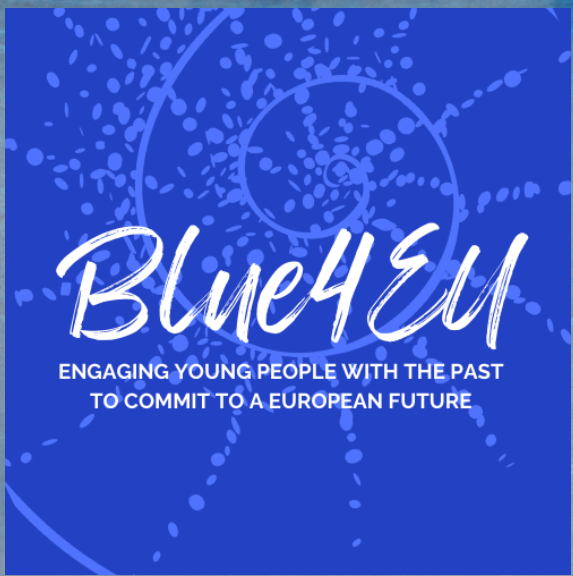




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Oral History- methodological guide





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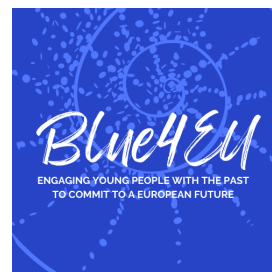
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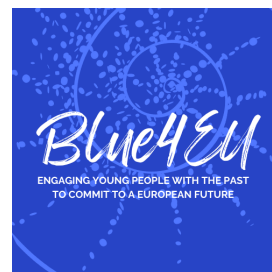
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INSTEAD OF INTRODUCTION

The tool kit is not a rigid set of rules to be followed mechanically, but a resource, a safety net to be used in case of uncertainty or need. The interview is primarily a social relationship, a conversation between two people, and therefore the primary element on which a good interviewer relies is their own social skills, their ability to engage in dialogue with another person and to be truly interested in what this other person has to say. Oral history is made up by memory (“history”) and language (“oral”), therefore much of the meaning lies not only in the explicit information but is implicit also in the verbal choices, in the structure of the narrative, in the silences, the unsaid. Oral history is about meaning, and especially in a project like ours, we ought to pay attention to the subjectivity that is implicit in the narrative. Therefore, a good oral historian ought to pay special attention to the language and the narrative structures, at least at the moment of interpretation. This is why we tend to be relatively more open to the vernacular, the un-grammatical, the un-structured, and even to the factual errors and mistakes. Often, especially in the US tradition beginning with the early Allan Nevins school at Columbia, the aim has been that of turning the oral performance into a written text, and replacing the recorded document with the revised transcription. In contemporary oral history, we agree that the document is the recording, and the transcript is a tool to orient ourselves in the recording – not a replacement or a reproduction, but a representation that sends us back to the original.

Alessandro Portelli



CHAPTER I - ORAL HISTORY: THE BASICS

What is oral history?

According to the definition provided by the Oral History Association:

“Oral history 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.” (See: <https://oralhistory.org/about/do-oral-history/>)

British oral historian Paul Thompson emphasized that:

“Oral history is as old as history itself,” and “all history was oral history.” (See: Paul Thompson, *The Voice of the past: Oral History*, 1988)

What does this mean? It means that a long time ago, in preliterate societies, the history of a community was passed down from one generation to the next orally, through tools such as: songs, poetry and storytelling. Nowadays, oral history is a method used across a wide range of disciplines, managing to successfully capture and record the lives of ordinary people.

From a methodological point of view, oral history not only offers the tools for the recovery of the recent past, but also a grid for the interpretation and analysis of written documents developed in past eras, which may contain transcripts of oral statements. Doing oral history means conducting an extensive oral history interview which involves an interviewer (the person who is recording the interview and asking questions) with an interviewee (a narrator) who is telling their life story or sharing their memories about an event or an experience:





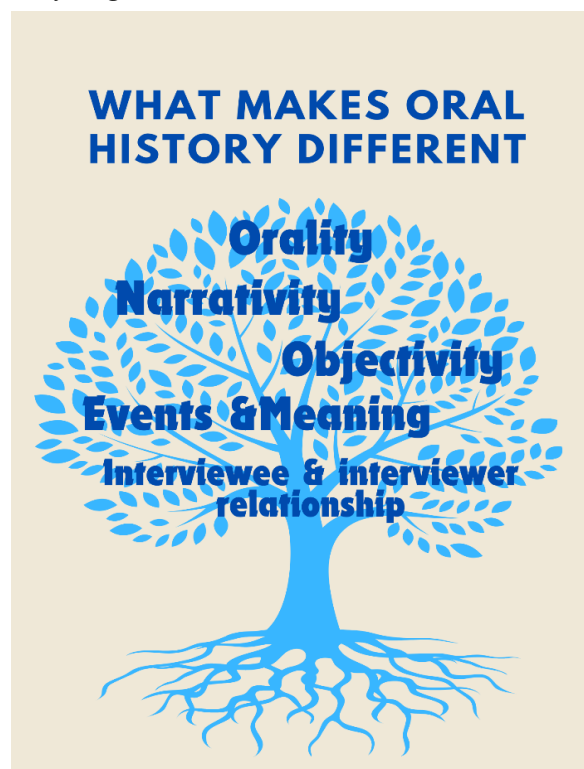
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Alessandro Portelli, a leading world scholar on oral history, and member of Blue4EU consortium, emphasized the strengths of this discipline, by explaining “what makes oral history different”: (See: Alessandro Portelli, “What Makes Oral History Different,” in *The Death of Luigi Trastulli and Other Stories: Form and Meaning in Oral History*, SUNY Press, 1991)

- The orality of oral sources;
- Oral history as narrative;
- Events and meaning;
- Objectivity;
- Interviewee and interviewer relationship.



Oral history is a method of exploring the past and it is universal because on a daily basis, one way or the other all of us engage in doing oral history, by telling our stories or by listening to others telling theirs.

The history of oral history. The short version

Let's discover some important moments concerning the historical background of oral history:

In the United States of America:

1948 – the establishment of the Columbia University Oral History Research Office under the leadership of historian Allan Nevins;

1966 – the Oral History Association was founded;



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1966 – the Foxfire Project - teacher Eliot Wigginton and his students embarked on a mission to interview older community residents and document the history of the southern Appalachian hills of Georgia;

1976 – at the peak of the feminist movement, the documentary *Union Maids* is produced, featuring the stories of women in the Depression Era of the 1930s; the documentary was nominated for an Academy Award and, in 2022 was selected for preservation in the United States [National Film Registry](#) by the [Library of Congress](#) as being “culturally, historically, or aesthetically significant”;

1977 – around 1000 centers of oral history are established throughout the country;

1987-1990 – the two parts documentary series *Eyes On the Prize* focusing on the 20th-century [civil rights movement](#) in the United States was produced and released winning an Emmy Award, a Peabody Award and being nominated for an Academy Award;

2003 – StoryCorps, an American non-profit organization which aims to record, preserve, and share the stories of Americans from all backgrounds and beliefs is founded.

Some aspects about the Italian Oral History school:

- The institutionalization in regard to oral history was difficult and slow; it began to be practiced by a left-wing intellectual world that was concerned with reconstructing the lived history of the communist and union labor movement;
- The first representatives: Gianni Bosio – concerned with the description of working life in different regions of Italy; he interviewed ordinary workers, but also political and trade union representatives;
- The resistance against the fascist regime – main topic;
- Alessandro Portelli (Professor of Anglo-American Literature at La Sapienza University of Rome);
- Luisa Passerini (University of Turin).

In Romania:

The Oral History Institute within the “Babeş-Bolyai” University in Cluj-Napoca was created at the initiative of professors Pompiliu Teodor and Doru Radosav in 1997; the main objective is the recording, preservation and interpretation of oral sources in order to recover part(s) of the recent past



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of Romanian society. The research program of the Oral History Institute also has a civic dimension, emerging due to the need of managing the traumatic post-communist past. Throughout the years the institute has implemented numerous research projects focusing on minorities, communism, the Second World War, Holocaust, the Romanian Revolution among others. At the same time, were implemented various educational projects with the aim of promoting oral history as a method of research among students and young people in general. (See <https://www.istoriaorala.ro/>)

Why is oral history important?

Oral historian Paul Thompson emphasized that: “oral history certainly can be a means for change for transforming both the content and the purpose of history. [...] It can give back to the people who made and experienced history, through their words, a central place.” (See: Paul Thompson, *The Voice of the past: Oral History*, 1988, pp. 22-23). Doing oral history is getting out of one’s comfort zone and taking a dive into the unknown. It’s transformative, provocative, ever changing and hopefully, everlasting. At the same time, it is also rewarding and enriching. While learning about the past one can also accomplish the following:

- Give (a) voice to marginal communities and/or to those whose accounts on history were neglected;
- Emphasize the individuality of each narrator/ community through oral history testimonies, thus creating diversity in interpretation;
- Emphasize to the interviewees that their stories are meaningful and important to others;
- Bring to the fore (the) nuances of historical events which are not easily gleaned from textual sources;
- Use the recollections of individuals to fill in gaps in historical knowledge;

Giving back to communities

Among the first oral history recordings were conducted by community based oral historians, who managed to capture community events and traditions that otherwise would have become obsolete. One of the main reasons for gathering oral history testimonies is to share it with a wider audience, to preserve the voices that we record and make it accessible to future generations. In doing so, we bring the past in the present, thinking about the future. The importance of oral history in the



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life of a community lies, as well, in its participatory approach – by trying to include the accounts of a wider diversity of individuals in telling their stories, thus “participate in the practice of history.” Moreover, oral history can be “an instrument for individual and community empowerment” and it can be acquired through “teaching and training in the practice, and in interpretation and analysis of the meanings of stories.” (See: [What is Oral History? | Oral History Centre](#))

Discover your inner oral historian



Task scenario: Discover your inner oral historian

Recommended size of the group: at least 10 people, working in pairs

Time: approx. 40 minutes

Description: Choose a partner, someone you feel comfortable with and interview each other, for at least 10 minutes, on a topic agreed beforehand. One of you will be the interviewer, while the other one will be the narrator. Then, switch up the roles. Use a recorder (or other recording devices). Upon finishing your interviews discuss about this experience and how it resonated with you.

Objectives:

- Practice your interviewing skills by working in pairs;
- Gain a first glimpse at what an oral history interview entails;
- Gain knowledge by doing.





CHAPTER II - ORAL HISTORY BY DESIGN

Ethical aspects

Oral history is unique, in part because the collaboration between interviewer and narrator results in a historical document for posterity. In most instances, the interview and supporting material is made available to the broader public through deposit in an archive, distribution online, and/or any number of other methods for providing public access. Because of this, everyone involved in oral history work, from interviewers and narrators to archivists and researchers, becomes part of a web of mutual responsibility working to ensure that the narrator's perspective, dignity, privacy, and safety are respected. One way to help ensure fair treatment is to create a beginning-to-end process that works for everyone involved. This process should entail, at minimum, the following points:

1. Prior to beginning the interview, the interviewer obtains the narrator's informed consent, which means documenting the knowing agreement of the narrator to participate in the process and overall project. The informed consent is an agreement that documents, verbally or in writing, that the narrator has been given all the information necessary to come to a decision about whether to participate in the oral history project. Informed consent plays a key role in ensuring transparency.
2. The interviewer clearly communicates the goals of the project, the potential risks of participating in it, and the proviso that, once accessible, the oral history interview can be used in any number of ways, by any number of researchers. While oral historians strive to protect the narrator, they are careful, at every point in the process, not to make promises that they cannot keep.
3. The interviewer provides the narrator, whenever possible, with the opportunity to review and approve the interview (recording and/or transcript) prior to using the interview, depositing it in an archive, or otherwise making it accessible to the public. This step sets oral history apart from other methodologies in that it ensures the narrator's account enters the public record; and that future researchers who wish to draw upon these accounts can access them in their entirety. (See: <https://oralhistory.org/oha-statement-on-ethics/>)

According to the definition provided by UNESCO, oral history interviews are considered intangible digital born heritage. Oral History Institute at Babes-Bolyai University in Cluj-Napoca



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provides a framework of tested principles regarding the ethical aspects of oral history research, in line with other reputable oral history research centres such as Columbia Centre for Oral History Research (Columbia University). Any oral history research needs to meet national and European legal and ethical requirements, including EU and national recent legislation on GDPR. Oral history interviews are recorded with the written and/ or oral consent of the interviewees (consent forms and/ or recording of the verbal agreement) and may be processed and/ or used by other researchers only in compliance with the express requests of the interviewees expressed in the documents signed at the time.

As the interview is prepared for preservation, decisions about description, categorization, and access should respect the personhood and desired privacy of the narrator. Moreover, oral historians should educate themselves about legal concerns such as libel, invasion of privacy, and other issues that might endanger the narrator. Whoever intends to use the oral sources that they create or oral sources created by others should endeavour to use the oral histories honestly and respectfully. This means users of oral sources should provide analyses, including when edited or excerpted, that remain true to the words and meanings offered by the narrator and take care to not quote words out of context or otherwise contort the original meaning. Users may arrive at conclusions that diverge from those offered by a narrator, but conclusions should be derived from evidence properly cited. (See: <https://oralhistory.org/oha-statement-on-ethics/>)

Consent forms. The interview process must be transparent, with ongoing participation, consent, engagement, and open discussion among all parties, from the first encounter between interviewer and narrator to the creation of end products. (See: <https://oralhistory.org/informed-consent/>) When contacting potential narrators, interviewers should clearly and plainly share the project goals, explain the interview process, and describe what will happen to the interview after it is completed. Moreover, during the course of the interview itself, oral historians attempt to minimize potential harm to the narrator, communicate the narrator's right to refuse to answer questions, and honestly describe their institutional, professional, political, and other affiliations, as well as obligations and demands. (See: <https://oralhistory.org/oha-statement-on-ethics/>)

Sensitive Materials. In conducting oral history interviews, we encourage narrators to be open and honest, and because of the nature of the work, this occasionally includes information that is sensitive in some way or that the narrator does not want publicly available. An interview may be sensitive if it includes references or language that might cause embarrassment or personal or



professional harm to either the narrator or to those mentioned in an interview. This could include (but is not limited to) topics of sexuality, illness (physical or mental), legal status, or unsavoury characterizations of individuals or groups.

Determine and act in case of sensitive materials:

- ✓ First and foremost, if a narrator indicates that any content is sensitive, we respect and honour their judgment regarding what they consider sensitive or private.
- ✓ Be mindful of narrators saying things like “off the record” or “don’t repeat this,” and restrict accordingly. You may also turn off the recorder if the narrator wishes to share a story with you but does not intend for it to be part of the public record.
- ✓ The narrator can use a pseudonym. In such cases, be mindful of any slip-ups in the interview materials (especially transcript, abstract, or field notes) or mention of easily identifiable information (such as place of residence). Restrict accordingly. It is your responsibility to ensure anonymity. (See: *A practical guide to oral history*, by the Southern Oral History Program, May 2018 Version)

Finding the topic and preliminary research

Every oral history project starts with a point of curiosity or interest. This is a critical first step and the key to deciding if oral history can be a part of the research process. Some questions to consider when choosing a research topic would be the following: What do I already know about this topic? What don’t I know? What barriers might I face when researching this topic? Is oral history the best way to learn about this topic? Are there people I can interview about this topic? Have others done similar projects that can inspire me? (See: <https://guides.bpl.org/OralHistory/planning>)

Finding the topic is followed by a preliminary research phase which involves a number of interrelated steps:

1. *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.
2. Based on this research, start compiling names and contact information for potential interviewees and record how these individuals relate to your research subject.
3. Contact the subjects and define the purpose and scope of the project for him or her, and make an appointment for an overview interview. (See: chrome-



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Why do research of the chosen topic?

- To locate the story within its historical context;
- To learn what is already known and where there are information gaps;
- To learn more about the person to be interviewed;
- To uncover details previously undocumented, contradictory, or forgotten;
- To establish rapport with the narrator;
- To create informed questions that prompt storytelling;
- To create follow-up questions that encourage detailed responses;
- To clarify names of people and places mentioned in an interview;
- To keep the story on track.

Where to do research of the chosen topic?

- Libraries, archives, press (online or archived);
- Public records: deeds, probate records, map collections, military records;
- Organizations affiliated with the narrator (for example: schools and colleges; religious organizations; professional associations; military organizations);
- Private collections, including photographs and mementos;
- A pre-interview visit with the narrator may yield useful research materials.

When to do research of the chosen topic?

- Before an interview (to prepare);
- Between interviews (to clarify and verify);
- After an interview (for validity and accuracy).

(See: chrome

extension://efaidnbmnnnibpcajpcglclefindmkaj/<https://www.baylor.edu/content/services/document.php/43912.pdf>)

The interview guide

Once you have researched your topic and found the interviewee(s) it is a good idea to construct an outline to guide your recorded interview. Because no two narrators will have the same life experiences, there's no one-size-fits-all approach to structuring the interview. An interview guide is



as a flexible roadmap that guides you and your narrator(s) through your interview topics. You can prepare fully scripted questions but during the interview it's more helpful to simply list some of keywords, phrases, ideas, or events that you want to inquire about. (See: <https://guides.bpl.org/OralHistory/planning>) During the interview, use your list of topics as a guide, like a road map, for directing the narrator's attention toward the topic/s to cover, asking questions that help narrators recall the past. Sometimes before the interview a narrator wants to know what you are going to ask. In that case, supply the list of topics that you have created to help stimulate memories and build trust. When a narrator supplies information not on your list but worthy of further investigation, you may want to ask questions about the new topic right then. You can always bring the interview back to the next topic on your list once you have covered the new subject in full. (See: [chrome-extension://efaidnbmninnibpcajpcglclefindmkaj/https://www.baylor.edu/content/services/document.php/43912.pdf](https://www.baylor.edu/content/services/document.php/43912.pdf))

Whatever the topic, it usually helps to get the interviewee talking if you begin with their earlier life: family background, grandparents, parents and brothers/ sisters, then onto childhood home (housework, chores, mealtimes, neighbourhood/ village/ city), leisure (street games, sport, books, weekends, holidays, traditions), politics and religion, schooling (key teachers, friends, favourite subjects), early relationships, working life (first job, a typical working day, promotion, professional organisations), adulthood (army, marriage, divorce, children, homes, money, neighbours, social life), and finally present day (everyday life today, hopes and dreams). Most people find it easier to remember their life in chronological order, and it can sometimes take you two or three sessions to record a full life story. (See: <https://www.ohs.org.uk/for-beginners/>)

Constructing good questions

This is just as important as getting good answers. A good question is one that is easy to understand and allows the interviewee to explain the who, what, when, why, and how of an issue or an occurrence.

- ✓ **Use open questions.** Ask yes or no questions and other simple factual questions early on in the interview to get needed background information and let both parties get comfortable with the interview process. Yes or No questions will get you some information, but broader-based questions will allow your interviewee to better explain, describe, elaborate, and inform.



Example: “Did you participate in the 1989 Revolution?” is not as good a question as “What do you remember about the 1989 Revolution?”

✓ **Ask open-ended questions.**

Example: “Tell me about . . .”, “Why . . .?”, “Why not . . .?”, “How . . .?”

✓ **Always try to probe for details.**

Example: “Describe . . .”, “Explain . . .”, “How often . . .”, “Tell me more about . . .”

✓ **Avoid Overly-Broad Questions.** On the other hand, you should be careful not to make your questions too broad.

Example: A question like, “Can you tell me what it was like in the Army?” is probably too broad. Interviewees will usually appreciate it if you give them some parameters to work between: “Can you tell what was the accommodation like in the Army?”

✓ **Avoid Confusing or Multi-Part Questions.** Be careful to avoid confusing or multi-part questions. If you want the answers to each part of the question from the example below, break it down into at least three questions. All your questions should be easily understood. If you don’t get answers to the questions you ask (after an appropriate pause), rephrase the questions, or simplify them.

Example: “What is your opinion about Romania's accession to the European Union in 2007 and how do you think it influenced the lives of ordinary people and more specifically your family?” could easily be rewritten in the following questions: “What do you remember regarding the Romania’s EU accession?”, “How do you think it influenced the life of your family?” and “What about your acquaintances?”

✓ **Avoid Leading and Biased Questions.** Be careful not to ask leading or biased questions. Reformulated questions below give the interviewee an opportunity to share her positive, negative, and neutral opinions with you.

Example: Instead of “How difficult was it for you during the communist period?” ask “How do you remember the communist period?”

Instead of “Wasn’t this village a poor, hard place to grow up in?” ask “Tell me how you felt about the place where you grew up.”

✓ **Restate or summarize.** Always make sure you understood correctly what the interviewee wanted to state. In this sense, try to use some of the next examples:



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Example: “You said . . .”, “Tell me more about that.”, “Let me say that back to you and see if I understand. You said . . .”

- ✓ **Ask for definitions and clarifications.** Don’t let words or phrases you don’t know (such as regionalisms) pass by without asking what they mean. It will be easier for you to transcribe and then interpret the interview.

Example: “Tell me what . . . means.”, “What is . . .?” “I know what . . . is, but future generations may not. Please tell me what a . . . was and how it was used.”

- ✓ **Respect Your Interviewee.** Always respect the privacy and sensibilities of your interviewee. If he or she is uncomfortable about a subject or refuses to answer a question, move on to another subject. Remember: the interviewee is doing you a favour answering your questions.
- ✓ **Practice. Practice again.** It takes time to find just the right way to put a question so that the interviewee knows the kind of memories you are looking for, but has the freedom to develop and elaborate on his or her memories as the interview progresses. The more interviews you perform, the better you will become at crafting and delivering questions.

(See:chrome-

extension://efaidnbmnnnibpcajpcgclefindmkaj/<https://www.baylor.edu/content/services/document.php/43912.pdf>)

Questions are not meant to be followed rigidly; they are a jumping off point for your narrator's stories and memories. Part of the value of Oral Histories is that stories often wander off topic to memories we would not have known to ask about and that greatly enrich the overall project. (See: <https://libguides.libraries.claremont.edu/oh toolkit/pre-interview>) Also, objects and photographs can help to trigger memories, so invite your narrator/interviewee to bring any materials that might help them to explain or describe events. Your narrator/interviewee may even wish to donate such materials to be part of the oral history archive established for your project. (See: <https://libguides.doane.edu/c.php?g=575577&p=7846729>)

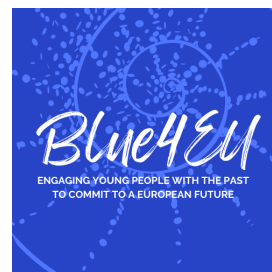
Here is an example of a list of keywords or events that you might have under consideration when composing the interview guide:





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Where do I start from? Think it through first



Task scenario: Where do I start from? Think it through first.

Recommended size of the group: Working in pairs.

Time: Approx. 50 minutes.

Description: Do you wonder what your neighborhood was like 20 years ago? Are you interested in a specific moment or event in history? Do you want to preserve the memories of elders in your family and/or community? Together with a colleague, choose a topic of interest, create a list of keywords and phrases representing the information you want to know and write an outline to guide your first oral history interview. Upon finishing the interview guide discuss the process and the results: how could the information on constructing good questions apply in your everyday life?

Objectives:

- Work in pairs and find common interests;
- Learn to construct an interview guide;
- Gain knowledge by doing.





CHAPTER III - THE DAY OF THE INTERVIEW

Oral historian Alessandro Portelli emphasized that: “it is important that we enter the interview with a great degree of flexibility, ready not only to accept the narrator’s agenda but also to modify our own.” (See: https://www.goodreads.com/author/quotes/116033.Alessandro_Portelli) Oral history is not an exact science, thus one is not able to predict everything that may happen on the day you scheduled an interview, and that is ok. So, when the day of your first oral history interview will finally arrive, please take into consideration the aspects exemplified below, in order to have a fruitful and meaningful experience.

Before the interview

Being well-prepared is paramount and it saves you a lot of time and energy that you can put on actually conducting your oral history interview and enjoying this novel and thrilling experience. After all, wasn’t Benjamin Franklin who said one should have: “a place for everything and everything in its place”? So, before said interview make sure you have everything you need.

This is a quick checklist of your basic equipment that may help you:

- ✓ Notebook;
- ✓ Pens;
- ✓ Interview release forms & interview guide;
- ✓ Recorder or other recording device at your choosing;
- ✓ An extra set of batteries;
- ✓ Plug-in charger (if using a phone for recording);
- ✓ Video & photo equipment with sufficient memory space (if also recording a video interview & taking photographs) and charger;
- ✓ Bonus: A positive attitude and willingness to broaden your horizon.

If you wish to take photographs of your interviewee, now is a good moment to ask for permission. If they accept, you can take photographs before and/or after the interview but if you have a photographer with you, photographs may be taken also during the interview. In this case you will be fortunate enough to have a broader, visual perspective of the relation established between interviewer and the interviewee. Moreover, if the interviewee suggests taking photographs of specific items that are important to them you should accept.



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In an ideal situation, one should be able to fully control the environment in which the interview takes place or have a pre-interview meeting with your interviewee. More often than not, this is not the case. Nonetheless, before hitting “play” on the recording device, make sure that the distractions will be as few as possible: background noises, people or gadgets that may interfere with your recording and so on. Also, if possible, try to run a test before starting the official interview. This means to record for around 1 minute and then listen to it. This will show you if the quality of the recording is good, if the settings are as you want them, if there are any interferences you should be aware of.

Now, let's discuss a little more about technology which is constantly evolving and may be a bit tricky to keep the pace with all the novelty. In this sense, the recommendation is to determine what works best for you and, at the same time, it is easy to preserve and share with others, since one of the final goals of doing oral history is sharing the past with future generations.

A paramount piece of equipment when recording oral history interviews is the recording device. Nowadays most oral historians use a digital recording device being compatible with present technology, easy to use and intuitive when it comes to saving, transferring or sharing the recordings. Moreover, a basic digital recording device allows you to record around 48 hours, having also great autonomy. Nowadays, smartphones are well-equipped with recording both video and audio, as well as a high-performance camera; this means that one can easily use a smartphone when recording an oral history interview. Remember: whether you are using a traditional recording device or a smartphone, the most important thing is to get a good sound quality. If one intends to record a video interview, then a camera is indispensable. You will have to make sure that the location of the interview allows you to install a video camera and, of course, that you know how to use it. If the main goal of your oral history interview is to use it for a documentary, you will have to know a few things about using a camera such as: working with angles, using the light at your advantage, getting the right frames and so on.

During the interview

Conducting a successful oral history interview is a process that requires patience, so don't dive right into it. Be patient and spend a few minutes talking with your narrator, making her/him feel



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at ease in your presence. Use the interview guide you prepared beforehand, but remember it is merely a tool to get you started. Trust your instincts and try to pay attention to the dynamic of the interview. When you hear something that interests you, ask additional questions. In some cases the narrator will explore a certain topic only if you address it. You may simply say: “Please, tell me more about this subject” or “Please offer some details.” Engage with your interviewee and actually listen to what he/she is trying to say. One can express different things using other tools than words; one may use gestures or silences to convey a message. So, pay attention and have an open mind. There is not “right” order of asking the questions so you may feel free to ask them in whatever order you consider. Remember to place the recording device within easy reach for both you and the interviewee so that it will record easily and clearly both your voice and the one of your interviewee/s. Moreover, from time to time, you should check to make sure it is still recording.

Some tips contributing to a successful interview:

- ✓ Avoid leading questions and value judgments;
- ✓ Try to put yourself in the interviewee’s shoes;
- ✓ Approach sensitive topics with care;
- ✓ Be mindful of your interviewee’s emotions;
- ✓ Be respectful and have good manners;
- ✓ Pay attention to details.

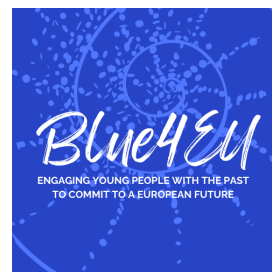
After the interview

After the recording of your oral history interview is over, explain to your interviewee the next steps. Make sure they have a full understanding of how their story will be used, who will have access to it, how and where it will be preserved and answer any additional questions they may have. Do not forget to sign the release forms with your interviewee and comply with any restrictions they asked (anonymity, use of the interview only in specific contexts, deleting or not divulging parts of the interview and so on). Thank your interviewee for confiding in you with their story and remind them how important it is.

While the interview is still fresh in your memory, write down your observations, first impressions, details you may have noticed throughout the oral history interview, possible follow-up



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interviews. This is what we call a “Research Journal” and it is important because it helps one to better keep track of the general atmosphere of each oral history interview recorded and puts it into perspective.

Below you may find an example of what a research journal entails:

Research Journal

Name of the interviewer: _____

Place of interview: _____

Date: _____

Duration: _____

Topic of the interview: _____

Key words: _____

Name of the interviewee: _____

Date and place of birth: _____

Marital status: _____

Place of residence: _____

Describe how you contacted the interviewee: _____

Place of the interview: _____

Type of recording:

- Audio ____
- Audio & video ____
- Video ____

Particularities of the interview: _____

Factors that disturbed the interview: _____

Suggestions made by the interviewee of other potential interviewees:

Materials offered by interviewee: _____

There are still a few steps that need to be taken into consideration and that will ensure your oral history interview will be available and accessible to future generations. All of these are carefully detailed in the next chapter of the toolkit so make sure you will check it out.



Becoming an oral historian

Task scenario: Becoming an oral historian

Recommended size of the group: normally 2 people – 1 interviewer; 1 interviewee, with the possibility of adding a supervisor and one more interviewer

Time: at least 60 minutes

Description: This task may be undertaken only after preliminary preparation and research has been conducted: choosing a research topic, creating an interview guide, finding an interviewee & scheduling a meeting with them. Record an oral history interview on a topic of your choice with an interviewee you identified in your community. Use all the knowledge regarding oral history and interviewing you gained so far in the previous tasks.

Objectives:

- Practice your interviewing skills in a real life situation;
- Gain expertise at recording an oral history interview;
- Gain knowledge by doing.





CHAPTER IV - ARCHIVING, PRESERVATION, TRANSCRIPTION

Archiving an oral history interview

The [Archiving Oral History: Manual of Best Practices](#) (Oral History Association, 2019) states that while considering an archival plan for oral history interviews, it will be helpful to consider the *multifaceted nature of oral history*. Oral history interviews are: primary sources that are meant to be accessible, discoverable, and understood; evidence for historical and anthropological understandings, as well as other disciplines; cultural objects; and archival objects requiring long-term preservation.

Take a few minutes to write notes about the interview itself and the circumstances surrounding it (see Chapter 3 – The Research Journal). How did you prepare for the interview? What was the tone of interactions with the narrators? Were there any difficulties or idiosyncrasies with the recording itself or its setting? This information will provide context that can help future users. Every effort should be made to ensure oral history materials are adequately stored, processed, maintained, and made accessible according to archival standards and best practices.

Work with your repository. Here are some recommendations regarding the manner in which you should archive your interview/s:

- ✓ Make every effort to see that the sound recordings of your oral history project are placed in a suitable library or archives where they will receive professional care and be made accessible to researchers. This may mean donating them to a local library, large metropolitan public library, nearby university library, museum, or state library and archives.
- ✓ Work with your repository from the beginning so that you record your interview in a format that can be readily preserved by the archivist and eventually transferred to future new formats as they become available.
- ✓ Most archives have tools at their disposal to document and preserve oral history recordings beyond that of the individual researcher. An archivist may embed metadata files with the sound files to describe, catalogue, or document the provenance of the oral history interview. In order to do so, the archivist may require information only you can provide.
- ✓ Make sure all the necessary forms and significant contextual materials accompany the recording when it leaves your hands. This information will help archivists prepare finding



aids for your oral histories and will help researchers understand the context in which your interviews took place.

(See:chrome-

extension://efaidnbmnnnibpcajpcgiclfindmkaj/<https://www.baylor.edu/content/services/document.php/66432.pdf>)

Preservation of the interview and other materials

Preserving oral history recordings and making them accessible for users are key parts of the oral history process. Important materials that you may want to consider storing include your interview recording, copies of release and consent forms, written notes from interviews, pre interview planning, a photo of your narrator, and any other information you would want to preserve for future research. Appropriate care and storage of original recordings begin immediately after their creation. Download the recordings from the recorder to a secure server; make duplicate copies and store the recordings in multiple locations. *As archivists say, lots of copies keep stuff safe.* (See: <https://guides.bpl.org/OralHistory/preservation>)

It is important for oral historians and archivists to understand the responsibility for ensuring the *long-term preservation of an oral history interview*. Oral history as a field of practice prioritizes preserving the original recording of the interview as well as related documentation. Therefore, the inherent use of audio-visual materials in oral history practice, whether analogue or digital, requires an appropriate and robust preservation plan. Continued maintenance of the interviews and related materials ensures continued access to, and viability of, the materials for long-term preservation. (See: <https://oralhistory.org/archives-principles-and-best-practices-complete-manual/>)

1. The first step in preserving your interview recording is to **download the digital files to a secure hard drive** as soon as possible;
2. The second step in preserving your interview recording is to **create consistent file names** which will help you protect and preserve your recordings for long-term future access.

A few minutes of *file name planning* can save lots of time and make it easier for those who follow you to use your work. It is wonderful to be able to look down a list of files and know exactly what it is and when it was done (without having to open them). Good practice in preserving the oral history interview:



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- ✓ Consistent naming structures are crucial to file identification. The basic name structure will consist of *the interviewer, the interviewee and the date*. The directory that houses the files should retain the project name;
- ✓ Keep file names short, no more than 25 characters;
- ✓ Use the same file names for all the backup digital files;
- ✓ Avoid weird symbols that computers use for other things: “/ \ : * ? ” < > [] & \$, best to use letter and numbers and underscores only;
- ✓ Computers abhor blank spaces. Avoid spaces and use underscores (oral_history) or camel case (OralHistory) initial capital letters of words with no spaces.

Transcribing the interview

A transcript represents in print the words and extraneous sounds present in the recorded interview. The transcriber's goal is to render as close a replica to the actual event as possible because the result of the research depends on the fidelity of the transcription/s. From the very beginning it must be stated that transcribing is time-consuming. The approximate time required to transcribe one recorded hour is approximately 8 to 10 hours, depending upon the quality of the sound recording and complexity of the interview. Therefore, transcribing is labor-intensive work and implicitly expensive. However, here are some strong reasons for which an oral history interview should be transcribed (if possible, by the interviewer).

- Transcripts make the information on the recording easier to locate and assemble for use in media presentations, exhibits, and research publications;
- Researchers often prefer the ease of looking through a transcript for topics related to their interests over listening to a recording;
- New technologies for online digital presentations allow the coordination of sound recordings and transcripts;
- Narrators may preview the draft transcript and provide spellings of proper names and clarification of misunderstood information, resulting in a more accurate account;
- The shelf life of paper far exceeds the brief time a recording format exists before it is replaced by a newer, more advanced format;



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- Software is available for transcribing audio on your computer. Foot pedals with USB connections help control playback while transcribing.

Tips for transcribing the interview:

- ✓ Change as little as possible. The narrator's word choice, including grammar and speech patterns, should be accurately represented.
- ✓ Adopt a standard format for manuscripts.
- ✓ Allow the narrator to preview the transcript, if feasible, and present her/him a copy of the final, corrected draft.

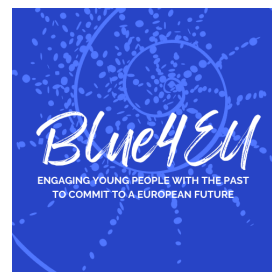
(See:chrome-

extension://efaidnbmnnnibpcajpcglclefindmkaj/<https://www.baylor.edu/content/services/document.php/66438.pdf>)



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CHAPTER V – ORAL HISTORY PROJECT(S)

There are many reasons for which one can decide to develop an oral history project: to learn and share other people experiences, to fill in the gaps of traditional historical records, to get a better



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understanding of those we know little or nothing about, to think about past lives in a different perspective, to bring to the fore the voices of those who the main history has forgot to include them into the official discourse. More often than not, we develop an oral history project because we want to go beneath the surface of our research and at the end we may be fortunate enough to learn valuable lessons. Depending on the reason(s) for starting our research, oral historian Valerie Yow emphasizes that there is a variety of oral history projects. (See: Valerie Raleigh Yow, *Recording Oral History: A Guide for the Humanities and Social Sciences*, 2005)



Regardless of your choice, the process of interviewing will remain the same, but the overall outline of your research may differ. At the same time, it is recommended that you try to involve the interviewees in the early stages of your oral history project since they have the ability of bringing new perspectives that you may not have thought about. Thus, one should be open minded and not miss the opportunity to learn. Last but not least, one should keep in mind that both interviewer and interviewee are active participants in a flexible dialogue, meaning that actively exchanging ideas is encouraged.



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Dissemination

To disseminate = to spread or give out something, especially news, information, ideas, etc., to a lot of people (<https://dictionary.cambridge.org/>)

The dissemination of oral history projects comes in all shapes and sizes. There is no right way to disseminate your work but you should always keep in mind your targeted audience. If the development of the oral history project was required for a school assignment, you will probably have to present your findings in front of your class. In this case, you have a lot of options as far as the dissemination goes. The simplest way might be to do a traditional presentation in which you show your findings, but if you want to have a bigger impact and maybe obtain an “*WOW moment*” from your audience, you can do different things: you can organize an exhibition, an audio-video presentation, you can organize an event where you ask your interviewee to attend, you can write an article about your research. At the same time, according to your resources, you can have your research available online, through a website, a blog, a YouTube channel or social media.

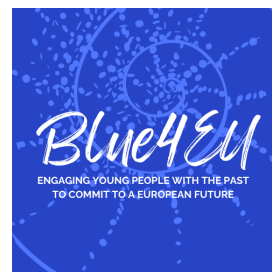


Sustainability

The sustainability of an oral history project is connected to the overall planning of one's project as well as with the manner in which one plans to disseminate it. From the very beginning, one needs to plan for the life span of one's project, thinking about ways in which its findings will be easily



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available for a wider audience. In this sense, going online, writing an article or creating partnerships with a local archive/institution may be important to achieve. Managing to find a formula through which the research conducted can be stored safely for a long period of time is paramount. At this stage, you have to know what you wish to preserve for a long period of time. When resorting to online options, be sure your interviewees understand that their testimonies will be made available in this manner and, as well, what this entails.





Developing your own oral history project

Task scenario: Developing your own oral history project

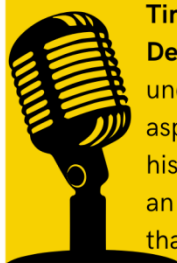
Recommended size of the group: individually or in a group working together according to the assigned tasks; if working in a group, the recommended size would be 5-6 people

Time: approx. 120 minutes for the theoretical part

Description: Now that all of you are familiar with the underlying principles of oral history and the practical aspects of this process, it's time to develop your own oral history project. Individually, or working in groups, select an important or interesting topic from your community that you want to research and design a draft of how you envision your oral history project. Keep in mind everything you learned so far and make a plan. Write down this plan and then, try to put it into practice, following the steps learned so far. Good luck!

Objectives:

- Open new perspectives for students in regard to their community and its history;
- Gain expertise at drafting an oral history project;
- Gain knowledge by doing.





CHAPTER VI - THE DO'S AND DON'TS OF ORAL HISTORY

Good interviewers don't shine, only their interviews do.

General hints

✓ **Allow enough time for conversation.**

Plan on scheduling one to two hours for your interview. This will allow space for the conversation to flourish, sometimes moving in unexpected directions as you build a rapport and relationship with the narrator.

✓ **To be a good interviewer, be a good listener.**

Part of being a good interviewer is being a good listener. Pay close attention to what they are saying. Let your narrator share their experience. Sometimes they might be quiet for a moment until they are ready to continue again.

✓ **Remember, you are having a conversation, not a confrontation.**

You are recording their story. Try phrases like “I have heard that...,” but let your narrator share without value judgements. Be mindful of your own stereotypes and biases and recognize the differences that you might have with your narrator, such as culture, religion, or class, that could influence your questions or interaction. (See: <https://savingplaces.org/stories/how-to-conduct-oral-history-interview>)

✓ **Both parties should agree to the approximate length of the interview in advance.**

The interviewer is responsible for assessing whether the narrator is becoming tired and at that point should ask if the latter wishes to continue. Although most interviews last about two hours, if the narrator wishes to continue those wishes should be honored, if possible. (See: <https://blogs.dickinson.edu/hist-118pinsker/best-practices-for-oral-history/>)

✓ **Talk to the interviewee about the interview before it actually starts.**

Go over the themes and topics you want to discuss. Preferably, this should be done in person. If that is not possible, a phone conversation is the next best thing.

✓ **Do paperwork and prepare for the interview.** Before conducting your first interview, do your background research. Oral history cannot be separated from or substituted for other



methods of historical research. Regardless of whether your oral history is for your own research or a large repository, you must complete paperwork to use the oral history.

- ✓ **Conduct a long interview in separate sessions.** Ordinarily an interview session should last no more than 90 minutes. Be alert to signs of fatigue, distraction, or boredom.
- ✓ **Be reassuring.** Remember that you are their guest, and if they are elderly, that you may be the first person they have spoken to for several days. They will be as nervous and apprehensive as you are, so it is essential to be cordial and patient.
- ✓ When you are finished, **thank your narrator for their time and sharing their story with you.** Make sure that you get their permission to share it.

(See: <https://www.ohs.org.uk/for-beginners/interviewing/>)

Proper behavior

👍 DO	👎 DON'T
👍 Dress and act professionally. Remember your manners and try to relax. Although you may know the interviewee quite well, this is a formal interview and it's important that you act professionally.	👎 Don't interrupt your narrator and break their flow.
👍 Arrive on time and be prepared for everything you may need: recorder, power cords, extra storage, questions and paperwork.	👎 Don't be late.
👍 Get close. Too far apart and you may end up having to raise your voice, you'll lose eye contact and you won't be able to monitor the recording.	👎 Don't get too close. Too near, and you may invade the interviewee's personal space and make them feel uncomfortable.
👍 Choose a quiet place. If you can, switch off radios and televisions, switch off all	👎 Don't react to what the interviewee says. During a normal conversation, you



mobile phones, close doors to other parts of the house, close windows, discourage your interviewee from rustling papers etc.	may make exclamations such as “Really?” “No way!”. Try to express them with gestures.
👍 Good posture and eye contact will relax your interviewee and encourage them to talk freely. Be respectful of the narrator.	👎 Bad posture and no eye contact give the impression that you are not listening to what your interviewee is saying.
👍 If the interviewee asks you questions, keep your answers brief.	👎 Don’t make yourself a part of the interview. The focus should be on the interviewee and their story.
👍 Have your questions ready ahead of time. Have everything you want to ask clearly typed out.	👎 Don’t contradict and don’t get into heated debate.
👍 Keep your questions short and clear.	👎 Don’t ask too many questions. Your aim is to get them to talk, not to talk yourself.
👍 Ask open-ended questions. Ask one question at a time.	👎 Don’t ask “yes” or “no” questions.
👍 Have patience. Listen carefully and maintain good eye contact.	👎 Don’t look bored or disinterested, and never yawn.
👍 Embrace silences: give the interviewee the time they need to tell their stories.	
👍 Take notes that will remind you to ask follow-up questions at an opportune moment.	
👍 Be mindful of narrators saying “off the record” or “don’t repeat this,” and restrict accordingly. You may also turn	



off the recorder if the narrator wishes to share a story with you but does not intend for it to be part of the public record.	
👍 Write up your field notes with a description of the interview itself.	

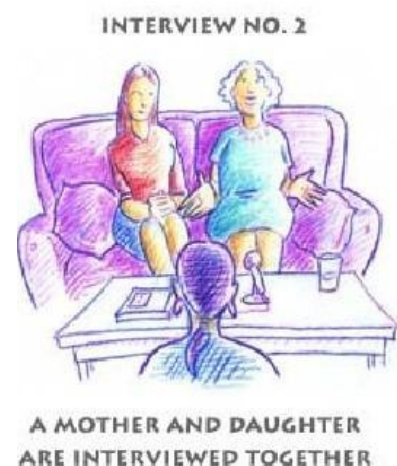
How do you think these circumstances might affect the interviews?

(See: <https://historymatters.gmu.edu/mse/oral/question5.html>)



- a) The interviewer only hears words related to food;
- b) The interviewee is disturbed by the rumbling of the interviewer's stomach and loses his train of thought;
- c) The famished interviewee rushes to finish the interview to run to the closest fast-food restaurant;
- d) _____;
- e) _____.

- a) Two interviewees might overwhelm one interviewer;
- b) Sharing a microphone might create an unconscious generational rivalry;
- c) There are certain things one interviewee won't say in front of the other;
- d) _____;
- e) _____.





Technology

The more comfortable and familiar you are with your equipment, the less attention you'll draw to it, the more comfortable your narrator will be.

(See: <https://www.youtube.com/watch?v=jTCzxWt1RQk&t=3s>)

👍 DO	👎 DON'T
👍 Test everything. Make sure your equipment is in good working order. Are your batteries charged? Is your microphone on?	👎 Don't turn off the camera. If the interviewee asks for the camera to be turned off, honour this request.
👍 Always keep the camera plugged in , if possible. Cameras will sometimes report they have more battery than they actually do.	👎 Be careful not to trip anyone up on the cable. Don't put cables across doorways or anyway where people may fall over them.
👍 Have some light falling on your face so the interviewee can clearly see you and if necessary, lip read what you're saying.	👎 Don't use auto focus.
👍 For recording an interview it is much better to have a separate microphone rather than use the inbuilt microphone in your video camera or audio recorder.	👎 Don't use close-ups (unless you have a camera operator) because your interviewee may pop out of frame when they move.
👍 The closer the microphone is to the source of sound, the better the quality will be. If you're using a table microphone, point it to the interviewee and place it as close to them as possible. If you're using a tie	👎 If the interviewee stands against the window, it would be better to swap places.



microphone, attach it to the lapel about 15 centimeters beneath the mouth.	
👍 Try to avoid clothes brushing against the microphone. Use crocodile clip attachments , they are usually best for this.	
👍 Record a few seconds of sound and play it back to make sure everything is working before you start the interview.	
👍 The light from the window helps you . If you are using artificial lights you have more flexibility.	
👍 Set the camera next to where you are sitting or just behind your shoulder . You want to see as much as possible of your interviewee's face.	
👍 Zoom in all the way to adjust the focus manually , then set your zoom position for recording.	
👍 You should have a second person to operate the camera so that you can concentrate on asking the questions. The camera operator should wear headphones to monitor the sound quality.	



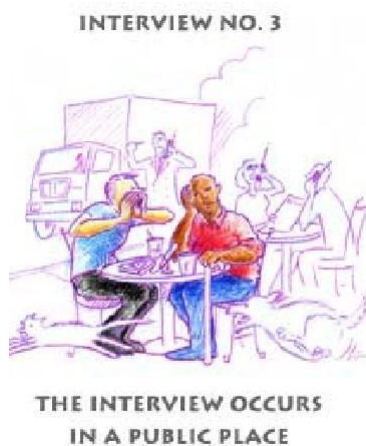
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How do you think this circumstance might affect the interview?

(See: <https://historymatters.gmu.edu/mse/oral/question5.html>)



- a) Street noise will affect the quality of the recording;
- b) Surrounding noise and activity divert the interviewee's attention;
- c) The equipment might record the sound of the wind, cars, motorcycles and capture only intermittently the voice of the interviewee;
- d) _____;
- e) _____.



Role-play: what not to do during an interview

Task scenario: What not to do during an interview

Recommended size of the group: 2 students in front of a class

Time: Approx. 50 minutes

Description: Two volunteers will act out the scenario: one will be the interviewer and the other the interviewee. The interviewer is going to choose a card with a particular mistake he/she will make in conducting the interview. The interviewee will not know the mistake the interviewer is going to make. (Examples of mistakes: interrupting the interviewee, asking more than one question at a time, asking leading questions.) After the interview: discuss with all the class: What was the mistake? Why is this a problem? How can we avoid it?

Objectives:

- Practice skills to do oral history interviews;
- Gain expertise at recording oral history interview;
- Gain knowledge by doing.





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Q & A Session

How to come up with interesting questions for an interview?

All questions have the potential of being interesting. It is important to do a thorough research about the topic(s) you wish to address when recording your oral history interview. In this way you will gain knowledge and be able to better understand your interviewee, thus being confident in asking follow-up questions. Remember: even questions that do not sound interesting at a first glance, may lead to very interesting answers and in the end, this is what you should thrive for.

How to make the interviewee feel more comfortable, so they open up?

There are many ways through which one may try to make the interviewee feel more comfortable. The context in which the oral history interview is recorded is very important: a place that is familiar to the interviewee, where they feel safe may lead to a successful interview. Building trust is a key element in making the interviewee feel more comfortable and in order to achieve that, you should genuinely listen to what the interviewee is saying, have patience and adapt to their rhythm. Sharing a little bit about oneself, without monopolizing the discussion may also help. Doing a follow-up oral history interview may constitute a way through which the interviewee will feel more comfortable, thus, opening up a bit more. Nonetheless, if the interviewee does not want to open, one has to respect their decision.

How do you build trust with the interviewee to encourage them to share openly?

Building trust is a key element in making the interviewee feel more comfortable and in order to achieve that, you should genuinely listen to what the interviewee is saying, have patience and adapt to their rhythm. Remember that the interviewee is not a data producing machine but a partner in dialogue, someone who graciously accepts to share their knowledge with you. Patience is key in the sense that on the one hand, one has to be patient and listen to the interviewee and, on the other hand, patience is needed because trust takes time and will not be built from one day to the next.

How long should one wait between the answer to a question and asking the next question?



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There is no specific amount of time required to wait between two questions, respectively between the answer to a question and asking the following question. As in any conversation, one needs to pay attention to the person one's talking to. Also, one should keep in mind that silences are important and represent a different way of communicating. Thus, one needs to pay attention to that. This may be a skill that not everyone possesses, but it may be acquired in time and with experience.

Can you use the same interview materials to tell two different stories?

Yes, one may certainly can do that, as long as the interview materials one has allow us to do so. As an oral historian, one may analyse and interpret their materials in order to extract more than one story or one perspective. For example, in an oral history interview one may find a story about the communist regime per ensemble, but also stories about daily life during this period, work environment, small acts of resistance and so on.

When the interviewee talks a lot but I would like to return to a specific topic, how can I change the subject without being disrespectful?

During an oral history interview, there is always the possibility that the interviewee will digress from the topic of the interview or from the last question asked. It is advisable for the interviewer to be patient for a few minutes and see where the discussion leads. This is because very often the interviewee can recall an experience/event that the interviewer wouldn't have thought of and that will pique his interest and maybe will have additional questions. However, if the digression is not of any interest to the interview, it is respectful to let the interviewee finish his idea, and in a short break in the speech to intervene, without interrupting him/her, and ask him/her to return to one of the topics for which there are a few more questions prepared.

How do you interrupt an interview that has been going on for too long?

This situation can be quite common during an oral history interview. How we react and figure out what *too long* is, often depends on the context. For example, if we set a fixed timeframe before the interview and we reach it during the conversation, we can politely inform the interviewee that we reached the allotted time and ask if they prefer to stop here or continue. If the decision is to stop, you could address one last question, for example: *Before we finish, is there any final thought or reflection*



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you'd like to share? so that there is a natural end to the conversation and the interviewee has a sense of closure.

It often happens that there is no fixed timeframe for an oral history interview but rather a general one. In this case, one needs to gauge the context carefully. Ask yourself questions such as: *Is the interviewee tired? What other topics can I approach within a reasonable timeframe? Are there any other contextual elements that might impact the interview time?* Keeping in mind these considerations, you can inform the interviewee of the possibility to stop and, if appropriate, schedule a follow-up meeting.

What is the best thing to do if you accidentally ask a question that is too personal?

An oral history interview is the result of a collaboration between interviewer and interviewee, that is based on trust and respect. Obviously, this implies that we must always respect our interviewee's personal boundaries. During the conversation, we might approach a topic that, at first glance, can appear to be uncontroversial but might turn out to be either uncomfortable or too personal for our interlocutor. In these situations, we should reassure the interviewee of the guiding principles of our work, and remind them that they do not need to answer that particular question if they so choose. Part of their reticence could stem from being recorded. If this is the case, we can pause the recording, listen to what they have to say, and then continue the interview.

On the contrary, based on one of our questions, the interviewee could sometimes share extremely personal information that might not be suitable for public dissemination. In this case, we have the responsibility to ensure that we take into consideration all the ethical aspects at play and protect the interviewee, even if it means restricting access to part or all of the interview.

Are there people who, after agreeing to be interviewed and being informed about the subject, are hesitant to answer many of the questions? If so, what can be done?

During an oral history interview, it is common for an interviewee to become hesitant or reluctant. This is especially the case if we approach sensitive questions. Consequently, it is essential to follow best practices recommendations and, for example, begin the interview with uncontroversial topics



(childhood, professional career) to build a relationship of trust between interviewer and interviewee. Furthermore, it might not be enough to simply inform the interviewee of our research topic and goals. It is often helpful to also emphasize the importance of their personal account for a better understanding of the topic.

As stated many times before, both before and during the interview, we must ensure that our interviewees fully understand that their involvement is voluntary and that they can choose not to answer questions or even end the interview at any time. To remind them of this, we can make a statement like: *“I understand that this topic might be difficult to talk about. Please don’t feel obliged to answer any questions that make you uncomfortable.”* This helps the interviewee feel understood, contributes to building and maintaining trust, and represents the basis for approaching different topics. Last but not least, an interviewee might change their mind with regards to their involvement in our research, and we must respect their choice.

How do I contact/find different people who would be able to answer my questions about a certain subject?

To conduct a successful oral history project and reach key witnesses, we must follow several steps. First, we must conduct thorough preliminary research, which will allow us to understand the topic and who the interviewees might be. Second, we can contact organizations/ researchers with professional expertise in the area. Third, we can reach out to community organizations, local authorities, and religious organizations that can facilitate access in communities. Fourth, we can simply choose to directly reach out to individuals who could be of interest to our research. Usually, an oral historian will employ all or part of the strategies mentioned above. Networking is key for their work, and they will often use the so-called “snowball method.” This involves contacting a smaller number of initial interviewees and asking for recommendations of other persons that might be willing to participate in the research. The more interviews are conducted, the more contacts are created, thus creating a “snowball effect”.



ADDITIONAL RESOURCES

1. **The East Midlands Oral History Archive** - <https://le.ac.uk/emoha/>;
2. **Oral History Centre – University of Winnipeg** - <https://oralhistorycentre.ca/stories/>;
3. **StoryCorps** - <https://storycorps.org/>;
4. **Union Maids Documentary (1976)** - [https://www.youtube.com/watch?v=74gvvcvXlgnM](https://www.youtube.com/watch?v=74gvvcvXlgnM;);
5. **Eyes on the Prize Documentary Interviews** - [https://americanarchive.org/special_collections/eotp-interviews](https://americanarchive.org/special_collections/eotp-interviews;);
6. **Manchester Histories** - <https://manchesterhistories.co.uk/>;
7. **The Vietnam Center and Sam Johnson Vietnam Archive** - <https://www.vietnam.ttu.edu/>;
8. **YRDSB Museum & Archives (Conducting an oral history interview)** - https://www.youtube.com/watch?v=mVv_QAFhm1A&ab_channel=YRDSBMuseum%26Archives;
9. **Alessandro Portelli “Oral history - a web of relationship” TEDx Talk** - https://www.youtube.com/watch?v=MWj5f6vqBFo&t=816s&ab_channel=TEDxTalks;
10. **MasterClass with Alessandro Portelli “Retrieving the Past: Conversation with Sources” Oral History Kosovo** - https://www.youtube.com/watch?v=Gkd4E6isHN4&ab_channel=OralHistoryKosovo;
11. **FoxFire Project** - <https://www.foxfire.org/about-foxfire/>;
12. **H-Net's network for oral history studies** - <https://networks.h-net.org/h-oralhist>;
13. **Circolo Gianni Bosio** - <https://www.circologiannibosio.it/>;
14. **The Oral History Institute Cluj-Napoca** - <https://www.istoriaorala.ro/>;
15. **Columbia Center for Oral History Research** - <https://www.ccohr.incite.columbia.edu/>;
16. **Baylor Institute for Oral History** - <https://library.web.baylor.edu/oralhistory>;
17. **The Oral History Center at UC Berkeley** - <https://www.lib.berkeley.edu/visit/bancroft/oral-history-center>;

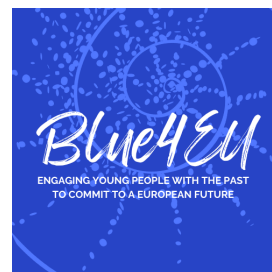


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