

Juniors to Seniors : Hillsborough Remembers

**An Oral History of the World War II Era
At Home and Overseas**

An Intergenerational Project

**Sponsored by County Commissioner Ben Wacksman's Office in
Cooperation with the following Agencies:**

Tampa Bay History Center

Tampa-Hillsborough County Public Library System

Hillsborough Department of Aging Services

Hillsborough Department of Children's Services

Hillsborough County Superintendent of Education

Hillsborough County Department of Communications

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Project Mission

TO CREATE AND ENCOURAGE IMPROVED UNDERSTANDING AND COMMUNICATION BETWEEN GENERATIONS IN HILLSBOROUGH COUNTY THROUGH A PROGRAM OF ORAL HISTORY COLLECTION THAT CONNECTS YOUNGER AND OLDER CITIZENS IN A POSITIVE EDUCATIONAL ENVIRONMENT, WHICH WILL RESULT IN A HISTORICAL RECORD FOR THE WHOLE COMMUNITY.

ORAL HISTORY INTERVIEWS POLICY

Wacksman Intergenerational Oral History Committee Project
900 N. Ashley Drive, Tampa, FL 33602
Project Coordinator: Nancy Becker
Telephone: 813-301-7197

Oral history can be an effective form of outreach as well as a means of enhancing the collection of historical resource materials. Adherence to professional standards will establish respect for the Project and its participants; on the other hand, slipshod interviews by unprepared interviewers could damage the Project's reputation for years to come. The following policy, adopted by the Wacksman Intergenerational Oral History Committee Project on September 17, 1999, applies for any interview(s) done on behalf of Committee and/or using its equipment.

The interviewer will:

1. Ensure the topic or interview subject falls within the scope of the Project's collection policy, which is to collect oral histories about the World War II era, at home and overseas, focusing on Hillsborough County residents.
2. Have at least minimal training in oral history techniques--i.e., participation in the Project-sponsored workshops.
3. Follow the procedures as listed on the Project's Oral History Interview Guidelines. (See page15.)
4. Complete adequate research before conducting an interview. This starts with checking with the Project Coordinator to see whether the target narrator has been interviewed before.
5. Use equipment supplied by the Project.
 - The interview products (including tape(s), transcript(s), completed forms and corollary materials) belong to the Project and must be presented to the coordinator for accessioning, arrangement and description.
 - Tapes must meet the Project's quality standards. Project equipment may be checked out for up to one week (subject to availability).
 - The borrower will be responsible for its return in the same condition as when received, just as with any other materials checked out of the library.
6. Submit along with the interview products, a completed interview abstract for each interview conducted.
7. Transcribe taped interviews of individuals identified by the Wacksman Intergenerational Oral History Committee Project.

PROJECT SEQUENCE

THIS SECTION DOCUMENTS THE STEPS THAT THE COMMITTEE, THE INVOLVED AGENCIES,
AND THE INTERVIEWERS WILL FOLLOW FOR THE DURATION OF THE PROJECT.

Project Sequence

1. Plan

The participating agencies organize Wacksman Intergenerational Oral History Committee; set achievable goals for project; develop budget; identify and obtain funding; accumulate research materials; locate related projects; select and obtain equipment; assemble personnel; develop chronology of pertinent events; develop list of potential narrators.

2. Identify and Invite Narrators

Aging Services will identify narrators. Interviewers will send a letter inviting participation of those soon to be interviewed, followed with a phone call to schedule (pre-)interview.

3. Prepare for Interviewing

Students prepare for interviewing. Research for the particular interview(s). Attend the Project-sponsored workshops. Outline discussion topics (not a canned list of questions) and send copy of interview outline to narrator if appropriate. Assemble needed items (*see Oral History Pre-interview Checklist, page 57*). Refresh your memory by re-reading the Interview Guidelines. (*See page 23.*) Pre-record your interview introduction (*see page 53*).

4. Pre-interview Visit

Students will scope out the setting for seating, possible distractions, and electrical outlets. Introduce yourself. Discuss topics (but no details of information!) for interview. Inquire about the existence of historically significant records which could refresh the narrator's memory. Complete Life History Data Sheet (*See page 49.*)

5. Prepare Reminder

Students remind your narrator of the taping session a few days before scheduled event, by phone or note.

6. Interview session

Students plan a session of 1-1½ hours. Complete Life History Data Sheet, if not completed and remember the release form (*See page 47*).

7. Post-interview

Create one or more copies of interview tape. Label each tape with names of narrator and interviewer, date, and length of interview. Poke out plastic tabs at back of recorded cassette. Describe the interview(s). Compile abstract or tape index or verbatim transcript (original and at least one copy).

8. Interview Transcription

Students will prepare and audit the *transcript* (See *Transcriber's Guidelines*, page 75). Check transcript with taped interview, and enter corrections on the diskette. Add full-name designations. Note questions for additional interview sessions, if any.

9. Share with the Narrator

Students, submit your transcript to the narrator for corrections, additions. Conclude legal agreement: release form.

10. Final Editing

Student will note narrator's changes on all copies of transcript, using footnotes to indicate changes (only correct the transcript where it failed to convey what was said on tape). Proofread; spell-check; use standardized institutional format for transcript with all the components: title page, table of contents, interview abstract (*see page 55*), interviewer information, narrator information and/or copy of completed biographical questionnaire, release form, transcript, index, and any appendices.

11. Prepare for Submission

Students photocopy the final transcript: make reference copy(s) and copy for narrator. Unbound original of all printed materials (all completed forms, copies of any correspondence, corrected draft(s) of transcript, and final transcript--loose pages) goes into archival folder labeled with name of project, name of narrator, name of interviewer, date(s) of interview(s), and length of interview(s). Package the transcript copies.

12. Submit materials

Students give to Project Coordinator for accession and cataloging of the oral history tape(s) and printed materials. Deliver narrator's copy.

13. Celebrate!

Everyone involved has contributed to the success of a worthwhile community project.

INTERVIEW AND COLLECTION GUIDELINES

THIS SECTION PROVIDES ALL PARTICIPANTS OF THIS PROJECT WITH A SET OF INTERVIEW AND COLLECTION GUIDELINES AND ESTABLISHES THE STANDARDS BY WHICH THE PROJECT WILL BE CONDUCTED.

THE PURPOSE OF THIS SECTION IS TO PROVIDE INFORMATION AND DIRECTION TO ALL PARTICIPANTS OF THE PROJECT ON THE RESPONSIBILITIES TO THOSE INVOLVED AND TO THOSE WHO WILL BENEFIT FROM THE OUTCOME OF THE PROJECT.

THE INFORMATION IN THIS SECTION WAS ADAPTED FOR THIS PROJECT FROM:
THE GUIDELINES PAGE OF THE ORAL HISTORY ASSOCIATION AT DICKINSON COLLEGE
[HTTP://OMEGA.DICKINSON.EDU/ORGANIZATIONS/OHA/EVALUATIONGUIDELINES.HTML](http://omega.dickinson.edu/organizations/oha/EvaluationGuidelines.html)

Interview and Collection Guidelines

Oral history is a method of gathering and preserving historical information through recorded interviews with participants in past events and ways of life. It is both the oldest type of historical inquiry, predating the written word, and one of the most modern, initiated with tape recorders in the 1940s.

Responsibility to Narrators

1. Narrators should be informed of the purposes and procedures of oral history in general and of the aims and anticipated uses of the particular projects to which they are making their contribution.
2. Narrators should be informed of the mutual rights in the oral history process, such as editing, access restrictions, copyrights, prior use, royalties, and the expected disposition and dissemination of all forms of the record.
3. Narrators should be informed that they will be asked to sign a legal release. Interviews should remain confidential until narrators have given permission for their use.
4. Interviewers should guard against making promises to narrators that they may not be able to fulfill, such as guarantees of publication and control over future uses of interviews after they have been made public.
5. Interviews should be conducted in accord with any prior agreements made with the narrator, and such preferences and agreements should be documented for the record.
6. Interviewers should work to achieve a balance between the objectives of the project and the perspectives of the narrators. The interviewer should be sensitive to the diversity of social and cultural experiences, and to the implications of race, gender, class, ethnicity, age, religion, and sexual orientation. They should encourage narrators to respond in their own style and language, and to address issues that reflect their concerns. Interviewers should fully explore all appropriate areas of inquiry with the narrator and not be satisfied with superficial responses.
7. Interviewers should guard against possible exploitation of narrators and be sensitive to the ways in which their interviews might be used. Interviewers must respect the right of the narrator to refuse to discuss certain subjects, to restrict access to the interview, or under extreme circumstances even to choose anonymity. Interviewers should clearly explain these options to all narrators.

Responsibility to the Public and to the Profession

1. In recognition of the importance of oral history to an understanding of the past and of the cost and effort involved, interviewers and narrators should mutually strive to record candid information of lasting value and to make that information accessible.
2. Interviewers should strive to prompt informative dialogue through challenging and perceptive inquiry. They should be grounded in the background of the persons being interviewed and, when possible, should carefully research appropriate documents and secondary sources related to subjects about which the narrators can speak.
3. Interviewers should make every effort to record their interviews. They should provide complete documentation of their preparation and methods, including the circumstances of

the interviews. Interviewers, and when possible narrators, should review and evaluate their interviews and any transcriptions made from them.

4. With the permission of the narrators, interviewers should arrange to deposit their interviews in an archival repository that is capable of both preserving the interviews and eventually making them available for general use. Interviewers should provide basic information about the interviews, including project goals, sponsorship, and funding.

5. Interviewers should be sensitive to the communities from which they have collected their oral histories, taking care not to reinforce thoughtless stereotypes or to bring undue notoriety to the communities. They should take every effort to make the interviews accessible to the communities.

Responsibility for Sponsoring and Archival Institutions

1. Sponsoring institutions should train interviewers, explaining the objectives of the program to them, informing them of all ethical and legal considerations governing an interview, and making clear to interviewers what their obligations are to the program and to the narrators.

2. Interviewers and narrators should receive appropriate acknowledgment for their work in all forms of citation or usage.

Tape/Transcript Processing Guidelines

Information about the Participants

a. Are the names of both interviewer and narrator clearly indicated on the tape/abstract/transcript and in catalog materials?

b. Is there adequate biographical information about both interviewer and narrator? Where can it be found?

Interview Information

a. Are the tapes, transcripts, time indices, abstracts, and other materials presented for use identified as to the project/program of which they are a part?

b. Are the date and place of the interview indicated on the tape, transcript, time index, and abstract, and in appropriate catalog material?

c. Are there interviewer's statements about the preparation for or circumstances of the interviews? Where? Are they generally available to researchers? How are the rights of the narrators protected against improper use of such commentaries?

d. Are there records of contracts between the program and the narrator? How detailed are they? Are they available to researchers? If so, with what safeguards for individual rights and privacy?

Interview Tape Information

a. Is the complete master tape preserved? Are there one or more duplicate copies?

- b. If the original or any duplicate has been edited, rearranged, cut, or spliced in any way, is there a record of that action, including by whom and when and for what purposes the action was taken?
- c. Do the tape label and appropriate catalog materials show the recording speed, level, and length of the interview? If videotaped, do the tape label and appropriate catalog information show the format (e.g., U-Matic, VHS, 8mm, etc.), and scanning system, and clearly indicate the tracks on which the audio and time code have been recorded?
- d. In the absence of transcripts, are there suitable finding aids to give users access to information on tapes? What form do they take? Is there a record of who prepares these finding aids?
- e. Are researchers permitted to listen to or view the tapes? Are there any restrictions on the use of the tapes?

Interview Transcript Information

- a. Is the transcript an accurate record of the tape? Is a careful record kept of each step of processing the transcript, including who transcribed, audited, edited, retyped, and proofread the transcripts in final copy?
- b. Are the nature and extent of changes in the transcript from the original tape made known to the user?
- c. What finding aids have been prepared for the transcript? Are they suitable and adequate? How could they be improved?
- d. Are there any restrictions on access to or use of the transcripts? Are they clearly noted?
- e. Are there any photo materials or other supporting documents for the interview? Do they enhance and supplement the text?
- f. If videotaped, does the transcript contain time references and annotation describing the complementary visuals on the videotape?

Interview Conduct Guidelines

Interviewer Preparation

- a. Is the interviewer well informed about the subjects under discussion?
- b. Are the primary and secondary sources used in preparation for the interview adequate?

Narrator Selection and Orientation

- a. Does the narrator seem appropriate to the subjects discussed?
- b. Does the narrator understand and respond to the interview purposes?

Interviewer-Narrator Relations

- a. Do interviewer and narrator motivate each other toward interview objectives?
- b. Is there a balance between empathy and analytical judgment in the interview?

c. If videotaped, is the interviewer/narrator relationship maintained despite the presence of a technical crew? Did the technical personnel understand the nature of a videotaped oral history interview, as opposed to a scripted production?

Technique and Adaptive Skills

a. In what ways does the interview show that the interviewer has used skills appropriate to . . .

- the narrator's condition (health, memory, mental alertness, ability to communicate, time schedule, etc.)?
- the interview conditions (disruptions and interruptions, equipment problems, extraneous participants, etc.)?

b. What evidence is there that the interviewer has . . .

- thoroughly explored pertinent lines of thought?
- followed up on significant clues?
- made an effort to identify sources of information?
- employed critical challenges when needed?
- thoroughly explored the potential of the visual environment, if videotaped?

c. Has the program/project used recording equipment and tapes which are appropriate to the purposes of the work and use of the material? Are the recordings of good quality? How could they be improved?

d. If videotaped, are lighting composition, camera work, and sound of good quality?

e. In the balance between content and technical quality, is the technical quality good without subordinating the interview process?

Perspective

a. Do the biases of the interviewer interfere with or influence the responses of the narrator?

b. What information is available that may inform the users of any prior or separate relationship of the interviewer to the narrator?

Historical Contribution

a. Does the interviewer pursue the inquiry with historical integrity?

b. Do other purposes being served by the interview enrich or diminish quality?

c. What does the interview contribute to the larger context of historical knowledge and understanding?

Transfer of Interviews to Archival Repository

a. Has the researcher properly obtained the agreement of the repository prior to making representations about the disposition of the interviews?

- b. Is the transfer consistent with agreements or understandings with interviewers? Were legal agreements obtained from narrators?
- c. Has the researcher provided the repository with adequate descriptions of the creation of the interviews and the project?
- d. What is the technical quality of the recorded interviews? Are the interviews transcribed, abstracted, or indexed, and, if so, what is the quality?

Educator and Student Guidelines

Has the educator:

- a. become familiar with the "Oral History Evaluation Guidelines" and conveyed their substance to the student?
- b. ensured that each student is properly prepared before going into the community to conduct oral history interviews?
- c. become knowledgeable of the literature, techniques, and processes of oral history, so that the best possible instruction can be presented to the student'?
- d. worked with other professionals and organizations to provide the best oral history experience for the student?
- e. considered that the project may merit preservation and worked with other professionals and repositories to preserve and disseminate these collected materials?
- f. shown willingness to share her/his expertise with other educators, associations, and organizations?

Has the student:

- a. become thoroughly familiar with the techniques and processes of oral history interviewing and the development of research using oral history interviews?
- b. explained to the narrator the purpose of the interview and how it will be used?
- c. treated the narrator with respect?
- d. obtained a signed legal release for the interview?
- e. kept her/his word about oral or written promises made to the narrators?
- f. given proper credit (oral or written) when using oral testimony, and used material in context?

STANDARD PROCEDURE FOR CONDUCTING INTERVIEWS

THIS SECTION PROVIDES DETAILED INSTRUCTIONS FOR YOU, THE INTERVIEWER, TO FOLLOW AS YOU PROCEED WITH THE INTERVIEW PROCESS.

PLEASE USE THIS AS YOUR PRIMARY GUIDE THROUGH THE INTERVIEW PROCESS.

THE INFORMATION IN THIS SECTION WAS ADAPTED FOR THIS PROJECT FROM:
THE SOUTHERN ORAL HISTORY PROGRAM AT THE UNIVERSITY OF NORTH CAROLINA.

[HTTP://WWW.UNC.EDU/DEPTS/SOHP/GUIDELIN.HTM](http://www.unc.edu/depts/sohp/guidelin.htm)

8/30/99

STANDARD PROCEDURE FOR CONDUCTING INTERVIEWS

Before the Interview

1. Make certain you are adequately prepared as an interviewer.

If you are new to oral history interviewing or would like to brush up on your skills, contact the Project Coordinator to make arrangements for participation in the training workshops. You must attend the Program's oral history workshops or consult with Project Coordinator individually. You should also review select readings from our oral history bibliography (see attached).

2. Reserve a tape recorder and tapes prior to scheduling your interview.

The Recorder. Use only the recording equipment provided by the Project. This is particularly true in the case of cassette recorders. Cassette recorders are available for loan through the Project Coordinator's office.

Tapes. Use only the highest quality name brand tapes, and once a brand of tape is selected, it should not be changed (thereby ensuring consistent sound quality). While normal bias tapes are adequate for recording the spoken word, we recommend top-of-the-line high bias tapes like Maxell XLII. These brands will produce clearer recordings, thus extending the range of possible future uses of the tape--for radio broadcast, video or film sound tracks, or classroom and other public presentations.

With cassettes use either 60 or 90 minute tapes. Never use 120 minute tapes; the tape is too thin for quality recordings, tends to malfunction, and has a shorter archival life. Make certain you use tapes with screws that are accessible, so that the tape can be taken apart if it should foul.

Machine Settings.

Do not use the voice activated record mechanism or other automatic volume control settings on your recorder. Instead, you should set the gain level manually so that the VU meter gauge goes up to--but does not remain in--the red. (That is, the meter can go into the red, but only periodically and only with loud sounds.)

The goal is to achieve as high fidelity as possible, without running the risk of distorting the sound signal. If it's available on your equipment, use Dolby B to reduce hiss.

Microphone Procedure. Correct usage of the microphone is perhaps the most technical aspect of conducting oral interviews. An external microphone should always be used because it reduces background noise substantially and it also gives the interviewer control of mike direction. If you are using a unidirectional microphone, point the microphone toward the narrator and remember to speak loudly so that the mike will pick up your voice as well.

If you are using an omnidirectional microphone, place the mike equidistant between interviewer and narrator, but pointing toward the narrator. In either case

use a mike stand if available, or some other cushioning object, rather than setting the mike directly on a table or hard surface.

If the mike is battery-powered, always check to be sure it is in the "on" position! Use only the highest quality microphone.

Plan to use the Program's equipment, check in with the Project Coordinator's Office (301-7197) a few weeks prior to your interview to arrange an appointment to pick up and drop off the equipment. You should also ensure that you have all the equipment you will need, including the microphone, mike cord, mike stand, ample tape, an AC adaptor and an extension cord, if necessary, and batteries (for the microphone, if needed, and for the cassette recorder).

Make certain you leave ample time for testing--and getting to know--the equipment. Read the equipment manual; test the microphone and the gain levels so that you know how to monitor the equipment during the interview.

While conducting the interview, you should glance periodically at the VU meter to make certain the record levels are sufficiently high. As an added precaution, be sure to check (i.e., play back) the recording early in the interview. If there are background noises (fans, air conditioning, etc.), or other problems with the recording, this will be the moment to address such issues.

3. Conduct background research prior to your interview.

A selected bibliography is included in this handbook. This is a list of selected readings from which you should draw. However, you will want to do additional research as well, using School Media Center and other library resources. We hope you will share with us any additional materials you find, so that we may pass them along to other interviewers working on similar projects.

4. Develop a list of questions.

Bring this list of questions (along with a notepad and pen) to the interview. You will want to refer to these questions during the interview but you should not feel constrained by them. The project will sponsor a workshop and provide guidance for assistance in developing this list. Feel free to contact the Project coordinator if you need assistance.

5. Pick up all necessary forms from the Project office prior to your interview.

You will need the following:

- interview cover sheet and checklist
- release forms
- proper word forms
- life history forms

During the Interview

1. Record an opening announcement on your tape.

Prior to the interview or at the start of the interview, make an opening announcement on the tape. Include the narrator's name, your name, the date, the location, the topic you will be discussing in your interview, and your tape number. (We recommend you use the date and initials of your narrator; e.g., use 1.18.94-IJ for an interview conducted on January 18, 1994, with Ivey Jones. This number will enable us to track your tape here at the Program.) A copy of the Standard Text for Formal Introduction to an Oral History Tape should be used.

2. Get your release form signed.

Fill out the form, typing or printing all information, leaving blank only the spaces for signatures and dates at the bottom of the form. Have the narrator sign the form at the end of the interview session. (Some interviewers get a verbal release on tape as well as the signed written release.) Remember that we cannot accept tapes for which we have no release.

Prior to the interview, explain the need for a signed release form. This is an ideal moment to make certain he or she understands that the materials may be deposited, with any index made from the tape, in the Tampa-Hillsborough Public Library Collection at Main Library in Tampa for the use of future scholars (including you). This form will enable us to deposit the interview in the library and microfilm the collection of which it is a part. In the course of this conversation, be sensitive to any hesitation on the narrator's part. Emphasize the importance of preserving these stories and making them available to later generations. Be reassuring about the fact that these are spoken reminiscences, not polished, grammatical essays.

If it becomes clear that the narrator will allow the tape to be used only with restrictions, find out what kind of restrictions are desired. Be prepared to suggest which restriction should be listed. Make sure that mutually contradictory restrictions aren't listed and that dates for the expiration of restrictions are noted. Alert the Project Coordinator that you've listed restrictions on your Release form.

Finally, ask the narrator if he/she would like to have a copy of the transcript or tape index, and pass that information along to Project Coordinator as you bring your tapes in to be copied.

3. Fill out the proper word form.

Verify all spellings of proper words either during or after your interview. Some interviewers prefer to clarify spellings on tape, while others make a list of words during the interview and confirm the spellings afterward. You may need to do additional research to confirm any spellings that your narrator cannot verify.

4. Fill out the life history form.

We recommend you begin your interview by asking basic contextual information (when and where he/she was born, family background, etc.). To avoid abrupt interruptions, you may want to jot down notes on key names, events, dates, during the interview, so that you can clarify these points at an appropriate moment. You may wish to make a pre-interview appointment to fill out the life history form. If you do not gather this information on tape, you will need to fill out a life history form with your narrator before the interview.

After the Interview

1. Write up field notes immediately after your interview.

Your field notes should include the following:

- The names of yourself and your narrator, and the date, time, and location of the interview;
- A one-paragraph summary of the narrator and why he/she was interviewed (include a description of yourself and why you were selected as interviewer for this individual);
- A description of the interview itself; describe the setting, other people present; any pertinent events that happened prior to, during, or after the interview; and your honest reflections on whatever dynamics occurred during the interview/visit. These field notes will be critically important to you and subsequent researchers. These notes will be kept on file at THPL. Determining whether or not they may be reviewed by researchers will be up to you as the interviewer/author. Indicate your decision on the interview cover sheet and checklist. We hope that you feel that the fieldnotes may be shared openly with researchers. If, though, you wish to restrict access to the fieldnotes, please contact Nancy Becker at the Project Office (301-7197) to discuss your concerns and options.

2. Send the narrator a thank you in writing.

An informal thanks as you head out the door of your interview will not suffice. The narrator has been kind enough to take you into his or her confidence and help you out with this project. A thank you letter in writing is critical. The Project will be happy to mail the thank you letter for you (along with a complimentary copy of the interview if requested). If you decide to post the letter yourself, please be sure that the Project has a file copy of this letter and all other correspondence with your narrator.

3. Make tape index soon after the interview.

See the attached example. It is imperative that your index be thorough and complete and that you include counter numbers. If you record basic contextual information (birth date and place, names and economic backgrounds of immediate family members, educational achievements, etc.) at the beginning of your interview and transferred that information to the life history form, you need not duplicate that information in the index.

The description of your interview "topic" and your list of "subject headings" are the basis from which the library staff catalogues the tape (and therefore makes your interview

available to other researchers for generations to come). In addition to providing contextual and summary information in the topic, the library staff members ask that you list those subject headings (probably not more than three or four depending on the length and complexity of the interview) which were discussed in most depth or on which the most time was spent in the interview. These subject headings will become access points for other researchers. You may also want to highlight the names of persons of historical importance if they are discussed in the interview to any degree greater than a passing mention; names of persons, however historically obscure, who are discussed at length or in depth in the interview; and other events, matters, institutions, businesses, or activities that are either historically important or important in the interview. Please note that the more clearly you identify these subjects, persons, events, or organizations as to their names, places, dates, or other relevant information, the more useful this information will be to future researchers.

Finally, you may want to make verbatim transcriptions of particular quotations (including the question that prompted the narrator's response, if appropriate).

After you transcribe your interview, you should ask your faculty advisor to review a draft of the transcript. The reviewer should only use red ink to make corrections to the transcript. (Note: By corrections, we do not mean the reviewer should edit for content or to "clean up" the transcript. Rather the reviewer should check for any terms or words missed by the transcriber.) Any insertions of text (for clarification purposes) should be bracketed.

4. Neatly and consistently label your tapes according to Project specifications.

Include narrator's name, date, location, your name, the tape number you assigned to the interview; mark whether the tape was recorded in stereo or mono, whether you used Dolby B, and the speed of the tape (if off-standard). If this tape is one of several conducted during that session, mark them accordingly (Tape 1 of 2, 2 of 2, etc.). Be sure to mark the tape label with the same information listed on the tape box (this is especially important should the tape ever be misplaced). Note: If Side B of your tape is blank, mark "blank" on the tape label. You may want to label your tapes and tape boxes in pencil while in the field and then complete the proper labeling when you are preparing your materials for deposit. Please type/print the tape label legibly. (See attached sample.) Finally, push in the tabs on the tape to protect it from accidental re-recording.

5. Deliver all your documentation according to the attached samples and return the equipment to the Project Coordinator.

Include the following materials:

- cover sheet
- marked tapes
- tape index (hard copy and IBM-compatible disk copy)
- field notes
- release forms

- proper word forms
- life history forms
- a copy of all correspondence with the narrator
- and note whether the narrator requested copies of the tape index in addition to a transcript copy

The Project Coordinator will review all materials prior to depositing them THPL collection.

Notes on Interviewing

An oral history interview involves a complex social interaction. No formula can guarantee success. Respect for the sanctity and complexity of human lives, intelligence, empathy, flexibility--all these personal qualities impinge on the interview situation. But interviewing is also a skill which can be learned with systematic practice. The following suggestions are meant to facilitate this process.

Preparation

1. Begin by defining the historical context you wish to investigate. Only then can you decide what to ask the narrator.
2. In order to avoid the danger of interview bias, you must be aware of your own cultural assumptions, values, and attitudes. An interview does not call for an impossible neutrality. But it does demand special self-awareness and self-discipline.
3. Before conducting your first interview, do as much background research as possible. Oral history cannot be separated from or substituted for other methods of historical research.
4. Selected respondents will be able and willing to provide information you need. Respondents may be chosen because their lives illustrate certain historical processes or because they have special knowledge of or occupy a unique position in a historical event, movement, or institution. Either in writing or in person (preferable followed by a letter of confirmation) ask permission to conduct an interview and explain the purpose of the interview.
5. Draw up a list of the topics or specific questions to be explored. Since you are doing the interview for the Intergenerational Oral History Project, it would be helpful for you to discuss this list with the Project Coordinator in advance.
6. Before the interview, become thoroughly familiar with your recording equipment. Note names, date, and place on all tapes. Number them in sequence. Choose a setting for the interview that is as private and unthreatening to the respondent as possible. Set up your recorder and make your opening announcement on tape; be sure to check the sound quality during the interview. During the interview, note proper names, places, and organizations. At the end of the session, confirm spellings and ask the in narrator to sign release form.

The Interview

1. Interviews may be autobiographical or topical. In either case, begin at a point in time previous to the central events you want to explore. For all interviews, include basic socioeconomic information regarding family, geographical origins, and class.
2. You should seek a balance in which you allow the narrator to express the logic of their lives as they understand it, while at the same time maintaining a sense of the overall direction of the conversation and framing questions so as to elicit information that pertains to your area of interest. Listen carefully. Do not be afraid of silence. Allow the respondent time to think, to continue after a pause. Critically evaluate the flow of information, so that you can ask for elaboration where the narrator's statements are unclear. Take notes that will remind you to ask follow-up questions at an opportune moment, rather than interrupting the narrator's train of thought.
3. Avoid leading or prejudicial questions. Your questions should be open-ended; they should not supply a list of alternative answers. They should be direct and to the point. Avoid asking several questions in the guise of one. Frame questions within a language and context understood by the narrator.
4. Seek concrete examples of attitudes and feelings from which you can infer subjective orientations. Focus on behavior; but try to understand the meaning the narrator attaches to his/her actions. Develop facts and events first, then explore feelings and values. You may need to stimulate the narrator's memory or reduce chronological confusion by supplying facts learned from background research.
5. It may be helpful to arrange the sequence of topics so as to postpone until last any questions that may be threatening or challenging to the narrator. Within each topic, it may be helpful to begin with a broad question, then ask successively narrow and detailed questions as they prove necessary.
6. When a narrator seems unwilling or unable to provide certain information, try approaching the topic from another angle, indicating contradictory information that you have obtained from other sources, or wait until later in the interview to return to the topic.
7. Ordinarily an interview session should last no more than 90 minutes. Be alert to signs of fatigue, distraction, or boredom. Conduct a long interview in several sessions. It is often helpful to re-interview the narrator after you have analyzed the content of the interview and as your understanding of the research problem evolves.
8. Immediately after the session, listen to the tape and write up your field notes. Evaluate both your own behavior and the content of the interview. Only by such self-criticism can you learn from your mistakes and refine your interviewing skills.
9. Once the interview is done, "history making" begins. The interview is raw data, which must be compared to and used in conjunction with other evidence. Oral history starts with the collection, transcription/indexing, and preservation of interviews. Remember that it is a collaborative effort; consider the ways in which you can engage your narrator in this interpretive process.

TIPS AND HOW TO GUIDES

THIS SECTION IS INTENDED TO PROVIDE YOU, THE INTERVIEWER, WITH SEVERAL DIFFERENT PERSPECTIVES ON HOW TO CONDUCT AN EFFECTIVE INTERVIEW.

INFORMATION IN THIS SECTION HAS BEEN ADAPTED FOR THIS PROJECT FROM SEVERAL DIFFERENT SOURCES, EACH INDIVIDUALLY CITED.

Tips and How To Guides

Defining Social History

Often, people think the study of history means studying governments, battles, and national leaders. These are important historical topics, but historians learn much about history by studying the lives of everyday people as well.

Social history is the history of the everyday experiences and beliefs of ordinary people. Social historians look at teachers, store clerks, factory workers, police officers, the unemployed, children -- all kinds of people you might meet in your own life.

The number of social history topics is huge because social history looks at every aspect of day-to-day life -- family life, recreation, work, social life, religious beliefs, and more.

How To Do It

Preparation and Basic Supplies

A simple checklist for fieldworkers might include the following items. The list will vary according to the project:

1. notebooks and pencils
2. camera, film, and accessories as needed, such as an assortment of lenses, a flash, and tripod
3. tape recorder (battery operated ones are useful), microphones, plenty of fresh tape and batteries, and extension cord
4. tape measure for recording the dimensions of material objects
5. appropriate dress, which is both comfortable and/or right for the occasion. Some fieldworkers need a stout pair of shoes and casual clothes, for example; others, collecting at events such as a family dinner or a church service, will need more formal clothes.
6. consent forms
7. maps

Tape Recording

The use of the tape recorder has made the collection of aural folklore a different task than it was in the days when pencil and paper were the primary means; and the ability to record the performer's voice has preserved a human presence for future generations to hear and study. Recording is important because it collects the information just as it was spoken, sung, or played. But the tape recorder does not make the fieldworker's job effortless. There is much to learn about the machine before going into the field, much to do while you are there, and much to do when you return. The recorded material must be processed, and the social and cultural context in which it was made must be described.

Here are some hints on using the tape recorder:

If you have the opportunity to make advance arrangements for the interview, mention that you will be recording it. Be sure to tell the informant what the recording will be used for (to be placed in an archive for research purposes, to be used in the preparation of a

publication or an exhibit, or for a term paper), and make sure that he or she understands and approves. Professional folklorists who know they will be doing exhibits and publications often ask the informant to sign a formal consent form, giving permission for the material to be used. Sometimes members of the informant's family will have proprietary feelings about the person and traditions in which you are interested, so you may want to consult with them as well. It may be helpful to offer a copy of the transcript beforehand, for approval and commentary.

1. Speak directly to the person and respond to statements in an encouraging way. Try not to be preoccupied with the tape recorder; practice with it before the interview to ensure that you feel comfortable using it.
2. Do not be afraid to have your own questions, comments, stories, and responses on the recording. They place such documentation in a context and account for the reason and logic behind the responses. But leave the recorder on to make an uninterrupted recording of the session.
3. Sixty-minute cassettes are recommended. Longer ones are subject to stretching and tearing. Cassettes that are fastened with screws in the corners are usually of high quality construction, and you can easily take them apart if the tape snaps or jams.
4. Set the microphone as close to the narrator as possible.
5. Number your tapes as you take them off the machine so as not to confuse them. Later you can add other necessary information: title of the project, the name of the narrator, name of the interviewer, date and location of the recording, and the kind of material or key subjects recorded.
6. But do not trust the label alone. Professional archivists recommend that you leave blank tape at the beginning and end of each reel or cassette and that an announcement of date, location, and persons present be spoken directly onto the tape at the start of the recording session and at the start of each tape in succession.
7. Prepare a "log" or topic-by-topic summary for each recording. Make sure the label on the tape matches the heading on the tape log (tape number, date, and names of people or events).
8. Store tapes in a dry atmosphere away from electronic or magnetic equipment. Be sure they are at least eighteen-inches from fluorescent lights, telephones, and electric motors. Do not set them on the hood of a running automobile.

The Consent Form

During the 1980s there was significant growth in what many call "public sector" folklife programs, those sponsored by government agencies, as well as in many community-based programs and activities. The likelihood of the development of exhibits, books, films, web sites, and television programs using photographs or quotes from field collections has increased dramatically. As a result, many institutions and independent collectors use written forms that the informants or narrators sign to indicate their awareness of the goals of the project and their willingness to allow their remarks or photographs to be used in public educational programs. Consent forms are most commonly required when the

materials collected are deposited in or prepared under the guidance of an institutional or public archive. Scholars frequently share a draft or copy of their creative and scholarly work with a community or individual informant for comments--which often improves the product.

Even though a consent form has been signed, fieldworkers should notify persons whose pictures, words, songs, or artifacts are being used for public display. A signed consent form, of the kind used by most field projects, does not mean that an informant relinquishes his or her rights to the material. It means simply that the fieldworker explained the goals and purposes of his or her visit.

Still Photographic Documentation

Fieldworkers should attempt to use the highest quality camera and flash equipment available to them. But good photographs alone do not satisfy the need for comprehensive data. They must be accompanied by notes that provide information concerning location, date, subject matter, and additional observations. Prepare a photo log for each contact sheet or roll of film (see Photo Log). Writing along the back edge with a soft pencil, mark prints with numbers, names, dates, places, and events.

Before the interview or photographic session, check to be sure batteries, flash, and extra film are on hand. Usually by the end of an interview, even the shyest persons will agree to having their pictures taken. A complimentary photograph will be appreciated by the informant and can open the way for further contact and the development of greater rapport.

Remember that the photograph is a tool to help you collect and understand traditional culture. Cultural information is of primary importance; the photographer's artistic interpretation is secondary. Of course, a combination of art and information is most desirable, especially since photographs may later be used for educational displays.

Take enough pictures to properly illustrate the person, event, process, or performance under consideration, whether the various steps in the construction of the chair or the way a musician holds his instrument. Some photographs should include the normal surroundings of the person, object, or performance. They should show, for example, the household of the person interviewed, the use of space, decorations, and characteristic details such as an icon corner or workshop.

The choice between color slide film and black and white negative film is often made according to anticipated uses of the photographs. Color slides are desirable for illustrated talks, such as those in the classroom, while black and-white prints are cheaper to reproduce and therefore may be more desirable for publications. In some cases, you may want both. The general rule is the slower the film speed, the higher the quality of slide or negative. Most photographers, however, find ASA 400 black and white film suitable for general purpose work. For the initial processing, professionals frequently order contact sheets. Contact sheets provide an economical method for examining prints and are useful reference tools that may be easily filed.

Oral History Interviewing Tips

1. Tape record! Notes miss too much and rarely catch nuances.
2. Familiarize yourself in advance with the relevant literature and thoroughly research the specific material you expect to cover. This will not only assist in formulating your questions but in aiding the memories of your narrators.
3. Make sure the narrator fully understands the purpose of the interview and the larger aims of your project. Not only is this an ethical imperative, but it should assist in establishing rapport, making the narrator feel more comfortable, and eliciting more candid responses.
4. Listen to what the narrator is saying and try not to interrupt.
5. Be prepared to depart from your prepared questions to follow unexpected information gained from a narrator.
6. Set the stage with general questions before moving into more specific areas. Jumping abruptly into the main questions may make the interview too confrontational. Keeping questions chronological will aid the narrator's memories. Photos and documents may also prompt seemingly forgotten information.
7. Consider the broader context of an individual's life before concentrating on the express needs of your research. Don't settle for a single-session interview unless you are convinced that the narrator has exhausted the subject.
8. While treating narrators with respect, don't be too polite to ask embarrassing questions. If answers sound inaccurate or evasive, return to the same issues at different points during the interview to prod the narrator into defending or refuting previous statements. But don't be too quick to assume that a narrator is wrong or lying.
9. Give your tapes and transcripts to a library or archive where others can examine them for verification and additional research use. Be sure to have the narrator sign some form of legal release.

Adapted from Oral History Interviewing Tips

<http://MiaVX1.MUOhio.Edu/~oralHxCWIS/education/ritchie.html>

9/8/99

Student Perspective to Oral History Collection

Nothing captures a student's interest or imagination like an authentic research experience that associates the student with individuals who participated in and/or observed history from a first hand perspective. Thus, together with a member of another generation, the student learns the role of an historian and is engaged as an additional eyewitness to history!

Dr. Barry A. Lanman

The Oral History Experience

Steps in Creating Oral History

1. Conduct initial research using traditional primary and secondary sources, which include articles, books, newspapers, pamphlets, pictures, charts, graphs, documents and artifacts.
2. Develop an initial question outline based on the research. At the same time, become familiar with the processes of interviewing and the operation of the tape recorder.
3. Schedule and complete a preliminary interview with the selected narrator. While many projects do not have the time to do this, a preliminary interview can help produce a high quality interview. This is conducted without a tape recorder and is designed to:
 - Introduce yourself and build rapport with the narrator.
 - Share information about the purpose of the interview.
 - Share information about the topics to be discussed in the interview.
 - Have the individual fill out the Life History form that will assist the interview and your research and the development of your final question outline.
 - Ask the individual if they have any documents, artifacts or pictures, etc., which would assist the interview and your research.
 - The preliminary interview is not a necessity and may not be practical for short term projects or interviews involving extended distances. However, the student who completes a preliminary interview is usually better prepared for the actual interview than the student who skips this process.
4. Continue to research traditional sources in order to increase knowledge of the interview focus.
5. Develop a final question outline.
6. Set an interview date.
7. Conduct the interview.
8. Since the tape is going to be transcribed, have the narrator sign a release form after the transcript has been approved by the narrator. (The legal agreement should conclude the formal relationship between the interviewer and the narrator.)
9. Tape an interview introduction and label the tape(s).
10. Write a thank you note to the narrator.

One-Minute Guide to Oral Histories

by Carole Hicke

The One-Minute Guide to Conducting an Oral History

- Ascertain willingness of narrator to participate.
- Research narrator's background; prepare an outline.
- Schedule appointments.

- Obtain signed release agreement at first interview.
- Tape-record interviews.
- Get interviews transcribed.
- Review transcript; then get narrator to review.
- Deposit corrected transcripts, tapes, and release agreements in the appropriate library, archives, or historical society.

The One-Minute Guide to Oral History Interviewing

- Ensure that equipment is functioning properly.
- Label tapes with names interviewer, narrator, date, tape number.
- Take outline, photos, clippings to interview.
- Obtain signature on release agreement.
- Develop rapport but remain neutral.
- Ask who, what, where, when, why, how.
- Remain polite but firmly in control.
- Listen carefully--and pursue new topics.
- Use silence.
- Ask for examples and anecdotes as illustrations.

The One-Minute Guides above are from the web site at: Regional Oral History Office, Bancroft Library, University of California – Berkeley

<http://www.lib.berkeley.edu/BANC/ROHO/>

August 30, 1999

Tips for Interviewers

From Willa K. Baum, *Oral History for the Local Historical Society*

An interview is not a dialogue. The whole point of the interview is to get the narrator to tell her story. Limit your own remarks to a few pleasantries to break the ice, then brief questions to guide her along. It is not necessary to give her the details of your great-grandmother's trip in a covered wagon in order to get her to tell you about her grandfather's trip to California. Just say, "I understand your grandfather came around the Horn to California. What did he tell you about the trip?"

Ask questions that require more of an answer than "yes" or "no." Start with "why," "how," "where," "what kind of. . ." instead of "Was Henry Miller a good boss?" ask "What did the cowhands think of Henry Miller as a boss?"

Ask one question at a time. Sometimes interviewers ask a series of questions all at once. Probably the narrator will answer only the first or last one. You will catch this kind of questioning when you listen through the tape after the session, and you can avoid it the next time.

Ask brief questions. We all know the irrepressible speech-maker who, when questions are called for at the end of a lecture, gets up and asks five-minute questions. It is unlikely that the narrator is so dull that it takes more than a sentence or two for her to understand the question.

Start with questions that are not controversial; save the delicate questions, if there are any, until you have become better acquainted. A good place to begin is with the narrator's youth and background.

Don't let periods of silence fluster you. Give your narrator a chance to think of what she wants to add before you hustle her along with the next question. Relax, write a few words on your notepad. The sure sign of a beginning interviewer is a tape where every brief pause signals the next question.

Don't worry if your questions are not as beautifully phrased as you would like them to be for posterity. A few fumbled questions will help put your narrator at ease as she realizes that you are not perfect and she need not worry if she isn't either. It is not necessary to practice fumbling a few questions; most of us are nervous enough to do that naturally.

Don't interrupt a good story because you have thought of a question, or because your narrator is straying from the planned outline. If the information is pertinent, let her go on, but jot down your questions on your notepad so you will remember to ask it later.

If your narrator does stray into subjects that are not pertinent (the most common problems are to follow some family member's children or to get into a series of family medical problems), try to pull her back as quickly as possible. "Before we move on, I'd like to find out how the closing of the mine in 1935 affected your family's finances. Do you remember that?"

It is often hard for a narrator to describe people. An easy way to begin is to ask her to describe the person's appearance. From there, the narrator is more likely to move into character description.

Interviewing is one time when a negative approach is more effective than a positive one. Ask about the negative aspects of a situation. For example, in asking about a person, do not begin with a glowing description. "I know the mayor was a very generous and wise person. Did you find him so?" Few narrators will quarrel with a statement like that even though they may have found the mayor a disagreeable person. You will get a more lively answer if you start out in the negative. "Despite the mayor's reputation for good works, I hear he was a very difficult man for his immediate employees to get along with." If your narrator admired the mayor greatly, she will spring to his defense with an apt illustration of why your statement is wrong. If she did find him hard to get along with, your remark has given her a chance to illustrate some of the mayor's more unpleasant characteristics.

Try to establish at every important point in the story where the narrator was or what her role was in this event, in order to indicate how much is eye-witness information and how much based on reports of others. "Where were you at the time of the mine disaster?" "Did you talk to any of the survivors later?" Work around these questions carefully, so that you will not appear to be doubting the accuracy of the narrator's account.

Do not challenge accounts you think might be inaccurate. Instead, try to develop as much information as possible that can be used by later researchers in establishing what

probably happened. Your narrator may be telling you quite accurately what she saw. As Walter Lord explained when describing his interviews with survivors of the Titanic, "Every lady I interviewed had left the sinking ship in the last lifeboat. As I later found out from studying the placement of the lifeboats, no group of lifeboats was in view of another and each lady probably was in the last lifeboat she could see leaving the ship."

Tactfully point out to your narrator that there is a different account of what she is describing, if there is. Start out by saying, "I have heard . . ." or "I have read . . ." This is not to challenge her account, but rather an opportunity for her to bring up further evidence to refute the opposing view, or to explain how that view got established, or to temper what she has already said. If done skillfully, some of your best information can come from this juxtaposition of differing accounts.

Try to avoid "off the record" information--the times when your narrator asks you to turn off the recorder while she tells you a good story. Ask her to let you record the whole thing and promise that you will erase that portion if she asks you to after further consideration. You may have to erase it later, or she may not tell you the story at all, but once you allow "off the record" stories, she may continue with more and more, and you will end up with almost no recorded interview at all. "Off the record" information is only useful if you yourself are researching a subject and this is the only way you can get the information. It has no value if your purpose is to collect information for later use by other researchers.

Don't switch the recorder off and on. It is much better to waste a little tape on irrelevant material than to call attention to the tape recorder by a constant on-off operation. For this reason, I do not recommend the stop-start switches available on some mikes. If your mike has such a switch, tape it to the "on" position--the forget it. Of course you can turn off the recorder if the telephone rings or if someone interrupts your session.

Interviews usually work out better if there is no one present except the narrator and the interviewer. Sometimes two or more narrators can be successfully recorded, but usually each one of them would have been better alone.

End the interview at a reasonable time. An hour and a half is probably the maximum. First, you must protect your narrator against over-fatigue; second, you will be tired even if she isn't. Some narrators tell you very frankly if they are tired, or their spouses will. Otherwise, you must plead fatigue, another appointment, or no more tape.

Don't use the interview to show off your knowledge, vocabulary, charm, or other abilities. Good interviewers do not shine; only their interviews do.

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Dundes, Alan, ed. *The Study of Folklore*. Englewood Cliffs. New Jersey: Prentice Hall, 1965. [THPL-Main]

Loomis, Ormond H. *A Reference Guide to Florida Folklore*. Florida [THPL-Documents/Reference Main]

PROJECT FORMS

Oral History Release Form
Contractual Agreement – Page 1 of 2

In consideration of the recording and preservation of my oral history memoir by the Wacksman Intergenerational Oral History Committee Project,

I the narrator, _____, hereby grant, assign, and transfer to the Director of Tampa-Hillsborough Public Library System the rights, including all literary and property rights unless restricted as noted below, to publish, duplicate, or otherwise use and dispose of the recording and/or transcribed interview(s) taped on this date _____, _____ concerning

and related subjects. This includes the rights of publication in electronic form, such as placement on the Internet/Web for access by that medium. I (the narrator) hereby give the above mentioned Director the right to distribute the recording and/or transcription to any other libraries and educational institutions for scholarly and educational uses and purposes.

Similarly and for the same considerations noted preceding, I the interviewer,

_____, hereby grant, assign, and transfer to the Director of Tampa-Hillsborough Public Library System, the rights, including all literary and property rights unless restricted as noted below, to publish, duplicate, or otherwise use and dispose of the above described recording and/or transcription. This includes the rights of publication in electronic form, such as placement on the Internet/Web for access by that medium.

Likewise, I, the above-mentioned Director, hereby agree to preserve the products of this oral history interview according to accepted professional standards of responsible custody and agree to provide the narrator and interviewer (the oral authors) with access to the taped interview(s).

ORAL HISTORY RELEASE FORM
Contractual Agreement – Page 2 of 2

Note any restrictions:

Dated: _____ Signature of Narrator:

Narrator's name as he/she wishes it to be used:

Narrator's
address: _____

(street or p.o. box) (city) (state) (zip)

Narrator's phone number: (_____) _____ - _____

Dated: _____ Signature of Interviewer:

Interviewer's
address: _____

(street or p.o. box) (city) (state) (zip)

Interviewer's phone number: (_____) _____ - _____

Dated: _____ Signature of Director:

(Director, Tampa-Hillsborough Public Library System)

LIFE HISTORY DATA SHEET

Number_____

LIFE HISTORY DATA SHEET

Corresponding to: Tape No. _____ Photo No. _____

Video No. _____ Other _____

Collector: _____

Circumstances of interview _____

Name of informant: _____

Address: _____

_____ zip _____

Others present at interview (names and addresses) _____

Place and date of birth: _____

Family information: _____

Size of family (names and ages): _____

Ethnic heritage (mother's and father's): _____

Generation of informant: _____

(Date of informant's, parents', or grandparents' immigration.)

Circumstances of immigration: (reasons) _____

Activities in Old World: _____

Migrational experience and travel (U.S.A. and elsewhere):

Education, apprenticeship, and training experience: _____

Occupational experience: _____

Church or religious affiliation: _____

Membership in organizations (civic, social, etc.) _____

Special interests, skills, and hobbies: _____

Important events during life (civic and personal): _____

Folklore and traditional materials in informant's repertoire (use additional page) Brief description of genre or type of performance):

Informant's commentary on performance: _____

When does he or she perform it? _____

Time and circumstance _____

How, when, where, and from whom did he or she learn it? _____

Additional observations by fieldworker: (Character of informant, contact with mass media and modern world, personal opinions and reactions that resulted from or influenced the interview) _____

**STANDARD TEXT FOR FORMAL INTRODUCTION FOR AN ORAL HISTORY
TAPE**

This is an interview with [full name:]

_____,
[present/former/retired?/institutional affiliation]
_____.

of [city and state of current residence:] _____
[Perhaps give a one-sentence biographical sketch of this person's activities relevant to the
focus of this oral history]: Mr./Mrs. _____ ...

This interview is being conducted on _____, 199____, at
[place of interview:]

_____.

[note if it's some special occasion] on the occasion
of _____
_____.

The interviewer is [my name:] _____,
representing the "Wacksman Oral History Collection Project."

BEFORE PARTING FROM THE NARRATOR, PLEASE ASSIST THAT PERSON IN
COMPLETING

- (1) THE RELEASE FORM
- AND
- (2) THE LIFE HISTORY QUESTIONNAIRE.

YOU TWO MAY WANT TO COMPLETE THESE TWO FORMS BEFORE OR
AFTER THE INTERVIEW.

Be sure to thank your narrator before you leave.

ORAL HISTORY INTERVIEW ABSTRACT

Narrator _____

Interview date _____, _____

Address _____

Number of 60/90-minute tapes _____

Total minutes of recording _____

Interviewer _____

School _____

Address

(street or p.o. box)

(city) (state) (zip)

Interview # _____

Interview topic (overall subject):

Year span covered by interview: 19____ - 19____

Topics discussed (a brief list of phrases, in order discussed):

ORAL HISTORY PRE-INTERVIEW CHECKLIST

- ___ Good quality 60-minute blank tapes for the interview (the plastic tabs should still be intact at the back of the cassette); bring twice as many tapes as you think you'll need.
- ___ Formal introduction recorded on tape 1, side A.
- ___ Recorded introduction double-checked for sound quality, then stopped at end of introduction.
- ___ Audiocassette tape recorder, with ALC (automatic level control) switched on.
- ___ Three sets of the correct size batteries.
- ___ Narrator's address and directions.
- ___ Life History questionnaire form.
- ___ Release agreement to be signed by both you (the interviewer) and the narrator.
- ___ Pen or pencil.
- ___ Paper.
- ___ Cup for water for narrator if that might prove helpful.

ORAL HISTORY INTERVIEW KIT #___ CONTENTS

Kit contents were checked by _____, on
_____/_____/199____.

NOTE: IF ANY ITEMS ARE MISSING, SO INDICATE ON THE LIST BEFORE BORROWING THE KIT.

___ Audiocassette tape recorder. ALC switch on! (Last cleaned ____/____/____, by _____.)

___ One omnidirectional microphone with wire and adaptor. (Place this between you and the narrator; rest it on the foam padding provided; it has no on/off switch.)

___ (___#) Blank 60-minute tapes for the interview (the back of the tape cassette should still have its plastic tabs); bring twice as many tapes as you think you'll need.

___ Six size ___ batteries.

THE FOLLOWING PAGES ARE FILED TOGETHER IN A FOLDER IN THIS KIT:

___ Interview guidelines sheet. (For interviewer's use beforehand.)

___ Pre-interview checklist. (To ensure that you arrive with everything you'll need.)

___ Oral history release agreement form (and extra forms). (Must be signed by both.)

___ Life History questionnaire form. (To be completed by narrator. Interviewer to assist if necessary)

___ Standard text for formal introduction to oral history tape. (For interviewer's use.)

___ "Please do not interrupt; interview in progress" form for interviewer to place on door.

___ Oral history interview abstract form. (Interviewer completes this after the interview, to enable future access to the collection.)

___ Paper. (For taking notes during and after the interview.)

___ Pen/pencil.

INTERVIEW PORTFOLIO

1. Title page
2. Background information on the research topic and narrator. Copies of background research notes, field notes, outlines, correspondence with the narrator, and bibliographical references. Background information in the form of the Life History Form.
3. Interview data
 - A 250 word interview abstract (Interview summary)
 - Transcript of interview
 - A tape log
 - A tape index
 - Original interview tape(s)
 - A proper name form
 - All check lists not previously turned in to Project Coordinator
 - An interview timeline which graphically shows how the interview fits into the overall time period of study
4. Legal Agreement and Supporting Documents
 - A signed legal agreement
 - A photograph of the narrator (optional)
 - Photographs (optional)
 - Citations of supporting primary and secondary documents
 - Graphs (optional)
 - Maps (optional)
 - References and footnotes

[Note: The items, 5 through 7, are for students' use only. Do not turn these in with transcript.]

5. An Analysis of the research question/research hypothesis:
 - State the research question/research hypothesis.
 - In what ways did the interview(s) address the research question?
 - In what ways did the interview(s) not address the interview question?
 - Did the narrator agree with other "traditional " primary and secondary research sources? Explain.

How does this research demonstrate:

- Change
- Cause and effect
- Stability
- Fact vs. opinion
- Conflict
- Perceptions/biases

Note: This analysis can be directed towards one or more of the following areas depending on the research question/research hypothesis:

- Political
- Philosophical
- Economic
- Esthetic
- Social

What individual(s) had the most impact on the narrator? Explain.

List 3 documentary questions, which were asked to determine factual reliability of the narrator.

List at least 2 sources which agree or disagree with the narrator. What assessments can be made from this analysis?

Write a short story answering the research question. This narrative should include knowledge gained from the interview as well as research gained from other primary and secondary sources. This document should also contain the overall research conclusions demonstrating original thought.

6. An Analysis of the Interview Process

- Describe the positive and negative personal dynamics between the interviewer and narrator.
- Assess the importance of: Eye contact; Body Language; Building rapport between the interviewer and narrator.
- Assess your control of the interview.
- Assess the sequence of your questions. (Were they logical and sequential?)
- Assess the effectiveness of the questions asked.
- Assess the objectivity and basis of the narrator.

7. Personal Analysis

- Keep and submit a journal describing your feelings about the interview process before, during, and after the interview.
- Explain what you like best about the oral history experience.
- If you could change one or more things about the oral history experience, what would it (they) be?
- If you were talking with a student about to begin the oral history experience, what suggestions would you give to that person?
- Evaluate the strengths and weaknesses of oral history as a research method.
- Evaluate the importance of oral history as a research method and as a method of instruction.
- What were the 3 main things you learned from the oral history experience? Explain.

Adapted from:

The Oral History Experience, by Dr. Barry Lanman.

SAMPLE FIELD NOTES

(compiled July 2, 1995)

Interviewee: Richard C. Erwin, Senior Judge, U.S. District Court, Middle District of North Carolina

Interviewer: Joseph Mosnier

Interview Date: June 29, 1995

Location: Winston-Salem, NC

Tape No.: 6.29.95-RE (cassette 1 of 1) (approximate total length 75 minutes)

The Interviewee: Richard C. Erwin, now a Senior Judge on the United States District Court for the Middle District of North Carolina, has been a leading African American figure in state political and judicial affairs since the mid-1970s. Erwin was born in 1923, attended the public schools of Marion, NC, and later graduated from Johnson C. Smith University (1947) and Howard Law School (1951). From 1951-1977, Erwin was in private practice in Winston-Salem, NC. In November 1974, Erwin won election to the NC House, and won reelection two years later. In December 1977, Governor Jim Hunt appointed Erwin as the first black ever to serve on the NC Court of Appeals. In 1978, Erwin won reelection to the Court of Appeals in the first successful statewide race by a black candidate in NC history. In 1980, Erwin was appointed by President Jimmy Carter to the federal district court. After encountering the opposition of Senator Jesse Helms, Erwin was confirmed by the U.S. Senate and became the first African American federal judge in NC history.

The Interviewer: Joseph Mosnier is a graduate student in the Department of History at UNC-Chapel Hill, currently completing a dissertation concerning the civil rights litigation efforts of Mr. Julius Chambers, an African American civil rights attorney and North Carolina native who brought countless suits to desegregate the state's places of public accommodations, schools, and workplaces after establishing his practice in Charlotte in 1964. Mosnier was selected by the SOHP to perform this interview on account of his familiarity with the state's black leadership and political history since the 1950s.

Description of the Interview: The interview was conducted in the Judge's chambers in the Federal Building in Winston-Salem, NC. The room was quiet and there were no interruptions. Erwin noted at the outset that he had recently had dental implant work done, and his speech is slightly slowed as a result. Unfortunately, the interview remained at a fairly superficial level; I could not elicit from Judge Erwin the sort of detail I had hoped he might provide about developments in state political history since 1965. He never opened up that much, perhaps because he felt the need as a sitting federal judge to remain "above the fray"; by the close of the interview I was feeling somewhat stymied. The interview does not break much new ground. At times the Judge referred to a folder of news clippings about his political career, leading to occasional pauses in his responses.

Content of the Interview: Substantively, the interview was organized around three major themes: the evolution of black political activity in North Carolina since the passage of the Voting Rights Act of 1965, the re-emergence of the state Republican Party in these years,

and the increasing prominence of certain cultural issues in the state's politics in the same period. The interview proceeds through these matters in roughly chronological fashion.

Note on Recording: I used the SOHP's Marantz recorder and recorded audio on both the left and right audio tracks.

Field Notes, Judge Richard C. Erwin Interview, June 29, 1995

SAMPLE TAPE INDEX

Interviewee: Richard C. Erwin, Senior Judge, U.S. District Court, Middle District of North Carolina

Interviewer: Joseph Mosnier

Interview Date: June 29, 1995

Location: Winston-Salem, NC

Tape No.: 6.29.95-RE (cassette 1 of 1) (approximate total length 75 minutes)

Topic: An oral history of Richard C. Erwin. Erwin, now a Senior Judge on the United States District Court for the Middle District of North Carolina, has been a leading African American figure in state political and judicial affairs since the mid-1970s. Erwin was born in 1923, attended the public schools of Marion, NC, and later graduated from Johnson C. Smith University (1947) and Howard Law School (1951). From 1951-1977, Erwin was in private practice in Winston-Salem, NC. In November 1974, Erwin won election to the NC House, and won reelection two years later. In December 1977, Governor Jim Hunt appointed Erwin as the first black ever to serve on the NC Court of Appeals. In 1978, Erwin won reelection to the Court of Appeals in the first successful statewide race by a black candidate in NC history.

In 1980, Erwin was appointed by President Jimmy Carter to the federal district court. After encountering the opposition of Senator Jesse Helms, Erwin was confirmed by the U.S. Senate and became the first African American federal judge in NC history.

Substantively, the interview is organized around three major themes: (1) the evolution of black political activity in North Carolina since the passage of the Voting Rights Act of 1965, (2) the re-emergence of the state Republican Party in these years, and (3) the increasing prominence of certain cultural issues in the state's politics in the same period. The interview proceeds through these matters in roughly chronological fashion, with a focus on Judge Erwin's political involvements.

Subject Headings: North Carolina Politics & Government; African-Americans in Politics; North Carolina Republican Party; Civil Rights; Desegregation; Judges; North Carolina Court of Appeals; Jim Hunt; Jesse Helms.

Comments: Only text in quotation marks is verbatim; all other text is paraphrased, including the interviewer's questions.

Sample Tape Index: Key to the recorded interview (when no transcription is available).

Counter

Index Topic

[Cassette 1 of 1, Side A -- Tape No. 6.29.95-RE]

001 [Opening announcement.]

008 Erwin's election to and work on the Winston-Salem/Forsyth County School Board, 1961-68. Segregation was an issue "in the back of our minds" but early on no

plans were made for desegregation. He does not recall the Board having to decide any requests by black students seeking transfer to white schools.

042 His earlier public service involvement, including with the United Methodist Church.

049 Merger of city and county school systems.

066 Through the early 1960s he did no civil rights litigation as a part of his law practice, but he defended some persons after sit-ins began in 1960.

077 His response to the passage of the Civil Rights Act of 1964 and Voting Rights Act of 1965: pleased, certainly, but no strong recollections beyond that.

086 Description of the nature of black political organization ca. mid-1960s in NC.

117 Reginald Hawkins's 1968 race for the NC governorship: motivated blacks to vote. Erwin had known Hawkins from college.

133 At 1968, with several black candidates in the running for various offices in NC, his feeling was that gradually black political fortunes would improve gradually.

147 Governor Robert Scott invites Erwin to serve on State Board of Education in 1971; details of his service on the state board.

164 Reaction to the Swann decision of 1971; the local board of education responded slowly.

177 Race, then and now, is a "substantial" factor in state politics.

181 Holshouser's 1972 victory as the first GOP governor in NC in twentieth century resulted in part from Skipper Bowles's overconfidence.

211 Jesse Helms's use of the slogan "He's one of us" in the 1972 Senate campaign, with its implicit suggestion that his opponent's ethnicity made him suspect. Nick Galifianakis's primary win over the sitting Senator B. Everett Jordan "did not go over well at all," and this factor together with Helms's skill as a campaigner led to Helms's victory.

227 Democrats did not interpret the events of 1972 as a portent of great danger for the state Democratic Party.

243 Jim Hunt's emergence as a political figure in NC; Hunt often stopped by Erwin's office when he was visiting other parties in a Winston-Salem office building.

267 Erwin's decision to run for state assembly in 1975; details of Erwin's recruitment by local Democratic Party leaders and his campaign. Erwin was able to raise more money from whites than from blacks, though the latter gave to his campaign in greater numbers. His major campaign issue was to eliminate school fees, but he later was not able to get this legislation passed in Raleigh.

357 Impressions of the General Assembly, and details of his service there. Relationships with the two Speakers during his four years in Raleigh, Jimmy Green and Carl Stuart.

- 400 Erwin's assessment of Holshouser's performance as governor: a good person, who did fairly well given that the General Assembly was dominated by Democrats.
- 410 Recollections about the small group of key black political leaders in Raleigh ca. mid-1970s, five in the state House and two in the state Senate.
- 467 Erwin enjoyed serving in the House. "I didn't have any great problems being in the House."
- 478 Details of Erwin's re-election in 1976 to a second House term.
- 488 Erwin's relationship to Jim Hunt after Hunt's 1976 election, and to top state Democratic Party officials. The Party under Jim Hunt's leadership. Erwin earlier supported Robert Morgan in his 1974 U.S. Senate race.
- 536 Details of Erwin's December 1977 appointment by Jim Hunt to the NC Court of Appeals, after black members of the state House lobbied Hunt to name a black appointee to the Court, which was being expanded in size.
- 566 Details of Erwin's successful 1978 campaign for re-election to the NC Court of Appeals, which marked the first-ever successful statewide campaign by a black in NC history. How a white opponent chose to run against Erwin, considering Erwin the most vulnerable recent appointee to the expanded Court of Appeals, but Erwin prevailed, winning Hunt's support and carrying 94 of NC's 100 counties in the Democratic primary.
- 600 Key political supporters of Erwin's: Mrs. Frank Forsyth of the Reynolds family in Winston-Salem; chamber of commerce types; and a prominent attorney who was the president of the local bar. Erwin never ran up any campaign debts.
- 653 Details of Erwin's nomination by Jimmy Carter to the federal bench; Erwin cites the support of Mrs. Forsyth and Jim Hunt as crucial to his appointment.
- 694 [End of Side A.]

[Cassette 1 of 1, Side B -- Tape No. 6.29.95-RE]

- 001 [Opening announcement.]
- 003 Details of Jesse Helms's opposition to Erwin's appointment, nominally over the issue of Erwin's support for a pro-labor amendment to a bill during his tenure in the state House.
- 033 Helms hoped to hold up the confirmation votes of a slate of Carter's judicial nominees until Reagan took office, but the vote went ahead and Erwin was confirmed.
- 066 Erwin had some second thoughts about leaving the NC judiciary, but now believes that moving to the federal system was a very good move.
- 080 The political fight over ERA while Erwin was in the state House. Erwin sees two reasons for opposition to the ERA: confusion over what the Amendment would do, and fear of white men over challenges to their status.
- 114 How political power in Raleigh has shifted in the 1980s from the traditional power brokers, the rural Democratic representatives, towards urban and metropolitan

Democrats as rural voters became more conservative; this trend in turn prompted still further rural support for the GOP.

143 Further gains by the GOP in the 1980s: the presidency, Jim Martin's governorships, etc.

153 Why traditional Democratic voters have gone over to the GOP in the 1980s: some due to economic self-interest, some because of conservative social or cultural issues.

177 How the Democratic Party has dealt with the issue of race: "about like most Southerners -- ain't very much different than Republicans -- just enough to get by. Race is [still a very] serious [issue] today."

197 Erwin supports majority-minority redistricting, and does not believe whites are harmed by such redistricting. He favors it even if surrounding districts become more conservative.

236 Erwin credits Helms and Jim Broyhill as key figures behind the rise of the GOP in NC in the last decade. The Democratic Party is "a bit weak" today. Erwin gives his views about the current GOP political program.

282 Asked for any issues he thinks deserve further emphasis, Erwin points to the ramifications of the failure of integration, which never worked because it whites never allowed it to work. White leadership failed to be fair, and tremendous problems have resulted. Erwin is not optimistic about the prospects for successful resolution of the race question.

345 Black economic fortunes "have changed some, but not a hell of a lot." Even if we had an activist government seeking racial equality, some problems would still remain beyond the reach of such efforts.

357 [End of interview.]

Tape Log, Richard C. Erwin Interview, June 29, 1995

SAMPLE TAPE LABEL

maxell		XLII		POSITION REC TYPE II - HIGH (CrO ₂)			
SOHP--N.C. Politics Project Daniel T. Blue, Jr., by Mosnier 1/19/96 (1of1) Tape# 1.19.96-DB							
A	DATE N.R.	YES	NO	B	DATE N.R.	YES	NO
SOUTHERN ORAL HISTORY PROGRAM NORTH CAROLINA POLITICS PROJECT							
Int. W/ Rep. Daniel T. Blue, Jr. N. C. House of Representatives Raleigh, NC, 1/19/96 Cassette 1 of 1 (original)							
Int. by Joseph Mosnier							
Field Notes & Tape Log Available							
Tape No. 1.19.96-DB							

TAPE LOG

COLLECTOR _____ TAPE NO. _____

TAPE TITLE (INFORMANT OR EVENT) _____

CORRESPONDING DATA SHEET NO. _____ PHOTO LOG NO. _____

FIELDNOTES (DATES OR OTHER RETRIEVAL NO.) _____

CASSETTE _____

CASSETTE SIZE (in minutes) _____ MONO _____ STEREO _____

SIDES/TRACKS _____

INTERVIEW DATE _____ TIME _____

PLACE OF INTERVIEW(S) _____

SETTING AND CIRCUMSTANCE _____

ADDITIONAL NOTES _____

TOPIC SUMMARY _____

TIME OR METER READING _____

TOPIC / INFORMANT (OPTIONAL)

PROPER WORD FORM

Make note on this sheet, during the interview, of all proper words used by the narrator. Verify the correct spelling of these words before finalizing the interview. Ask the narrator if it would be permissible for you to call at some future time to verify any words found during transcription of the taped interview that were missed before leaving the narrator.

Don't guess at words that you think you might be familiar with, particularly with names of people or places. Verify the spelling in order to insure accuracy.

Narrator _____

Interviewer _____

Date of Interview _____

Corresponding to Tape No. _____

TRANSCRIBERS' GUIDELINES: SUGGESTIONS FOR PRESERVING THE ESSENCE OF THE INTERVIEW.

Format

Transcribe tapes, ideally using word processing software that allows you to make corrections easily. Print out a copy of the transcript and place it in a folder on which is typed the name(s) of the narrator, the interviewer, and the date of the interview.

Each oral history interview is to be preceded with a title page.

Following the title page, should be the interview abstract, release form, life history form, and proper word form; these should be provided by the interviewer.

The transcript of the interview begins at the top of the next page.

Double space throughout.

Margins - Top - 1.0"; Bottom - 1.0"; Right - 1.0". These margins will allow the transcript to be bound and give even margins throughout.

Page numbers - Page numbers are located in the upper right hand corner starting on the second actual page of the interview, after title page and index. (The page number on the first page should be understood and need not be printed.) This command is located under Page Number - From Top - .5".

Header-Running Titles - Starting on the second page of the interview, the name of the interviewee should appear in the top left hand corner of each successive page in bold face. This command is located in Word under View/Header-Footer.

Indent each time a new speaker enters in. Use the whole name the first time the speaker appears; then use initials each time thereafter.

Indicate the beginning of a new side of tape by starting a new page and typing "START OF TAPE 1, SIDE B" (or whatever is appropriate). Indicate the end of the side of a tape by typing "END OF TAPE 1, SIDE B" (or whatever is appropriate).

Indicate when the interview is finished with "END OF INTERVIEW."

Content

NOTE: The interviewer has the responsibility for supplying an accurate list (on the Proper Word Form) of proper names which occur in the interview.

The transcriber is expected to proofread each page of manuscript for mistakes in spelling and/or typing. Spelling must also be checked, using the computer's spell-check option. (Correct mistakes; do not XXX out).

Where a word or a phrase is inaudible, type (). Do not type "inaudible," or (?).

When a speaker fails to complete a sentence, this is indicated using two dashes, the first dash flush with the last letter of the last word spoken. The second dash should be followed by some form of end punctuation (period, question mark, etc.), as in "Well, you see there was nothing more I could--."

To indicate interruptions use two dashes flush with the last word spoken. For example, "He had planned to go to Yale and--." (Speaker breaks off because another speaker enters, etc.).

When a speaker interrupts him or herself in mid-sentence to add a supplementary or clarifying remark--a strong parenthetical digression--the remark is set off by dashes as shown in this sentence, with the dashes flush with the preceding and following words. Weaker parenthetical expressions may be set off with commas.

More distinct interruptions, such as for telephone calls or for moments when the tape recorder is turned off, or for laughter should be identified by adding brackets and the appropriate explanation of the sounds. [Interruption] or [Laughter] or [Recorder is turned off and them back on].

Noticeable pauses in conversation by a speaker, should be indicated by using brackets with the word [pause]. Common verbal lapses, such as the droppings of the "g" sound in "ing" endings, or the omission of the "a" and "d" sounds in "and," should usually be written in their proper form. The meaningless guttural sound "uh" should not even be transcribed unless it indicates some sort of emotion or real quandary on the part of the narrator.

Use lower case for state legislative bodies, upper case for national; lower for public officials; capitalize Democratic but not party; where in doubt, use lower case.

Numbers one through one hundred and large round numbers should be spelled out, as should fractions. Large complex numbers should be written numerically, as should numbers in a series, percentages, ratios and times. The word "percent" should be used rather than the symbol %. The days of the month are written numerically, as are years and series of years, except for such expressions as "the fifties," or "the roaring twenties." Expressions such as the 50s or 60s should not contain an apostrophe before the "s."

* Please note: As will be further explained in the guidelines for editing, over-use of dashes only weakens a transcript. One must judge that it is important to the context of the interview for the reader to know that the speaker did pause, was in a quandary, and therefore did not speak straightforwardly. Where the pauses are not this significant, simply end the sentence with a period or a question mark.

Editing

This is the aspect of transcribing which is the most challenging, making this sort of typing quite different from "rote work." It demands the full attention of the transcriber to what is being said, and how-- by the interviewer as well as the narrator. When one is aware of the context of an interview, and also of the rhythm and mannerisms of speech of the person involved, one is ready to edit in a sensitive and intelligent way. Habitual false starts, or unnecessary and repetitive phrases can be cleaned up; "run-on" sentences can be broken with appropriate punctuation; the context of the interview can provide clues where there is a question of audibility of a word or phrase.

The following are instances which most frequently seem to require a transcriber's editing:

-- difficult to anticipate, but important to try to catch, are long run-on sentences or

-- questions which can, for clarity's sake, be broken up into separate sentences. In other words, one should not type long sentences with many commas separating thoughts.

Rather, the transcriber speaking should--whether the voice of the person speaking indicates it or not--use periods or at least semi-colons to make for easier reading and comprehension. Where possible in long narrator sections, paragraphing can also assist the reader. The transcriber may use, sparingly, exclamation marks and underlining where the emphasis seems called for in the context of the interview.

Obviously implied in the above is the fact that speed is not the highest priority in the transcribing process. Rather, care and accuracy require that the tape be played over again where necessary to catch a phrase or anticipate where editing should come in; a dictionary might need to be consulted, perhaps and an atlas for an unfamiliar proper name or geographical location. The transcriber must satisfy him or herself that the manuscript is readable, makes sense as it is typed, and of course, is free from typing and spelling errors.

The transcriber will find standard dictionaries, almanacs, and geographic indexes very useful when questions about the spelling of proper names and locations occur. Your media center or local library will be able to help you identify reference books that might be helpful.

The transcriber is not expected to double check historical information, dates, book titles, etc. However, one quick telephone call to your local library will often provide the correct spelling of a person or place when the transcriber doesn't recognize it.

ORAL HISTORY INTERVIEW TRANSCRIPTION CHECKLIST

Note: This form is to be completed and placed at the front of each interview's products.

Name of narrator: _____

Name of interviewer: _____

Date of interview: _____ Number of tapes: _____

___ Tape(s) of the interview

___ Tape is labeled (narrator, interviewer and date of interview on top of each label on each side) & numbered ("tape 1", on middle right side if there's more than 1 tape of this interview)

___ Tape is rewound to beginning of interview

___ Plastic tabs at back of tape cassette have been poked out to protect the recording

___ Release form has been completed and signed by both narrator(s) and interviewer(s)

___ Abstract of interview has been completed

___ Interview has been transcribed, in proper format, including title page

___ Biographical questionnaire (Life History form) has been completed for each narrator

___ Interviewer's notes, photos, research and other related materials are filed here

PHOTO LOG

COLLECTOR _____ CONTACT SHEET NO. _____

CORRESPONDING DATA SHEET NO. _____ TAPE LOG NO. _____

FIELDNOTES (DATES OR OTHER RETRIEVAL NO.) _____

INTERVIEW/VISIT DATE _____ TIME _____

LOCATIONS

SETTING AND CIRCUMSTANCE _____

TOPIC ANALYSIS

FRAME NUMBERS

SUBJECT
