

## ORAL HISTORY METHODOLOGY, THE ART OF INTERVIEWING

Oral history is as old as antiquity. Herodotus, if you recall, set down many of his stories from accounts he heard on his travels. Historians have always had recourse to interviews. I suppose Hubert H Bancroft, the California publisher and historian, deserves credit for taking a big step; he had his assistants interview a host of old-timers in the 1890s—'49-ers, men who'd built the Central Pacific, and so on. His interviewers took shorthand, and their transcripts were deposited in the Bancroft Library (now at the University of California in Berkeley); the immediate purpose was to provide material for Bancroft's multi volume history of western America.

Allan Nevin's contribution was the idea that such should be done continuously, and on the broadest possible scale, for the benefit of scholars generally. He established our office in 1948. Since then, the idea has been taken up by quite a number of institutions in this country and abroad.

Louis M. Starr, Columbia University

### I. SIGNIFICANCE OF ORAL HISTORY

Oral historians document the past by preserving insights not found in printed sources. The skilled practitioner must remain impartial, *listen*, and stay in the background. And yet he or she must also serve as a catalyst and direct the line of inquiry by asking questions that probe areas of interest, clarify ambiguous statements, and produce transitions for the reader. The final objective is not to interpret, but to record factual evidence and, thereby, to create primary documents from which historians can reconstruct the past.

Because of their focus on the subjective, oral histories can provide insights not normally found in more traditional reviews or summaries. The interview process practiced by oral historians affords participants in historical events an opportunity to address the historical record directly, to clarify what they see as misconceptions in third-person accounts, to discuss their own motives and those of other participants, and to provide their own personal assessment of the significance of the events in which they took part. This approach makes possible a clearer understanding of the intent of the participants than could be inferred from a record of the events alone.

When viewed from this perspective, oral history is one of the most important analytical tools available to researchers today; and its importance is destined to grow as the telephone, fax machine, and e-mail continue to transform the type of materials being sent to archives. Without such traditional sources as correspondence files, diaries, and personal notes, (i.e. the current Supreme Court case, concerning the notes taken by Mrs. Clinton's attorneys), oral history may become the only viable alternative left for those wanting to obtain the same type of insights these traditional sources provided. And, if the trend continues, the need to preserve existing oral history collections, to collect privately held ones, and to create accessible finding aids and make them available to scholars will become even more imperative.

Although the Oral History Association provides guidelines for conducting interviews and for creating oral history archives, which are readily available, historians, political scientists, and anthropologists continue to use a variety of methods on an ad hoc basis. Viewed as part of their research, the tapes and transcripts these scholars produce in the process of writing usually remain in their files, and only surface if and when they decide to donate their papers to a library. However, this is not the case with university based oral history programs, where interview guidelines are followed, and the audiotapes and transcripts are made available to the public. This is not meant as a criticism, since the depth of understanding individual scholars bring to their research is far superior, but rather as a challenge to them to go beyond the footnote and deposit their tapes and transcripts in an archive.

## II. METHODOLOGY

The methodology is based on a number of academic disciplines, including history, sociology, anthropology, law, journalism, and psychology. Each of these disciplines has contributed important insights into the art of interviewing, and has enriched the methods used by oral historians. Their interview styles contain a number of strengths and weaknesses. And a close examination of an audiotape produced by a practitioner from each of these professions would more than likely reveal unique features that could be traced to their training. These differences, though minor in appearance, can and often do drastically alter the outcome of an interview. Therefore, it is important to underscore that the following methodology is not based on the methods found in most oral history manuals. Rather it represents an eclectic approach to oral history, and is based on principles taken from journalism, law, psychology, and history. Its design is meant for book length oral histories,

but it can easily be adapted for use in anything from a single interview to a research project involving a number of subjects. This approach is in keeping with the belief that oral history is a brokered discipline which draws its strength from the above professions, and that the skilled oral historian should be prepared to call on the expertise pioneered by each of them in the course of conducting an interview. Each of these professions has enriched the interview process.

- JOURNALIST
- LAWYER
- PSYCHOLOGIST
- HISTORIAN

The methodology entails three distinct tasks: conducting the preliminary research, and creating of a research design, writing a treatment, and completing the interview process.

#### 1. PRELIMINARY RESEARCH

The research phase involves a number of interrelated steps:

A. *Literature search*: Identify and research existing secondary and primary historical records. Prepare an historical file containing materials from sources relating to the life experiences of the subjects, and time period to be covered in the interviews.

B. *Biographical file*. Prepare a biographical file for each subject to be interviewed, these should include newspaper articles, book reviews, journal articles, and other related material such as entries from *Who's Who in America* and from other biographical dictionaries.

C. Based on this research, determine the order the subjects should be interviewed.

D. Contact the subject by telephone or through a letter, and define the purpose and scope of the project for him or her, and make an appointment for an overview interview.

## 2. DESIGNING A TREATMENT

### A. *Conduct an Overview Interview*

This is a general session, lasting no more than an hour; the questions should be general in scope, and directed only to the subject's personal experiences. The objective is to define the subject's involvement in the issues under investigation, and to identify those areas where he or she can shed new light on the topic or issue being studied. Even if the subject is unable to do this, they usually are able to provide corroborating evidence.

### B. *Writing a Treatment for the Subject*

Based on your preliminary research, and what you have learned from the first interview, write a treatment for the oral history. (See the following example.) The treatment contains a list of the topics to be covered in the interview process; in projects involving more than a single interview, each interview is designated as a chapter, as in the case of a biography, or as a distinct issue, or part of a study. In preparing the treatment for an oral history for a major trial, for example, one might select the process of "Assessing the evidence in the case" as the subject for an entire interview.

The treatment is given to the subject before the start of the interview process; it helps the subject prepare for each recording session, and enhances the accuracy of the testimony while preserving the spontaneity of the interview. *The Quiet Revolutionary* is the oral history of Carl Rogers; the treatment for this work is divided into ten chapters, with each chapter containing ten talking points. While helping to give form to the interviews, the treatment is not a fixed series of questions, but rather a working outline, which can be modified to include new material introduced by the subject in the course of the interview process.

For a major figure like Rogers, who is one of the best known American psychologists, I relied on a committee of his peers that was composed of colleagues, and former students to help prepare the treatment; they played an important part in making sure the content of the interviews brought to light new and significant information on the contributions Rogers made to the field of psychology.

# The Quiet Revolutionary

## Chapter One "The Formative Years"

[Tape 1: Side One]

### MAJOR TOPICS

- 1.) Biographical sketch of family.
- 2.) Relationship with mother and father.
- 3.) Sibling rivalry; teasing and nicknames.
- 4.) Religion, morning worship.
- 5.) Literary Influences, and fantasy world.

[Tape 1: Side Two]

- 6.) Grade School in Oak Park, friends, teachers, and family.
- 7.) Warwood, adjustment to new environment, and the importance of the home as an outlet for social activity.
- 8.) The influence of your brother Lester.
- 9.) Science, Luna Moths, and scientific agriculture.
- 10.) High School Years, teachers, course of study, school activities, and social life.
- 11.) Summer in Kenmore, North Dakota.

## Chapter Two: "The University of Wisconsin"

[Tape 2: Side One]

### MAJOR TOPICS

- 1.) First two years: Selection of agriculture as a major, Ag-Triangle.
- 2.) YMCA, The Des Moines Convention.
- 3.) The World Student Christian Federation's Conference in Peking, China, first published article in the Intercollegian.
- 4.) Extended travel in the Orient, Kenneth Latorette, *China Diary*, climbing Mt. Fujiyama, and the human condition within Mainland China.
- 5.) Personal growth--A turning point, the questioning of western values, and parent's reaction.

[Tape 2: Side Two]

- 6.) Return to the University of Wisconsin, changed major to history, professors: Carl Russell Fish, George Sellery, and Eugene Byrne.
  - 7.) Phi Beta Kappa, and Alpha Kappa Lambda Fraternity.
  - 8.) B.A. Thesis—*The Development of Luther's Idea of Authority in Religion*.
  - 9.) Helen Elliot.
  - 10.) Decision to attend Union Theological Seminary, parent's reaction, marriage, and move to New York City.
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The following except is taken from Chapter Two: The University of Wisconsin, and is in response to the fourth talking point in the above treatment.

*Views on Christianity*

— It was at that time, I guess, that you went off to travel with Latourette and began to question the validity of the Judeo-Christian ethic.

— Here's a thumbnail sketch of the situation: I went to that conference as a naive, religious, Christian, Midwestern, parochial boy, brought up quite narrowly in every respect—patriotic, nationalistic, and so forth. To be faced with an international conference of really very good minds, diverse opinions; a lot of discussion about war; about social issues, about international problems; seeing a new culture, seeing many cultures at the conference, and one culture closely—it was just an absolutely mind-boggling experience and I evidently was very open to it. And I think one reason was that all contact with home and other background was cut off. In these days of airmail, cables, and international phone calls, it's just unimaginable, but at that time I went for weeks without any contact with home. In fact, by the time I wrote home, which took weeks for the letter to get there and weeks for a reply to come and to track me down wherever I was in China, it would be two to three months. In other words, it wasn't until I was beginning to think about coming home that I began to get replies to my early letters. So I was totally free to think my own thoughts, with only my imagination of how my messages were being received. I was writing home very excited letters with a ll

these new ideas—how marvelous they were, and weren't they great?, and so forth. It seems never to have occurred to me that they might be otherwise received at home. And I was pretty fortunate in that I was able to really think my own thoughts and really reverse many of my positions quite painlessly. Only when I was fairly well-fixed in new ideas did I begin to get some inkling that these ideas were not very welcome at home. And I know it wasn't until I landed at Vancouver that I got a letter from my mother—it was waiting for me there—which essentially disowned me psychologically—not to the extent that I couldn't come home, but it was clear that these ideas were just not acceptable to her—that her son couldn't possibly believe that sort of thing. I don't recall the wording of the letter, I just know that I felt cut off and that it was okay. I was solid enough now that that was okay.

— What was the basis of the disagreement between you and your mother?

— As to the bases of the differences, I think there were several. For one thing, although I never was a committed pacifist, I'm sure that my antiwar leanings and pacifistic leanings would have been very unwelcome at home—and were very unwelcome. Then, I had seen a lot of the downtrodden. I had seen peasants working in the fields. I had seen little children working in the silk factories, working with the silkworm cocoons and steaming water all day long. I had seen women loading coal at Nagasaki into the ship—just unbelievably hard work—so that I was very sympathetic to the needs of labor, which was not a subject on which my father would have agreed with me. But certainly the thing that caused the greatest concern was that my religious ideas were much more liberal, and probably the prime thing, which was really not fully developed until on board ship coming home, was my belief that Jesus was a man—a very outstanding man but certainly a human being who was worthy of a great deal of respect and admiration but who was not divine in some very special sense. Well, that was anathema. That was pretty bad. Those were some of the areas of really profound disagreement.

— How would you define your religious convictions after the trip to China?

— I think I would say I had quite clear religious convictions. I was very much helped by a man named Henry

Sharman, whose books on ... *The Sayings of Jesus* was one of his. He's one of these teachers who was a good enough teacher that I never was quite sure what he believed. He emphasized what Jesus had said and what seemed the most reliable text of the various texts and so on. It came through very clearly to me, and I think probably this was his view, too—that here was an unusual man who said some very wise things. I remember one night on board ship coming back feeling a sense of real loss and shock to think I'd given up this divinity for a man. But then, as I thought further about it and considered it more, that seemed a very—not only a reasonable thing but a stronger base for moving ahead than to think that here was a divine being. So no, I don't think I did feel particularly confused. I felt very open-minded, which also would have been very unacceptable at home, but with some definite directions. I didn't feel, Oh my, I've lost my religion. I never had that feeling, quite. I felt I had changed my religious views very markedly.

— Having rid yourself of the notion of feeling superior or sorry for those who hadn't embraced Christianity, did you begin to look at individuals differently?

— I looked upon people with more compassion than I had before. I had seen things. I had been in a Chinese prison, which was a horrible experience. That was with Ken Latourette. I had much greater respect for the range of human nature and human beings. I had talked informally with General Leonard Wood, who was governor general of the Philippines. I had met peasants. I had seen horrible examples of treatment of Chinese convicts in prison. So I had seen an enormous range of persons and felt a lot of compassion for people and interest in people.

— The other would come later.

— Yeah. The other would come later.

*Climb up Mt. Fujiyama*

— I know you have a keen interest in art—from both Helen's painting and your own work on mobiles. In the East, you were introduced to a completely different culture—a culture that worships beauty and whose art celebrates nature. In this respect, was your climb up Mt. Fujiyama a religious experience?

— I don't think their view toward art had any real impact on me. I don't think I was sophisticated enough to appreciate that. Scenery, yes. I was just rereading the other day what I

wrote in my journal about the climb up Fujiyama: it was clearly a religious experience for me. We climbed all night long up this mountain of cinders, which is really what it is. At 3:00 in the morning I pushed on ahead of my two companions because I'd been told that you should be up at the summit by 5:30 or so to see the sunrise. And in those days people were not accustomed to looking down on clouds. It was the first time in my life, or the life of anybody in my family, I'm sure, that I had climbed high enough to look down on a cloud blanket over the whole country ... beautiful. You could see the light coming and the billowing clouds and the sun rising. A whole line of pilgrims shouted when the sun came up and it was a remarkable experience full of a real spiritual feeling of wonder and awe. I think that's one aspect of religion that I've never lost—the sense of awe at many natural phenomena, and that was certainly such an experience then.

*Return to the United States*

— After you returned to the US, did you go home right away? What was the reception like?

— Yes, I went home right away. It's interesting that I have no clear memory of that. (Well, to be honest, I have *no* clear memory.) What I remember in coming home was recontacting Helen, but that'll be a separate topic.

— Upon your return, you toyed with the idea of joining the Fellowship of Reconciliation, which was a pacifist group. Was that an important element in your life at the time?

— No, I had forgotten that. I know that I did know some people in the FOR and I probably did consider joining them but I know that was not a major element.

*C. Review Treatment with Subject*

The objective of this meeting is to review the treatment, and research any documents the subject may have in his or her possession (photographs, letters, contracts, newspaper clippings) that pertain to the oral history project.

D. *Establish an interview schedule for the oral history*

The interviews should be spaced out over a period of time, but never schedule more than one interview a week. This will afford the subject time to think about both the events covered that week, and to prepare for the next session. And in the process, he or she will inevitably think of new facts that had been forgotten, or they may realize that in retrospect, they may have put a spin on their testimony that they would like to amend. It is a good practice, to start each interview session with a question that will allow the subject to add this material. I always ask the following question: "Before we start with this weeks topics, is there anything that you would like to add to last weeks interview?"

3. WRITE A SLATE OF QUESTIONS FOR EACH INTERVIEW

The questions should be prepared a few days before each session, which makes it possible to incorporate any new developments that may come to light. *The questions are solely for your preparation, and should not be taken into the interview. They should be put to memory.* The practice of taking questions into a recording session usually results in the interviewer looking down at the list to see where they are, or even resorting to reading the questions. This leads to a loss of eye contact, and if done to excess can produce doubts within the subjects mind, that either you do not believe what they are saying, or find what they are saying redundant or simple want to move on to the next question.

The line of inquiry should address points contained in the treatment for that particular interview. Do not take the subject off on a tangent; they prepare for each interview, and by taking them away from the set agenda, may prevent them from getting to a crucial piece of evidence. The goal is to get them to buy into the process; in the hope that they will come to the realization that they are telling their story, and that what they say will become part of the historical record, which will be left to the interpretation of others.

A. Use the 'Funnel Approach' in writing questions, always moving from the general to the specific.

B. Clear communication is essential for a good slate of questions. Therefore, only one concept or issue should be included in a question.

C. The most effective questions are worded as simply as possible. Avoid: technical jargon, slang, and colloquialisms.

D. Do not phrase questions in such a way that suggests a response or presupposes a certain state of affairs.

E. Exercise caution when using general adjectives and adverbs, such as several, most and usually. These words do not convey the same meaning to every one.

F. Avoid using words with vaguely defined meanings, such as population and environment, which may have different meanings to different people.

G. Avoid using hypothetical questions.

### III. THE INTERVIEW PROCESS

The interviews should be conducted at a site selected by the subject—usually their residence—and, if at all possible, in a room away from the telephone, television set or any other element that could interfere with the quality of the recording. Ideally, the interview should not exceed 60 minutes, and there should never be more than one session per week. As soon as possible after the completion of each interview, a tape log and transcription of the interview is prepared and made available to the subject. This sequence of events is repeated until all the scheduled interviews are finished, at which time a draft copy of the complete transcript is sent to the subject for review.

#### 1. PRELIMINARY TASKS

##### A. REMIND THE NARRATOR OF THE APPOINTMENT.

Make a telephone call to the subject the day before the scheduled interview and ask if he or she is in good health, and if there is anything that you can do, such as look up a date or locate an article that may help prepare them for the session.

## B. PRACTICE WITH THE TAPE RECORDER

You should be familiar enough with your recorder that you can carry on a conversation with your subject while setting up the equipment. Most subjects are a little uneasy about being interviewed, and the introduction of the tape recorder at the start of a session can reinforce their apprehension, and thereby create an environment where the subject can remain guarded through out the first part of the interview.

## C. RECORD A FORMAL INTRODUCTION

Record a formal introduction for the interview prior to leaving your office. This introduction should include the full name of subject, your name, the location of interview, as well as the date and time of the recording session.

This is tape two in the oral history of Carl R. Rogers. The interview was conducted by David E. Russell, who is Director of the UCSB Oral History Program, at the Rogers' residence in La Jolla, California on June 2, 1985 at approximately 10 AM .

## 2. SETTING UP THE EQUIPMENT

The recording levels are very important, and this should be determined during your first meeting. You should also establish the location where the interview is to be recorded at that time. This will allow you to determine if an extension cord, or a special microphone is needed. It's counter productive if you have to resort to moving furniture, or wait while your client goes to the garage in search of an extension cord.

## 3. ESTABLISH RAPPORT WITH THE SUBJECT

Interviewing is not a mechanical exercise. You have to win their confidence, and this cannot be faked. Make eye contact, and listen emphatically to the subject as he or she answers your questions.

## 4. TAKING NOTES DURING THE SESSION

Avoid taking notes during the recording session. This takes your attention away from the subject, and can give the impression that you are not interested in what is being discussed or wish to move on to the next topic.

## 5. TURNING THE TAPE

Allow the tape to run out. Most recorders have an automatic shut off, and you will be able to hear when the recorder stops. There are a few recorders on the market, like the Sony 5000, which feature a warning light that blinks when you are nearing the end of the tape. However, this can serve as a distraction. I have had a number of clients ask why the light is blinking during an interview.

After you turn the tape, ask the subject if he or she needs to take a break. An interview can be quite taxing, particularly for subjects who are ill or advanced in years. And it is imperative that the interviewer be aware and sensitive to the emotional and physical needs of his or her subject.

## 6. CLOSING AN INTERVIEW

Allow the tape to run out. And do not be surprised if you fail to cover all the topics. Experience will help, since interviewing is an art that should improve with practice. Keep in mind that the objective of an oral history interview is to create a primary source document, and not a polished segment for radio or television. And it is extremely difficult to move through an interview as planned where all the questions are answered within an hour. It should not be a forced march. If more time is needed, then you should schedule a second interview for that part of the oral history.

## 7. VERIFICATION

Verification is the heart of historical inquiry. And as it is imperative for the written word, it is even more so for the spoken word. The dates, names and accounts of events all have to be checked, which will improve the final document. If substantive discrepancies occur in the transcript, point them out to the subject and allow him or her an opportunity to address them in a follow up interview. The subject may be right, and if they provide corroborating evidence you may have corrected the historical record.

### **“Tips for Interviewers”**

1. Establish eye contact. LISTEN! LISTEN! LISTEN!
2. Be non-judgmental. Don't let your research show.
3. Create a non-threatening, relaxed environment.

4. Ask questions that require more than a "yes" or "no" answer.
5. Ask one question at a time.
6. Ask brief questions.
7. Start with non-controversial questions, and save the delicate ones, if there are any, until later in the interview.
8. Do not let brief periods of silence fluster you?
9. Do not worry if your questions are not as beautifully phrased, as you would like them to be for posterity.
10. Do not interrupt a good story because you have thought of a question, or because your narrator is straying from the planned outline.
11. Try to establish at important points in the interview where the narrator was or what his or her role was in the event. This will enable you to determine how much is eyewitness information and how much is based on reports of others.
12. Do not challenge accounts you think may be inaccurate.
13. Try to conduct the interview with only one narrator present.

#### IV. THE PROCESS OF MOVING FROM TAPE TO THE PRINTED PAGE

##### 1 TRANSCRIBING THE TAPE

A. Make a copy of the tape in real time; the original tape should never be used for transcribing, as the process can and often does result in the tape being damaged.

B. Write a Tape Log. (See the following example.) Writing tape log is an important part of the interview process. It not only allows you to review the interview: to see where items have been missed, or sentences are not accurately transcribed, but it also affords one an opportunity to evaluate the interview and determine if the pre-interview objectives have been met.

C. Transcribing Machines. Panasonic and Sanyo make excellent transcribing machines. Although the expense may seem excessive, the purchase a transcribing machine will prove cost effective, particularly when transcribing services are charge \$25 per hour.

## 2. EDITING THE TRANSCRIPT

A. Review the transcript while listening to the tape.

B. Fill in missing names and dates, and then fact check the transcript. Most of the names and dates can be found in the materials contained in the research files.

C. *Preserve the conversational tone and spontaneity of the recorded interview.* The subjects speech pattern and tone, should override any attempt on the editors part to produce perfectly constructed sentences. *Do not destroy the dialogue!*

D. Ask the narrator to proof read the first draft; however, the review process should not result in the subject being allowed to rewrite the text, which is often the case when they first see the transcript.

E. Correct any errors the subject finds in the typed transcript.

## V. LEGAL RESPONSIBILITIES

Oral history manuscripts fall under copyright law; and ownership is usually determined by an oral history contract. Although technically this does not hold true for individual scholars—historians, anthropologists, sociologists—who interview subjects, and use the testimony with their subject’s consent, it does for individuals who produce book length oral history manuscripts. Copyright law governs these. And unless other wise spelled out in a contract, the narrator and the interviewee hold copyright to the manuscript. In most cases, institutions with oral history program, such as

universities, museums, and research institutes, enter into a contract with the subject to be interviewed, whereby the institution agrees to record and preserve the contents of the oral history, in exchange for the intellectual property rights and copyright to the oral history manuscript. There are instances, however, where the subject will retain copyright. And in such cases, both parties enter into a contract where the use of the manuscript is determined.

## 1. RELEASE FORM.

A. The release form protects your client's interests. It is important to go over the restriction clause in the release form. Keep in mind that it is also your responsibility to not only protect yourself and the institution you represent but to also advise the client on how he or she could be subject to legal action if liable information should surface when the oral history is made available to the public. Advise your client about the statute of limitations etc.

B. Most research libraries require release forms before they will accept an oral history collection, and a signed release form is also needed if any or all of an interview is to be published.

## 2. MEDIGATION

Occasionally, there will be parts of an interview that need to be sealed, either in instances where subjects inadvertently divulged sensitive personal testimony that he or she does not want the public to see, or where historically significant information has been given about individuals or events that could be subject to litigation. These cases are rare, but when they do occur it is important to work with the subject to protect the parties involved. In some instances, subjects will wish to speak off the record; these can be problematic for the institutions that will retain custody of the document, and the decision of whether or not to proceed should be weighed in respect to significance to the information to be withheld.

### 3. LITIGATION

It is important to keep in mind that a signed release form does not exempt from a lawsuit. Where you are dealing with

## VI. CREATING AN ORAL HISTORY ARCHIVE

Oral histories are primary documents, and are usually housed in research libraries as manuscript collections. The size of an oral history collection can range from a single oral history to major projects involving hundreds of separate interviews. The following is a list of items that should be included in an oral history archive.

### 1. CONTENTS OF AN ORAL HISTORY COLLECTION

A. *History of the Interview Process*. This three to five page essay should include your research, input from the subject, issues the subject refused to discuss and any other problems that arose during the interview process. It should also include a description of where the interviews were conducted, and the age and health of the subject etc.

B. *Copy of Signed Release Form*

C. Overview Interview and Treatment

D. Unedited Transcripts

E. Edited Transcripts

### 2. PRESERVATION OF TAPE COLLECTION.

The audiotapes should be turned every six months. And the original tapes should not be used for transcribing, have a copy made of the original. After the interview is transcribed, retain the copy of the tape, and use it for patrons who want to listen to the interview. If a tape should break, do not throw it away. It can always be repaired.

## VII. EQUIPMENT AND TAPES

### 1. SELECTING A TAPE RECORDER.

There are a number of very good inexpensive tape recorders on the market. They range in price from \$100 to over \$500, but there are also less expensive models available at most retail outlets.

### 2. MICROPHONES

An External microphone should be used; although it is not imperative, they will enhance the quality of the recording.

### 3. AUDIOTAPE CASSETTES

Make sure that you purchase high quality tape stock: TDK, Sony, and Memorex are just a few of the brand names that are widely available. It is recommended that you use 60-minute tapes, and never use more than a 90-minute audiocassettes.

### 3. TRANSCRIBING MACHINES

There are a number of transcribing machines on the market; and Panasonic and Sanyo offer models that are available on the Internet.

## TAPE LOG

**NAME:**

**PROJECT:**

**DATE OF INTERVIEW:**

**LOCATION:**

**TIME:**

**INTERVIEWED BY:**

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TAPE INDEX NUMBER	DESCRIPTION/SUMMARY
000—100	Family history: Grandparent's occupations. Description of extended family. Father's youth in San Francisco. Mother's early years in Poland. And her parent's decision to immigrate to America.
100—200	Parent's education: Father's decision to study law and mother's fight to enter medical school. Student life at Berkeley during the 1930s.
200—250	Courtship and Marriage
250—350	Opening law office in Orange county. Mother's internship.
350—435	The Early Years. Parent's attitude towards education, grammar school years, anti-Semitic taunts of neighborhood children.
436—500	Move to New York City. First impression. Adjustments—P.S. 155, riding the subway, Central Park and the Empire State Building

**... etc.**

## Sample Release Forms

University of California, Santa Barbara  
DONALD C. DAVIDSON LIBRARY ORAL HISTORY PROGRAM

I, Carl Rogers, donate the intellectual property rights and copyright of my oral history, *The Quiet Revolutionary*, to the University of California, Santa Barbara in exchange for its efforts to preserve and make the contents available for research.

Restrictions:

Signed:

Date:

Witness:

University of California, Santa Barbara  
 DONALD C. DAVIDSON LIBRARY ORAL HISTORY PROGRAM

Oral History Release Form

I, Carl R. Rogers, hereby donate the intellectual property rights and copyright to the Donald C. Davidson Library for the following taped interviews that were recorded over a twelve month period, beginning in December 1986 (See, attached addendum) in exchange for the library's efforts to preserve and make the contents available for research.

\_\_\_\_\_  
 NAME OF NARRATOR

\_\_\_\_\_  
 Address

\_\_\_\_\_  
 City State Zip Code

\_\_\_\_\_  
 NAME OF INTERVIEWER

\_\_\_\_\_  
 Address

\_\_\_\_\_  
 City State Zip Code

\_\_\_\_\_  
 DATE OF AGREEMENT

\_\_\_\_\_  
 SIGNATURE OF NARRATOR

\_\_\_\_\_  
 SIGNATURE OF INTERVIEWER

\_\_\_\_\_  
 SUBJECT OF TAPE(S)

**Suggested Reading List:**

## GENERAL ORAL HISTORY WORKS:

- Willa K. Baum, *Transcribing and Editing Oral History* (Nashville: American Association for State and Local History, 1987)
- Julie Jones-Eddy, *Homesteading Women: An Oral History of Colorado, 1890-1950* (New York: Maxwell Macmillan International, 1992)
- Ronald J. Grele, *Envelopes of Sound: The Art of Oral History* (Chicago, Ill: Precedent Pub, 1985)
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