Fayetteville Free Library Oral History Project

IST 613: Planning, Marketing, & Assessing Library Services

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Planning the Oral History Project

Introduction

Planning an Oral History Project is an exercise in adaptation. If a call for narrators falls on deaf ears, then the library will need to look elsewhere. If a question fails to elicit a contemplative answer, then a follow up question may draw out the details. So too, the following plan will offer a starting point, an initial catalyst, that will need to be refined and adapted as the community comes into clearer focus. There are many great resources on how to plan and execute oral history, from which we draw our recommendations. But in the end, an attunement to the community's character, needs, and memories will drive the project to success. Oral history holds the potential to unlock and preserve the spirit of its subjects as long as we listen closely to what the community tells us.

The ultimate success of any endeavor is largely determined in the planning of the project. A successful Oral History Project, such as is being planned for the Fayetteville Free Library (FFL) is no different. A detailed plan will ensure the creation of an engaging, exciting and sustainable historical archive for a community of library patrons that view the library as more than just a building with books. This is a library that has chosen to reach out and interact with an active community of patrons by providing a new and unique service through the creation of an Oral History Archive. The benefits of this service include the creation of an archive useable for research for generations to come, a form of outreach to a generation of residents that are at times isolated from local events, and, ultimately, a tool for developing a foundation of library patrons that will cement the library as a fundamental service provider in the community. A successful Oral History Project will preserve the past by developing a sustainable process for recording and archiving the personal narratives of a growing community engaged with the library's local history initiatives.

At its core, this project is about the creation of the oral history archive itself. This will require a high-level of inward focus, ensuring that the archive meets technical and metadata standards, while becoming a useful and engaging collection. Constructing the archive with deliberate, well thought-out plans will be key in preventing wasted effort by minimizing the need for changes and updates. Once the oral history archive has been created, another set of planning, marketing, and assessment methods will be necessary to encourage the use of the materials that this plan is tasked with creating.

Relationship to Library Strategic Planning

The overall mission of the Fayetteville Free Library, (FFL) as stated on their website is, "to provide free and open access to ideas and information" (http://fflib.org/about-us/policies). The Oral History Project would integrate into the library's mission by creating an archive of user-friendly and user-accessible history records of and for the people of Fayetteville, NY and beyond. The interviews provided voluntarily by participants will encourage the discovery of the living history of the community served by the Fayetteville Free Library for many years. Information gained in this project will be available for research well into the future through a variety of media formats. The Oral History Project will, in conjunction with other

library initiatives, help to secure the importance of the library as a continually expanding resource of ideas and information for current and future patrons.

User Needs Assessment

In order for the FFL Oral History Project to be successful it will need to meet certain criteria. The project should be pursued because a community of users will benefit from using the archive of interviews. Doing so will require carrying out a User Needs Assessment to determine who the users will be and how they might use the archive.

The first step in this process is determining the different stakeholders and users of the service and how they will benefit from it. Stakeholders are defined as the individuals, both internal and external, that are responsible for the management and maintenance of the project.

Internal Stakeholders

The primary internal stakeholders for the oral history project are the librarians, library staff, and volunteers of the library. These include:

- The Fayetteville Free Library Board of Trustees
- Ms. Susan Considine, Executive Director of the FFL
- Ms. Maija McLaughlin, Director of Digital Access & Discovery Services and Oral History Project Manager
- Professor Emerita Jean Lee, Volunteer and Historian
- Supporting librarians

Assessing the needs of the primary internal stakeholders will be through direct contact and interview, either in person or through email. They will determine from experience and observation the projected benefits to the library and its patrons. A survey, either written or oral, of the library staff's views on the potential project, their concerns with it, and the possible uses they see for it, would be carried out, the results of which would be covered in a report to Ms. McLaughlin and Professor Lee.

External Stakeholders

The external stakeholders are people and organizations that will observe and steer the project to verify that it has professional integrity, practical usability and scalable to meet the needs of the community. Such organizations that need to be contacted are:

- Onondaga County Public Library System (OCPL)
- Central New York Library Resources Council (CNYLRC)
- Town of Manlius Historical Society
- Onondaga Historical Association
- Oral History Association

These stakeholders are more influential as consultants and advisors in developing the planning, marketing and assessment of the project. They are included because of their interest and activity in library and history projects. Their experience in managing related projects will help keep focus on how to both provide a sustainable community service while creating the highest quality archive.

Service Users

Service users are the people that will be interviewed to create the FFL Oral History Project archive. In planning a project with the greatest benefit to the general community, target groups will be identified as pilot collections to monitor both the process and the benefits to the group. Groups that have been identified for pilot interviews include:

- Fayetteville - Manlius Alumni Association
- Veterans of Foreign Wars
- Matilda Joslyn Gage Foundation
- Stickley Furniture Company Employees
- Community Service Organizations
- Residential Care Facilities

During the User Needs Assessment, target groups will be contacted to identify the possible benefits of participating in the FFL Oral History Project. It is projected that the librarians will discover that the groups will see that through a collective interview process, they will create an archive of research for generations to come, outreach to a generation of residents that are at times isolated from local events, and, ultimately, develop a foundation of library patrons that will cement the library as a fundamental community service provider.

Current User Needs Assessment

At this time, there is no formal user needs assessment available from the library. This being said, FFL is continually exploring and experimenting with any project that will benefit its community of patrons. The librarians have discussed creating a recording project for community oral histories over the years, but never clarified it in terms of costs and benefits. Informally, it is clear that the project would provide both a unique resource that would greatly increase the holdings strength of the local history department while allowing that department to strengthen its ties to the community. Moreover, carrying out the project would aid staff in building new, desirable technical skills in digital archiving and metadata creation. A formal User Needs Assessment will help focus the objectives and requirements of the project both within these areas and beyond.

It will be the responsibility of the staff librarians to contact patrons, target groups and organizations and identify the possible benefits of creating this archive through an external user needs assessment. External stakeholders will be contacted for assistance in developing the instrument for this assessment. It is possible that they have already performed a similar assessment and have useable information already prepared. The primary concern at this stage, however, is identifying the needs of service users. With the emphasis at this juncture of the project being the collecting of the oral histories, the potential users (*i.e.*, narrators) will need to

be asked about what would motivate them to contribute and under what circumstances they would do so, along with how they might use the resources when they are finished. Once the User Needs Assessment is complete, it will be presented to the Executive Director and the Board of Trustees for financial commitment and administrative support.

Benefits and Opportunities; Costs and Risks

Even without a formal user needs assessment in place, it is possible to begin to identify the benefits, opportunities, costs and risks of the FFL Oral History Project. Internally, the primary benefit is the creation of the archive itself. Ensuring that the FFL Oral History Project is the highest technical quality, has academic integrity and is sustainable over time, will result in a more technologically adept library staff, a broader sense of the community of users and a deeper understanding of the patron's needs and expectations of the library. Externally, the benefits are more specific to the target group of users.

- The target audience will record their oral history narratives and reconnected with their collective past. (all groups)
- The oral histories will be integrated into local history unit lesson plans (public schools)
- Senior groups will utilize the oral history resources for Reminiscence Therapy. (residential care facilities)
- The Fayetteville processes will be a model for other oral history programs. (libraries)
- Attendance at local history events will increase 10% - 15% annually. (historical organizations)
- Local history resource use will increase 20% - 25% annually. (independent users)

The User Needs Assessment will be designed to look for opportunities for all of the users of the project including: building valuable contacts with community groups, introducing new patrons to the library, building community identity and preserving community history for future generations. Most of the costs will be absorbed by the library including the purchase of recording technologies, the commitment to server space for the archive and possibly additional salaries as the project begins to scale up. Fortunately, recording equipment costs are remaining stable or dropping for adequate equipment. Hard costs should minimize as the project is implemented, but labor costs will continue to increase as the project scales up. There will also be additional costs in marketing and assessment with more segments of the community involved. The largest risk is instant success. If the library analyzes that there is greater user need than is technologically possible, they may be influenced to interview beyond the capability to create a quality archive. It is important to measure progress against the standard of user needs. Should the user need demand a project of a larger scope than originally planned, the library staff may be called upon to integrate volunteers into the execution process to prevent from exceeding the limitations caused by working beyond the means of the scope and budget.

Demand

The importance of the project for the users is in creating an historical archive that is researchable by generations of new users; it will reconnect segments of the community that are often left out of events and ultimately reacquaint the library with sections of the population unfamiliar with it as a community service. The demand for the service will parallel the community involvement of the groups targeted for interviews. The more active the group is, the more likely they will participate in the project and also participate in the local library initiatives. Combined with the unique nature of the material being recorded in the archive, it is projected that demand for the Oral History Project resources will be high, especially if local schools begin integrating the materials into social studies lesson plans.

Relevant Literature

Planning an oral history project is much like planning any other successful project. It requires alignment and fulfillment of the organization's mission, identifying the purpose and the intended audience of the project and clarifying the project's resources, scope and limitations. Successful oral history projects have been accomplished for many years by universities, museums, historical associations and libraries. The collected experience of these many projects has generated a rich supply of texts and studies on planning a successful project. Three primary texts demonstrate the convergence of this collected practical experience; *Doing Oral History, A Practical Guide* (Richie, 2003); *Catching Stories, A Practical Guide to Oral History* (DeBlasio et al, 2009); and *Introduction to Oral History* (Baylor University Institute for Oral History, 2012).

The planning process starts with clearly identifying the mission, vision, values and norms of the organization planning the project. It is beneficial if the organization already has a Mission Statement. With an established directive, the plan will be integrated into the library's strategic objectives, "when undertaking even a modest oral history project, the project's purpose must be in line with the institutional mission" (DeBlasio et al, p.25). With it, "a concise statement should be crafted to link the project's mission to the institutional mission" (DeBlasio et al, p.23). From this statement a written plan will develop into a proposal for action that can be reviewed and approved by its directing board, "the process of writing a plan clarifies the work to be done, and it is advisable to submit a written proposal to your institutional governing board, supervisor, committee, or parent institution" (DeBlasio et al, p.24). The plan should demonstrate how the project will advance the goals of the institution. "An oral history project will be judged on the significance of the goals its organizers set and the substance of the data collected" (Richie, 2003, p.48).

The deliverable document from the planning process is the Oral History Project Plan, broken into sections that address specific aspects of the total project. The main areas of the plan will define the project by, cost, financing or funding, legality, personnel, scope and constraints. One logical breakdown to format the document is to identify the "Elements of the Written Plan" as defined by Stephan H. Paschen in *Catching Stories - A Practical Guide to Oral History* (DeBlasio et al, p.24).

- Project goals versus organizational mission

- Project description
- Resources needed
- Project Schedule
- Record-keeping
- Final product
- Publicity
- Budget

The Baylor University Institute for Oral History, defines the planning process as answering a series of questions that define the project. In the document "Introduction to Oral History" (Baylor University, 2012, p.3) the section on planning a project highlights:

- Why is the oral history project needed?
- What are the goals & priorities of the project?
- What guidelines will the project follow?
- Who will do what for the project?
- What financial resources are available?

Each organization that has documented the planning process supplements the final document with slightly different perspectives, so that there is no absolute format that is correct.

      The available literature on planning a project has provided guidance to some of the key concerns and questions. Ultimately, the project should benefit the stakeholders of the institution. In the case of a library, these would be the library, associated organizations, and the community of users. A good benefit statement would be similar to "oral history projects, by recording history in the words of those who lived it, can tell future researchers how people lived and how they perceived the events of their time" (Richie, p.48). Keeping a project manageable, requires a planned budget, "Oral history can be expensive, but its costs are containable" (Richie, p.50).   If the available funds are limited, either the scope of the project should be restrained or the search should be expanded for additional funding. "Local governments, municipal libraries, and state legislatures have funded various components of oral history as a public service. Private granting agencies and many state humanities councils have long supported oral history projects" (Richie, p.51).

      It is important when planning the project to remain sensitive to the legal rights and responsibilities of the institution and the interviewees. It is far better to be clear in writing before the interview as to who owns the information and how it is to be used. It is commonly accepted that "interviewees retain the copyright unless they sign away their rights in a deed of gift". (Richie, p.75). Interviewees should be given an explanation of the potential uses and planned deposit of the interview beforehand" (Richie, p.75). A poorly planned legal rights section of the plan could jeopardize the archiving and storage of the project's work for many years. Baylor University suggests that the project plan contain "legal forms to govern interviews and donated materials, such as phonographs" (Baylor University, p.3) to help govern individual and organizational rights.

      All projects require people to plan, manage and execute them. Oral history planning requires the definition of how people will interact with the project. "In most projects, the interviewer is responsible for researching, conducting and editing the interview" (Richie, p.53). The interviewer can be a trained librarian, historian or archivist and "has to be thoroughly

versed in the subject matter and cannot rely solely on prepared questions" (Richie, p.53). Many organizations use volunteers to staff a project, however, "if using inexperienced volunteers, project organizers should ensure that interviews are properly conducted and processed by arranging for an oral history consultant to run workshop training sessions for interviewers and transcribers and to review their work periodically" (Richie, p.54). In any project it is advisable to plan for the oversight of procedures and standards. "An advisory committee can help a project determine its goals, review proposals, suggest potential interviewees, assist in fundraising, and offer general support to the interviewers" (Richie, pg.54).

In any project plan, the more detailed the plan is, the more thorough and complete the project will be. One critical section that is often overlooked is the general scope of the project. It is important to define the limitations of the project and how to determine if it has been executed successfully. For an oral history project, this may mean targeting segments of the entire audience in order to focus on a particular historical topic or period. Although the overall mission is to interview as many people as possible, segmenting the interviews into smaller project groups would allow a more thorough and organized archive of focused interviews. There are other ways in which the scope can be contained but it is always important to "always balance your objectives with your resources" (Richie, p.47).

The project plan can be formatted in a variety of ways, however it should be clearly organized along the lines of standard planning documents. The key concerns of any planning document are going to address the basics of scope, time, budget and procedures. The most universal requirement is that the project have a detailed, organized written plan that is approved by the stakeholders of the project.

Recommendations for Action

Goals and Outcomes

With respect to the goals of the oral history project, there is a need to be cognizant of both meeting the needs of the project itself and meeting the larger needs of the library as a whole. The goals for this project are intended to meet both conditions.

Goal 1: The Oral History Project will preserve the history of the Village of Fayetteville for the benefit of the community.

Outcomes:
- 10-20 members of each target audience cohort will have recorded their oral history narratives and reconnected with their collective past.
- The oral histories will be integrated into local history units by teachers at the Fayetteville-Manlius schools.
- Senior groups and other organizations will utilize the oral history resources for Reminiscence Therapy.
- Community groups and organizations actively encourage their members to contribute oral histories to the Oral History Project.

Goal 2: The library will develop sustainable processes for recording and preserving oral history narratives.

Outcomes:
- The Oral History Project creates a fully documented process for the recording and storage of oral histories.
- A dedicated volunteer organization is created to collect and process interviews.
- Other institutions adopt the Fayetteville processes as a model for their own oral history programs.

Goal 3: Increase community engagement with the local history department of the library.

Outcomes:
- Attendance at local history events will increase 10% - 15% annually.
- Local history resource use will increase 20% - 25% annually.
- The library will have increased contact and relationships with local organizations associated with target audiences (ex. Stickley, Matilda Joselyn Gage Foundation), which will lead to further programing.

Budget

The total projected costs for conducting an oral history project are relatively fluid due to the scalability of the project. We are proposing a number of items that will be upfront, single purchases or tasks so these will function as fixed costs. Recurring costs are limited to the estimated amount for the first year of the project. Everything else can be adjusted based on available time and the number of narrators recruited. In calculating the cost of employee time, we have taken an average of the librarian salaries listed on the Onondaga County Public Library website (2012, n.p.) and divided by the number of working hours in a year. Actual labor costs may vary by employee; the use of volunteers can help to offset this cost.

	Item	Cost	Frequency	Notes
Equipment & Software	Crown PZM 185 hemispherical boundary microphone	$300	Start-up cost, one time purchase	While you could avoid this cost by using your existing microphones, we feel this to be an important purchase due to the quality and unobtrusiveness of this mic.
	Reaper Audio Software	$60 (Non-Profit License)	Start-up cost, one time purchase	High quality recording software capable of recording in archival bitrates.
	Server for storing audio files	$1500	One-time purchase, dependent on storage needs	Many mid-level servers are available in this price range, but this would only be a necessary purchase if the library runs out of storage space for the files.

Total Equipment Costs		$1860		
Personnel (Corresponding to steps on our Action Plan over the course of the first year of the project) [labor costs based on $22.50 per hour]	Identifying Narrators (20 Hours)	$450	Recurring, will get faster as a network of narrators is built	Approximately 20 hours of identifying and contacting narrators
	Developing Legal Paperwork (10 Hours)	$225	Start-up cost, one time activity	Approximately 10 hours of reviewing the materials (see section below and attachments) and developing an appropriate form and policy.
	Developing Interview Questions and Identifying Interviewers (20 Hours)	$450	Somewhat recurring, as questions may need to be modified over time	Approximately 20 hours of compiling oral history questions and recruiting interviewers (see section below and attachments). This will largely be an upfront cost, though some adjustments may be needed over time.
	Conducting Interviews (12 Hours)	$270	Depends directly on the number of interviews conducted	This includes both an interviewer and someone to set up and run the recording device. For every interview session, expect to spend another 1 hour with setup/prep and teardown. This includes one session and five interviews as part of the pilot test (one hour per interview).
	Archiving Materials (20 Hours)	$450	Depends directly on the number of interviews conducted	Approximately 20 hours of entering metadata and transferring audio files into secure storage (estimated based on the initial 5 interview pilot test).
Total Personnel Costs		$1845		
Startup and First Year Costs Annual Maintenance Costs		$2100 $1605		
TOTAL OVERALL COST		**$3705**		

Responsible Parties

Ms. Susan Considine - Executive Director - The Executive Director is the administrative head of the library and is directly responsible to the Board of Trustees. In that capacity, the Executive Director is in charge of all Fayetteville Free Library staff and operations and is responsible for all operations management within the parameters of the annual Board approved operating budget. The Executive Director acts as liaison between the staff and the board. To contact Executive Director Susan Considine, email: sconsidine@fflib.org, or call 637-6374, ext. 307. Her role is to sponsor the project and report its progress to the Board of Trustees.

Ms. Maija McLaughlin - Director of Digital Access & Discovery Services and Oral History Project Manager; (315) 637-6374, ext. 318. Maija is the primary contact person for the oral history project. This responsibility has been delegated to her by the Executive Director. She is expected to manage all aspects of the planning, marketing and assessment of the project while delegating tasks at her discretion. Maija's responsibilities are to:
- Establish the communication log
- Managing the project budget and making relevant purchases.
- Develop the legal paperwork
- Coordinate library staff and volunteers
- Assess the project objectives

Professor Emerita Jean Lee - Historian / Volunteer Consultant. - Jean is one of the many talented volunteers interested in planning the oral history project. Her connection to the library and the project is through Maija McLaughlin. Jean is a Professor Emerita of History at University of Wisconsin - Madison, with a specialization in Revolutionary America, historical memory, the South to 1835, and slavery in the Atlantic world. She will work directly with the Project Manager and assist by:
- Developing Interview Questions and Identifying Interviewers
- Contact the selected target groups
- Identifying Narrators
- Asses the quality of the interviews

Mr. Peter Cioppa - Director of Technology Integration - Peter is the primary person to consult on the technical aspect of the oral history project. He will advise on how to best use the existing technology and. Peter will;
- Integrate the archive equipment with the library's technology initiatives
- Select and purchase equipment at the request of the Project Manager

Additional Librarians/Volunteers - Maija may enlist the assistance from one or more of the other staff librarians.   Fayetteville Free Library employs a large staff of talented librarians and works with volunteers eager to serve the library. Maija, as Project Manager will determine how to best utilize this resource and coordinate them into an effective team. Their role will primarily be in conducting and archiving the interviews at the supervision of the Project Manager.

Timeline

The timeline for the FFL Oral History Project begins when the Project Manager coordinates the formal User Needs Assessment and concludes after the assessment of the pilot phase of the project. Once a successful process is established, the project will be sustainable in repetition of the pilot period. The scope and pace of the project will be determined by the number of target groups contacted and the quality of each collection of interviews. The project is designed to remain sustainable for as long as the library continues to identify and interview participants.

First Year Timeline		
Duration	**Responsible Parties**	**Action**
Months 1-3	Maija McLaughlin Jean Lee	• Perform User Needs Assessment
	Maija McLaughlin Jean Lee Susan Considine [Board of Trustees]	• Milestone 1 - Project Approval
Month 4	Maija McLaughlin	• Develop Legal Forms • Establish Communication Log • Secure Initial Budget Funding
	Jean Lee	• Contact and Schedule Pilot Group • Develop Interview Questions
	Peter Cioppa	• Acquire Equipment
Months 5-7	Maija McLaughlin	• Coordinate with Peter Cioppa on technology protocols and that the archive is ready • Prepare marketing for future groups • Enlist the cooperation of staff librarians
	Jean Lee	• Begin the interview process, approx. one per week • Assess the pilot set of interviews • Begin to train the selected staff librarians in procedures
Month 8	Maija McLaughlin Jean Lee Susan Considine [Board of Trustees]	• Milestone 2 • End Pilot Phase • Report to Susan Considine and Board of Trustees on progress of the pilot test study • Demonstrate the archive

		• Assess the initial goals and objectives • Review and rewrite any procedural changes • Train Library Volunteers in delegated tasks
Month 9-11	Maija McLaughlin	• Assume a more managerial role • Assess budget • Contact additional target groups • Plan marketing campaign
	Jean Lee	• Assess quality of the archive • Assess the community benefit of the project • Supervise trained Librarians/Volunteers in interviewing and archiving
	Librarians/Volunteers	• Increase interview rate to twice weekly using two project teams, each with a separate target group
Month 12	Maija McLaughlin	• Review and assess project goals and objectives • Create new User Needs Assessment • Prepare annual budget review
	Jean Lee	• Asses the quality of the interviews
	Peter Cioppa	• Evaluate the project technology and consult on modifications • Acquire replacement equipment
	Librarians/Volunteers	• Begin to train potential new volunteers
	Maija McLaughlin Jean Lee Susan Considine [Board of Trustees]	• Milestone 3 - Review and Report • Present to Board of Trustees the goals and objectives of the prior year • Gain approval to continue project • Secure budget for the next phase • Execute sustainable project

Action Plan

The first course of action is perform a formal User Needs Assessment. The Maija McLaughlin, as the Project Manager and Jean Lee, as the Project Historian will cooperate to identify segments of the community that would benefit most from the FFL Oral History Project. Together, they will discuss with patrons and the external stakeholders about which groups or organizations may have asked about creating an archive of interviews. One possible target audience is the Fayetteville-Manlius Alumni Association, and specifically the graduates from the former Fayetteville High School that closed in the early 1950s. This is an ideal pilot group because they are already organized, have an annual meeting and host events at the

library. Maija has already been contacted by the Alumni group about such a project. The User Needs Assessment should take about 90 days to research and prepare.

Once the data is collected Maija and Jean should create a finalized report to present to the Susan Considine and the Board of Trustees. The report will present the project as a strategic initiative in line with the library's mission statement. It will detail the projected budget, explain the responsibilities of anyone involved and outline the anticipated timeline. Most importantly, it will present the goals of the project and the objectives that it expects to achieve. This document will become the guideline to assess the benefits to the participants.

With the approval project, Maija and Jean will begin planning the Pilot Phase of the project. This is a take approximately a month to develop the legal and functional documents necessary, establish the procedure, schedule the initial interviews and acquire the required equipment. While planning the Pilot Phase, the following aspects of the plan will be of paramount importance and should be executed in the following order:

1. Purchase Equipment
2. Identify Potential Narrators
3. Legal and Ethical Considerations
4. Develop Questions
5. Recruit Interviewers
6. Practice the Procedures
7. Archive Records

Since the execution of these steps will play an important role in the development of an Oral History Project, they merit further exploration in terms of best practices and considerations relevant to the FFL project.

1. *Purchase Equipment*

Equipment needs for the oral history program are minimal. Recording can be carried out using the high-quality, low cost software called Reaper. Reaper is comparable to better known software applications, such as Pro Tools, at a fraction of the cost. The use of high-quality recording software is essential to this project. Current archival standards call for recordings to be made at 24-bit/96kHz in Broadcast .WAV format. To ensure that recordings are of sufficient quality, and to ensure a stable recording process, a professional software application is necessary, and Reaper meets these requirements at by far the best price to performance ratio in the industry.

Reaper can run on any common operating system, and could easily be loaded on to an existing computer within the library. As mobile recording is likely to be involved in this project, using a laptop would be ideal. A dedicated microphone pre-amp and audio interface is highly desirable for professional recording. The library already owns a Tascam US-122L interface available from the podcasting rig. This unit is also perfectly suited to carrying out oral history recordings, and could be borrowed as needed. While the library also has two microphones available from podcasting (Shure SM-58s), these are not ideal for oral history work. These are "stick" microphones, of the type usually utilized for live sound work. The presence of such microphones can cause people to become uncomfortable, like they are experiencing stage fright, or to engage in theatrics. They also require the speaker to stay in one location near the microphone to maximize audio quality. To eliminate the latter problem, and minimize the former, we suggest that Fayetteville should purchase a Crown PZM-185. While moderately

expensive, this microphone has two great advantages for recording oral history: It is very low profile and can even be hidden within the recording space without damaging audio quality. Moreover, it has a reputation for outputting very high-quality sound even under less than ideal circumstances. Intended for Broadway-level stage work, conference tables and altars, it can pick up distant voices without distortion.

2. *Identify Narrators*

Narrators should be defined as the subjects of oral history interviews—this project is designed to record their stories. The best way to discover potential narrators is to directly approach members of the community, through organizations that already have connections with people who would be interested in telling their stories. Places such as nursing homes have great potential as many elderly people have stories to tell. These connections are best made in person, with a clear sales-pitch explaining the nature of the project and its long-term value to the community. FFL's approach could even take the form of a presentation made within the nursing home or other organization. Opening with a discussion of local history would set the stage for explaining why the recording of oral histories is crucial to preserving community memory.

The project is not limited to senior citizens, and the potential to hear the stories of the younger generations has been taken into consideration. Potential target groups include Fayetteville High School Alumni, women's rights activists, Stickley Furniture workers, and veterans. Ultimately, the potential is present for this to be a word of mouth driven project. Once these initial groups are identified, and begin recording oral histories, there is a strong potential that participants will identify other possible participants, either by telling the library staff about them or through personal communications. Such an approach could be seen as desirable, as it would aid in the creation of a self-sustaining oral history program, with a steady flow of self-motivated participants. The recruitment of narrators will be discussed in greater depth in the Marketing section.

3. *Legal and Ethical Considerations*

In the interview process, narrators may present opinions, issues and memories that are not filtered with the same objectivity as a historian would use. "Should an interviewee defame a living person in an oral history, then the interviewee, interviewer and the archives could share liabilities for the statements. A defamatory statement would have to mention a person specifically by name, be published and damage the person's reputation" (Richie, 183).   In general, defamation is only relevant to person that is alive and organizations that are still in operation. "It's often said that we should not speak ill of the dead. However, there's no law against it" (DeBlasio et al., 58). The interviewer should avoid or discourage conversation that may incite potential defamation, but if it cannot be prevented, the organization may want to seek advice prior to making an interview available.

One of the concerns that often arises is who owns the interview after it has been given. "Under federal copyright laws, anyone whose words are recorded and reproduced retains copyright over the recording" (Richie 182). The key to avoiding this problem is to draft an all-purpose release form that grants the organization flexibility in determining future uses of the interview (DeBlasio et al, 67).

John Neuenschwander from the Oral History Association, states in his book *Oral History and the Law* that, "there is no point in undertaking the expensive activities of copying,

processing, cataloging, and preserving oral history materials until all the legal papers are in order" (Mackay 33). For all the legal papers to be in order, there are three criteria that must be met. First, a "legal consent" form, from the narrator to the interviewer. Second, a "deed-of-gift" agreement between the donor and the institution. Lastly, a statement for any future research, signed by the archivist, stipulating the requirements for publication and other use of the interview. These can be included in a single document completed at the time of the initial interview. The bottom line is that the subject of most oral histories are of events and people that are beyond the reach of defamation and rarely fall subject to legal action. However, to remain objective and professional it is important to adhere to some very basic principles:

- Get everything in writing
- Document any variation to established practice
- Make sure your legal release agreements fit your program
- Educate yourself and your staff in the law
- Consult with legal advisors and administrators in legal and ethical issues (Mackey 40)

Sample Forms can be found in Appendix A.

4. Develop Questions and Recruit Interviewers

The final step before conducting interviews should be to determine a set of questions that will prompt the narrator to offer relevant information. This step includes two stages: first Maija and Jean should develop a set of leading questions and prompts (voicing a clear topical focus for the project), then the Oral History Project team should recruit and train a set of interviewers to carry out the interviews.

There are a number of excellent resources that offer sample questions that can be adapted to fit the focus of FFL's oral history project, including Baylor University's *Introduction to Oral History*, *Catching Stories: A Practical Guide to Oral History*, Minnesota Historical Society's *Oral History Project Guidelines*, and *Oral History: The Challenges of Dialogue* (see citations in References section). Interviews should be narrator-focused, so the interviewer should spend as little time talking as necessary—prompting the narrator rather than conversing with him or her.

The first rule of oral history questioning is to ask open-ended questions. For example, "tell me about…" or "why?" or "how?" (Baylor University, 2012, p.11). This will help to keep the interviewer out of the way and allow the narrator some latitude in answering the question beyond yes-no binaries. Interviewers should probe for more details by asking the narrator follow-up prompts beginning with phrases like: "describe..." "explain..." "how often…" (Ibid). Ask for definitions whenever necessary, especially if a term or concept may not translate well to future audiences.

Keep questions as straightforward as possible and only ask one question at a time to avoid confusing the narrator. If the narrator strays from the core focus of your oral history, try to refrain from cutting him or her off. Unexpected tangents can lead to exciting surprises; gently bring the conversation back to the topic at hand.

Once a list of starter questions and a general oral history methodology has been established, then it will be helpful to recruit a set of interviewers that have a correspondingly appropriate demeanor. While people with history or interviewing backgrounds can be beneficial, it can be just as important that interviewers be sociable and good listeners. Volunteers could be helpful in filling this role depending on how many interviews conducted.

Once a pool of interviewers has been established, it will be very helpful to hold a meeting to go over oral history methods and maybe even practice with the leading questions that you have developed. This way FFL can settle on a common approach to the project and insure that interviewers conduct consistent and professional sessions.

5. *Practice the Procedures*

In order to get the oral history program off the ground, the Pilot Test should be limited to a small group of people arranged into a cohort. These interviews will be intended as experimental test runs, giving the program a chance to workshop questions and practice proper interviewing techniques. These interviews will be recorded and archived, which also gives an opportunity to develop technical skills, fix any bugs, and to develop the storage system and metadata standards for the program. By utilizing these practice interviews before starting the full-scale program, the best possible results will be achieved. The initial interviews should be with Fayetteville High School alumni (as outlined in the Pilot Test section below) and this will provide a sense of how interviews should be conducted and form a basis for the proper procedure to move forward with.

6. *Archive Materials*

Archiving audio materials is an evolving field. While standards exist for the creation of archival audio files, the production of metadata and development of suitable software for discovery and streaming is very much an on-going process. File formatting standards were established by the International Association of Sound and Audiovisual Archives (IASA) in the *Guidelines on the Production and Preservation of Digital Audio Objects*. Per these standards, oral history recordings should be saved, if at all possible, at the gold-standard of 24-bit/96 kHz, utilizing a Broadcast .WAV format. If these files prove to be too large, due to limited storage space on a library server or other storage medium, it would be acceptable to drop down to 48-bit/96 kHz recordings. Either way, the use of Broadcast .WAV is essential, as this format includes a dedicated metadata space within the file header.

That being said, the metadata within the file header is best kept to a minimum, as it can interfere with file exchange. Instead, metadata should be recorded within a dedicated database. Fayetteville will be able to do this within the CONTENTdm system to which they already have access as part of New York Heritage. That being said, CONTENTdm is not designed for audio archiving, and a more thorough metadata record may need to be created using a database creation software such as Filemaker. A thorough discussion of the metadata that needs to be recorded is available within the IASA document discussed above. The weak link within the archival process, however, is allowing remote access to the digital audio files. No suitable software is currently commercially available for creating a streaming audio server, much less one that is directly linked to a discovery system (such as CONTENTdm). As a result, the library may need to have a custom server built, unless they are willing to allow patrons to simply remotely download the interviews.

After the three months of planning, the project should be ready to begin. The first three months should concentrate on perfecting the procedures, checking for quality and assessing the benefits of the project. Implementation should be managed through a Pilot Test operation where a manageable group of participants are scheduled for interviews (as outlined below). This will allow for problems to arise without creating a backlog of work.

The Pilot Test Phase

Rather than begin with an open-ended plan to interview as many people as possible, a test-run of the project will be beneficial, to work out any difficulties on a smaller scale. Ideally a pilot test should focus on a smaller subset of the community that has an existing communication network and exhibits interest in local history. Members of the final graduating classes of Fayetteville High School (before it merged with Manlius schools), would be one such group that could make for an ideal first run. Ideally, interviews could be scheduled in conjunction with their reunions, but the timeline may not line up perfectly. In either case, contacting reunion organizers (or other prominent members of the group) and explaining the goals of the Oral History Project would be a good first step in establishing a relationship.

In order to keep the pilot test to a manageable scale, we recommend conducting relatively short one-hour interviews that are limited to around twelve narrators. While it could be tempting to conduct longer and more numerous interviews, this small scale will be easier to process to completion. The initial group (high school graduating class, for example), can always be revisited at a later time to recruit more interviewers.

At the conclusion of the Pilot Phase, the team of librarians managing the project will reconvene and assess the effort and the benefits of the first set of interviews. All of the initial interviews will be checked for both technical quality and content quality. The assessment questions, performed with each interview, will be analyzed for successful completion of the objectives. Data will be collected and reported (as outlined in the Assessment section). If approved to continue the project, it will move into a phase intended to test its scalability. Library Volunteers along with other staff will be integrated into the project as new teams of interviewers are developed. Interviews will increase to twice weekly, with people trained to specifically process the interviews into the archive. The second phase of interviews will proceed for three months, targeting additional community organizations. With each successful phase, the scheduling, interviewing, archiving cycle will become more efficient, effective and demonstrate its scalability.

Scalability

This project can be easily scaled to fit the amount of time and resources available. Once the initial groundwork has been established, the necessary equipment purchased, a library of questions compiled, and an effective group of interviewers gathered, FFL could scale this project in several directions. Since the oral history project need not take up much physical space and most of the equipment costs are fixed, the main limiting factor remains employee and volunteer's time.

The library could recruit more narrators from a given target group, or expand their focus to additional groups from senior centers and other community organizations. Recruiting more narrators from an established cohort helps to deepen the focus of the project and allows for more connections between narrators' stories—making it possible to collaborate events and facts across their testimonies. Expanding to other groups allows for a wider overview of the history of Fayetteville—making it easier to connect to wider historical trends. Ideally, the library should expand in both directions over a period of time.

Although the oral history project is easily scalable, the library should avoid growing the project too quickly without fully considering the constraints of the archival process and cataloging. It is preferable to have fewer high-quality interviews rather than numerous sub-

standard interviews. Once the pilot cohort has been finished, the library will be better able to realistically gage the extent to which the project can be reasonably scaled up. The limit on the project's scalability would likely be in the range of 20 interviews in a given week.

SWOT

Strengths	Weaknesses
Existing buy-in amongst staff and library board Project is easily scalable. Expert volunteer help is available. Cost-effective project requiring minimal new investments. Takes up no space within the existing collection.	At least 12 scheduled interviews are required to start off the project. The technical skills and knowledge required are lacking. Sustaining interest amongst staff members could be difficult. Potential opportunity costs vis-a-vis other projects.
Opportunities Builds valuable contacts with community groups and organizations. Potential to draw new patrons to the library. Will build community identity and pride. Preserve community history for future generations.	**Threats** Could be difficult to sustain patron interest. Possibility of competition from other community organizations. Potential lack of willing participants.

Assumptions

- Partner organizations and narrators will be interested in participating in the Oral History Project

- Librarians and Volunteers will have the enough time to handle the following:
  - Preparation time should target no more than two hours per interview
  - Execution time should target one hour per interview
  - Documentation time should target no more than three hours per interview
  - Interviews should be scheduled once a week for each target group
  - Annual growth projection is 60 interviews in the first year and 72 per year in the following years

- FFL will be able to budget for the following costs (as outlined in the budget):
  - Equipment Costs (start-up): $2105 for first year
  - Labor Costs (maintenance): $1605 for annual labor commitment

- The following skills can be developed in librarians and volunteers:
  - Audio recording techniques
  - Interviewing skills

o   Archiving and metadata skills
o   Ability to continually assess recordings for content and quality

Limitations

- Budgetary constraints may limit the purchasing of equipment for the Oral History project
  o   The purchase of a microphone and server should be postponed and the library should use existing equipment.
- Librarians and volunteers may not have time to record more than 12 interviews per week
  o   The project should scale down to reflect available time or more volunteers should be recruited
- It may be difficult to recruit sufficient narrators to keep up with the projected recording schedule
  o   More time and resources should be spent on marketing and recruitment to external target audiences
- It may be difficult to recruit and train the 2-3 interviewers necessary to sustain the recording schedule
  o   More time and resources should be spent on awareness and recruitment of internal stakeholders

Communication Plan

The oral history project, like many other projects, require a team approach but individual work. To be effective there must be a clear and defined communication plan to carry out directives and update team members of plan modifications. The internal stakeholders are stratified into three functional classes; executive, administrative and operational. Each tier is then defined in the communication plan on the means and frequency of communication. All verbal communication will be documented in electronic or written mail.

Communication Tier	Title	Receives Information From:	Sends Information To:
Executive	Board of Trustees	Executive Director - Monthly updates	Executive Director - Monthly updates
			Project Manager - Special cases
	Executive Director	Project Manager - Upon request	Board of Trustees - Monthly updates - Upon request
			Project Manager - When necessary
			Any team member - Special cases

			External Stakeholder - When requested
Administrative	Project Manager	Executive Director - When necessary	Executive Director - Weekly Status Updates - Modifications to schedule or budget
		Project Historian - Daily	Project Historian - Daily
		Technology Manager - Weekly updates or - As technical issues arise and are resolved	Technology Manager - Weekly updates - As technical issues arise and are resolved
		Library Staff and Volunteers - Weekly updates, or When necessary	Library Staff and Volunteers - Weekly updates , or When necessary
	Project Historian	Project Manager - Daily	Project Manager - Daily
		Technology Manager - As Necessary	Technology Manager - As Necessary
		Library Volunteers - As Necessary	Library Volunteers -Weekly progress status
	Technology Manager	Project Manager - Weekly Updates - As Necessary	Project Manager - Weekly Updates - As Necessary
			Project Historian - As Necessary
			Library Volunteers - As Necessary
Operational	Library Volunteers	Project Manager - As Necessary	Project Manager - Weekly updates - As necessary

Examples of Documents

WE, narrator, and interviewer, give our consent to the oral history program/archive to use all or any part of our interview and supplementary materials in any format for scholarly, educational, or community awareness purposes. We give all literary rights, including copyright, to oral history program/archive. However, this does not apply to our own use: we may use recorded interviews or the information contained in them as we wish.

We further understand that copies of the recording and transcript will be deposited in the archive to be available for public listening, reading and viewing, and that portions of our interview may be used in publications, documentaries, and on the Internet.

We release archive/oral history program from all claims arising out of, or in connection with the use of our observations, memories, and experiences. We understand that the archive/oral history program cannot be held liable for the use of information by third parties who may extract portions of our words for their own creative work.

The purpose of the interview is to document the narrator's experiences topic of interview. The interview will not exceed maximum length min. in length. Our participation is entirely voluntary.

Interview date _____

PLEASE PRINT

Narrator   Interviewer
Name _____ _____
Address _____ _____
          _____ _____
Phone/email _____ _____
Signed _____ _____
Date _____ _____

SAMPLE INTERVIEWER GIFT TO ARCHIVE*

Donated Oral History Collection

Regional Oral History Office

The Bancroft Library

University of California

Berkeley, California 94720

INTERVIEWER'S GIFT TO THE BANCROFT LIBRARY

I, _____ (Interviewer), do hereby give to the Regents of the University of California for such scholarly and educational purposes as the Director of The Bancroft Library may determine, copies of the tapes and transcripts of the interviews listed on the attached Exhibit, including the right to publish all or any portion of such material and to authorize others to publish quotations.

This gift does not preclude any use which I or the narrator of each interview may want to make of the recordings of his or her interview(s).

Dated: _____

_____

Interviewer

_____

_____

Name & Address of Interviewer

Accepted for the Bancroft Library by:

_____

Division Head

Regional Oral History Office

_____

Dated

_____

Subject of Interview(s)

*Reproduced with permission from the Regional Oral History Office, Bancroft Library, University of California.

Marketing the Oral History Project

Introduction

Marketing the Oral History Project will serve to bring narrators, partner organizations, and internal supporters into the fold. Inciting excitement for the act of *recording* history should involve a variety of tactics and delivery media. While the project will exist uniquely at the intersection of community engagement and resource development, its merits will not be realized without the development of a strong marketing plan integrated with the library's existing efforts.

Currently, Fayetteville Free Library is utilizing popular social media hubs such as Facebook and Twitter to promote their activities, which has served as an avenue for patrons to discuss interest and also experiences they had at the library. Some of their projects include prizes, such as their advertisement on Twitter to potentially win a $50 Cheesecake Factory gift card if people sign up for the children's clothes sale known as Kidsignment Sale. The Facebook page has displays discussing a number of activities and programs the library is conducting for children. Moreover, it appears that the library has a strong following with over 2,500 likes. While social media may not be the best way to reach our target audiences (who are mostly older and less likely to be on social media), these tactics are illustrative of FFL's community engagement.

The library is known for their innovation and an oral history project is something new and interesting that the community can get behind. People want to be remembered when their gone. This is an opportunity for people not only to record their stories for posterity, but also for others to learn about the members of their community. There are remarkable stories out there that may never be known. Yet, this project will focus spotlights on particular communities—filling a gaps that currently exist in their local history resources.

The oral history program will start off small, focusing on Alumni of the Fayetteville High School. Once the program is on firm ground, the pool of interviewees can be expanded to encompass several other groups such as veterans, women rights activist, Stickley furniture workers, and more. There are a great many stories out there in Fayetteville and the oral history project presents an opportunity to capture and preserve tales that would otherwise be lost forever.

The goals of marketing this project are to establish patron interest in local history that can be utilized to benefit the community. The utilization of this resource will increase the comprehension and appreciation patrons and library staff have for oral history that will promote a sense of buy-in and ownership. Moreover, the Oral History Project will encourage members of the community to consider their own histories and think about stories that they too can impart. Thus making people realize that everyone has a story to tell regardless of who and what they are. With all this in mind, the hope is that the library will be considered a community resource for local history.

Relevant Literature

While in the stages of executing an oral history project, marketing efforts must remain focused on the recruitment of a high-quality group of interviewees or "narrators." As such, marketing need not broadcast to an audience so much as solicit contributions from individuals—

the results are more akin to public relations than advertising. Resources and guides for creating oral histories tend to glaze over the process of marketing and building participation networks and skip straight to the act of interviewing and recording. When reviewing this literature, it remains up to the reader to tease out implied strategies for educating audiences on function and value of oral history. Marketing can thereby help to build engaged communities.

A successful marketing campaign should educate an audience by providing a context for the oral history project. Many oral history resources begin with a working definition of "oral history," which can be translated into educational marketing materials. Linda Shopes, former president of the Oral History Association, frames oral history as "a self-conscious, disciplined conversation between two people about some aspect of the past considered by them to be of historical significance and intentionally recorded for the record" (2002, p.2). By adapting this rather stiff definition into concepts more easily relatable to a public audience, marketing materials could focus on the living tradition component of oral history—and narrators as the bearers of tradition (Hunt, 2003, p.8). Oral history, functioning as public history, should engage audiences by stressing how "a local or personal story illuminates the more general picture" (Liddington, 2002, p.90).

Successful marketing can help to build an engaged community and a wellspring of narrators. In *Catching Stories*, Donna DeBlasio, et al. differentiate between *inreach* projects—where the subject and audience of oral history are the same—and *outreach* projects—where a subject is introduced to an audience (2009, p.6). Whether an oral history project functions as outreach or inreach, its success rests heavily on community participation. Donald Richie explores some of the struggles associated with outreach in communities that are hesitant to open their history to outsiders (2003, p.224). He describes how Temple University succeeded in opening up communities by emphasizing how they look from the outside and encouraging narrators to tell their own stories. Valerie Yow describes historian Linda Shopes's efforts in compiling an oral history of working-class Baltimore as having similar struggles in engaging the community (2005, p.199-200). Shopes found that employing members of the community as interviewers helped to let the testimonies stand as they were given, whereas professional historians had approached the interviews with more preconceptions. The theme of community engagement serves as a common element throughout this literature.

Once an oral history project has begun to engage the community, marketing can help to establish a "snowball effect" where interest in the project grows in momentum through word of mouth (Baylor, 2012, p.11). The literature on oral history includes a variety of methodologies for encouraging project participation. In the initial stages of the project, informational interviews conducted with key community members can help organizers to get a sense for where to start identifying participants (Yow, 2005, p.194). *The Handbook for Oral History in the National Park System* suggests that once the project is underway, interviewers should ask narrators to recommend other individuals to be interviewed (McDonnell, 2004, n.p.). Donald Richie recommends displaying an exhibit relating to the oral history project outside of traditional museum settings—places like malls, schools, and senior centers—in order to help attract attention for the project (2003, p.229).

Publicity and awareness for the project can be established through building awareness and having a good public face. As Yow argues, "good communication with interviewees is the best advertisement of a quality project" (2005, p.41). Building good publicity can also help in securing funding for the project (DeBlasio, 2009, p.30). Since many community oral histories remain ongoing projects that develop and evolve over time, publicizing the end product serves to

encourage further participation. Throughout the literature, marketing remains inextricably linked with planning procedures and should be continually revised through assessment.

Marketing Goals & Outcomes

Goal: Inspire interest and appreciation for local history in the Fayetteville community.
Outcomes:
- Community members will seek out and utilize local history resources in FFL and elsewhere.
- Increased attendance at museums and historical societies that focus on local history.

Goal: Define the library as a community resource for local history.
Outcomes:
- Increased library usage, especially regarding the local history room.
- Fayetteville residents will participate in the Oral History program and subsequent history programing.
- FFL library patrons will expect and anticipate further programs related to local history.
- Increased awareness and use of the local history resources available at FFL.

Goal: Increased understanding and appreciation for the value of an Oral History project, engendering a sense of ownership and buy-in from both FFL librarians and the local community.
Outcomes:
- FFL librarians and Fayetteville community members will participate in and assist with our Oral History project.
- Our marketing efforts will have increased impact through word of mouth so that our message will carry beyond its direct audience and permeate the local community.

Goal: Encourage community members to think about their personal histories and the stories they can tell, spreading the sentiment that even seemingly insignificant stories have historical value.
Outcomes:
- Members of the Fayetteville community will become interested in participating in our Oral History program.
- Narrators will need less prompting when asked questions and will come to the interview with their thoughts better collected.

Target Audience

Our target audiences are groups of people who have made definite contributions to Fayetteville and its development as a community. At this point, we are focusing on Fayetteville High School alumni, veterans, former Stickley Furniture employees, and women's rights activists as audiences that need to be recruited as contributors to the oral history project. In every case, the aging of all or part of the target audience places a premium on recording these

histories while there is a still a chance to do so, especially those of Fayetteville High School alumni and veterans of World War II and the Korean War. To facilitate reaching these audiences, the intention, if possible, is to work closely with existing organizations to which the target audiences already belong. These organizations will be helpful as partners to both get the word out and recruit narrators.

Fayetteville High School Alumni

The project will begin with a target group of interviews. Fayetteville-Manlius alumni are organized and already host an annual alumni reunion. Along with the yearly meeting they have established communications through social media Internet sites. The pilot phase of the project will specifically target the members that graduated from Fayetteville High School, before the consolidation with Manlius in 1951. Logically these members should be in the age range of 64 to over 100 years old. Besides attending the annual reunion, contact with members may be available through the following websites.

Fayetteville-Manlius Alumni Site: http://www.fmschools.org/community.cfm?subpage=4294
LinkedIn: http://www.linkedin.com/groups/FayettevilleManlius-High-School-Alumni-149216
AlumniClass.com: https://www.alumniclass.com/fayettevillemanlius
Facebook pages are distributed among multiple sites, indexed by year

Key Partner	Ideal Narrators	Communication Methods
Fayetteville High School Alumni	- Members active in the organization of the Alumni Association - Members that have remained local - Members that may be active in the community - Members that may be active in the Fayetteville Free Library - Demographics: - Over 64 years old - Male and female - Living both in Fayetteville and elsewhere	- Attend the annual alumni meeting with a display of the project - Build a database of interested participants - Blog posts on social media for general information - Email contact from database - Phone contact for voluntary participants - Information contact within the FFL

Veterans

Veterans risk their lives to promote democracy throughout the world and defend and secure America from danger. They have stories to tell and Americans need to hear them in order to truly appreciate the sacrifices and risks taken. History often remembers the generals, but the underlings are lost in time. This is an opportunity to record the stories of local heroes and preserve their experiences for future generations.

Key Partner	Ideal Narrators	Communication Methods

American Legion	• Veterans of WWII, the Korean Conflict and Vietnam War
	• Demographics
	  ○ Aged 57 and older
	  ○ Mostly men
	  ○ Living in Fayetteville
		• Postcards
		• Phone Calls
		• Visit American Legion

Stickley

       Operating for 85 years out of the very building that now houses the Fayetteville Free Library, the L. & J.G. Stickley Company was not only an iconic manufacturer of American furniture, but also a major employer within the community. Recording the stories of former Stickley employees not only adds to our knowledge of this great business enterprise, but also to understanding the community that the workers created.

Key Partner	Ideal Narrators	Communication Methods

The Stickley Museum
stickleymuseum.com
300 Orchard Street, Fayetteville, NY 13066
	• Current and former Stickley employees.
	• Spouses and children of Stickley employees (from the Fayetteville era).
	• Demographics
	  ○ Aged 50 and older
	  ○ Mostly men
	  ○ Living in Fayetteville and elsewhere
		• Postcards
		• Phone calls
		• Site visit to meet current employees
		• Museum exhibit on the workers

Women's Rights Activists

       Considering the proximity and mission of the Matilda Joselyn Gage Foundation (MJGF), they would make for ideal partners in recruiting local narrators. The MJGF is not only focused on preserving the history of its namesake, it also serves as a center for building on Gage's legacy in fostering community involvement. Upstate New York has a remarkable history of women's rights activism, which marketing efforts can reference and build on. By focusing on Fayetteville's ongoing history of women's rights activism, a partnership with the MJGF would be mutually beneficial to both organizations.

Key Partner	Ideal Narrators	Communication Methods

Matilda Joselyn Gage Foundation matildajoslyngage.org 210 E. Genesee Street, Fayetteville, NY 13066	• Women who participated in local activism
	• Descendants of Gage
	• Members and directors of the MJGF
	• Demographics
	  o Aged 30 and over
	  o Mostly women, but some men could have relevant stories
	  o Mostly living in Fayetteville
		• Phone calls
		• Postcards and other handouts (distributed at MJGF)
		• Networking through MJGF events

Internal Audience

While much of the staffing for the oral history program will come from a dedicated volunteer group, library staff will need to be able to present the program to the public to in a positive light. At this stage, as the program focuses on building a collection of oral histories, the ability of library staffers to explain the program to the public and to identify potential interviewees will be of the greatest importance.

Key Partners	Focus Group	Communication Methods
Librarians Circulation Staff Volunteers	• Staff members who regularly work with the public • Staff members skilled in interpersonal communication • Staff members who engage with the potential of the program to provide a major new resource	• Face to face discussion or presentation by local history librarian • E-mail or memo • Cheat sheet of program talking points and goals

Positioning Statement

The Oral History Project of Fayetteville, NY, managed by the Fayetteville Free Library (FFL) will create a living archive of the history, the memories and the people that have made it a community. The program will create a context that will bring together the memories of individuals into a collective identity and preserve the past by recording individuals as they narrate their experiences. The project will be managed by the librarians, staff and volunteers of the FFL to the most professional standards. It will utilize the most current technology to record and archive the accounts of events and people throughout the 20th century and beyond. An archive that will then be available to educate, entertain and inspire future generations.

Key Messages

Fayetteville High School Alumni

Memories made in school are the ones that last forever. The alumni that participate in the project will leave an indelible mark in the archives of the lives of the people of Fayetteville, NY.

Veterans

People remember the generals but rarely the underlings; this is a way to record and preserve for future generations the accounts of local veterans who served their nation proudly as members of the armed forces.

Stickley

Preserve the memory of L. & J.G. Stickley as both a center of craftsmanly skill and an economic engine for the town of Fayetteville.

Women's Rights Activists

Record for posterity the ways in which local women have worked to continue in the footsteps of Matilda Josyln Gage and other women's rights activists.

Internal Audience

The creation of the oral history project not only will result in a major new resource entering the library collection, but will also be a new outreach tool that draws multiple audiences into the library.

Message Delivery Strategies

Tools

At this stage in the oral history project, the primary concern is in piquing the interest of potential contributors to the program. While the general public needs to be aware that the project is underway, the marketing tools in use are ones that focus on the need to collect stories, that promote awareness of oral history, and that allow the library to provide very specific information about the project to potential interviewees. Ideal marketing tools for this purpose include:

1. Slogans: Catchy, pithy slogans emphasizing the importance of recording oral history and the concept that every person has a story to tell could be utilized across multiple marketing tools. Two memorable slogans that have been suggested include "Everyone has a story; will anyone remember yours?" and the darkly humorous "Any last words?"
2. Buttons: Much like the stickers that people receive after voting or donating blood, a button stating that "I contributed my story to the Fayetteville Free Library oral history project" could be given to each participant. These buttons would, hopefully, attract attention from onlookers and lead to people asking participants about the project and contributing their own stories.
3. Posters: Large posters asking people to contribute their stories could be useful, especially if displayed within the library or at organizations with which we are partnering. Poster concepts

include plays on the classic "Uncle Sam wants you…" concept and on Larry King's timeless "You're on the air."

4. Phone Calls/Direct Marketing: With the desire to work in partnership with established organizations related to our target audiences, a certain amount of direct marketing and cold calling will be necessary in order to establish the oral history project's presence and build outside relationships.

5. Community Group Presentation: Once relationships with outside organizations are established, a presentation to the organization's members would be an efficient and direct manner of recruiting them into the oral history project. For example, presenting to members of the American Legion or Veterans of Foreign Wars would be an excellent tool for recruiting veterans to tell their stories.

6. Senior Center Visits: With much of the initial emphasis of the project placed on recording the stories of elderly members of the community, visiting and presenting to people at area senior centers or nursing homes would be an excellent direct marketing tool.

7. Coffee Hour: Holding oral history coffee hours would provide a forum for people to begin discussing the past in a casual environment. These events would allow oral history project staff to speak with interested parties while getting people thinking about Fayetteville's past and their roles in it. Coffee hour events can be conducted in the library and also in community centers and nursing homes.

8. Postcards: Effectively two different formats for the same marketing tool, simple postcards and flyers containing fundamental information about the oral history project could be created and distributed to interested parties by both the library and partner organizations.

9. Fayetteville Free Library Website: Even before any content is available, the library should create a dedicated web space for the oral history project. This site could include basic information about the project, explain its goals, and provide contact information for anyone interested in volunteering or contributing his or her story.

10. Cheat Sheet: For the internal audience, a simple cheat sheet containing talking points and key facts about the program can be created and distributed, giving staff members a handy guide to the project and all it entails.

Action Plan & Timeline

The executable action plan for the Oral History will be divided into three primary phases, each addressing a different target group of interviewees. Once the planning is complete and the project is to start it will move into the pilot phase, next the development phase and finally the implementation phase. After the implementation phase, marketing for the project will be sustained and on-going, targeting a focus group as well as the general public.

Phase	Time	Audience	Marketing Action	Personnel	Resources
Pilot	Month 1	• Fayetteville HS Alumni Group	• Organize a coffee event • Finalize poster and button designs • Finalize phone script	• Head Librarian • Historical Consultant • Staff Librarians	• Recording Equipment • Graphic Art Supplies

			• Order buttons and print materials		
Development	Month 2	• Community Groups • Veterans • Stickley Employees • Women's Rights Activists	• Display Print Materials • Begin Calling Potential Interviewees • Visit Community Groups • Start face to face discussions about the project • Hold Coffee Hour events	• Staff Librarians • Volunteers	• Poster Display Supplies • Graphic Art Supplies
Implement	Month 3	• Follow-up with contacted groups and individuals	• Start Interview Process • Senior Center Visits • Update FFL Website to give more information about the Oral History Project	• Historical Consultant • Staff Librarians • Volunteers	• Recording Equipment • Database/ Archives
	Month 4 Onward	• Other target audiences, general public	• Focus marketing on individual target groups in succession • Open interviews up to general public through posters, postcards, and word of mouth advertising	• Head Librarian • Historical Consultant • Staff Librarians • Volunteers	• Poster Display Supplies • Recording Equipment • Database/ Archives

Budget

The marketing budget is written to include the first four months of the Oral History Project. Some costs, especially where noted, will be recurring as the project continues beyond that time frame. Costs per unit were developed by surveying the average costs for that item from several vendors.

BUDGET	Activities/Items	Frequency/Amount	Cost
Employee Time ($22.50 per/hr.)	Developing, Approving, and Ordering Marketing Materials	15 hours (mostly a non-recurring upfront cost)	$337.50
	Phone Calls	5 Hrs. (mostly in the beginning of the project, but more calls should be made as cohorts are added)	$112.50
	Community Group Presentations	5 Hrs. (about an hour per community group, more to be added as new cohorts are identified)	$112.50
	Visiting Senior Centers	5 Hrs. (about an hour per senior center), more to be added as new cohorts are identified)	$112.50
	Coffee Hour Event	20 Hrs. (10 hours per event with planning included, more to be added in later stages of the project)	$450
		Employee Time Total:	$1125
Marketing Materials	Posters	6 (18x24)	$119.94 ($19.99 per poster)
	Buttons	250 (1")	$132.50 ($0.52 per button, minimum order of 250)
	Postcards	200 (5.5"x4.2")	$70 ($0.35 per postcard, minimum order of 100)
	Flyers	100 (color)	$68.99 ($0.69 per flyer)
		Marketing Materials Total:	$391.43
		Total Expenses	**$1515.43**

Responsible Parties

In delineating the tasks for which each person is responsible, we have estimated the time commitment for the first four months of the Oral History Project. Many of the recurring tasks (such as those related to cohort recruitment) will require additional time commitments over time.

Head Librarian: Maija Mclaughlin, as the person in charge of the Oral History project, will be responsible for much of the coordination of marketing efforts.		
Competencies Required	**Time Commitment**	**Deliverables**
• Networking skills and the ability to recruit supporting organizations • Organizing skills • The ability to delegate responsibilities to volunteers and other librarians • Promotional and marketing skills-- an eye for good advertising	30 hours The time commitment will vary depending on the stage of the project as it progresses.	• Final approval for all marketing materials • Ordering of all marketing materials • Phone calls and/or visits to local organizations • Internal communication to library support staff, Executive Director, and the Board of Trustees • Develop a networking plan and assign volunteers and library support staff to reach out to organizations • Plan and execute the coffee hour discussion (see Tools and Action Plan) • Develop cheat sheet for internal target audience

Library Support Staff: 2-3 additional FFL librarians or support staff who can assist on an as-needed basis.		
Competencies Required	**Time Commitment**	**Deliverables**
• Networking skills • Promotional skills • Organizational skills	10 hours	• Assist in executing the coffee hour discussion • Distribute buttons and hang posters • Assist in word of mouth advertising

Historical Consultant: Professor Emerita Jean Lee, as a professional historian assisting on a volunteer basis can provide a historical perspective on marketing efforts.		
Competencies Required	**Time Commitment**	**Deliverables**
• Knowledge of American history, especially regarding local history and memory • Networking skills	5 hours	• Advise on marketing efforts • Assist in executing the coffee hour discussion

		• Could also assist in reaching out to local organizations (professional background could add weight to our requests for partnerships)

Volunteers: 2-3 volunteers who can assist on an as-needed basis.		
Competencies Required	**Time Commitment**	**Deliverables**
• Ability to carry through on tasks • Reliable	5 hours	• Assist in executing the coffee hour discussion • Distribute buttons and hang posters • Assist in word of mouth advertising

Mockups of Selected Marketing Methods

Sample Phone Campaign Script
Purpose: To encourage participation in the FFL Oral History Project
Audience: Members of targeted Community Groups as well as the general population

Hello (address the person) I am (your name) and I'm calling to introduce you to the Fayetteville Oral History Project. (pause) We are looking for people interested in helping to build a living picture of Fayetteville through personal experiences. (pause) The Oral History Project is sponsored by the Fayetteville Free Library and is a recorded collection of local people, places and events told through the memories of the people that lived here. To build the collection we are interviewing people like yourself that have lived, worked or been involved with Fayetteville and its history (this could be personalized based on the target audience and key message). Through their stories we will build an archive that will last far into the future. We believe that everyone has something to add to help build a living memory of the local history. I would like to invite you to help us build this collection by setting up an interview. (Pause for response)

Be prepared to open this into conversation that will address specific concerns regarding participation, ownership, scheduling. These are our neighbors, be respectful, professional and informative. Mostly make it into something that will benefit them and the community. Have fun getting to know people!
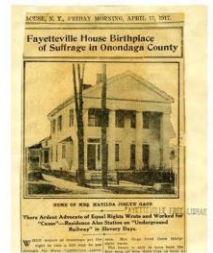
Key points:
- There is no cost to participate
- No one will ever ask for a donation
- The archive will be kept locally at the FFL
- Anything recorded in the interview will be not be used publicly without permission
- A recording or transcript of the interview will be available free of charge upon request
- All participation is voluntary
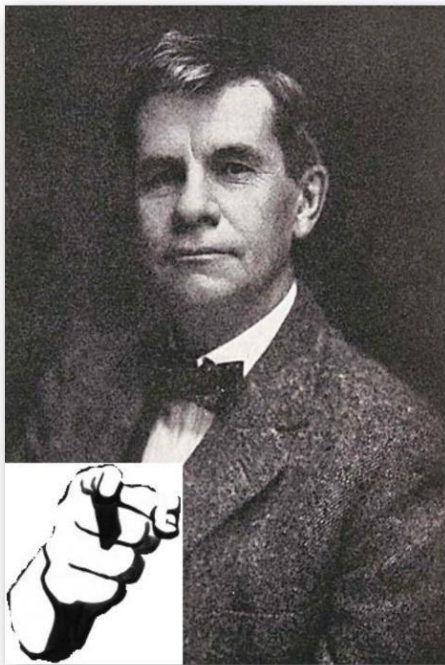
Postcard (front)

Postcard (back)

Poster #1

Poster #2

Button
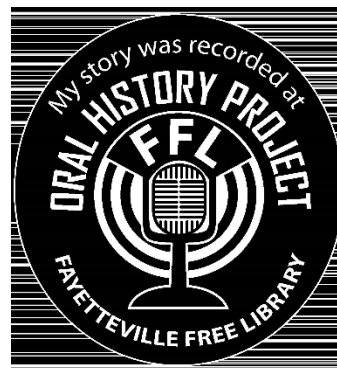
<u>Assessment</u> of the Oral History Project

Introduction

The goal of this plan is to establish a basis for ongoing assessment that will benefit and ultimately improve the functionality of the Oral History Program. These assessments are derived from the goals and outcomes established at the beginning of the project. In our project plan, three goals were established: The first is that the Oral History Project will preserve the history of the Village of Fayetteville for the benefit of the community. Secondly, that the library will develop sustainable processes for recording and preserving oral history narratives. Finally, the Project will increase community engagement with the local history department of the library.

Derived from these goals are 10 desired outcomes. Each of these outcomes needs to be assessed, though some are definitely of higher priority than the others.

<u>OUTCOME PRIORITY RANKING:</u>

1. The Oral History Project creates a fully documented process for the recording and storage of oral histories.

2. A dedicated volunteer organization is created to collect and process interviews.

3. 10-20 members of each target audience cohort will have recorded their oral history narratives and reconnected with their collective past.

4. Local history resource use will increase 20% - 25% annually.

5. Attendance at local history events will increase 10% - 15% annually.

6. Community groups and organizations actively encourage their members to contribute oral histories to the Oral History Project.

7. The library will have increased contact and relationships with local organizations associated with target audiences (ex. Stickley, Matilda Joselyn Gage Foundation), which will lead to further programing.

8. The oral histories will be integrated into local history units by teachers at the Fayetteville-Manlius schools.

9. Senior groups and other organizations will utilize the oral history resources for Reminiscence Therapy.

10. Other institutions adopt the Fayetteville processes as a model for their own oral history programs.

The value attached to each assessment is tied to its intrinsic value to the future of the program - how deeply does that outcome impact the ability of the Project to continue existing, growing and benefitting the Fayetteville community. Outcomes 1 and 2 are fundamental to ensuring the program's future, providing it with a strong archival foundation and a staff. The third outcome is key in that the value of this oral history archive is dependent on having enough individual interviews available to meet the needs of researchers. Increasing attendance at local

history programs and utilization of local history resources, outcomes 4 and 5, are not intrinsic to the program's needs, but provide key justifications for it. These outcomes will demonstrate that the Oral History Project drives increased library utilization, which is beneficial to the library as a whole. The sixth and seventh outcomes are not essential to success, but by building institutional ties to the community, they will aid in recruiting both narrators and volunteers (feeding higher-level outcomes in the process), along with bringing more users to the Oral History Project archives. Outcomes 8 and 9 further demonstrate the value of the archive to the community - they can be used as justifications for increased funding and support, but do not directly impact the highest-ranked outcomes (unless people have to visit the library to carry out school work or therapy sessions). Finally, while seeing other libraries and institutions copy Fayetteville as a model oral history program would be a great boost for the project, outcome 10 has no direct impact on its future.

Literature Review

The literature on assessing oral history programs is very limited. Regardless of the venue that is hosting such a program, library or otherwise, little effort has been expended in determining the proper bases for determining the success or failure of an oral history program. The reason seems to be quite simple: unlike most library programming, the creation of an oral history program does not result in a concrete, singular final product. Instead, it is an on-going project intended to continuously produce new material. In other words, oral history programs build collections, and, in this sense, might best be assessed using some of the tools utilized for collections assessment in such related fields as local history and archiving. Moreover, local history programs generate a vast amount of media, much of it in formats (such as digital audio files) that are outside the purview of traditional collections. These formats require technological mediation for hosting and distribution, suggesting that as assessment of the technology supporting any oral history program is also in order.

The literature on the assessment of local history programs and archives is limited in and of itself, but does provide some useful guidelines for oral history programs. Assessment (or appraisal, as some authors call it) in terms of collection development refers to considering how well materials meet the needs of the institution that hosts them (Johnson, 2009, p.226). In terms of library oral history programs, this means the program needs to be understood in terms of producing materials germane to the library's community in the form of a unique record of the community's past. What is equally important is not to confuse assessment with evaluation--the judging of the value of the materials on their own terms (Johnson, 2009, p.226). As unique, archival items, the oral history records are very difficult to properly evaluate--their value lies in their very uniqueness. Finding unique voices, especially from minorities or underrepresented members of the community can be a key element in creating an oral history program. At the same time, this does not mean that the intentional exclusion of certain members of the community is to be encouraged. Instead, any assessment of the program should be based on a comprehensive discussion of both its scope and scale, examining everything from how the oral history records fit with the rest of the collection to the completeness of the individual interviews (Wisconsin Historical Records Advisory Board, 1998. p. 6). Indeed, the willingness to de-accession (discard) interviews that are ill-fit to the rest of the collection should be part of the assessment process ((Marquis & Waggener, 2013, para.19). Any oral history program also needs

to maintain proper records of its collection, utilizing cataloging tools to enable access, particularly by creating finding aids for the collection (Marquis & Waggener, 2013, para.18).

The technological elements of the oral history program are also ripe for assessment. Due to the retention of most oral history interviews in digital formats, it is crucial that any oral history program assess its technology base to ensure that the collection is stored and cataloged in a manner that follows current technological best practices. According to the Association for Recorded Sound Collections (ARSC), a national organization dedicated to audio archiving, all archival sound files should be stored at 24 bit/ 96 kHz in a Broadcast Wave format (ARSC Technical Committee, 2009, p. 5). This is a very high-quality file format, ensuring both audio intelligibility and providing a dedicated space within the sound file for metadata. The creation of a proper metadata scheme is very important to any oral history project, as it provides a record of both the technical and discovery data associated with the files. Regular assessment of metadata associated with oral history files is particularly important because there is no current standard for such materials; wise decisions must be made "in-house" to ensure that important data is not lost (MacKay, 2006, p.69).

Going beyond these basic matters of format and metadata, curation of the digital files is also important--proper curation ensures both preservation of the data and its accessibility to researchers. Curation is a multi-factor field, including considerations of everything from the software being used to overall project management. Each curation decision affects other elements within the overall curation of the collection, which is very well demonstrated by multipolar models of curation created for the *Oral History Review* (Frisch, Lambert, Tebeau & Bell, 2012). Combining all of these points is the need to utilize an appropriate collection management system. Embracing everything from simply homemade databases to elaborate software packages originally designed for major museums, collection management software is the tool that allows institutions collecting oral histories to organize their work. With many options available, and none designed specifically for audio management, much less oral history management, the unfortunate truth is that once again rigorous internal assessment is required to ensure that an appropriate collection management system is in place.

Assessment Plan for Outcomes

Outcome #1	The Oral History Project creates a fully documented process for the recording and storage of oral histories.
Target Audience	Library staff and volunteers involved with the Oral History Project.
Methods & Tools for Evidence Collection	The primary method for assessing the processes and documentation of the Oral History Project will be a review of existing records. Archival work requires a great deal of documentation, generally entailing step by step records of every process used. Doing so will result in detailed internal documentation that can be used to determine how processes are being carried out and whether or not every process in use has been documented.

Recommendations for Pilot Assessment	A pilot assessment is not necessary for this outcome. While documentation should be developed and evaluated throughout the process of creating the Oral History Program, a full assessment of the documentation is all that is necessary.
Alternative Methods & Tools	An alternative, indeed perhaps complementary, form of assessment would involve benchmarking the Fayetteville Oral History processes against those of other oral history programs. While oral history programs are not generally based in libraries, other projects of a similar magnitude and/or focus could be identified and asked to participate in a benchmarking study in order to determine best practices against which those of the Fayetteville project could be compared.
Analysis of Evidence (Data Plan)	The librarian and chief volunteer will evaluate the existing documentation and processes to look for gaps or inadequate detail in coverage. This will require a close reading of all documentation.
How Assessors will Know the Outcome has been Met	Assessors will know that the outcome has been met by finding that all processes utilized by the Oral History Project are recorded in detail. Any gaps in coverage will require remediation.
Result Scenarios & Decision Making Indicators	Exceeding Expectations: If the review finds that every process in use by the Oral History Project is documented in great detail. In this case, the project can view its documentation process as highly successful, and continue using it without modification.
	Meeting Expectations: If the review finds that all processes have been adequately documented; some details and fine tuning may be needed. The actual process of documentation should be reviewed to ensure that future processes are documented at a higher level of detail.
	Not Meeting Expectations: If the review finds that processes have not been documented and/or that documentation is weak or incorrect. Such failings will require immediate remedial action, including writing documents to cover any areas that are undocumented and correcting errors.
Recommendations for Reporting	The results of the review should be summarized in a short report to the librarian responsible for the project. An overview the results can distributed to staff and volunteers via memo or e-mail.
Responsible Parties	Maija McLaughlin, as the head of the Oral History Project, is responsible for overseeing the creation and documentation of these processes, and should oversee this review. Dr. Jean Lee, as the chief volunteer and a professional historian, will take a leading role in the creation and documentation of the processes, and work closely with Ms. McLaughlin in the review. Other volunteers may be asked to contribute to the review, particularly in examining the documentation of the processes that they have carried out.

Timeline	The Oral History Project will need adequate time to develop processes, much less document them, before this review occurs. The initial cohorts of interviews, as discussed in the planning portion, should all be completed first. With this in mind, the review will happen a year after the project begins. With the ongoing nature of the Oral History Project, similar reviews should be carried out on an annual basis.

Outcome #2	A dedicated volunteer organization is created to collect and process interviews.
Target Audience	Members of the community such as retirees, people interested in history, those who already volunteer for the library in other capacities.
Methods & Tools for Evidence Collection	The volunteer coordinator could keep track of how many volunteers are participating by creating a sign-in sheet that would keep track of who was involved, when they were involved, and for how long. Regular audits of the recordings conducted by each volunteer interviewer would make it possible to track the quality of their work.
Recommendations for Pilot Assessment	An initial assessment could be performed to cover the initial cohort (Fayetteville Alumni), wherein Maija McLaughlin could determine whether the project has enough volunteers capable of conducting high quality interviews to ensure the project's viability.
Alternative Methods & Tools	Members of the library could observe volunteers' activities to gage how many people are actually involved in the project and how well they are performing in their role.
Analysis of Evidence (Data Plan)	The volunteer group will be assessed on both productivity and quality of work, checking to see if their output matches both the output requirements of the project plan and the quality standards established by the project. This will allow both qualitative and quantitative measurements that show if the current volunteer organization is meeting the project's needs.
How Assessors will Know the Outcome has been Met	Assessors will know that expectations have been met by seeing that the volunteer staff is recording and processing interviews at a pace adequate to the project timeline, and doing so with sufficient quality of work.
Result Scenarios & Decision Making Indicators	Exceeding expectations: The recording process is moving faster than the timeline while meeting or exceeding quality standards. In this instance, no modifications are needed for the volunteer program. Meeting expectations: If the review finds that the Oral History Project is meeting the timeline with adequate quality of work, then the project leadership may want to look into increasing the size of the volunteer force, giving them more-specific training on their tasks, or both, depending on the specific area of weakness that is found.

	<u>Not meeting expectations</u>: If the review finds that the Oral History Project is not meeting the timeline with adequate quality of work, then specific remediation is required, More volunteers, better trained volunteers or both will be required depending on the specific weaknesses revealed.
Recommendations for Reporting	A short, formal report showing the statistics studied and the results of the review should be written and filed with Ms. McLaughlin. Dr. Lee will also need to review the report, and aid in determining the appropriate steps to take based on its conclusions.
Responsible Parties	Maija McLaughlin and Dr. Jean Lee will be responsible for compiling the report.
Timeline	Ongoing review will be crucial to making an effective report. With a largely volunteer staff, turnover may be frequent, so reviews will also need to come on a relatively frequent basis. Carrying out a short review and report at the end of each cohort would be a very natural way to do this. Since cohorts should be recorded through the course of a month, this report would need to be compiled roughly on a monthly basis.

Outcome #3	10-20 members of each target audience cohort will have recorded their oral history narratives and reconnected with their collective past.
Target Audience	Individual cohorts: Fayetteville Alumni, Women's Activists, Stickley employees, Veterans.
Methods & Tools for Evidence Collection	The quantitative element of this outcome can be best measured through a simple count as the recordings are processed into the archives. Meeting the quantitative goal, however, is a minor point compared to aiding participants in reconnecting with the past. In terms of the effectiveness of the interview process in helping to connect narrators to their past, the interviewer could ask follow-up questions at the end of the interview to judge the narrator's satisfaction ("Do you feel that the process of recording your oral history has helped you to reconnect with Fayetteville's past?" "Has recording your oral history helped you to better understand how your life fit into the development of Fayetteville?")
Recommendations for Pilot Assessment	During the pilot stage of the Oral History Project that focuses on Fayetteville Alumni, the program director can assess whether the project is on track and if 10-20 narratives are a reasonable marker for success. Critically, interviewers could experiment with different questions in judging the narrators' reconnection with the past. A coding system for assessing the narrators' responses can be developed in parallel with the development of the questions.
Alternative Methods & Tools	The counting of narratives collected could be done at various stages of the project. Also, a more qualitative approach could be taken on the experience of narrators, with additional questions that reflect on the interview process ("Are there any questions that you wished we had asked?" "How can we improve our process in

	the future?"). Additionally, the interviewer could assess his/her impression of how well the narrator opened up and became engaged with the stories told.
Analysis of Evidence (Data Plan)	Records including the contact information and other details of the interview sessions should be kept in an Excel spreadsheet, wherein a count can be kept by the person who is processing the interviews into the collection. The qualitative element of this assessment could be transformed into coded data, allowing analysis of the responses along statistical lines. A database of responses can also be created, complete with space left for full comment quotations—both from the narrator and the interviewer. Such database-based assessment tools will also simplify long-term assessment as the number of narrators continues to grow over time. An annual assessment of this database is recommended.
How Assessors will Know the Outcome has been Met	This outcome will be met if 10-20 interviews are completed and if narrators display a general satisfaction with their experience and engagement with the material.
Result Scenarios & Decision Making Indicators	Exceeding Expectations: If more than 20 interviews are completed to a high degree of quality and narrator engagement. Interviewers are excited to record their histories and do so with a minimal amount of prodding from the organizers and interviewers of the Oral History Project. This suggests that the Project is exciting the community, especially in that the interview process is driving people to connect with their pasts. Meeting Expectations: If 10-20 interviews are completed and if narrators display a general satisfaction with their experience and engagement with the material. Interviewers are willing to record their histories and do so with a modest amount of redirection and iterative questions on the part of the organizers and interviewers. This demonstrates that the project will be able to sustain its momentum and preserve more of Fayetteville's history and that narrators should be actively recruited. If the project continually meets this level of involvement, it could consider opening the project up to individuals that are not members of specific cohorts. Not Meeting Expectations: If fewer than 10 interviews are completed to an inconsistent degree of quality and minimal narrator engagement. Interviewers are hesitant to record their narratives and only do so after a significant amount of encouragement. If narrators are hesitant, it may be difficult to produce a critical mass of interviews to capture a cohesive picture of the Village of Fayetteville. Unless it proves impossible to increase the number of narrators, the project should continue to operate in small, cohesive cohorts.
Recommendations for Reporting	In addition to maintaining databases, reports documenting each cohort would give a summary of the effectiveness of the interview process in preserving Fayetteville's history. This report, ideally completed following the bulk of interviews in each cohort, should be distributed to all internal stakeholders involved in the Oral History

	Project. This will help to ensure that the qualitative assessments are used to improve the interview process.
Responsible Parties	Maija McLaughlin, as the librarian in charge of the Oral History Project, will be responsible for insuring that the archivist is keeping count of the number of interviews that have been recorded. In conjunction with Professor Emerita Jean Lee, the project's historical consultant, will also offer oversight in determining the quality and completeness of each interview. Maija will also be responsible for compiling and distributing the reports on each cohort.
Timeline	Interviews should be counted as they are archived and assessed, the frequency of which could vary. Cohort reports should be compiled following the completion of the majority of the interviews and updated regularly as more interviews are added to the collection. The process will be repeated for each cohort, with cumulative analyses of the follow-up questions on a regular basis (at least annually).

Outcome #4	Local history resource use will increase 20% - 25% annually.
Target Audience	Library patrons and community members that are interested in local history—this could include students, hobbyists, senior citizens, and other groups.
Methods & Tools for Evidence Collection	Using the circulation records for items related to local history, evidence can be collected by comparing the frequency that relevant items are checked out before the Oral History Project to the frequency of use after the project has begun.
Recommendations for Pilot Assessment	In order to make this assessment more manageable in the early stages, FFL could track the circulation of limited number of items to get a sample of the larger collection.
Alternative Methods & Tools	Since not all in the Local History Room circulate, a tally could be kept of the number of times patrons visit the room or request materials.
Analysis of Evidence (Data Plan)	Tracking circulation data will depend on the system currently used by FFL. If possible, it would be best to export the statistics relevant to local history into a separate Excel spreadsheet. The tally of visits and use of materials in the Local History Room could then be tracked in the same location and factored into the statistical analysis. Before beginning the Oral History Project, it will be necessary to collect benchmark statistics for later comparison.
How Assessors will Know the Outcome has been Met	In comparing the usage rate of items deemed relevant to local history from the pre-project baseline to the rate of use after the project has begun, an increase of 20 to 25% annually will be observed.
Result Scenarios & Decision Making Indicators	Exceeding Expectations: If local history resource use increases by more than 25% annually. Library patrons eagerly seek out and request access to local history resources and cite the Oral History Project as their inspiration. This demonstrates that

	the project is on track and changes in methodology should not be necessary. The Oral History Project could leverage this interest to encourage patrons to utilize the oral history archive. Meeting Expectations: If local history resource use increases from 20% - 25% annually. Library patrons demonstrate an interest in local history resources and may or may not cite the Oral History Project as an influence. In this scenario, the Oral History Project should work to strengthen their association with local history as a vehicle for creating new resources—emphasizing the project's relevance as a key element of preserving the history of the Village of Fayetteville. Not Meeting Expectations: If local history resource use increases by less than 20% annually. Library patrons do not exhibit a noticeable difference in their attitude toward local history resources. The Oral History Project should focus its marketing on the integral use of local history resources in crafting a historical narrative of the past. The organizers of the Oral History Project should reflect on other ways to encourage use of local history resources. For example, local history resources (such as Fayetteville High School Yearbooks) could be used to help jog narrators' memories in crafting their narratives, and simultaneously pique interest in using other resources.
Recommendations for Reporting	Maija McLaughlin should compile the results of the statistical analysis with other outcome assessments into a report detailing the overall impact of the Oral History Project. This report could be given to library administrators as justification for the project. If the results are favorable, the report could be used as justification for the purchase of additional local history resources.
Responsible Parties	Maija McLaughlin, as both the librarian in charge of the Local History Room and the Oral History Project, will be responsible for tracking the usage statistics for resources and maintaining the Excel spreadsheet. Other librarians and support staff will assist in reporting usage as relevant to their roles in the library. Maija will also compile the final report.
Timeline	The collection of local history resource use should begin immediately so as to establish a benchmark for comparison. Resource use statistics should be updated on a monthly basis--or on whatever schedule is most appropriate in conjunction with other resource tracking at FFL. Annual reports should be compiled once a year, either following the calendar year or in conjunction with the library's other annual reports.

Outcome #5	Attendance at local history events will increase 10% - 15% annually.
Target Audience	The audience for local history events are all of the people within the practical marketing area. Specifically the core audience would be patrons of the library and museums and generally the Village of Fayetteville. However, this could expand to reach out to Onondaga County, the OCPL system and members of the Onondaga

	Historical Association. Since the goal is to increase community involvement, there is no absolute audience limit.
Methods & Tools for Evidence Collection	This is primarily a quantitative goal and will be assessed by counting participation in local history events held at or sponsored by the FFL. This can be accomplished by doing informal counts during the event or by issuing complimentary entrance passes and collecting the ones that are in attendance. Attendance counts could also be attained through a registration book or by distributing souvenirs of the event.
Recommendations for Pilot Assessment	FFL could concentrate on the attendance counts for a single (preferably recurring) event that occurs both before and after the commencement of the Oral History Project. The results of this pilot could demonstrate the viability of this assessment as a marker for community engagement.
Alternative Methods & Tools	Alternative methods for assessing and increase in attendance would include having library personnel photograph or film the event. This would present a visual record of not only the quantity of participants, but also the quality of how they interacted with the event.
Analysis of Evidence (Data Plan)	Event attendance at history programs will be recorded into an Excel file following each relevant event. Attendance for events prior to the commencement of the Oral History Project will be used as a baseline for comparison with events following the beginning of the project. Subsequent events that are held after the beginning of the Oral History Project will be compared in terms of attendance to show a percent change over time. Factors such as season, weather and coincidental events (proms, graduations, and holidays) should be accounted for in the comparison of attendance.
How Assessors will Know the Outcome has been Met	Since attendance is strictly a quantitative measurement, assessors will know that the outcome has been met by recording a 10% - 15% increase in attendance at local history events, above the previously established baseline.
Result Scenarios & Decision Making Indicators	Exceeding Expectations: If the review finds that attendance at local history events has increased by at more than 15%. This would indicate that the marketing and community outreach aspects of the Oral History Project have been very effective and should be continued. Meeting Expectations: If the review finds that attendance at local history events has increased by 10% - 15%. The marketing and community outreach elements of the Oral History Project are effective, but should be augmented to widen their scope and draw more people to history-related events. Not Meeting Expectations: If the review finds that attendance at local history events has increased less than 10% or has not shown a statistically significant difference. Significant changes in marketing the event will need to be considered and the Oral History Project should reflect on methods for integrating further into local history event programing.

Recommendations for Reporting	The results of the attendance comparison should be compiled into an easily-read format and distributed to relevant administrators in the library. Especially if the report demonstrates a statistically significant increase in attendance, the report could be used to promote further local history programing.
Responsible Parties	The librarian in charge of a relevant local history event will be responsible for taking attendance at their event. Maija McLaughlin, as the librarian in charge of the Oral History Project, will be responsible for compiling attendance records into Excel and analyzing the results to determine the percent-change in attendance. Maija McLaughlin will then compile the results into a report.
Timeline	Prior to the beginning of the Oral History Project, attendance records should be kept in order to serve as a baseline. The primary assessment should occur around six months into the program so that the project will have time to have its presence felt.

Outcome #6	Community groups and organizations actively encourage their members to contribute oral histories to the Oral History Project.
Target Audience	Active members and leaders of community groups and organizations in Fayetteville. For example civic, social and church groups like Scouting, Junior Achievement, Kiwanis Club and the Historic Preservation Commission.
Methods & Tools for Evidence Collection	Direct questions posed to narrators would be the best way to judge whether the organization to which they belong played a role in encouraging them to record a narrative. For example, following the interview, the interviewer could ask "Were you encouraged to record a narrative by an organization of which you are a member?" After the oral history interview is completed, the interviewer should answer additional 3-5 questions assessing the process used to collect the interview. Sample Questions: Did the subject seem eager to speak on behalf of the organization? How was the interview relevant to specific events in the community? Did the subject conclude the interview with more to tell? Will a follow-up session need to be scheduled to provide more time for the narrative?
Recommendations for Pilot Assessment	The pilot assessment should focus on a single cohort. As with other assessment, the Fayetteville Alumni would be an appropriate pilot group as it should be the first to be interviewed. Focusing on one organization, it should be possible to determine whether this assessment is designed in a manner such that narrators' interest in participating in the Oral History Project can be traced back to their organization.
Alternative Methods & Tools	Another tool for assessing the benefit of the Oral History Project would be to make observational notes after contacting an organization, recording how they have agreed to encourage their members to record narratives, then following up with the

	organization after the interview process to find out how members responded to the encouragement.
Analysis of Evidence (Data Plan)	Maija McLaughlin will draw up a set of questions to be asked of narrators and another to be answered by interviewers. Interviewers will be responsible for asking and answering these respective questions and recording the results in the Excel file. Maija McLaughlin will then analyze the results and compile a report, which can later be distributed.
How Assessors will Know the Outcome has been Met	There are two crucial measures of success: the number of interviews falls within 15% - 25% of an organization's total members; and if narrators identify with and incorporate their organization into their narrative.
Result Scenarios & Decision Making Indicators	Exceeding Expectations: More than 25% of the membership of a target organization records an oral history. Members of the organization are able to concur on event details to provide a deeper perspective. The interviews demonstrate how the organization played a significant role in the local history. The individual histories combine to give a narrative of the organization and how it served the local community. The Oral History Project should continue to recruit members of this organization, but there may not be many more willing participants. Meeting Expectations: Between 15% - 25% of the membership of a target organization records an oral history. Interviews do not contradict each other on historic events. People and places named in the interview appear factual and reliable. The individual histories connect by association to the organization as a social activity that had a place in the community. The Oral History Project should continue to recruit members of this organization and work to strengthen this partnership. Not Meeting Expectations: Less than 15% of the membership of a target organization records an oral history. Interviews do not demonstrate a cohesive community experience of the organization. Specific facts and details regarding an event are subjective or questionable for accuracy. The individual histories within the organization show no significant connection or impact on the community. In this scenario, the Oral History Project should consider other methods for recruiting members of this organization or assess whether continuing to pursue this group is a worthwhile use of time and effort.
Recommendations for Reporting	A report drafted from the results of the Excel spreadsheet analysis should be distributed to interviewers, with extensive use of graphs or other visualizations. Maija McLaughlin should follow up with constituent organizations to discuss how membership participation could be improved if necessary.
Responsible Parties	Maija McLaughlin will be responsible for creating a questionnaire and sending it to the organizations, along with reporting results. Information will need to be entered into a database to allow for coding and analysis of the responses. Volunteer staff for

	the program may be used to read through the returned questionnaires, enter the data, and tabulate results.
Timeline	As they are processed into the archive, interviews should be assessed and checked for parallel accounts of specific details. Progress reports should be compiled following the completion of the majority of the interviews and updated monthly as more interviews are added to the collection. Ideally, organization members should be recorded in monthly cohorts, especially if focused on a specific historic event so the assessment report should be filed roughly on a monthly basis.

Outcome #7	The library will have increased contact and relationships with local organizations associated with target audiences (ex. Stickley, Matilda Joselyn Gage Foundation), which will lead to further programing.
Target Audience	Stickley, Matilda Joselyn Gage Foundation, Fayetteville Alumni, Veterans
Methods & Tools for Evidence Collection	This outcome can be assessed by a simple self-report system. Once the Oral History Project confirms the list of outside groups with which it would like to form relationships—as outlined in the Marketing section of this report—the establishment of those relationships can be tracked by self-report and marking the group off on a checklist. Extra space should be left to include comments on the quality of the relationships and notes on any special considerations that should be met as a condition of the relationship.
Recommendations for Pilot Assessment	The Fayetteville alumni cohort would be an effective pilot for this assessment. Since FFL already has a working relationship with the organization, it may be easier to modify this assessment to reflect the ways in which the library and outside organization interact.
Alternative Methods & Tools	Another, deeper form of assessment would involve a survey instrument sent out to the leadership of the organizations with which the Oral History Project has working relationships. This survey would ask the organizational leaders about their perceptions of the Oral History Project, the quality of the relationship, and how the Oral History Project could better serve the partner organizations.
Analysis of Evidence (Data Plan)	The checklist itself should be maintained by the volunteers who are establishing contacts with outside organizations. A monthly summary report would be used to track progress. To avoid over-reporting, a formal report (and deeper assessment, if desired) should only be done on an annual basis.
How Assessors will Know the Outcome has been Met	This will be determined by whether or not conversations between the library and local organizations are ongoing and whether or not they are willing to help provide aid in discovering and convincing their people to record oral histories. Obtaining the assistance of five to ten organizations will be considered a success.

Result Scenarios & Decision Making Indicators	<u>Exceeding expectations</u>: If the review finds that more than ten organizations are willing to participate in helping to find narrators for the oral history project, then no modifications are required. <u>Meeting expectations</u>: If the review finds that five to ten organizations are willing and committed to work with the library to help introduce the library to potential interviewees, then no further modifications are necessary. <u>Not meeting expectations</u>: If the review finds that fewer than five local organizations are unwilling to help, then modifications and a new approach is required.
Recommendations for Reporting	The results of the annual review should be compiled into a short report, and delivered by the volunteers and librarians who were in contact with outside organizations to Maija McLaughlin. She may then broadcast the results to the entire project via memo and/or e-mail. The report can also be referenced when volunteers are making further contact with a specific group.
Responsible Parties	Volunteers who are making the initial phone calls, keeping in touch with local organizations, and conducting the interviews are the responsible parties in this particular matter. Maija is also essential as she will be overseeing the activities of volunteers.
Timeline	The initial reports should be written on a monthly basis (following the cohort schedule), with annual reports compiled with other outcomes.

Outcome #8	The oral histories will be integrated into local history units by teachers at the Fayetteville-Manlius schools.
Target Audience	Social studies teachers within the Fayetteville-Manlius school district in grades that cover New York and/or American history (grades 4, 7, 8, and 11).
Methods & Tools for Evidence Collection	The primary method of tracking utilization of the Oral History Project's resources by school teachers will be the creation and distribution of a survey instrument to all teachers involved in social studies within the Fayetteville-Manlius district. This includes lower grade classroom teachers, many of whom are not formally considered social studies teachers, yet are responsible for the major New York State history unit in fourth grade. Such a survey needs to include questions both on how the Oral History Project materials are being utilized and how the library could aid teachers in better utilizing this resource.
Recommendations for Pilot Assessment	To open the assessment process, teachers at one school could be surveyed about their utilization of the Oral History Project. One such starting point might be with fourth grade teachers at Fayetteville Elementary School, within the village. This pilot group could be used to develop an effective survey format, along with seeing how they utilize the resource.

Alternative Methods & Tools	Another tool for assessing teacher use of the Oral History Project would be interviewing teachers within the Fayetteville-Manlius district to ask how they utilize the resources the Project provides.
Analysis of Evidence (Data Plan)	Maija McLaughlin will read the surveys and record and code the results to provide an overview of whether teachers are using the Oral History Project resources and how they are using it.
How Assessors will Know the Outcome has been Met	Assessors will know the outcome has been met if they find that 33% - 66% of applicable teachers across the district are utilizing the Oral History Project resources in their classrooms.
Result Scenarios & Decision Making Indicators	Exceeding Expectations: If the Oral History Project resources are utilized by greater than 66% of teachers who could use them. This would demonstrate that the Oral History Project is an extremely valuable educational resource, which could be used to advocate for greater funding, including funding from the schools. Meeting Expectations: If 33% - 66% of applicable teachers across the district are utilizing the Oral History Project resources in their classrooms. This would demonstrate that the Oral History Project is an important educational resource for the district. Such results could be used to push for additional resources from the library. Not Meeting Expectations: If less than 33% of teachers utilize the Oral History Project resources. If this is the case, than the Project needs to reconsider both how it is marketing its resources to educators, along with whether or not its current resources meet their needs.
Recommendations for Reporting	A detailed report displaying and analyzing the survey results should be created to allow for in-depth analysis of the results and as a basis for future assessment. Results of the report need to be communicated through a memo to key participants in the project, both library staff and volunteers. Successful results may be used in future advocacy campaigns, and should be reported to the school board, which might lead to closer cooperation between the schools and library in other areas.
Responsible Parties	Maija McLaughlin, as head of the Oral History Project, will be responsible for creating a questionnaire and sending it to the schools, along with reporting results. Information will need to be entered into a database to allow for coding and analysis of the responses. Volunteer staff for the program may be used to read through the returned questionnaires, enter the data, and tabulate results.
Timeline	Due to the time needed to create a reasonably large database of oral histories (at least a year), the pilot assessment should not begin until two years after the project starts. A full scale survey process can begin after three years, with annual surveys from that point forward. With the time needed for teachers to learn about the resource and create projects or lesson plans that utilize it, it may be necessary to wait as long as five years

	after starting the Oral History Project to fully assess its impact and utilization by the Fayetteville-Manlius schools. Once this assessment has begun, it could be administered annually at the end of the school year.

Outcome #9	Senior groups and other organizations will utilize the oral history resources for Reminiscence Therapy.
Target Audience	Residents of senior citizen and assisted living facilities within the Fayetteville area. Practitioners and participants in recreational therapy programs utilizing cognitive rehabilitation techniques.
Methods & Tools for Evidence Collection	A qualitative method will be best to measure the value of the narration process. After the oral history interview is completed there will be an additional 3-5 questions to be answered by the interviewer, which will assess the disposition of the narrator. These responses will be coded on a scale, including the following options: "narrator showed no improvement;" "narrator showed some improvement;" "narrator showed significant improvement" Sample Questions: Did the patient's body language change during the interview process? Reminiscence Therapy is known to improve self-esteem. Was the narrator more positive about themselves by the end of the session? As a therapy, the patient may need multiple sessions to have a positive impact. By the end of the session, was the patient interested, perhaps even eager to continue the interview in another session? Additionally, open ended comments should be recorded that would gage the overall effectiveness of Reminiscence Therapy. This audience may require shorter sessions performed more frequently to help develop self-esteem. Each session should end with a positive experience and set a schedule for a follow-up, leaving the patient eager to continue the narrative.
Recommendations for Pilot Assessment	The pilot assessment could focus on a particular senior center or therapy program and show that engaging participants in the Oral History Project will encourage mental recognition of events and people, which in turn will promote communication and connection within the community.
Alternative Methods & Tools	Another tool for assessing the cognitive therapeutic benefit of the Oral History Project would be interviewing therapy providers within a narrator's adult care facility to ask if they notice a difference in their subjects after they have given an oral history interview.
Analysis of Evidence (Data Plan)	The interviewer will record their impressions of the narrator's relative improvement in disposition along the scale marked above. The results of this assessment will then be

	recorded into an Excel file so that it can be aggregated in conjunction with other interviews.
How Assessors will Know the Outcome has been Met	This outcome will be met if 40% - 60% of narrators display a general improvement and satisfaction through the course of the interview based on the coded results in the Excel file.
Result Scenarios & Decision Making Indicators	Exceeding Expectations: Greater than 60% of narrators actively participate in Reminiscence Therapy and exhibit an improvement in self-esteem and body language. Residents show a positive change in activity participation and an increased level of cognitive skills. The Oral History Project should be marketed to senior and rehabilitation centers as a viable treatment for cognitive treatment.

Meeting Expectations: 40% - 60% of narrators display a general improvement and satisfaction through the course of the interview based on the coded results in the Excel file. Residents show a slight change in activity participation but have no change in cognitive skills. The Oral History Project should continue to employ techniques associated with Reminiscence Therapy.

Not Meeting Expectations: Less than 40% of narrators accept Reminiscence Therapy and are resistant to modify their self-esteem and body language. Residents show negative change in activity participation and a reduction in cognitive skills. The Oral History project should consider abandoning the use and promotion of Reminiscence Therapy. |
Recommendations for Reporting	A report drafted from the results of the Excel spreadsheet analysis should be distributed to interviewers as well as relevant therapists and other practitioners involved in the narrator's care.
Responsible Parties	Maija McLaughlin, as head of the Oral History Project, will be responsible for creating a questionnaire for interviewers and compiling the results. Interviewers will need to enter their responses and impressions into a database to allow for coding and analysis. Volunteer staff for the program may be used to read through the returned questionnaires, enter the data, and tabulate results.
Timeline	Interviews should be assessed close to the time they are performed since they have direct relevance to the narrator's personal progress. Progress reports should be compiled following the completion of the majority of the interviews and updated monthly as more interviews are added to the collection.

Outcome #10	Other institutions adopt the Fayetteville processes as a model for their own oral history programs.
Target Audience	Other libraries and institutions interested in starting sustainable oral history programs of their own. (Institution, in this usage, is intended to refer to any type of organization,

	from a civic group to a school to a corporation that might conceivably start an oral history program. It is contrast to the academically-driven oral history projects that are most often encountered. The term "sustainable" is used in the sense of something intended for the long term, as in a program that sustains itself over the years and comes to be viewed as self-perpetuating.)
Methods & Tools for Evidence Collection	The suggested method for assessing this outcome is observation, in the broad sense of watching for evidence that other institutions are using the system that Fayetteville creates as a model for their own oral history programs. Posting documentation of the program and tracking downloads of the documents would be an easy way to start. This could include watching for reports about other library-based oral history programs in *Library Journal* and other specialist publications, speaking with employees of other libraries at conferences, and recording contacts from other institutions that are interested in learning more about the Fayetteville project. These observations should cast as wide a net as possible, seeking to follow the influence of the Fayetteville project on a national stage. While the information collected will need to be tabulated at some point, effectively carrying out this assessment will be an on-going process.
Recommendations for Pilot Assessment	A pilot assessment could involve tracking whether any other libraries and institutions within the Onondaga County system create oral history programs following the Fayetteville model. Such a pilot could be carried out as the as the Oral History Project itself develops, with data tabulation at the end of the first year of the project.
Alternative Methods & Tools	Another, more formal manner of assessing this outcome would involve a review of existing records in the form of a literature or citation review. Rather than taking an observational approach, data collection would be carried out at a specific time, involving a thorough search for mention of the Fayetteville Oral History Project by other institutions. Such a process would involve extensive data analysis, and might be thought of along the similar lines to a citation analysis by a professor seeking tenure.
Analysis of Evidence (Data Plan)	The librarian heading the program, in consort with Dr. Lee and other senior members of the project staff, will compile the observed instances of other institutions using the Fayetteville model into a spreadsheet. This will allow tracking and analysis of the data.
How Assessors will Know the Outcome has been Met	The outcome should be viewed as being met if five to ten oral history projects arise that specifically use Fayetteville as a model and openly the cite their project as an influence.
Result Scenarios & Decision Making Indicators	Exceeding Expectations: More than 10 institutions are identified as utilizing the Fayetteville model. In this case, Fayetteville should consider large-scale publishing on the project, perhaps even having the library staff involve write a book detailing how they built such a successful Oral History Project. This is clearly a model that other institutions find interesting, and that could greatly increase Fayetteville's profile on a national level.

	Meeting Expectations: If a modest number of institutions (5-10) cite Fayetteville as a model. Such results suggest that the model is interesting to other institutions, and that Fayetteville should take action to spread awareness of it. Having staff present on it at regional and national conferences, both library-oriented (ALA, NYLA) and in other fields where people would be interested in oral history (from the American Historical Association to New York State United Teachers) would be an excellent way to spread awareness of the project. Small-scale publishing within discipline specific journals might also be successful. Not Meeting Expectations: If only a small number of institutions (5 or less) cite Fayetteville as a model. While this would technically meet the outcome, it does not fit with the spirit with which this outcome is promulgated. This outcome is about leading the way, not about gaining a minimum number of followers. If the outcome is not met, then Fayetteville needs to rethink the manner in which information about the project is being broadcast. The library may need to draw attention to the project in different forums or to do so in a different manner. They may also decide that, if the project is going well on its own terms, to reconsider whether this outcome is actually crucial to success of the project and, possibly, to ignore it.
Recommendations for Reporting	The results of the assessment will be recorded in a spreadsheet and used as the basis for a report to be filed by Ms. McLaughlin. The information from the report should be summarized and transmitted to staff and volunteers within the project by memo or e-mail. Meeting or exceeding the desired outcome may be worthy of publication, as it would demonstrate to the public the far-reaching impact of the project, and may inspire further institutions to create their own oral history programs.
Responsible Parties	Maija McLaughlin, as the librarian responsible for the Oral History Project, will be the primary observer, as she is most likely to interact with other institutions interested in using the Fayetteville model. Other staff and volunteers should report incidences of institutions using Fayetteville as a model to Ms. McLaughlin.
Timeline	While this observational method of assessment requires continuous tracking and recording of data, the actual assessment will need to be carried out at regular intervals. While a pilot assessment could be carried out at a relatively early point (at the end of the first year), a full-scale assessment should be delayed until the enough time has passed for the project to have a chance to develop a national reputation. Three years will, hopefully, be long enough for this to occur. The formal assessment should then be repeated on an annual basis.

Timeline for Continuous Assessment

This assessment timeline integrates all of the above outcomes (referenced by their numbers in parentheses) and is intended to function as a reference point to keep assessment efforts on track throughout the Oral History Program. Please note that some of the assessments should actually be performed before the project begins, others are dependent on the scheduling

of interviews, recurring on a monthly basis, or after the program has run for a specified amount of time. Assessment, in general, should be an ongoing, continuous effort that constantly informs subsequent planning and marketing.

Beginning of Assessment	Assessment	Frequency
Before the Oral History Project begins	Establish a baseline for circulation of local history resources (4)	Monthly until beginning of Oral History Project
	Establish a baseline for comparison of attendance at local history events (5)	Monthly until beginning of Oral History Project
When Oral History Project begins	Reflect and report on the effectiveness of Reminiscence Therapy (9)	After recording each interview
	As long as they are of sufficient quality, interviews should be tallied in an Excel file (3)	After archiving each interview
	Interviews should be assessed and checked for parallel accounts of specific details relating to community organizations (6)	After archiving each interview
	Compile a report that includes: • Volunteer assessment (2) • The number of interviews processed into the archive (3) • Use of local history resources (4) • Status of relationships with organizations (6 & 7) • The effectiveness of Reminiscence Therapy (9)	Monthly, following the recording of a cohort
After the program has run for 6 months	Assessment of attendance at other local history programs (5)	Annually
After the program has run for 1 year	Assessment of recording and archiving process documentation (1)	Annually
	Report on use of local history resources (4)	Annually
	Report on the quality of organization relationships (7)	Annually
	Determine whether any local organizations have followed FFL's lead in oral history (10)	Annually
After the program has run for 2 years	Pilot test for school resource use (8)	One-time assessment
After the program has run for 3 years	Full assessment of school resource use (8)	Annually
	Full review of other institutions that have adopted FFL's model for oral history (10)	Annually

Impact Rubric

Outcome	Below Expectations	Meets Expectations	Exceeds Expectations
Participation	Fewer than five people are willing to participate in the development of the oral history project.	At least five to ten participants beyond Dr. Lee are willing to help carry out the project by making initial phone calls, explaining the project to potential candidates for interviews, being an interviewer, and maintain relationships with local organizations.	More than ten people are willing to become volunteers and help establish and carry out the necessary day to day activities to ensure the project's success.
Community Engagement	There is less than 10% increase (or even a decrease) in the attendance of events, directly because of the Oral History Project.	There is a 10% - 15% improvement in the attendance at events because of the Oral History Project. Attendance statistics achieve a maximum of 10% increase.	There is a greater than 15% increase in the attendance and participation in the Project and the library. Attendance statistics exceed the target goal of 15%. Positive feedback is published in independent media highlighting community engagement because of the project.
Archival Quality	Processes have not been documented and/or that documentation is weak or incorrect. What documentation is done is not maintained over time. Only a small number of institutions (5 or less) cite Fayetteville as a model for their own oral history projects.	All processes have been adequately documented; some details and fine tuning may be needed. Documentations are maintained and regularly utilized. A modest number of institutions (5 to 10) cite Fayetteville as a model for their oral history projects.	Every process in use by the Oral History Project is documented in great detail. Documentations are maintained and regularly utilized. A large number of institutions (10 or more) cite Fayetteville as a model for their own oral history projects.

	The Oral History Project is not meeting the timeline with adequate quality of work.	The Oral History Project is meeting the timeline with adequate quality of work.	The recording process is moving faster than the timeline while meeting or exceeding quality standards.
Historical Value	The Oral History Project fails to produce a resource that is of sufficient historic quality and usefulness. The oral history archive is used infrequently, with a lack of involvement from individuals and local school curricula.	The Oral History Project results in a set of recorded narratives that offer insight into events, places, and people that are significant to the history of Fayetteville. The oral history archive is used frequently by both individuals doing research, and by schools who have integrated it into their curricula.	The Oral History Project demonstrates a high level of historical value by creating a collection of interlocking narratives that together tell stories of significant segments of Fayetteville's history. The oral history archive is used very frequently and has been used in the process of writing a book or scholarly article. School curricula have deeply integrated the material.

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