Peterborough hiSTORIES:
A Manual

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What is the Peterborough hiSTORIES Project?

About

The Peterborough hiSTORIES project was born in Peterborough out of a desire to document the intangible oral stories of the people who have lived in this city. Story telling has long been an important part of sharing traditions and passing on culture, heritage, and experiences to future generations. Before these stories are lost forever, this project seeks to grab hold of these remnants and preserve them in a modern format for years to come.

The oral histories are linked directly to specific buildings and landmarks in Peterborough in order to provide locals and tourists with interesting personal stories, memories, and facts to connect people on a more personal level with the places that they are visiting.

Most of all, this project, in the app form that it will take, seeks to manifest what Ed Arnold so joyfully boasted of when writing his book Hunter Street Stories: "I'm thrilled by the backgrounds of the people more and more than the buildings. To me, they're not fascinating until you meet the people and the stories behind the businesses. The people make the bricks and mortar."

Aims and Objectives

The primary aims and objectives of this project are to assist in the preservation of the intangible heritage of the City through the collection of local stories. These stories are important as they provide unique and personal perspectives on the growth, development, and history of the City that may otherwise be lost to the community.

The project is not simply focused on the collection of these oral histories, but also on the distribution and easy access of the information. The aim is to develop a mobile

application that can be downloaded onto smart phone and other mobile devices. The app will include an overview of the project (or an 'About page') as well as the walking tours, and related maps and recordings. The recordings will be readily accessible on the project's website and walking tour app so that users can discover interesting aspects of the history of specific buildings, locations, and landmarks during their visit to these places. This will offer a more personal and memorable experience for members of the Peterborough hiSTORIES audience. With more emphasis on getting 'out there' and experiencing the world today, this app will be an excellent way to engage younger audiences with the history of this city.

What is Oral History?

Oral history, as defined by the Oral History Association is "a field of study and a method of gathering, preserving and interpreting the voices and memories of people, communities, and participants in past events. Oral history is both the oldest type of historical inquiry, predating the written word, and one of the most modern, initiated with tape records in the 1940s and now using 21st-century digital technologies." Oral history captures the intangible heritage of a community by speaking to those who know it best, its residents. This type of documentation can share valuable information about the way a society felt or thought during the time, something that is often difficult to capture. These audio, and sometimes visual, components can be used to supplement other forms of research and help heighten existing documentation, research, or museum exhibitions.

Oral History Tips and Techniques

Tips for Setting up Interviews

Seeking out participants for this project is a task that will be accomplished over time. It will be done through personal connections, networking, pursuing specific individuals, and having an ear on the community of Peterborough in hopes of meeting someone with a story to tell. Often it may be by chance, but with the following recommendations you can get started on gathering oral history material.

Before you begin contacting people for interviews, review existing walking tours and tourist pamphlets in order to pinpoint areas of historic interest in Peterborough. Based on this research, select particular buildings and landmarks to focus on within those designated areas of the City. With specific buildings in mind it will be easier to pursue an oral history for that location, and easier to direct an interview to be focused on the one topic.

The demographics that we recommend contacting for interviews would be members of historical societies, seniors' centres such as Activity Haven, long-time residents of Peterborough, and local people of interest. Once these individuals have been contacted, provided them with information on the project, oral histories, and what their stories mean for the community. This will allow them to make an informed decision on whether or not to participate in the project.

Most importantly, make connections with locals. Everyone has a story to share.

Tips for Recording

As the recordings are the primary means of preservation and will be used by a public audience it is important that the interviewer achieve a good quality in sound and pitch and low levels of background noise and static. Several recording tips include;

- Situate the interview in a quiet smaller space, free from background conversations and noises, and away from spaces that echo such as stairwells or large halls.

- Direct the microphone of the audio recorder towards the person being interviewed.

- Have a specific building or location in mind rather than asking for general stories of Peterborough. Use prompting questions but let them tell the story.

- If possible, ask the interviewee to begin the interview by saying "I remember <u>(this location/building)</u>…" or "<u>(This location/building)</u> was where I…" in order to make it clear to the listener which building is being discussed.

Tips for Editing

As the recordings that are input into the heritage map are short segments of the full interview it is important for the editor to understand the software that they are using in order to produce an appropriate clip. Several important editing tips include;

- Whichever editing program you use, the aim with editing is to keep the interview succinct and to the point. Try your best to only include content about the building unless the contextual information given is necessary in order to appreciate the story.

- If possible, remove moments from the recording when you interject or ask a question.

- If possible, adjust the volume to an easy listening level, so the listener does not have to strain to hear it.

Legal Considerations

Informed Consent

Informed consent is the practice by which the participant is provided with information regarding the project and use of their narrative before agreeing to participate. Within oral history it is an encouraged practice as it ensures that the interviewee has been provided with all the pertinent information about the project before deciding whether or not to participate.

In order to ensure that informed consent has been achieved it is recommended that the interviewer send an information sheet or summary to each potential interviewee. The information sheet (Appendix two) should include details on the size and scope of the project, the use and purpose of the interview, the value of their stories, the format that the interview will take and any expectations that the interviewer might have, and where the information will be stored for access by any future users. A section of the information sheet should also be dedicated to explaining the rights that they have under the copyright act and its importance for the project.

Accompanying the information sheet in the package sent to all potential participants should be a copy of the release form so that the interviewer is aware what they will be required to sign in order for the project to gain copyright of the stories that they share. It is important for all participants to understand their rights and privileges under Canadian copyright laws and what the intended procedure of transfer will include.

It is important to note that although the release form will be given before the interview takes place it should not be signed until its completion. Prior to the start of the interview, the interviewer should carefully review the consent form in order to ensure that all details are well understood by the interviewee. The interviewer should be well

educated on the release form and available to answer any questions that might be asked by the interviewee in order to provide them with a complete understanding of the release form. Only once the questions have been answered and the interview has been completed should the interviewee be encouraged to sign the release form.

If the recordings are procured during a drop-in event, the interviewer should take the time to go through the information on the project and why the event has been hosted. The release form should be provided at the beginning of the interview and all details of the form, including their copyright privileges, should be discussed with the interviewee. It is important to provide this information at first contact so that the interviewee understands the project, the process, and the outcome before they decide whether or not to proceed. In these circumstances it is acceptable to alter the release form to include or remove certain restrictions if the interviewee changes their mind about the interview. These alterations should be made and accepted at the discretion of the interviewer within an acceptable time period.

Copyright

Due to the format of oral histories as interviews it is important to recognize that the stories that are provided are the intellectual and creative property of the interviewee and are therefore protected under the copyright laws in Canada. In order to be able to use the interviews for all intended uses, it is pivotal that the copyright be signed over to the project in some capacity. The transfer of copyright ownership should be documented on paper and can be secured through the signing of a release form by the interviewee and interviewer.

Once full copyright to the recording has been transferred the project will legally own the rights to the story and will be able to reproduce, distribute, or publish the

interview in any way they desire. If any restrictions have been placed on the recording by the original owner (the narrator) they must be respected and the project will simply have to operate around these limitations.

Although it is encouraged for the project to secure complete and unconditional copyright, all restrictions that are placed on the interview by the interviewee must be respected. Any restrictions should be negotiated and documented on the release form before it is signed to ensure that the interviewee and interviewer are comfortable with the outcome. It is also recommended that the recording be played back to the interviewee and that they be provided with a typed copy of the transcript so that they are able to document any areas of concern that should be restricted within the recording.

The alternative to securing full or restricted copyright is having the narrator maintain copyright and for the project to use the interview in a limited fashion as specified in the negotiated agreement by the interviewee. This practice is not encouraged for the project as it limits the use of the recordings and removes the control from the project. If this does take place it is encouraged that a provision is made in the agreement that the rights are transferred to the project upon the death of the interviewee.

Release Forms

A release form, also known as a waiver or consent form, is one of the most important pieces of documentation in oral histories. These forms (Appendix Three), when signed by the participants, acknowledge informed consent, transfer copyright from one party to another, outline any restrictions that exist on the use of the recording, and detail the responsibilities of the project in regards to the use and storage of the recording.

As the release form is a contractual agreement between the interviewee and the project it is important that the form be signed upon the completion of the interview and following any negotiations that take place on the placement of restrictions. Following the signing of the release form it should be copied and filed along with any supporting documents in the file that has been created on the interviewee (see Documentation). It is especially important for the project to maintain the original copy as it is the primary means to prove ownership and to ensure that the recording can be used by the project. A copy should also be given to the interviewee for their personal records. Consider also making a digital copy of the release form and filing it along with the recording and transcription on a computer database.

Online Protocols

As the primary means of audience use is internet based there are certain considerations that need to be recognized when collecting the interview and distributing the recordings. These considerations include, informing all potential participants that their interview will be used online, including a section on the release form about internet use, and limiting the use of the recordings by all members of the online audience.

The information on the intended use of the recordings should be included in the information sheet that is provided to all potential interviewees before they agree to participate in the project. A section of the release form should also outline the intended use of the recordings so that there is proof that the interviewee recognized and agreed to have their stories made available on the internet.

Due to the very public nature of the internet and it expansive audience that the recordings will reach it is important that users recognize and understand the acceptable methods of use. The terms and conditions of use should be made available to all

members of the audience when they first enter the site. This information is important as all recordings are copyrighted and are not subject to certain external use outside of the site and therefore should not be duplicated or republished.

Ethical Considerations

Due to the legal nature of oral histories it is important to keep in mind certain ethical considerations while planning, interviewing, and completing the collection of any and all stories. Each and every member of the project, particularly those involved in the interviewing process, must remember the following;

- All participants will be provided upfront with the pertinent information so that they are able to make an informed decision about participating.

- Before beginning the interview the interviewee should be reminded of their rights to share what they wish during the recording. The interviewer should not attempt to pressure the interviewee into disclosing any information that they are not comfortable sharing.

- All participants will be treated with respect during each stage of the collecting process and after the interview has taken place. This respectful behaviour would extend to the practice of informed consent, accepting any restrictions that are placed on the audio recording, and providing the narrator with a copy of the recording and typed transcript.

- Confidentiality should be practiced until the release form has been completed and signed by the interviewee. Thus, all copies of the audio recording and transcript cannot be used until copyright has been obtained.

Oral History Documents

Documentation

Documents must be compiled on each individual who participates in the Peterborough hiSTORIES project. These compilations should include a waiver form, any questions asked or notes taken, transcripts, clear documentation of the individual's name, address and contact information, and any supporting information that can be found on the topic(s) of their interview.

Each participant should have their own file. A sequence of steps regarding the collection of information should be stapled to the front of each participant's file and checked off as they are completed or added to the file. In this file the following should be included;

- Release Form (Appendix Three)

- Questions asked: any questions asked of the interviewee should be documented and added to the documents file

- Personal details (Appendix Five): The storyteller's name, address, and contact information should be included in the file. Optional additions for future use and reference/interpretation include the narrator's birthdate and birthplace, family information such as birthdates and death dates for parents, siblings, spouses, etc. can be of use. Any related information on areas of work or study can also be incorporated. It might be good to note what the relationship is between the participant and the building they are talking about. Did they live or work there? Did they know someone else who did? Any and all information that many be of further use in the future should be collected.

- Transcripts (Appendix Six and Seven): transcriptions of the story telling should be completed promptly and stored with all of the other documents relating to each story. Both physical and digital copies are recommended.

- File sheets (Appendix Four): information placed on the outside of the file for quick reference

A physical copy of the recording should be housed with the documents and a digital copy with the digitized documents.

Storage

Documents should be housed in acid free filing containers and kept in a safe, dry place. It should be considered to store this documentation at the Peterborough Museum & Archives with the plan in mind to continue this project each year as a joint venture with the Fleming College Museum Management and Curatorship students. This will make the further collection of stories and the transcription process much easier and financially affordable for those involved in the project.

Digital documentation should also be made of each file and a reference chart for each location should be included in the digital file. The recommended breakdown of all electronic files should adhere to the following guidelines:

- Files should first be organized in folders based on the year of creation

- Within each file year, the data should be placed in folders based on the building discussed in the interview.

- Within each building file, each interviewee should have an interviewee folder labelled with their name. Each interviewee file should include the original audio files, edited audio files, transcriptions if applicable, and scans of the release form.

Technology

Technology for Recording and Transcribing

Audio recorders that are user friendly such as the Apple iPod, iPhone, or iPad 'Voice Memo App' which uses the device's microphone to pick up and record the sound would be ideal for this activity. These are recommended as they are simple to use and are very widespread and commonly owned by members who would be involved in this project. Other audio recorders and smart phones are also useable. Microphones are not necessary but are an asset if available and when properly used.

Technology for Editing Audio Recordings

Adobe Auditone is an audio editing program which is excellent for editing longer audio clips, cutting out irrelevant parts of interviews and adjusting volume levels. This is an intermediate program that can be purchased from the Adobe website.

Audio editing apps such as Hokusai Audio Editor and WavePad Audio Editor are just a few examples of apps that are also available for use. With these programs the audio file or voice memo can be inputted directly from the Apple device into the App and can be edited there.

It is recommended that the users explore the options for audio recording and that a program is selected that they are comfortable with. The most important thing is that the program produces a recording with high level playback quality. All files must be saved as MP3's in order for them to be uploaded to the Peterborough hiSTORIES website map.

Editing the WordPress Website

When logged into the WordPress account you will have access to edit the

Peterborough hiSTORIES website. The pages include a Home Page, About Page, Map

Page, and an Oral hiSTORIES page.

Original Account Information:

Email: elsbethcossar@hotmail.com

Password: fleming2015

Current Account Information:

Email: _____

Password: _____

Date Information Changed: _____

Changed By: _____

Note: Update the above information in the manual as it happens in real life. If this information is lost or not passed on to the next people, there will be no access to this website.

Home Page: This page requires no editing. It will always feature the title panel, and

each of the subsequently detailed pages. Under the Oral hiSTORIES page, this will

automatically feature any recent posts or new entries that are made to the website.

About Page: This page gives a brief summary of the project and as the project grows

and changes, edits can be made to this page to reflect the changes that the project has

experienced.

Map Page: This page is simple and should not be edited. The link provided is from the

ZeeMaps map that has been created for this project and the map should be edited

directly on the ZeepMaps website. Any changes made on the ZeeMaps website will be directly updated on the Map Page (see zeepmapswebsite.com).

Oral hiSTORIES Page: This page is one that will have the most activity in terms of editing. On this page each audio recording that is featured in the map will be linked to a blog post on the website. When a new post is added featuring a new audio recording the post will appear on the Home Page under the Oral hiSTORIES section.

To edit the page follow these steps:

- Log into Wordpress.com. Click on MySites and select the Peterborough hiSTORIES Site. Under WP Admin, you may make any number of edits or changes to the website.

- To add a new page click on the tool bar on the left hand side marked "Add Page".

- To remove a page click "Remove Page".

- To add a new post click on Posts > Add Post. Each of the posts will appear under the Oral hiSTORIES Page. Each post should contain images of the building being discussed, information about the building, quotes or full transcriptions of the related interview(s), and a hyperlink to the related interview on the map. For further information on editing the WordPress site visit the website, http://codex.wordpress.org/Main_Page.

Website link: www.peterboroughhistories.wordpress.ca

Editing the ZeeMaps Map

> **Original Account Information:**
>
> Email: elsbeth.cossar@flemingcollege.ca
>
> Password: fleming2015
>
> **Current Account Information:**
>
> Email: _____
>
> Password: _____
>
> Date Information Changed: _____
>
> Changed By: _____
>
> Note: Update the above information in the manual as it happens in real life. If this information is lost or not passed on to the next people, there will be no access to this website.

To edit this page follow these steps:

- To add a new Marker click the drop down menu labelled Additions. Then click on Marker Detailed. A new window will pop up. On the first tab you may add/edit the Name of the Building and the Location. You may also choose a specific colour of marker [See Note]. On the second tab you may add/edit the Description of the building. On the third tab you may upload an Image of the building and you may upload the edited Audio Recording that goes with that building. The audio file must be saved as an MP3 in order to be uploaded to the website.

- When the above mentioned fields are completed and spell-checked click Submit at the bottom right of this window, and then click Close. The new marker will appear on the Map in a moment. When the marker is clicked on, the window will open that will be seen by the public and the audio file will begin to play automatically.

- To <u>Edit</u> a marker, click on the marked location on the map you need to edit. Then double click on the underlined <u>Name of the Building</u> and the editable marker window will appear. Make changes under each of the taps as mentioned below.

- To <u>Delete</u> a marker, click on the marked location on the map you need to delete. Then in the bottom right corner click on the small trash can symbol. It will ask you to confirm you want to delete this. Select yes.

Note: All additions, edits and deletions will automatically be linked to the map on the WordPress website. There is no need to share the updates to the website each time.

Tips for the Description Field
Other than the audio recording, the Description field provides the key information about the building that is interesting or important for the listener to know. Information added to this field should include:

- What the building is, or was, used for

- Important dates about the building (i.e. when it was built, when it was torn down/repurposed, significant years for the building, etc.)

- Who the architect was or what the main style is

- Significance this building held/holds for the community

- The first name of the Interviewee and a teaser about the audio file (ex. "Listen to Anne as she talks about going to Carnegie Library as a child," or "Here Peterborough local talks about the architecture reminding her of her former home."

Note: Once a greater number of markers begin to be added to the map it would be a good idea to choose a different colour for different areas of the city that are mentioned in

the oral histories. For example Downtown could be red, The Avenues could be green,

East City could be yellow, etc.

Community Involvement

Audience Use

In order to encourage use by all demographics the use of the website and map has been simplified. To access the map, users can simply click on the ZeeMaps link on the Peterborough hiSTORIES webpage. The Peterborough hiSTORIES map is an interactive method for people to access the oral histories recorded about local buildings and landmarks. The map is very user friendly; each pin represents a building, location, or landmark for which an oral history has been recorded, transcribed, and uploaded. To listen to an oral history the user simply needs to click on one of the pins and the recording will automatically start to play. The description will also appear with the audio controls, detailing the name of the building and the date of its construction, as well as a brief description of the story. On the Peterborough hiSTORIES website users will be able to read additional information about each on the buildings and landmarks, as well as general details about the project.

Proposed Means of Marketing to the Public

Social Media

A Facebook page for Peterborough hiSTORIES should be created, providing information on the project and a link to the website. The page should also include information on how to become involved in the project, including contact information, and a description of the process. Updates to the page could include posts whenever a new oral history is uploaded to the Peterborough hiSTORIES map, as well as calls for stories about certain buildings that are underrepresented on the map.

Tourism Outlets

Information on the Peterborough hiSTORIES project could be advertised through tourism outlets such as the Peterborough and the Kawarthas website, thekawarthas.ca. Tourism brochures, magazines, and other Peterborough travel and tourism websites are all other possible outlets for spreading the word about the project. This is a recommended outlet for marketing the project as it would provide tourists with a broader understanding of the city and its people.

Indication Stickers and Project Presence

Some buildings that may have oral histories attached to them are local businesses, particularly in the downtown core. With the permission of store and restaurant owners, a building that has a Peterborough hiSTORIES story about it can have a sticker of the project logo in the window indicating the presence of an oral history. The sticker may also include a short synopsis of the project to inform shop goers of the project (possibly on the reverse side of the sticker).

Due to the number of historic buildings in Peterborough's downtown, information on the project can also be advertised through the use of posters on information boards, bulletin boards in cafes, brochures, etc. This would help to spread awareness of the project to a wide variety of audiences.

City Events

Historic or museum related city events can act as opportunities to further spread information and encourage participation in the Peterborough hiSTORIES project. It is recommended that pamphlets and brochures be printed and distributed at these events in order to educate and spread awareness about the project.

Project Continuation

Partnership with Fleming College MMC Program

In order to keep the Peterborough hiSTORIES project continuous and up to date, it may be a possibility to continue the partnership with the Fleming College Museum Management and Curatorship Program. Students could collect oral histories of buildings, locations, and landmarks in Peterborough for PACAC as a community partner to go towards the Peterborough hiSTORIES project. Students would also be responsible for conducting and transcribing the interviews that they collect.

An example of how this may be organized could be based off of what the 2015/2016 MMC class conducted as their oral history project. The project was planned as a way to enhance the information for their community exhibition project, *Building Identity: Discovering Peterborough's Architecture*. The event was held at the Peterborough Museum & Archives, and allowed visitors of the museum to share stories and memories they had of buildings in Peterborough. The event was advertised through the MMCExhibit Twitter account and on the PMA's website. Students organized the drop-in event, conducted the interviews, and transcribed the recordings. Each aspect of this drop-in event has proven to be beneficial to the project as we have been provided with the recordings, transcriptions, and relevant paperwork. It is encouraged that the project continue to utilize the assignment as it will assist with the growth of Peterborough hiSTORIES.

The partnership would allow the Peterborough hiSTORIES project to remain ongoing and would be a valuable part of the MMC learning experience.

Partnership with the Peterborough Museum and Archives

In addition to being partnered with the Fleming College MMC program, the

Peterborough Museum & Archives could be involved with Peterborough hiSTORIES,

most importantly serving as a location for storage. Transcriptions and recorded copies of

the oral history, as well as all associated documentation, could be stored at the museum

archives where they would be properly cared for and be relevant and useful additions to

their current collection.

Appendices

Appendix One: Recommended Resources

- Oral History Society, "Is your Oral History Legal and Ethical?". http://www.ohs.org.uk/advice/ethical-and-legal/

- http://www.oralhistory.org/web-guides-to-doing-oral-history/

- http://www.baylor.edu/oralhistory/index.php?id=23560

- Stricklin, David and Rebecca Sharpless. *The Past Meets the Present. Essays on Oral History*. University Press of America (New York, 1988)

- Charlton, Thomas L. *Oral History for Texans.* Texas Historical Commission (Austin, 1985)

- Official Nebraska Government Website, *Capturing the Living Past: An Oral History Primer*. http://www.nebraskahistory.org/lib-arch/research/audiovis/oral_history/index.htm

- Boyd, Doug (Editor). *The Oral History Review*. Oral History in the Digital Age, 2013.

- United States Holocaust Memorial Museum. *Oral History Interview Guidelines*. United States Holocaust Memorial Museum: Washington D.C., 2007.

- Oral History Association. "Principles and Best Practice." http://www.oralhistory.org/about/principles-and-practices/

Appendix Two: Information Summary Form
What is the purpose of the project?

The Peterborough hiSTORIES project was organized to collect the intangible heritage of the City of Peterborough and to make it accessible to locals and tourists in order to share interesting stories, memories, and facts on local buildings and landmarks.

Why have I been asked to take part?

You have been asked to take part as it is believed that you hold interesting stories and memories about the city and its inhabitants that are worthwhile recording and being made available to those who wish to know more about Peterborough.

Do I have to take part?

The decision to take part is yours. The project has encouraged your participation as we appreciate the experiences you have had in Peterborough and are interested in learning more about your memories of the City.

What are the possible benefits of taking part?

The primary benefit for participation is being able to educate locals and tourists on the rich history of Peterborough by sharing your experiences and memories. You are also helping to shape the historical narrative of the city by sharing knowledge and facts that would otherwise be lost to the next generations.

What happens to the interviews?

The recordings are edited and excerpts are extracted to be uploaded onto the Peterborough hiSTORIES website, https://peterboroughistories.wordpress.com/, and the associated map. The original recording is then transcribed so that there is a written form of the interview. The recording, transcript, and all associated documentation will then be placed in storage with all of the other information that has been gathered.

What will happen to the recording once the interview has taken place?

Following the end of the interview the interviewer will play back the recording and will go over the release form with the interviewee. At that time any restrictions can be made on the recording before the copyright of the recording is signed over to the project.

The recording will then be transcribed so that there is a written record of the information included in the interview. The transcription and recording will then be filed along with all of the associated documentation in a secure location to ensure its longevity.

Before being uploaded to the Peterborough hiSTORIES website and map the recording will be edited so that only short clips are uploaded for ease of listening. Once this is complete the sound bite will be placed in the map at the associated location and it will be ready for listening.

Who will be able to access the recording?

As the information will be loaded onto the Peterborough hiSTORIES website and map, the edited recording will be accessible to all users of the website for listening, but remain the copyright property of the project.

Appendix Three: Release Form

The Peterborough hiSTORIES oral history project is dedicated to the preservation of local heritage. Recordings resulting from interviews conducted for the project will be deposited on the project's website and associated map, https://peterboroughistories.wordpress.com/, where they will be made available for public use in relation to history and local tourism. Participation in the project is entirely voluntary.

I, _____, have read the above and voluntarily donate to the project the full use of the information contained in the recordings made on the _____ day of _____, _____, including all transcripts and associated materials collected during the interview.

I hereby assign legal title and all property rights, including copyright, of the recordings, transcripts, and associated material to the project, Peterborough hiSTORIES, which may copy, reproduce, publish, and distribute the materials. The information may be used for all appropriate purposes as determined by the project (except the restrictions outlined below).

Restrictions on use: _____

_____

_____

Interviewee's Signature: _____ Date:_____

Interviewee's Name (please print): _____

Interviewee's Contact Information: Phone number _____

Address: _____

_____

Interviewer's Signature: _____ Date: _____

Interviewer's Name (please print): _____

Appendix Four: File Sheet

NAME of participant (please print):	
Name of Interviewer/Recorder (please print):	
Date	
Waiver signed	❏
Personal Details collected	❏
Recording successfully completed	❏
Questionnaire sheet added	❏
Accession Number	
Transcription completed	❏
All Documents digitized	❏

Appendix Five: Personal Details Sheet

NAME	
Date of Birth (dd/mm/yyy)	
City of Birth	
Building Memory and Relation	
Spouse name and Date of Birth (dd/mm/yyy)	N: DOB:
Date of Marriage (dd/mm/yyy)	
Children name(s) + DOB (dd/mm/yyy)	1. DOB: 2. DOB: 3. DOB: 4. DOB: 5. DOB:
Parents names + DOB (dd/mm/yyy) Date of Death if applicable (dd/mm/yyy)	M: DOB: DOD: Maiden Name:

	F:
	DOB:
	DOD:
Attended Post-Secondary School	❏ Yes ❏ No Name of Institution:
Company worked for	
Signature	

Appendix Six: Transcription Guidelines

Transcription Notes directly from *Student Handbook Online*.

SOUTHERN ORAL HISTORY PROGRAM STUDENT INTERVIEWER GUIDELINES.
http://sohp.org/files/2014/02/Student-Handbook_not-specific-to-a-course_2014.pdf
(accessed March 9, 2016)

 *Consider using a computer program like Express Scribe (which you can download for free) to help you in the transcribing process. Express Scribe allows you to slow down the pace of the interview for faster transcription.

Format:
 Double space throughout.

 Margins: Top - 1.0"; Bottom - 1.0"; Right - 1.0"; Left - 1.5". 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.

 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.

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

 The transcriber's name and the date the interview was transcribed should appear at the end of the transcript.

Content:
 Where a word or a phrase is inaudible, type "(min:sec)," noting the time when the phrase comes. 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 then 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 interviewee.

 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."

 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 interviewee. 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 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 interviewee 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.

Appendix Seven: Sample Transcript
Interviewee: KG KAY GOLDSTEIN

Interviewer: HV Hudson Vaughan Interview

Date: January 18, 2010

Location: Chapel Hill, NC

Length: 71:30

START OF INTERVIEW

Hudson Vaughan: So, this is Hudson Vaughan and I'm here on January 18, 2010 in the Campus Y Conference Room interviewing Kay Goldstein, and what is your maiden name?

Kay Goldstein: Gorluy. G-o-r-l-u-y.

HV: So that was your name during your time on campus. This interview is just about the Campus Y and your time here at UNC-- from '67-'71?

KG: Approximately. I actually left in 1970 with two courses left to go, and then I actually finished in '72. It took me a long time to get those last two courses done.

HV: Well then, let's just open it up. This is pretty informal. Let's start by talking about how you first got involved or connected to the Y.

KG: Yeah, I think the Y for me-- I think of it still in this way, as being very much the heart of the campus. And that means that this was a place where students who were very interested in helping other people could gather. It was also a place of support for those students as well. There were lots of -- obviously you know about the groups and their different activities and their different functions that the Y supported. For me, I got mostly involved with the Y during first the food workers' strike, because obviously there were a lot of demonstrations going on on campus, and this was one of the places where people

would come to meet and to strategize. We even organized some little fundraising events

here, selling sandwiches or ice cream or whatever just to raise little bits of money to

help support those activities. So that was my first real introduction to the Y and some of

the people who were involved with it. I also wanted to stay in Chapel Hill one summer,

so I went ahead and got a position here at the Y. I was working for Director Anne Queen

and for Dorothy Meyer and Maria Young. I worked here for the whole summer in the--

[2:10] office, and I did everything from stuff envelopes and run off copies of things to

helping to find items up at the craft's fair up in Asheville, for the fair that they had every

winter. So that's why I got much more involved, and of course got much more involved

with Anne Queen, and she would include me in all of her gatherings. (Skips several

pages for example)

KG: So Anne Queen – her imprint is still here, but in some ways, some of that was here

already, and she really helped expand that mission.

HV: You mentioned her importance as kind of a role model for women here. What was it

like coming as a woman to UNC in 1967, which I believe was maybe the third class of

undergraduate full-time women here?

KG: I always thought I was the first class, but it didn't matter because we were treated

exactly the same. It was very tough. I have a lot of very strong memories about that

because I knew that in order to get into school here I had to meet a quota, there was

one woman for every five men allowed in, so I had to have better grades and better

recommendations, better everything in order to get in. I remember coming here and, a

couple things: one is that I went to a social that they had, and they literally bussed

women in from Greensboro, and I was meeting a friend of mine there who was a

freshman at Greensboro. I remember women trying to get off the bus, and guys were

literally grabbing the women as they got off the bus. It was horrifying; I mean it was really horrifying. And you know the culture was pretty tough. It wasn't tough if you wanted a date, because it was very easy to get a date, you didn't have to worry about that, but you were treated differently. Kitty Carmichael was the dean of students; she was a remarkable woman, a leader in her own right, but her view of how women should act and how they should dress was very restricting. I felt it was insulting, and I worked very hard with a number of different organizations to try to make some changes. When I first arrived here we had what was called closed study for women, which meant that Monday, Wednesday, Thursday, and Friday we had to be either in our dormitory or in the library between 7 and 10 o'clock, because it was felt that if we didn't do that we wouldn't know how to structure our time and study. The guys of course didn't have that rule because [laughter] they were so much smarter. There was no, you know, there was no logic to it, it was just a cultural thing. So that was fairly insulting. The other thing is that men were allowed to come and go from the dormitories at whatever time, night or day, that they wanted to. Women had to be in by a certain time.

HV: There was a dress code as well, wasn't there?

KG: And there was a dress code. You could not wear pants on campus unless you had on a long raincoat. You could wear a skirt, you could probably wear a short skirt, but you couldn't wear-you know, if you had pants you had to have a long raincoat because it wasn't ladylike to be wearing pants. And during the first year I was here, the first year and a half I was here, those rules all got changed. There was just a real strong movement. I think it coincided with all these 60s movements for other people's rights. Women began to see that they didn't play second fiddle either.

END OF INTERVIEW