic design costs, 2004

(these prices may vary with time and different companies).

Design	\$ 900.00
Layout	\$ 680.00
Artwork production	\$ 500.00
Project Management	\$ 700.00
GST	\$ 278.00
Total including GST	\$3,058.00*

*(this cost is based on an existing book layout and a specific page count,

'Aboriginal Women's Heritage: Brungle & Tumut.

www.environment.nsw.gov.au

go to National Parks and Wildlife Service, Cultural Heritage, Publications)

Cultural heritage staff hints

- Contracting a graphic designer can be quite costly. You need to be aware that graphic designers charge hourly rates of between \$70 and \$85 on any additional design and layout work. So the less additional work the graphic designer has beyond the quoted service the more cost effective your book project will be.
- You will find that once you see the layout of your book, you will want to change things around. You should always be prepared that some things will cost extra. Factor that in when budgeting for your project.
- It is highly advisable (and more cost effective) to ensure that all material (text and photos) is carefully checked and edited before giving everything to the graphic designer to avoid extra costs.
- If you produce the publication yourself, in order to save money, here are some tips:
 - Ensure consistency throughout the book. Pay particular attention to the use of different fonts, bold, italics and type face size.
 - Book the use of a photocopier.
 - Book the use of a scanning machine for your photos and scan images.
- Plan and scan the cover of your publication (perhaps you could use a photograph with text over the top).
- Scan maps and/or diagrams that will be featured in the publication.
- Do an index page, listing the participants and an introduction page (giving background to the project).
- Determine how many copies you plan to produce.
- Purchase enough photocopying paper to do the job.
- Photocopy your publication.
- Book the use of a binding machine.
- Purchase clear plastic covers to go over the title pages.
- Follow the steps for your book launch and distribution.

1.6 Determining and applying for funding

Community issue: We don't have the money and want to apply for funding, but we don't know how.

Funding is always tight so get someone to help you with the application forms if you don't feel confident filling them in. Remember that you can contact the information officer from the funding organisation for advice.

Actions

You can fill in any number of funding applications, but before you do you need to have your project plan ready. You need a clear outcome for your project and you need to be able to match your project idea to the funding requirements, for example, at the NSW Heritage Office as part of the Heritage Incentives Program, preference is given to projects which "increase the understanding and appreciation of Aboriginal Heritage to the Aboriginal community and the wider community, interpret projects relating to culturally significant Aboriginal places and projects that record and document significant community events".¹

You should be able to answer the following checklist:

What is the title of your project?

What is the aim of your project?

What is the purpose of your project?

Who is your target group or groups?

Will your project increase the understanding and appreciation of Aboriginal Heritage to the Aboriginal community and the wider community?

Will it interpret significant Aboriginal places?

Will it record significant community events?

What is your plan, what steps will you take and what time frame do you have?

Describe each stage and what will be involved.

Have you costed each stage?

Ask your supporters for advice about the strength of your application.



¹ NSW Heritage Office –Aboriginal Heritage Projects, guidelines & application Form, 2003/2004.

Cultural heritage staff hints

- Work out the answers to these questions so that you can write down why and how your project idea is important and why it should be funded. You can always ring the funding body and ask for their advice.
- When talking to someone in a government department always get the name of the person you are talking to and if they are going to ring you back ask for a time when they will ring you back.
- If you can, try and include some promotion/marketing money in your budget (see Section 6.4).
- Don't underestimate the time it takes to fill in a funding application. Make sure you read over the application a few times before you fill it in just to be certain you understand it.
- Make a few copies of the application form before you fill it in just in case you make a mistake. Alternatively fill it in using a lead pencil first.
- There are many different funding programs so you will need to do a bit of research to find the best one for your project.

Step 2 Preparing the interviews

2.1 Getting the project known

Community issue: We would just use word of mouth to tell people about the project.

Depending on the size of the project, word of mouth works well especially when you have your own networks. But for others, courtesy and protocol would dictate that you should inform as many people as possible. Letters and flyers explaining the project should really go to all the Aboriginal organisations within the area. Follow the letters up with phone calls and ask to come along to community meetings to tell them about the project.

For outsiders to a community, knowledge of different Aboriginal community organisations and groups can be difficult to acquire. Start by contacting an Aboriginal organisation, perhaps the Local Aboriginal Land Council, and ask them to help you make contacts within the community, or introduce you to someone who can. You should also contact the DEC Aboriginal Heritage Section in your area and ask for their advice and guidance.

Action

Use your networks to find out whom to talk to.

Send letters of introduction to Local Aboriginal Organisations.

Contact the Aboriginal Heritage Section at your local DEC office.

Ask for advice and help in making contacts.

Figure the best way to present your project to communities.

Cultural heritage staff hints

- For outsiders to a community, work out how you can marry your role with empowering the community. Ask yourself 'What am I asking for and what can I offer in return?' Then talk to Traditional owners, knowledge holders, Aboriginal community groups and individuals and Land Councils.
- Team up with someone from the community to help with introductions, local knowledge, advice and getting the word out. If you collaborate with someone be sure you agree on what their role is and how they will be acknowledged for their help.

2.2 Planning the Interviews

Community Issues

- 1 If I got someone from the community to do the interviews it would mean someone else in the community misses out.
- 2 There is too much to follow through with working with the tapes and using the machine the right way.
- 3 Getting the right information and then getting the tapes ready to transcribe and written up, you can't expect a community person to do all that.

The idea of this guide is to help you do the project yourself, or with advice and assistance from the DEC Aboriginal Heritage Section in your area. They can help you work out your transport needs, your equipment needs and the use of other resources.

Action

“If I got someone from the community to do the interviews it would mean someone else in the community misses out”.

One way around this problem could be to ask for expressions of interest from the community while you are putting feelers out for informants.

Do the interviews yourself, or

You can ask your DEC Aboriginal Heritage Section staff to assist you in recording the interviews, or

Ask the DEC Aboriginal Women's Heritage Coordinator for help and advice.

“there is too much to follow through with working with the tapes and using the machine the right way”.

To avoid overloading one person you can have the tapes done in stages so that different people from the community are helping.

Because equipment is expensive and most likely to be a one-off purchase, approach the Aboriginal Heritage Section in your regional DEC office to see if they have a tape recording machine available or can help you locate one.

If necessary, ask for office space to do the interviews at the regional office.

Ask for the use of their computers and other support equipment.

Ask your DEC Aboriginal Heritage Section what assistance they can offer.

“getting the right information and then getting the tapes ready to transcribe and written up”.

This guide will assist you in getting the right information. (See 2.4 and step 3).

Listen to the taped interview and see if you have what you need.

Pay a professional transcription agent to prepare a transcript of the tape if you have the budget.

Borrow a transcription machine if you are doing the tapes yourself, or

Ask your regional DEC Aboriginal Heritage Section to help with the use of their computers to work on the transcripts and for assistance with the write-ups, or

Contact the Aboriginal Women's Heritage Coordinator.

Cultural heritage staff hints

- The ideal is that you do the recordings yourself. The informants are going to be far more relaxed talking with someone that they know and you will learn the process and technique along the way. Below are a few tips that should ensure you are well prepared for an interview and you achieve the best technical standard possible.
- Use a cassette tape-recorder with a recording meter. Experiment with your equipment before going to the interview. Have an extension cord, extra tapes and batteries on hand should the need arise.
- Test your equipment when you arrive.
- Remember that cassette tapes have a few seconds of lead time and do not begin to record the moment you turn on the machine.
- Use good quality, sixty-minute cassette tapes; longer tapes are more likely to break and shorter ones do not provide enough time on each side.
- Don't store used or unused tapes in a hot, cold, humid, or dusty place. The back window or dashboard of an automobile, for example, is not the best place to carry tapes to or from an interview.
- Record the date, place and names of the participants at the beginning of the interview. This should be done informally.
- Do not record near air conditioners in the summer or heating vents in the winter. Check electrical circuits for possible interference.
- When a cassette reaches the end of side one turn it over to side two without rewinding it.
- If your recorder does not "click off" automatically at the end of one side of the cassette, remember to watch the time and change the tape.
- Punch out the "tabs" on the cassette immediately after you finish with it, but not before. This ensures that what you have recorded cannot be erased.
- If you are using an outside microphone, keep it on a small stand. Do not handle the microphone while recording and do not pass it back and forth

- Cassette tapes come in a case. Keep the case. It protects the tape from dust.
- Never use the same tape for interviews with more than one person.
- Never use the same tape for more than one session of an interview with the same person.
- Label your tapes. Write the narrator's name and the date on each side of each tape. For example: "Mary Smith, January 2, 2002, tape 1, side 2." If one side of a cassette is blank, write "blank" on that side.
- You can always get a support person to help you with the work load (DEC staff or perhaps a volunteer from the local Historical Society or Oral History Association). Ask advice from your DEC Aboriginal Heritage Section.



2.3 Organising the time and location for the interviews

Community issue: We don't know where to interview people.

Consider where you are going to do your interviews and how you will get your informants there. Quite often people have trouble getting about, maybe they don't have a car. Sometimes an informant might feel more at ease sitting in a park or in their home.

Action

Arrange to have your regional DEC Aboriginal Heritage Section help you get people to and from the interviews, or to where they think is the most suitable and appropriate place.

Perhaps you can do the interviews at a DEC office.

If the informants are coming to your house to be interviewed, how will they get there?

Will you arrange taxis for them?

Will someone pick them up, maybe with the community bus?

Will you have lunch for them?

How will they get home?

Will you make a series of appointment times and try to book people in over a two-week period?

What if the person wants to talk about a site and wants to visit a site?

What if they need to be interviewed in their home?

Have you added these expenses to your budget?

Places to interview:

- **AT HOME:** Make sure you are both seated comfortably, in a quiet place free from noise and distractions. Perhaps if the informant is able to and if the weather is good, you could sit outside in a quiet area, although sometimes people like to sit around the kitchen table. The lounge room is a good place as it is usually free from background noise and carpeting can serve to hold the noise down. A low, small table is the best piece of furniture to use for the equipment. Try to avoid placing the microphone right in front of the informant as it tends to make people nervous. You can place the microphone on a book to cut down vibrations and thus background noise on the tape. The idea is to get the tape as clear as possible.
- **AN ORGANISATION:** Make sure the room you have been given is in a quiet section away from the office distractions.

- IN THE FIELD: Sometimes, when you are recording oral histories, people might want to take you to the places they are talking about so you can get some photographs and other information, or you might be visiting sites and want to record some information you are being told. In either case you need to think ahead, and have a few plans in place.
- An interview takes about two hours. Half an hour explaining the questions you plan to ask and making the informant feel relaxed. One hour interviewing time and about a half an hour talking about what will happen next, looking at photographs and signing clearance forms.
- You can probably interview two or three people a day if it is in your home or at the DEC office. If the interviews take place on site or in a park, you can only interview two people a day at the very most. Don't forget you can always interview a person a second time if there are things that need to be added or clarified.

Cultural heritage staff hints

- Consider the informant's age. You can't expect elderly people to hop up and follow you on a trek down memory lane out in the field. While this is fine for younger people, some older people might not be physically up to it.
- Consider your field equipment. If you are taking people in the field you need to provide water (a must!), sun screen, insect repellent and hats. You might also want to look at providing chairs for the elderly and some lunch.
- When taking people into the field you will definitely need a comprehensive first aid kit, and the knowledge to use it. There is always the chance of injury, big or small, and you need to be prepared for the possibility.
- Also consider the timing of each interview, everyone is different and will speak for different lengths of time.

2.4 Questions to ask

Community issue: We don't know what questions to ask.

Before interviewing put together a list of questions related to the project theme. If your project is related to a landscape try to ask questions that will give you a good description of what the landscape looked like, how it was used and its smells and sounds. Imagine it is a bit like time travel and interviewing is a chance to find out what people did, valued and thought about in the past. Although you will have your prepared set of questions you will find that you develop more (and more detailed) questions as you go along in the interview. Often the answer to one question will lead to the next question.

Action

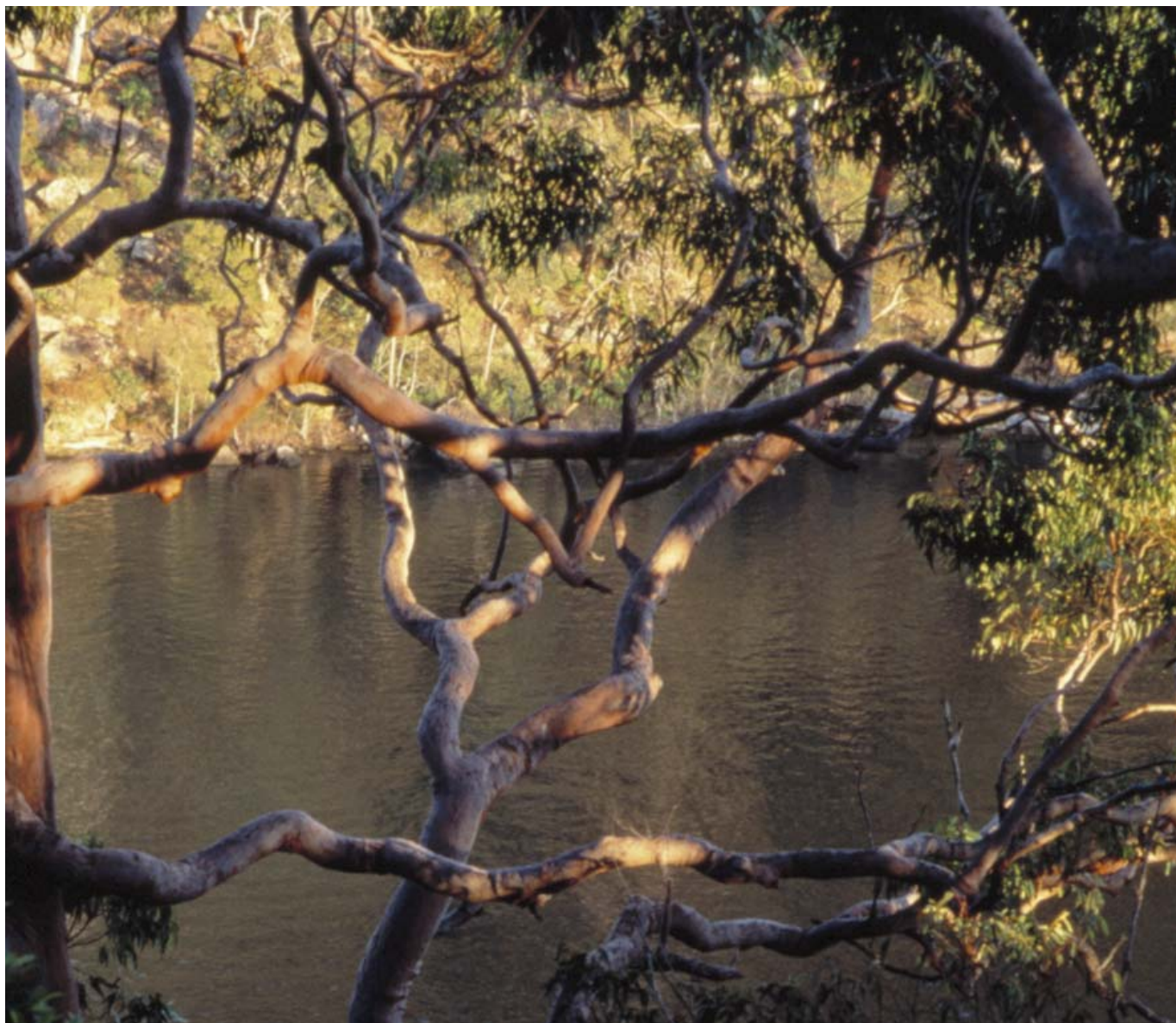
Develop a list of questions related to your subject

Ask questions about the informant's background, i.e. name, when they were born, what their parents' names are. If they remember their grandparents' names include those as well.

Ask them about their attachment to country, or to the place or event they plan to talk about.

Cultural heritage staff hints

- Have your questions ready before your interview and familiarise yourself with them so you can ask them without needing to be prompted during the interview.
- You can even send the list of questions to the informant in advance to allow them time to gather their recollections for the interview. Tell your informant the lead questions you are going to ask.
- If you are interviewing several people about the same place it's often a good idea to develop a list of key questions that you can ask each person. It will help later on when you are preparing the stories because your readers will get a better understanding of the different experiences people have had of the same place.



Step 3 Recording your community

3.1 The informants

Community issue: What happens if the informant freezes up and does not feel relaxed enough to talk?

Interviews are tough. People can freeze up at the sight of a recorder so try to make your informant feel relaxed before you start, ask them about themselves, where they were born and who their parents were. Easy questions that also help the reader place the informant in a family setting, in a particular place and in a particular time period. Make sure your informant understands that the project is about recording heritage. It's about living in a place, about their feelings for a place and how they and their parents and grandparents lived and worked and how their families travelled across the land. It's about how life was different to that of today.

Action

Make the person feel at ease. Don't launch into the interview as soon as you arrive, you need to establish a friendly, relaxed atmosphere.

If someone freezes up, turn off the tape and ask the informant if they are happy to continue. They may just need some time to relax. Suggest a cup of tea.

Cultural heritage staff hints

- People are different. Some are nervous and introverted, others are confident and very talkative.
- You should be prepared to guide those who don't say much. Feed questions to them. Give them answer options that might jog their memory.
- Also be prepared to guide those informants who don't find an end. Never lose sight of your goal and make sure that the interview covers the areas of interest accordingly.
- Often it can help a person to feel more at ease if you mention that you feel a bit nervous too.
- If your interviewee continues to feel uncomfortable, you shouldn't persist. It may be better to turn the recorder off, and take some written notes instead.

3.2 Guiding the Interview

Community issue: How do I get people to talk about their experiences without gossiping or giving their opinions?

Sometimes we are so pleased to have an Aboriginal elder trust us enough to agree to be interviewed that we forget to guide their information. We need to be able to picture the scene they are describing so that the wider community - the reader - can get an insight into their experiences and memories.

Action

Plan lead-in questions for your interview. For instance if someone says, "We lived down on the river bank", the reader needs to be able to picture that scene in the same way the elder remembers it.

**Don't forget about us (the reader).
We want to understand too!**

There is a whole series of questions that could follow on from that original statement: "We lived down on the riverbank". So even though you might have a common understanding about an informant's circumstance -

- What was the riverbank like when you lived there?

- How did you use the river?

- Has it changed? How?
- What has caused the changes?
- What sort of dwelling did the family live in?
- Can you describe it?
- How did they manage?
- What happened when it rained?
- Did the river ever flood?
- Where did the kids sleep?
- How did the family manage with washing, cooking and where did they store their clothes and food?

Sometimes the informant will talk about things that are not part of the interview subject such as opinions about particular people, or gossip. This is where you will have to gently guide them back to the topic. A good way to do this is to turn off the tape and explain kindly that this information isn't exactly what you are looking for during this project.

Cultural heritage staff hints

- Keep your questions short and clear, avoid interrupting, but by all means tell your informant that they can interrupt or stop the interview at any time. Listen patiently, silently and carefully and with your body language try to be as reassuring as you can. Try to avoid using standard verbal forms of acknowledgment such as 'mm's', 'ums', 'really!' and 'I know!' Don't rush and don't jump from subject to subject.
- When you're recording, try not to talk too much on the tape when someone is telling a story. You can ask questions to prompt memories or nod your head to indicate you are listening, but don't add anecdotes of your own. You are trying to record someone else's story, not yours.
- If your informant begins to talk about private matters, turn the tape off until they come back to the subject.



3.3 Getting the clearance forms signed

Community issue: Do I get the forms signed before or after the interview?

Getting the clearance forms signed is a key part of the interview process, it is very important that people know and understand what happens to their information, and approve of it. Sometimes it is best to give the informants the clearance form several days before the interview so they can have a chance to read and think about what it means for them and how their information will be used.

Action

An agreement should be signed to say 'this is why I'm collecting this information and this is what it will be used for'.

Read the clearance form to the informant and make sure they understand what it means.

If possible get the clearance form signed before the interview.

Both you and the informant must sign the agreement.

You should both get a copy of the agreement.

Once you have signed the agreement keep it somewhere safe.

Cultural heritage staff hints

- We have to make sure that we read the agreement to people who might need help in understanding their rights. People should understand the agreement before they sign it.
- People sometimes find agreements intimidating. I like to sit down with them and explain the form and their options for protecting their rights.
- Explain to people early in the project about how their information will be handled. Reassure them and if they have questions, do your best to answer them. If you don't know the answer, ask someone who does and then pass on the information.
- Sometimes people don't feel like signing an agreement before an interview, they like to wait until they have heard the recording or read the transcript. This is fine, but be sure to follow it up at that point.
- Respect people's right NOT to sign an agreement and ensure their information is promptly returned.
- Make sure you explain how interviewees will be acknowledged in the book or report.

3.4 Taking photos and collecting old photographs

Community issue: How do you take a good photo, one that's good enough for a publication?

Graphic designers occasionally complain about the quality of the photographs supplied to them. Often they end up re-scanning photos at a higher resolution, which of course will mean an extra charge. It is therefore important that you ensure the best possible quality when taking photos and when choosing photographs to be featured in your publication.

Action

When using an SLR (Single Lens Reflex) camera, choose a film speed that is good for different levels of brightness. On overcast days, sunny days and inside, 400 ASA film is recommended for its versatility.

Despite the costs of film and development try to take multiple photos of the same object (from a different angle, zoomed in or out. Did the person just blink?) The chances that you find a perfect shot for the story are much higher when you have a handful to choose from (rather than having just one photograph showing a person with half-closed eyes).

Cultural heritage staff hints

- Early morning and late afternoon / twilight is golden time for photography – try not to photograph people in the midday sun as the light can be harsh.
- Often the light on a slightly overcast day is better than a bright sunny day.
- As with people, photographing a scene should be avoided during the midday sun.
- If you have the sun behind the informant use a flash to diffuse some of the glare, alternatively make sure they aren't looking straight into the sun and squinting.
- Talk to your informant, make them forget the camera and take your time. You are more likely to get a photo you are both happy with.
- Make sure the informant is relaxed and comfortable. Give them something to sit or lean on or they can look ill at ease and out of context.
- Try photographing your informant while they are occupied doing something else like working or talking - this tells a story and the subject is less likely to be self-conscious.

- One of the big advantages of digital cameras is that you can take as many photos as you like and ensure a satisfactory selection. There is no cost for film or development. Just delete the ones you don't like. Another advantage is that photos from a digital camera are in electronic form already. There is no need to scan them.
- However, for photographing people a good quality SLR camera (Single Lens Reflex) is still better than the average digital camera.
- It's always nice to have a recent photo of the informant, so the reader can relate their story to the image of them, but be sure that you ask permission to take your informant's photograph first.
- Don't forget to ask your informant if they have any old photographs, (old photographs look wonderful in a publication), ask them to bring the photos along to the interview. Often informants will give you snapshots that they would like to include in their story. This is great and adds a personal note to the story. However, more often than not these snapshots lack the quality that is required for digital or offset print. If a photo is too blurry or under exposed, don't use it.
- Don't forget photos can also be found through historical societies, AIATSIS, State Records and Libraries.
- Make sure your informant gives you the names, location and the approximate year when the photo was taken. A photograph's caption should provide all necessary and correct information.
- If your DEC office has a scanner, ask your DEC Aboriginal Heritage Section if they can scan the old photographs so that you can give them straight back to the informant.
- If you can't get access to a scanner go to your local photographic or copy shop, but remember they will charge you for each scan.
- Sometimes local libraries have scanners. Contact yours to see if they can help you.
- If people let you take their photographs away to be scanned be sure to take the upmost care with them and return them promptly.
- Keep a list of all the photographs you have. It's helpful to put together a table listing all the details you have about each image.
- Remember always get signed permission from your informants to use their images in the publication.

Step 4 Interviews to stories

4.1 Transcripts

Community issue: We would have trouble doing the transcripts.

A transcript is the recorded interview written down word for word. Transcripts take a lot of time to type out. If you can't afford a professional transcription agent and you can't do the task yourself, perhaps you can get a family member with good typing skills to help. Or you can employ a person to transcribe the tapes, generally a one-hour interview will take a professional transcriber between four or more hours to type out. Charges vary depending on experience but expect to pay between \$20 and \$35 an hour.

Action

If you want to do the transcripts yourself, you will need a transcription machine and a computer to type the interviews on. Again these are likely to be one-off expenses, so your DEC Aboriginal Heritage Section might have a transcription machine and should be able to offer the use of a computer if you don't have one at home.

Look in the Yellow Pages under 'Secretarial Services'. Contact some of the companies and ask what their charges are. The Oral History Association might be able to recommend a professional transcriber.

You could post a notice, or contact your LALC to find out if someone in the community is interested in doing the work.

Cultural heritage staff hints

- It is much easier to get the informant's tapes transcribed by a professional, although the cost can be expensive. Ten informant tapes at four hours transcribing time can cost approximately \$1,400 (in 2004).
- Don't underestimate the task of doing the transcripts yourself. For me a one-hour tape can take anything up to eight hours to transcribe.
- Typing the transcripts yourself does have advantages in that you get to know the story.

4.2 Transcripts to stories

Community issue: How do we turn transcripts to stories? what do we leave in and what do we leave out?

Make sure both you and your informant understand that their story will become a public document. It will be available in schools and libraries and will be read by future generations. So make sure it is about the subject, leave out any gossip, or opinions that don't go with the story line. Be careful about references that may not be understood in the wider community or may portray people in a bad light. You want the publication to raise awareness in a positive way. The informant should realise that a transcript will be lengthy, whereas the story for publication will be much shorter as you only need material relevant to your theme.

Action

Read the transcript.

Try to work out a theme as you read. What is the main theme or feature of the transcript?

Make headings for the different paragraphs all the way through.

You can use the informants own words for a heading, for example: 'Life on the Reserve was tough, but we had some good times'.

Move similar sections of the transcript up under the headings, i.e. if the informant talks about their school years in the middle of the interview and then again at the end of the interview—as things are remembered, move each reference up under its right heading.

Delete repetitive information and sections.

Ensure that the new arrangement of information still makes sense.

The aim is to provide an accurate and as complete representation of the interview as possible.

For instance:

The informant might be talking about the food the family ate and about how the family got their food, they might remember how they'd have their school lunches wrapped in a tea towel, or similar.

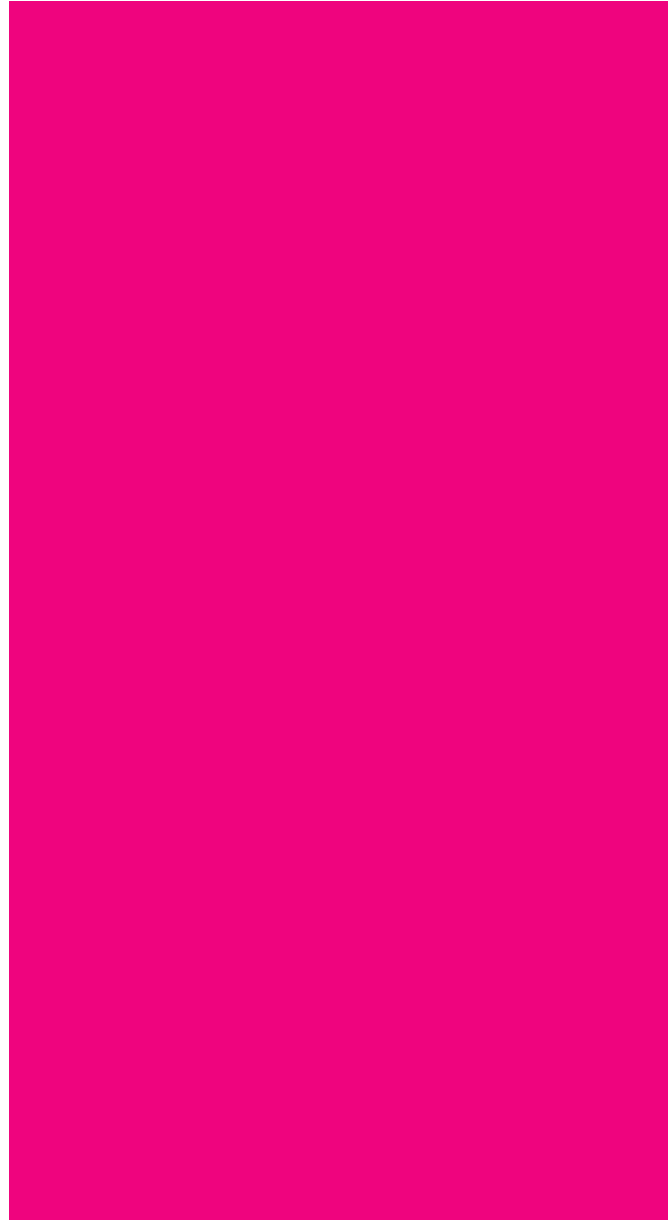
Later again they might mention that they went to a high school for a short while after they had finished at the mission school.

Interviews take your informant on a memory journey. One thing will remind them of another.

Your task is to make the transcript flow from one time period, or from one subject to another, so that you create a unique story from the interview transcript.

Cultural heritage staff hints

- While turning the transcript into a story you may realise a few gaps in the information. Make sure that you fill these gaps by asking the informant to clarify at a later date.
- Research correct spellings for place names, people, plants, etc.
- Where necessary provide additional information so that the reader learns as much as possible from the person's experience.
- Not all interviews will make great stories and often it's hard to know what to do if some people's stories are really interesting and others aren't so informative. Sometimes you can solve this problem by formatting everyone's stories under broader themes, or creating a chapter out of the memories of more than one person. You can also select a few quotes from the less informative interviews and scatter them in boxes in the margins in relevant parts of the book.
- As you are writing up the story remember the photographs you have. It's often a good idea to think about their placement while you're writing, that way you can match the words to an image.



4.3 Edits and Approvals

Community issue: Who would edit our material if we did the write-ups ourselves?

The story needs to be edited so that it is as free as possible from errors in spelling or facts such as dates and place names. By editing you bring a heritage story together so that it flows with interest and isn't repetitive.

Action: Edits

Read the story.

Cut out unnecessary impediments to the flow of the story, repetitions and comments like, 'I think' or 'I'm not sure'.

Photographs should also match the headings: talking about mother – a photograph of mother. Talking about a school – a photograph of a school. Talking about a fishing spot in the river – a photo of the river.

The DEC Aboriginal Heritage Section in your area may be able to assist and you may also find support through the Oral History Association or Aboriginal units at TAFE and universities.

Include explanatory footnotes for terms that are not widely known. If a Mission or Children's Home is mentioned, provide additional information regarding the year it was established or what it was, etc.

Action: Approvals

Take the transcripts, the story write-ups and the tapes back to the informants.

Include a thankyou note for participating in the project.

Let the informant have the material for a few days so that they have time to sit down and read at their own pace.

Give the informant time to listen to their tape and compare it to the transcript if they choose to.

It is the write-ups that will need their attention.

Check spelling, especially people's names.

Confirm dates and photo captions.

Read the story to the informant, if the elder has trouble with their eyesight.

Collect the stories.

Make changes and corrections as directed by the informant.

Cultural heritage staff hints

- Ask someone you know to read the stories and mark up any mistakes or things that don't make sense, a second or even third pair of eyes is always helpful. More mistakes can be found and eliminated when more people are involved in the editing process and your publication will be even more perfect.
- If you have the budget you can pay a professional editor and proof reader to work on the book.



Step 5 Post editing & pre graphic design

5.1 Preparing photographic material

Community issue: How can we make sure that the images that go in the book are good enough for the designer?

Once the stories are edited and finalised some attention should be given to the images and photos that are to be featured in the book.

It is unlikely that the budget for your project is large. Anything you can do to reduce costs must be taken into consideration. Preparing your photos for the designer is one way you can reduce costs.

Action

If you have access to a scanner (regional DEC office, LALC), dedicate one day to scan all the photographs that the informants have supplied. It is advisable to scan photos at a resolution of at least 300dpi (dots per inch). Every scanner should give the option of changing the resolution. If possible (if the computer you are saving the images to can handle those large files) it would be even better to scan some photos at 600 dpi (especially those that you would like to have featured as full page images in the book).

Save the scanned images as tif's. Try to avoid file formats such as bmp (bitmap) or gif as these files are generally of a poor quality and may not be able to be used in a publication.

In some cases a photograph may need to be cropped (when you get rid of the detail you don't want). A photo may show a whole group of people, but all you want to show are really only two people on the left hand side. Crop the image and save under a different name (e.g glenda_school-1-crop.tif)

Cultural heritage staff hints

- Choosing clever file names can make the graphic designer's life a lot easier too. Name all the photos relating to one person by using this person's name. For example: save all photos that are to go in Glenda's story as: glenda_school1.tif, or glenda_mum-river.tif, or glenda_siblings.tif. It will be clear to the graphic designer that all those photos relate to Glenda's story and nobody else's.
- If you don't have access to a scanner go to your local photocopying place and get the images photocopied using a colour copier.

5.2 Publishing related information

Community issue: We don't know anything about book publishing and the things you need to do.

Getting your book published can seem like an impossible task, especially when you don't know how to go about it. It might be a good idea to visit your local library to see if there are any books available about self-publishing, or if your library can't help you, you can try doing a search on the Internet on this subject.

One thing that every publication needs is an 'Imprint Page'. This page is the one after the Title page, but before the Contents page, which details all the information about the book. This information includes:

Publisher, author, editor, graphic designer and printer details.

Copyright details for the book, and any cover images used.

A disclaimer indicating to Aboriginal readers that the book may contain names and photographs of Aboriginal people who have passed away.

The ISBN and CIP details.

Any funding acknowledgments.

Contact details for you or your organisation.

Once you have researched the subject and decided to go ahead with publishing your book, you need to know about the following things in order to get your publication officially catalogued and distributed widely:

Cataloguing in Publication: CIP

CIP is a free service offered by the National Library of Australia. It involves the preparation of a catalogue entry for a book before it is published. CIP entries are listed on the Kinetica (library cataloguing system) which is used extensively by libraries throughout Australia.

International Standard Book Number: ISBN

An ISBN is a 10 digit number that uniquely identifies books published internationally. While an ISBN is not mandatory, and does not provide copyright on a work, it is the principle world wide ordering device for the international book trade and library market.

Barcode

You will only need a barcode if you want to sell your book through the retail trade or online. Every retail product in the world has a unique barcode number. These barcodes are all registered within the country of origin or retail sale of the product. These barcodes are a special type of barcode and in Australia they are called an EAN-13 barcode.

Action

To register for CIP phone the National Library on (02) 6262-1213 or visit www.nla.gov.au/services/issn.html

If you wish to apply for an ISBN, contact ISBN Agency Australia at the following address:

ISBN Agency

Bldg C3, 85 Turner Street (Locked Bag 20)
PORT MELBOURNE VIC 3207
Phone: (03) 8645-0385

To obtain a barcode you need to ring Barcode Australia and supply the ISBN to them. They then create the barcode and e-mail it to you for a small fee.

Barcode Australia,

Ph: (02) 9585-0811

Cultural heritage staff hints

- Once you have filled in a form and sent this back to the National Library, it can take up to three weeks to get CIP data supplied, so remember to do this early on in the process.
- Do some research, talk to people that have published books and ask them what it involves.
- Visit your local library and look through a range of non-fiction publications noting the different formats.



Step 6 Graphic design to publishing

6.1 Who does what?

Community issue: We don't know anything about graphic design.

Although it is the more expensive option, it is definitely worthwhile contracting a graphic designer to create a beautiful layout for your book. Graphic designers take your ideas and suggestions on board, but they also tell you what works and what doesn't. They can turn plain text and some photographs into a nicely presented collection of individual, illustrated stories that help the reader visualise each single participant within their story and place of childhood.

If your project budget allows it use a graphic designer for your publication. If you don't have funding use the graphic design information below to help format your own locally produced publication.

Action

You should

Ensure that the text has headings, subheadings, quotes, captions and photographs to break it up into a clear and easy-to-read story.

Write no more than 300 words per page in 12pt text. Don't use a hard to read font. Arial gives the best result.

You supply

All captions and images that are to appear in the publication as well as back up images, in case some chosen images are problematic. Images can be supplied in various formats, (photo, slide, electronic) and qualities (often parched or faded images can add great interest to the publication). To save time and money provide all images and photographs electronically at the highest possible resolution (600dpi is good enough for a book).

The graphic designer will

Check over all supplied images and report back on any quality or reproduction issues that may come up.

Start photo retouching (where necessary) in preparation for the text and photo layout.

Provide you with one or two design concepts.

You will

Supply the final approved text (approved by your informants). You should include the table of contents, cover text, captions for photographs, quotes, index, imprint page and credits.

Supply the write-up as a Word file indicating text that should appear in bold, italics, or as footnotes. Indicate where photographs, quotes and captions are to appear.

The designer will

Design the layout, place text, captions, quotes, images to specifications. They will supply you with a draft of the book.

You will

Proof read the draft.

Show it to internal/external collaborators.

Edit if necessary (check text is bold, italicised, footnoted etc).

Mark up any corrections on the proofed pages and return it to the designer.

The designer will

Take in all corrections.

Produce a second draft for approval.

You will

Read the second draft and approve it for printing.

The designer will

Prepare artwork for printing (once covers and text are approved).

Hand over artwork to the printers for a final proof copy for comment and final changes before the print run goes ahead.

The printers will

Produce final draft for you to sign off on prior to printing.

The delivery

You will supply delivery details to the printer.

Cultural heritage staff hints

- Don't be afraid to ask questions, graphic designers and printers have a unique way of describing the work that they do- it's a specialised language- if you don't understand, ask for an explanation.
- **It is important that you are aware of the time that the production of a book takes.**
- A graphic designer will require approximately six weeks (including sending the draft layout back and forth for sign-off).
- You should allow 15 working days for printing. Some printers have to outsource certain steps in the printing process, i.e. the celloglazing of the cover, ring binding, etc. Printed sheets can not be bound straight after printing. Depending on the paper the drying time can vary.

- When I get first proofs (the book layed out, designed and printed on A3 paper) I am usually excited and want everything to be perfect. However don't be mislead by the grand design. It is your role to check these first proofs for spelling mistakes, photo placement, captions, graphic design elements. Sometimes it happens that parts of sentences are cut off in the process of moving chunks of text around. You should therefore read the whole text again to make sure that nothing is missing. Check for consistency in font sizes (for headings and sub headings). Check that maps are tagged correctly. You will be surprised that you always find little things that aren't right and need to be fixed.



6.2 Printing

Community issue: What about printing – how do you get that done?

Depending on your budget and the number of books you want, you can choose between two options: Digital printing or offset printing.

Digital printing means your book is printed off an electronic file on a computer to a local colour printer. As a general rule of thumb digital printing is preferable where the print run is below 300 copies as the costs are more economical.

Offset printing is done on a printing press using plates that have been produced. An unlimited number of books can be printed from these plates and offset printing should only be considered for a print run of at least 500 copies.

Action

You need to choose the number of books you require and choose your printing option accordingly.

Digital printing for between 50-100 books can cost \$25.10 per copy.

If you want to increase the number of books you print, you can use off set printing and print 500 copies at a cost of \$6,087.40 (with GST) (\$11.68 per copy).* The unit cost decreases with higher print runs.

Make sure you ask for quotes on several quantities (i.e 500, 1000, 1500 copies).

Cultural heritage staff hints

- Your graphic designer will get the best printing quotes for you, they will check the quality, send you a draft to check over and when you are happy, they will give the go ahead for printing and will handle the delivery for you.
- You don't need to be an expert when it comes to choosing the right paper for your publication. Graphic designers deal with different paper stocks, qualities and weights all the time. They are aware of the different costs, however, if you have ideas you should let the designer know, for instance you may want to use recycled or colour paper.
- It's always best to get two or three quotes from different places so you can compare prices.

*All these costs relate to books in DEC's 'Aboriginal Women's Heritage' series. Even within the series the print costs differ depending on the individual page counts. You can view these books on the following website: www.environment.nsw.gov.au. (go to Cultural Heritage, Publications)

6.3 Distribution and library lodgement

Community issue: What do we do with the books when they are printed and delivered?

The book is now printed and should be made available to a range of people and institutions.

One copy each must be sent to the National Library of Australia and the State Library of NSW. This is a general understanding for every book published in NSW.

Action

Prepare a list of places where you think the oral history book should be distributed.

Possibilities:

All participants in the book and their immediate family.

Local and Regional Aboriginal Land Councils

Libraries

ALL schools in your area

Local Councils

TAFE's

Universities

The Australian Institute of Aboriginal Torres Strait Islander Studies (AIATSIS).

National Library (obligatory);

Ph: (02) 6262-1111.

State Library of New South Wales;

Ph: (02) 9273-1414.

Aboriginal Heritage Sections in your local DEC office.

Historical societies in your area.

These are some suggestions, you'll probably come up with a whole lot of other ideas as to where the book should be distributed.

Cultural heritage staff hints

- If the print run of your book is rather small (500 copies or less), you will be surprised how fast these books go. Although it is tempting, try not to give multiple copies to the same place, for example one copy per school should be sufficient. The printing cost is probably the highest cost in your project budget and finding money for a re-print is probably not an easy undertaking. So distribute the books wisely.
- It is now that you need to have your distribution plan ready. Are you going to put up posters or notices around the community advertising the book is available? Will you be publishing notices in your local paper or have spots on radio about the book? Who should people contact for copies? Are you selling your book or are you giving it away for free?

6.4 Book Launch

Community issue: Should we launch the book officially?

The creation of a book that contains a collection of oral histories from members of your community is something very special, not only for those who participated in the book but also for their families, the wider community and many others. A book launch is an event where you can thank the informants again for sharing their stories and for participating in the project.

The book launch is usually a very emotional event. It's the moment when the participants are presented with the book. A moment of pride. The launch also gives you the opportunity to make all guests aware of the importance and significance of Aboriginal heritage.

Action

When organising the invitations consider how many people to invite. Including information such as the date, time, location, RSVP date and who is launching the book. Mention whether refreshments or food will be available.

Invite the contributors and their families, other members of the Aboriginal community, the Mayor, representatives from local schools, librarians and local media.

Ask someone to do the official launch of the book.

Decide what type of catering you want and how much you need. Order catering for the launch.

When choosing a location, make sure it appeals to the participants. Confirm the venue.

Consider hire costs such as audio, entertainment, speaker's fees, a marquee (in case the launch is held outside) and chairs. Order the necessary equipment.

Arrange the order of the ceremony and appoint someone to act as the 'Master of Ceremonies':

Welcome to Country

Author/s or compiler of the book

Community participants

Speech by the person launching the book

Entertainment

Food and drinks

On the day make sure you have explained the running order to the speakers and told them how much time they have to speak.

Cultural heritage staff hints

- At the book launch have information on the book and any corresponding projects ready. Someone from the local newspaper or radio station might turn up and request information for an article.
- If you decide to sell the book, make sure you have enough change and a receipt book.
- It's often a good idea to have chairs available for some people to sit down, particularly the older guests.

Appendix A Funding bodies

Department of the Environment and Heritage

The Sharing Australia's Stories grants program is a new \$3 million, three-year grants program that gives all Australians the opportunity to show how their stories have contributed to the great events and themes that have shaped our nation. It was announced in August 2004.

Grants of between \$5000 and \$50 000 are available under the program to:

not-for-profit community organisations

schools

individuals and

local government authorities

What projects are eligible?

Projects that contribute to an understanding of at least one of the following:

the course or pattern of Australia's natural or cultural history

an aspect of Australia's natural or cultural history that is uncommon, rare or endangered

information that contributes to an understanding of Australia's natural or cultural history

the principal characteristics of a class of Australia's natural or cultural environments

the aesthetic characteristics valued by a community or cultural group

a creative or technical achievement at a particular period

the social, cultural or spiritual history or life of a particular community or cultural group

the life or works of a person or group of persons of importance in Australia's natural or cultural history or

an important part of Australia's Indigenous tradition.

Contact:

Department of the Environment and Heritage

GPO Box 787

CANBERRA ACT 2601

E-mail: storiesgrants@deh.gov.au

Phone: 1800 653 004 (free call)

Fax: (02) 6274-2092

NSW Heritage Office

Aboriginal Heritage Projects under Heritage Incentives Program

Provides financial assistance to Aboriginal people, Aboriginal communities and organisations who wish to implement projects that conserve the Aboriginal heritage of NSW by assisting its identification, conservation, interpretation, management and promotion.

Funding is given to community-based, not-for-profit organisations that are incorporated and have an Australian Business Number (ABN).

Other organisations such as local councils and consultants that are contributing to the project and / or have a partnership with the local community may apply.

Individual applicants may also apply if the nature of the grant is private or domestic or if sponsored by an organisation with an ABN.

Contact:

E-mail: adell.hyslop@heritage.nsw.gov.au

Phone: (02) 9873-8593

Department of Aboriginal Affairs

Discretionary grants:

Discretionary Grants (up to \$4,000) are available for individuals and organisations to overcome disadvantage or to implement programs that give Aboriginal people the capacity to take advantage of economic, social and cultural opportunities.

An applicant for a discretionary grant must:

Demonstrate that attempts have been made to access funds from other sources, but that the applicant has not been able to obtain the full amount of funds required.

Address one of the Principles of Social Justice (Access, Equity, Participation, Rights and Responsibilities, Early intervention, Coordination & Cooperation, Reconciliation)

The application must be received by the Department of Aboriginal Affairs at least one month before the funds are needed unless there are exceptional circumstances.

Applications may be made at any time during the year.

Approval of funding for an application is subject to the funds being available.

Contact:

E-mail: enquiries@daa.nsw.gov.au

Phone (02) 9219-0700

Major grants:

Major Grants have been established to provide financial assistance to Indigenous people and organisations that wish to implement innovative programs that will address the socio-economic disadvantage of members of the Aboriginal community.

Who can apply?

Community-based not-for-profit organisations that are:

Incorporated in NSW and are registered for GST.

Individuals who submit their application under the auspices of a GST registered organisation.

Charities

NSW educational institutions.

Aboriginal corporations that operate on a non-commercial basis.

Other organisations (e.g. local government authorities) can apply where they are contributing to the project and /or have a partnership with the local community.

Individuals and/or organisations that are NOT registered for GST cannot apply.

Funding criteria (Major grants):

The funding criteria for major grants determine whether an eligible application has sufficient priority against other applications for the limited funds available. Preference will be given to projects submitted by Aboriginal individuals and organisations and/or to projects which:

Have a state-wide or regional focus.

Are sustainable beyond the period of the grant, and/or

Involve partnerships with other community, corporate and/or government agencies.

Environmental Trust Funding

The Trust offered seven grants programs this year (2004), some having a two-stage application process. Applications for grants programs open in May and close in July- August.

The Trust approved grants of \$5.4 million in 2003/04 and provided funding for land acquisition of \$4.6 million, plus \$9 million for priority environmental programs.

Protecting our Places grants:

Contact:

E-mail: envirotrust@epa.nsw.gov.au

Phone: (02) 9995-5369

Reconciliation council

The NSW Reconciliation Council provides small grants for local reconciliation projects of between \$500 and \$5,000. There are two grant rounds each year, in February/March and August/September. The funding body for the NSW Reconciliation Council's Small Grants program is the NSW Government.

The grants are available for Local Reconciliation Groups who are registered with the NSW Reconciliation Council.

A Local Reconciliation Group is defined as a community group whose aims include reconciliation. New groups can register with the NSW Reconciliation Council and apply for a small grant if they comply with this definition.

Contact:

E-mail nswrc@daa.nsw.gov.au

Phone: (02) 9219-0719.

Living in Harmony grants, Department of Immigration and Multicultural and Indigenous Affairs.

Community Grants Program:

Offers one-off grants of between \$5,000 and \$50,000 for projects of 12 months or less that aim to address issues of racism and promote community harmony in the applicant's local community.

Contact:

WEB: www.immi.gov.au/harmony

Phone: 13 14 50

Web Sites

Australian Copyright Council
www.copyright.org.au

Community Grants web site list
www.communitybuilders.nsw.gov.au/finding_funds/funding/

Australian Institute of Aboriginal and Torres Strait
 Islander Studies (AIATSIS)
www.aiatsis.gov.au

National Library of Australia
www.nla.gov.au

State and Mitchell Library of NSW
www.sl.nsw.gov.au

Oral History Association of Australia
 E-mail: rblock@ilanet.sl.nsw.gov.au

Further Reading

Bolitho, Annie and Hutchinson, Mary. 1998.
*Out of the Ordinary: Inventive ways of bringing
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 Making Aboriginal and Torres Strait Islander History.*
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We would like to thank the following Community members for their participation and contribution

Jim Davis

Chairperson of the Wodi Wodi Elders Group

Shane Trindale

Community person

Cheryl Carpenter

Informant and Community person

Ruth Simms

Informant and Community person

Lynette Simms

Informant and Community person

Participating CHD Staff

John Beattie

Manager

Information Systems Section

Cultural Heritage Division

Sophie Burkett

Acting Executive Assistant to Executive Director

Cultural Heritage Division

Berenice Carrington

Manager

Operations Support and Coordination Section

Cultural Heritage Division

Robert Goodman

Manager

Policy and Planning Section

Cultural Heritage Division

Janelle Haffenden

Executive Officer (CHD & LCD)

Operations Support and Coordination Section

Cultural Heritage Division

Fiona Hamilton

Aboriginal Heritage Planning Officer

Southern Aboriginal Heritage Section

Southern Cultural Heritage Division

Paul Houston

Aboriginal Information Officer
Information Systems Section
Cultural Heritage Division

Ann O'Loughlin

Senior Policy Officer
Policy and Planning Section
Cultural Heritage Division

Sabine Partl

Publications Coordinator
Research Section
Cultural Heritage Division

Kath Schilling

Aboriginal Women's Heritage Coordinator
Research Section
Cultural Heritage Division

Catherine Snelgrove

Historic Heritage Project Officer
Policy and Planning Section
Cultural Heritage Division

Katrina Stankowski

Historical Archaeologist
Research Section
Cultural Heritage Division

Sharon Veale

Research Historian
Research Section
Cultural Heritage Division

Sue Wesson

Conservation Assessment Officer –
Cultural Heritage
Conservation Assessment & Data
Unit Section – Central

Alan Williams

Historical Archaeologist and Historic
Heritage Project Officer
(HAMP) Operations Support and
Coordination Section
Cultural Heritage Division

INFORMATION AGREEMENT *example*

Name of project _____

This project will draw together knowledge about Aboriginal heritage in the _____ areas of NSW. It will focus on oral histories and will provide a set of narratives illustrating the particular role Aboriginal people in _____ and other dimensions of Aboriginal life.

Name of information collector _____

Contact details of information collector: Ph _____ Fax _____

Mobile: _____ E-mail _____

Purpose for which the information is collected:

To create an awareness of Aboriginal people as custodians of an important part of Aboriginal traditional and contemporary knowledge. To raise the profile of the unique historical experience of Aboriginal _____ in parts of NSW. Record and document sites of traditional and contemporary significance to Aboriginal people in parts of NSW. The project will result in a publication called “

NO information will be used for any purpose other than that agreed on by the knowledge holder.**Oral history tapes will be returned to the informant and No information will be used for any other purpose other than that agreed on by the informant. Photos, maps, transcripts and stories belonging to the informant will be returned to the informant.**

I agree to have material I approve of used in this publication titled _____

Name of informant _____

Contact details of informant _____

Ph _____ Fax _____

Mobile: _____ E-mail _____

Signature of information collector: _____ Date _____

Signature of information holder: _____ Date _____

If the informant does not wish to be directly contacted regarding this information please nominate another person/organisation which may act as the initial contact.

Name of person and/or organisation _____

Contact details _____

Ph _____ Fax _____

Credits

Written and edited by:

Kath Schilling, Sabine Partl,
Katrina Stankowski and Sharon Veale.

Design and layout by:

Hal Jordan Communications Pty Ltd.

Printed by:

Photos by Sabine Partl and Katrina Stankowski and
courtesy of DEC photo library

Special thanks to:

Jim Davis, Shane Trindale, Cheryl Carpenter, Ruth
Simms, Lynette Simms for their participation and
contribution.

Please direct all enquiries regarding Aboriginal oral
history recording in NSW to the Cultural Heritage
Division, Department of Environment and
Conservation (NSW):

Kath Schilling, Aboriginal Women's Heritage
Co-ordinator
Phone: (02) 9585-6505;
Kathleen.Schilling@npws.nsw.gov.au, or

Sharon Veale, Research Historian
Phone: (02) 9585-6468,
Sharon.Veale@npws.nsw.gov.au