

# MEMORY BIZIA ORAL HISTORY WORKSHOP FOR VOLUNTEER INTERVIEWERS<sup>1</sup>

Dr. Pedro J. Oiarzabal, University of Deusto and University of Nevada, Reno.

## AGENDA

### Definitions, Ethics, Preparation, Equipment, Interviewing, and Processing the Interview

#### Module A: An introduction to Oral History

- Introduction to Seminar
- Definitions: What is oral history? What makes an interview an oral history?

#### Module B: The ethics of conducting oral histories

Discussion on the ethical obligation for oral historians to use consent or release forms, as a form of legal agreement between interviewers and interviewees, and provide ethical guidelines to 'research with human subjects'.

- Ethics: Principles and Best Practices for Oral History by the Oral History Association
- Biographical form
- Consent/ release form
- Restrictions

#### Module C: Preparation, equipment and the interviewing process

- Preparation
- Equipment
- What to take with you to the interview
- Interviewing: What to do once you have gotten through the door
- Framing questions and practical tips
- Advanced suggestions for interviewing

#### Module D: Processing the interview

- Processing: What to do with recordings once you have them

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MODULE A: AN INTRODUCTION TO ORAL HISTORY**What is oral history? What makes an interview an oral history?**

Most oral historians agree on the following characteristics. That is, for an interview to be an oral history, it needs to:

- Be recorded (to audio or video.)
- Be individualized (that is, no straight “questionnaire” style interviews, like sociologists sometimes do.) (The spouse/ a family member might be present when the interview is being conducted, but, it is not necessarily. Let them know from the very beginning that they should not interrupt the interview. If they have something to say they can add it after the interview has ended.)
- Be directed (that is, it is not just a series of verbal reminiscences by one person, but it is an intentional interview conducted by someone who has done background research and is trying to elicit certain types of information.)
- Deal with historical issues (not just current events or current cultural practices but something with historical depth such as migration.)
- Generally be associated with a particular individual (that is, not anonymous) so that the historical context is apparent.
- Be about first-hand observations rather than “received knowledge” (like oral traditions, which are passed on generationally.)

We also hope that oral histories have consent/ release forms, are labeled and processed in some way (in our case that means it is summarized, audit checked, then placed in a collection for preservation and dissemination), and are made accessible (if only through a short abstract or descriptive finding aid). That is, it is not just sitting in a shoe box under someone’s bed. It should be available to public (if no restrictions), and there is either a summary/ or transcript or an index or a finding aid that tells people what is in the interview so that it can be useful. Finally, the interviewee is also often referred to as a narrator or chronicler.

<b>ORAL HISTORY -- WHAT MAKES AN INTERVIEW AN ORAL HISTORY?</b>
<p>It is recorded, the interview is individualized and directed, and addresses historical issues. Additionally, it should have consent/ release forms and be processed in some way so as to be accessible. It is a methodology that can be used in different fields and depends on eyewitness accounts.</p> <p>Interviewee = narrator or chronicler</p>

## MODULE B: THE ETHICS OF CONDUCTING ORAL HISTORIES

### **Ethics**

Discussion on the ethical obligation for oral historians to use either consent or copy-right release forms, as a form of legal agreement between interviewers and interviewees, and provide ethical guidelines to 'research with human subjects'. For further information see:

- Principles and Best Practices for Oral History by the Oral History Association: <http://www.oralhistory.org/do-oral-history/principles-and-practices/>
- Human Subjects by the Oral History Association: <http://www.oralhistory.org/do-oral-history/oral-history-and-irb-review/>

### **Consent/ Release forms**

*(Please see the forms included in your packet.)*

- Biographical information form. You might want to have the prospective narrator fill out the form before the interview takes place, so you have important information at hand, while helping the interviewee to refresh his/her memory. (When arranging a time for the interview allow some extra time for filling out the forms.)
- Consent (release) form. Need to explain the highlights of the form before having the person sign. Highlights include:
  - No risks anticipated with this project.
  - It is voluntary. They can withdraw from the project whenever they like.
  - If they do not want to answer a particular question, they do not have to.
  - The interviewee will get a copy of the form.
  - The form has a statement allowing the project to make the recordings available to the public for research/ educational and fair use purposes. The recordings will be stored in an archival institution for long-term preservation and dissemination.
  - People are not giving up their right to tell these stories. What they are "releasing" to us is a *particular telling* of these stories. They could go out tomorrow and do a recording on the same topics with someone else, and they could retain copyright. The release is just so that we can let people use the material.

### **Restrictions**

Most interviews will not have any restrictions. We try to avoid restrictions on interviews, because if they are not available, they are not of much use to anyone. Still, if someone really, really, really needs to add a restriction, make it as short as possible (preferably five years or less), and try to tie it to a specific date rather than to a specific event (i.e., the death of a third party.)

MODULE C: PREPARATION, EQUIPMENT, AND THE INTERVIEWING PROCESS**Preparation**

- Calling Ahead/ Scheduling Interviews:
  - Prior to the interview contact the potential interviewee by phone or in person. Tell the potential narrator about the purpose of the interview is for the Memoria Bizia project, which is to collect the personal testimonies of Basque migrants and their descendants across the U.S. and Canada. Discuss (broadly) topics that will come up (allows people to prepare ahead of time by thinking back, gathering material that might be pertinent, without knowing the exact questions, which ruins spontaneity.)
  - Are there things they do not want to talk about? (Not to say you cannot ask controversial questions, but this approach is good if you do not want the interview to seem confrontational or if you do not want to accidentally trip across hurtful subjects (e.g., the death of the spouse, child...) There may also be things they are unwilling or unable to discuss, so it is good to know about these issues upfront.)
  - Discuss your intentions. What will the project probably do with the interview? How will it be made available to the public? Will it be in written form and/ or on the Web, will it be published, or will it be accessible only in audio/ video format in archives? Explain that the interview will be audio/ video recorded, and that the recordings will be saved in a repository for long-term preservation and only used for the educational purposes of the Memoria Bizia project. Explain that the interviewee will be given a copy of his/ her interview for his/ her own personal use. Tell the interviewee that he/ she will need to sign a form that protects him/ her (keep one copy for him/ herself), and ensures that the recordings will only be used for educational purposes of the Memoria Bizia project.
  - Set up a time and place where the interview will take place. Find a time for the interview: schedule *at least* 2 to 2-1/2 hours (1/2 hour set-up, completing consent and biographical forms, time to get comfortable chatting, 1-1/2 hours for interview.)
  - Call the day before the interview to confirm (3:1 ratio not uncommon—do not get discouraged). Make sure that you have the correct address if you are meeting them at their home.
- Always do your homework. (It is a sign of respect to the person being interviewed):
  - Best to do this *after* an initial discussion with the person (maybe even over the phone), first so you know that they want to do the interview before you spend time researching, but second because it will give you an idea of his/ her life (e.g., Basque provincial origin, family migration history, military service...)
  - While this is not the only way to do background research, I have always stressed that one of the things people should do for any interview, no matter what the topic, is to Google their potential narrator (hopefully before the preliminary meeting, if any, but if not, then before the interview for sure). That way, if there is anything really big that you need to know about them, it may show up there. (Does not always, of course, but it is a basic first step.)
  - Background research should be not just on the person you are interviewing (since there may not be any records on him or her), but you should also look into the subjects and time period you will be discussing. Will not always find much info, but you want your chroniclers to know that you did the best you could to prepare for their interview.
- Question lists/ outlines (*Please see the question outline included in your packet*):
  - Will not adhere to these religiously. (In the long run you will not need them. Trust me!)
  - Use these as guideline for interview to be sure you hit the major topics and points.
  - Open ended questions (no “yes/ no” questions), more questions rather than fewer. (*See the interviewing section.*)

### PREPARATION FOR THE INTERVIEW

- Call Ahead/ Schedule the interview:

Tell the potential narrator about the purpose of the interview (the Memoria Bizia project), that the interview will be audio/ video recorded and that the recordings will be saved in a repository for long-term preservation and only used for educational purposes, and that they will need to sign a consent form. Also talk about the topics of discussion (his/ her life as a migrant or born in the country from migrant parents) and the things they do not want to talk about.

- Set up a time and place and call the day before to confirm.
- Do some background research on the interviewee before the interview takes place.
- Use the question list just as a guideline.

### Equipment

You should be comfortable with how to use the audio/ video-recorders and microphone.

- Digital audio and video:
  - ALWAYS AUDIO-RECORD the interview even if you are also video-recording it.
  - For both audio and video-recording ALWAYS use a set of EXTERNAL MICROPHONES, since the internal mics will not do the trick.
  - ALWAYS set the digital recorder to the HIGHEST QUALITY mode of recording (e.g., LPCM 44.1 kHz/ 16bit with the recommended Sony IC digital audio-recorder.)
- Microphone:
  - Point is not to have a person next to an *expensive* mic, but to have them next to a WELL-PLACED mic. (*Placement explained next*).
  - Some mics need to be turned on and off and have batteries of their own, so you need to be aware of that. This is the case of the microphone that we are recommending (Sony ECM-MS907; condenser microphone.)
- Equipment placement:
  - Do not ever hide equipment.
  - Put the audio-recorder someplace where you can easily keep an eye on it to make sure it is operating properly throughout the interview.
  - Position the microphone between yourself and the chronicler, so that it picks up both your voices.
  - Talk about positioning of video camera and arrangement of shots (angled, tight shot).
- Sound check:
  - Want to do a test to ensure that system is recording properly and not picking up “environmental noises” (fluorescent lighting, radio interference, pacemakers, dog tails, etc.)
  - Do initial sound check on introductory blurb, and then it is not as disruptive.
  - Keep checking on the recorder as you go. That is, make sure the LED display or light is still showing up (meaning it is getting power) and that you can still see the meter for audio levels (which indicates that it is still recording.)
  - ALWAYS TURN OFF CELL PHONES (and turn them all the way off—not just set to vibrate, because they will cause interference that will register on digital recordings.)
  - Hint 1: Always charge the battery of the audio recorder BEFORE conducting the interview. At the same time, however, always have extra batteries on hand, just in case your battery runs out during the interview. Remember the microphone also uses a battery.
  - Hint 2: Always check your equipment BEFORE you go to do your interview, even if you just used it a day or two before. If it is not working for some reason, you want to know before you get to someone’s house.

### **What to take with you to the interview**

- 1) Laptop/ external hard drive/ USB drive/ to store the audio/ video files. (You would be surprised how often people forget these.)
- 2) Digital recorder (audio and/or video). (Not often forgotten, but necessary.)
- 3) Digital camera (for still shots of the narrator.)
- 4) Portable scanner (need to be connected to the laptop where the scanner software has been previously downloaded) to scan the consent and biographical forms and the interviewee's personal photographs or documents that they may help to illustrate the interview. (Sometimes it is easier to scan the personal memorabilia after the interview is finished. The narrator can identify the people, date and location of the pictures and also helps them to feel better about his/ her precious memorabilia not leaving the house.) ALWAYS SAVE the scanned photographs and personal documents as TIFF 600 dpi. You can set up this scanning preferences way in advance after installing the supplied software. (The scanner recommended is HP ScanJet 1000 Professional Mobile Scanner.)
- 5) Question outline. (Prior to the interview think of questions and topics that you know the interviewee will have information about.)
- 6) Consent form (both for interview and for any photographs you might borrow). TWO COPIES (one for you and the other for the interviewee.)
- 7) Biographical information form (for contact info, name spellings, children's names).
- 8) Batteries (for the recorders and for the microphones.)
- 9) Power supply and adapters (very important for older homes.)
- 10) Extension cord (kitchen tables never seem to be in convenient places.)
- 11) Paper and pencil/ pen to make your own notes of the interview.

**Interviewing: What to do once you have gotten through the door**

- 1) Find a comfortable setting for the interview:
  - Comfy seats, not too close together (personal space, etc.), may want to try a coffee table, kitchen table—they allow people to be closer together without the sense of being crowded since there is this physical obstacle between you—also good for microphone angle. Remember tables also good for tea/ coffee/ water so the chronicler does not get dried out during the interview.
  - Do not want constant slurping, of course, but it is nice to have something on hand—if the interview is being done on your turf (i.e., not in the person's house), you should provide something, even if it is just water.
- 2) DO NOT set up the recorder/s next to: the grandfather clock, telephone, dog (if the dog is a sedentary one!). Also, during sound check, make sure that you are not picking up any strange noises—if you are, try moving the recorder to different areas of the room until you stop getting the noises.
- 3) Make them comfortable with the equipment. (Tell them what each thing is, since most folks are just used to seeing tape recorders.)
- 4) Discuss again what you will be talking about:
- 5) Check for topics they want to avoid, talk about your intentions, have them fill out the biographical information, explain the consent form, and have two copies of the consent form SIGNED (one copy for him/ her and the other copy for you) BEFORE the interview starts. (No signature no interview!!)
- 6) Also explain the process the recordings will go through—copied, summarized, and archived.
- 7) Agree on the preferred language to be used for the interview (which language would they be more comfortable with?). We encourage you to use the BASQUE LANGUAGE (taking into account that both you and the interviewee are Basque-language speakers) as this adds an extra value to the interview. Despite the fact that many potential interviewees would be Basque native speakers, some they might be reluctant to be recorded speaking in Basque. Try nicely to encourage them to record the interview in Basque, anyway. However, always respect the wishes of the interviewees.
- 8) Agree on a set of hand signals ahead of time with your interviewee as well as with your videographer (break, turn off recorder, video-battery running out, changing memory card for video-recorder, tornado coming, grizzly bear behind you, etc.)
- 9) Now—ready to start.
- 10) Do your sound check (audio/ video recorder).
- 11) Set down your introduction blurb before you do anything else. (Names, date, where the interview is taking place, that the project has permission to make the recording available, etc.)
- 12) Ask for some general, brief biographical information—sets the context for the rest of the interview and calms down the chronicler as he/ she might be worried about the questioning ahead. (For instance, “you were born right after WWII broke out. Is that correct?”)
- 13) Look at your question outline and begin. ENJOY IT! DO NOT BE NERVOUS! Remember that there is no such a thing as a perfect interview.
- 14) At the end of the interview, thank the interviewee for his/ her time and see if he/ she has any further questions or anything else he/ she would like to discuss. Let him/ her know you will be in touch as the processing progresses.
- 15) SCAN and SAVE any personal documents or photos that the interviewee may have and are useful for the project.
- 16) As soon as you get back from interview DOWNLOAD the audio/ video files to your laptop/ home computer. (See *section on processing the interview.*)

## Framing questions

I would like to highlight the importance of open-ended question and how to phrase follow-up questions to get more out of the interview. *(Please see the question outline included in your packet).*

## Question Formats

The way you ask a question will affect the answer you will get. You want to try to ask open-ended questions and avoid closed questions. Ask questions that require more than a one-word answer.

### Closed Questions

Where did you go to school?

Did you walk to school?

Do you remember school picnics?

### Open-Ended Questions

What do you remember about where you went to school?

How did you get to school?

Tell me about the school picnics. What did you like or dislike about them?

- A good way to help the interviewee recount their past experiences is to ask provocative questions. You can do this by asking questions in terms of Who did What?, Where?, When?, How?, and Why? You can also ask questions that require people to analyze a situation.
- Start questions with: Tell me about....Describe...What do you remember about... Explain... Expand...
- Avoid leading questions. These are questions which suggest a particular answer, or which influence the interviewee to answer in a certain way.
- Avoid double-barreled questions. It is when you combine two questions into one. It results in confusion and inaccuracies.

### **NO**

I understand Mrs. Smith was a wonderful teacher. Is that true?

### **YES**

What can you tell me about your teacher, Mrs. Smith?

What did she look like?

What was her classroom like?

What activities was she involved with?

## Interviewing tips

- Try to limit the interview to just two people—the interviewer and the interviewee. If a spouse/ a child/ a neighbor is present and wants to participate, tactfully ask if you can interview them separately, entailing to fill up and sign the proper forms for each person. (Dynamics of the situation will differ, but always best to interview one-on-one if possible.)
- Remember that you are doing an interview with a purpose on mind, e.g., retrieve information about the personal migrant history of an individual born here or in the Old Country, which could be useful for the Basque and American communities, future generations, and academics.
  - That is, you are not conversing with the person being interviewed.
- Therefore, make a list of certain events that have marked the interviewee's life and you would like to ask her/him about: e.g., parents and relatives, growing up (school system), local life, local Basque community, marriage, etc. Get the interviewee to tell his or her story.
- You do not have to stick to your question list: listen to what he/ she is telling you and respond to his/ her answers.
- Establish where the interviewee was at every point in the story to determine how much was an eyewitness account and how much they learned after the fact:

- Once you have gotten the basic facts of a story, ask questions that require analysis (Why do you think that was? How was that decision made?)
- Do not forget to ask about negative as well as positive aspects of a situation.
- Do not worry about brief periods of silence, since these may allow the interviewee time to think about what to say.
- Do not interrupt—breaks people’s concentration—instead, keep a note pad with you and jot down any questions you might have; ask her/ his the next time the chronicler (narrator or person being interviewed) comes up for air or at the next appropriate juncture.
- Always be respectful.
- Try to borrow copies of photos (or personal documents e.g., first pay check) that relate directly to the interviews—certainly at least get photos of chroniclers.
- Ask people not to speak in shorthand—particularly tough in small towns and families, where everyone knows everyone else:
  - Use last names when possible, avoid using nicknames (or if they do, have them tell us who “Stinky” was in real life.)
- Do not contradict or argue with the chronicler:
  - If you have a question about something he/ she said, cite an outside source (preferably anonymous, so as not to embarrass other chroniclers) in the form of a question: “Someone else told me that John was responsible for the explosion. What can you tell me about that?”
- On keeping people on track—some oral history interviews are done to acquire very specific information while others are done to collect a broader range of information:
  - In either case, give people room to navigate.
  - If the interview gets completely off track, and it does not seem to have come back around the original point, reel them back in with: “Now a minute ago you were talking about...” or “you said something really interesting a minute ago. Could we go back to that?”

**BASIC INTERVIEWING TIPS**

- Never just stick to question outline, i.e., listen and respond.
- Let the interviewee tell his/ her story (Do not insert yourself too much.)
- Do not interrupt. Write down questions to ask later.
- Structure the interview using turning points in the person’s history.
- Keep people on track. Give them room to navigate, but pull them back in if necessary.
- Establish the interviewee’s role throughout their story.
- Once you have gotten the basic facts of a story, ask questions that require analysis.
- Do not contradict or argue with the chronicler.
- Ask people not to speak in shorthand.
- Do not forget to ask about negative as well as positive aspects of a situation.
- Do not be afraid of silence.
- Always try to limit interviews to one-on-one settings.
- Always be respectful.
- Try to borrow copies of photos that relate directly to the interviews. At least get photos of narrators.

**Advanced suggestions for interviewing**

- Trying to get “meaningful” interviews:
  - A lot of times when we interview people, they are telling us stories that they have told a thousand times before—usually very well-rehearsed, formulaic stories (although those are the ones that are fun to listen to!), and there is very little variation from one telling to another. What you have to do to get beyond the rehearsed version of the story is to start asking questions about it. That will make the narrator actually have to think about the

responses and tends to pull them out of pure “storytelling” mode—often good to do this after the telling, however, so as not to interrupt the person, but follow up with a good set of questions that ask about the details. For example, “Where were you when this was taking place? How were you involved? What else was happening at the time? Who were you with? Why were you there? Etc.”

- We also want to take this a step further and get beyond just the straight details of the story. If someone tells you that they suffered the worst winter storm ever in California that killed all his/ her sheep flock, do not just ask when and where the storm was and who was there. Ask questions that require some sort of self-analysis on the part of the narrator as well. Once you get the details on the protest march, ask, for example, “How do you see this event in retrospect? What would you have done differently to save the animals? What would not you change? How do you think this impacted your business and your family situation in the long run?”
- When an interview seems awkward, and you just cannot tell why, consider these things:
  - Try to be aware of whether or not the person might have some sort of difficulty hearing or seeing you or some other physical difficulty, which in turn might cause uncomfortable body language. Or someone who does not maintain eye contact during conversations the way that you are used to, so you think they are uncomfortable with the conversation, but it turns out that it is a vision issue (either with a light behind you or you are out of focus because of your distance, etc.) Or someone seems in a hurry to finish the interview, and you think it is because they are just ready to get you out of there, but in fact they just need to be able to take their medicine, or they have gone off of an oxygen mask for the interview and are getting uncomfortable without it, and so on. Try to make people feel comfortable enough with you that they had be willing to let you know these things. It is hard to do when you are working with new people all the time, but by simply letting people know that they can take a break whenever they want to, or that they should tell you if they are uncomfortable, gives them the space to be a little more open about some of these things.
  - Formality. And not just language itself, but whether you have someone who is a very formal, deliberate speaker with a very oratorical manner of delivery being interviewed by someone with a very casual, less precise manner of speaking. At that point, if you are the person doing the interviewing, you may want to think about switching tones and becoming more formal. Problem with people using a casual manner, to show friendliness and try to put people at ease, but it ends up looking disrespectful. (Sometimes tone or formality issues cause no problem at all, but other times they can, and interviewers can tell by the degree of awkwardness.) It is really just a variant on code switching, but most of us have a number of different styles we can use. We have our more formal sides, for work or official events, and we have a more casual side, for use with friends and family. We can switch back and forth between these two modes without even thinking about it, so this is something that most people know how to do. It is just a matter of being aware of the different styles and developing a sense of which one might work best with the person you are interviewing (if the one you are using is not being effective.)
  - Tempo and meter of speaking. A lot of times when people try to hold a discussion and are from different base languages or different cultures, they have trouble with basic timing. For example, in general North American English, we develop a certain sense of timing in relation to language. We are rarely aware of it, but we grow up with it. Even when people are slow speakers or quick speakers, we still expect pauses in certain places, for example, but people who were raised with different linguistic styles might have different expectations, and that sometimes crosses us up. If you think that this might be an issue, see if you can pick up on the patterns of the person you are interviewing, or at least give them more room to navigate conversationally. (Do not be too quick to jump in with questions if they seem to put more space between their sentences or thoughts, for example, as they might not be done yet!)

- No matter what you do, though, do not try to mimic accents or dialects, as this may come across as mocking.
- Overall, think about things like formality, pacing, meter, silences, etc.
- When a person's memory cannot recall details or specific instances of his/ her life, consider the following:
  - Switch to more general questions so he/ she can reflect on them without having to deal with dates, names, and places. For instance, you might ask about his/ her Basque/ American identities, about the changes and the future of the Basque community and culture in his/ her local area, about growing up in rural America versus growing up now...
  - Also, try to reach for memory cues such as smells. The idea behind this is that odors could retrieve memory and emotional state. Ask about her favorite Basque dishes when she/he was a child, or about his/her mother or grandmother's cooking...or about the smells from childhood. "What do these smells evoke him/ her? What memories evoke them?"
  - Also, you can ask the interviewee to see her family photo album. Photos as smells can also trigger memories useful for you to come up with new questions.

#### **ADVANCED SUGGESTIONS FOR INTERVIEWING**

On getting "meaningful interviews":

- Get into the details of the story. "Where were you when this was taking place? How were you involved? What else was happening at the time? Who were you with? Why were you there?"
- Ask questions that require self-analysis. "How do you see this event in retrospect? What would you have done differently? What wouldn't you change? How do you think this impacted the situation in the long run?"

What to do when an interview seems awkward:

- Try to assess if the chronicler has a physical difficulty that might affect their responses to you or might be causing uncomfortable body language. Try to make them comfortable enough to let you know if they have a problem.
- Try to see if there is not a dissonance between your communication style and the interviewee's.
- Try to match (or at least be aware of) things such as formality, pacing, meter, silences, etc.

When person's memory cannot recall details:

- Try to use memory cues such as family photo albums or smells.

## MODULE D: PROCESSING THE INTERVIEW

### **Processing the interview: What to do with recordings once you have got them**

- 1) CREATE A FOLDER in your laptop or desktop computer with the name of the interviewee. One folder per interviewee. For example, ETCHEVERRY\_Pierre  
In this folder you will store all the forms, audio/ video files, photos and documents pertaining to the same interviewee.
- 2) SCAN the signed consent form and the completed biographical data form and SAVE them into the interviewee's own folder. Rename them as, for example ETCHEVERRY\_Pierre\_CONSENT\_FORM and ETCHEVERRY\_Pierre\_BIO\_FORM
- 3) LABEL THE RECORDINGS. As all audio and video recordings are already in digital format, please rename them as follow, for example, ETCHEVERRY\_Pierre\_July28\_2010**a**; ETCHEVERRY\_Pierre\_July28\_2010**b** etc... each file with its own name...  
Then, SAVE them into the interviewee's own folder.
- 4) If you took photos of the interviewee, or you scanned any personal photograph or document after the interview took place, SAVE them also into the interviewee's own folder. (If you borrow these materials to scan later on, please return them to the interviewee.)
- 5) SUMMARIZE the interview and INDEX it in the English language (regardless of the language used in the interview). One summary and one index per single interview regardless of the existence of different files. Then, ADD them to the interviewee's own folder. (*Please see the Summary and Index Model Form.*)
- 6) MAKE A FINAL COPY of the entire folder of the interviewee to the external hard drive provided.
- 7) UPLOAD a copy of THE FOLDER (entirely or file by file) of the interviewee to the recommended online repository (JustCloud.com).
- 8) FILL the information in the MASTER INDEX (excel file provided) to keep track of the interviews done.
- 9) MAKE A COPY OF THE INTERVIEW (only the audio/ video files) and give it to the interviewee. It might require to compress the copied files or to convert them into lower resolution formats (e.g., MP3.)

Dr. Pedro J. Oiarzabal

--The Jon Bilbao Research Fellow on the Basque Diaspora, 2014-16 (University of Nevada, Reno).

University of Deusto | Pedro Arrupe Human Rights Institute | [pedro.oiarzabal@deusto.es](mailto:pedro.oiarzabal@deusto.es) | Tel.: +34-944139003 (ext. 2077) | <http://www.idh.deusto.es>

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