

Juniors to Seniors : Hillsborough Remembers The Central Avenue Business District

An Intergenerational Oral History Collection Project

Sponsored by Tampa-Hillsborough County Public Library System

in Cooperation with the following Agencies:

The City of Tampa's Black History Committee

Tampa Bay History Center

PROJECT SEQUENCE

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

Project Sequence

1. Plan

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

2. Identify and Invite Narrators

Narrators will be identified, an interest form completed, and interviewer will phone the narrator to schedule the interview.

3. Prepare for Interviewing

Interviewers prepare for interviewing by:

- Conducting research for the particular interview.
- Attending the Project-sponsored workshops.
- Outlining discussion topics.
- Assembling needed items. (*see Oral History Pre-interview Checklist*)
- Refreshing your memory by re-reading the Interview Guidelines. (*see page 6*)
- Pre-recording your interview introduction. (*see Formal Introduction*)

4. Pre-interview Visit

Interviewers will scope out the interview setting for seating, possible distractions. Discuss interview topics with narrator, but not details. Complete Life History Data Sheet.

5. Prepare Reminder

Interviewers, remind your narrator by phone of the taping session a few days before the scheduled interview.

6. Interview session

Interviewers, plan an interview session of 1 to 1 ½ hours. Complete Life History Data Sheet. Don't forget the Release Form!

7. Post-interview

Go over your forms once more to insure everything is properly filled out. Lock your interview file before listening to the completed interview. This will prevent the possibility of recording over the interview by mistake.

8. Celebrate!

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

INTERVIEW AND COLLECTION GUIDELINES

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

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

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

Interview and Collection Guidelines

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

Responsibility to Narrators and Interviewers

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

Responsibility for Sponsoring and Archival Institutions

1. Sponsoring institutions should train interviewers, explaining the objectives of the program to them, informing them of all ethical and legal considerations governing an interview, and making clear to interviewers what their obligations are to the program and to the narrators.
2. Interviewers and narrators should receive appropriate acknowledgment for their work in all forms of citation or usage.

Interview Conduct Guidelines

Interviewer Preparation

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

Interviewer-Narrator Relations

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

Technique and Adaptive Skills

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

- the narrator's condition (health, memory, mental alertness, ability to communicate, time schedule, etc.)?
 - the interview conditions (disruptions and interruptions, equipment problems, extraneous participants, etc.)?
- b. What evidence is there that the interviewer has . . .
 - thoroughly explored pertinent lines of thought?
 - followed up on significant clues?
 - made an effort to identify sources of information?
 - employed critical challenges when needed?
 - thoroughly explored the potential of the visual environment, if videotaped?

Interviewer Guidelines

Has the interviewer:

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

STANDARD PROCEDURE FOR CONDUCTING INTERVIEWS

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

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

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

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

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STANDARD PROCEDURE FOR CONDUCTING INTERVIEWS

Before the Interview

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

2. Familiarize yourself with the recorder prior to scheduling your interview.

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

Machine Settings.

Do not use the voice activated record mechanism or other automatic volume control settings on your recorder.

The goal is to achieve as high fidelity as possible, without running the risk of distorting the sound signal.

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

Plan to use the Program's equipment, check in with the Project Coordinator's Office (276-2116) a few days prior to your interview to arrange an appointment to pick up and drop off the equipment. You should also ensure that you have all the equipment you will need, including the recorder stand, an AC adapter and an extension cord, if necessary, and batteries (for the digital recorder).

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

As an added precaution, be sure to check (i.e., play back) the recording early in the interview. If there are background noises (fans, air conditioning, etc.), or other problems with the recording, this will be the moment to address such issues.

3. Conduct background research prior to your interview.

You will may to do additional research as well, using the Library resources.

4. Develop a list of questions.

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

5. You will be provided with all the necessary forms prior to your interview.

You will need the following:

- interview checklist

- release forms
- proper word form
- life history form

During the Interview

1. Record an opening announcement.

Prior to the interview or at the start of the interview, make an opening announcement on the tape. Include the narrator's name, your name, the date, the location, the topic you will be discussing in your interview.

2. Get your release form signed.

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

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

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

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

3. Fill out the proper word form.

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

4. Fill out the life history form.

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

After the Interview

1. Write up field notes immediately after your interview.

Your field notes should include the following:

- The names of yourself and your narrator, and the date, time, and location of the interview;
- A one-paragraph summary of the narrator and why he/she was interviewed (include a description of yourself and why you were selected as interviewer for this individual);
- A description of the interview itself; describe the setting, other people present; any pertinent events that happened prior to, during, or after the interview; and your honest reflections on whatever dynamics occurred during the interview/visit. These field notes will be critically important to you and subsequent researchers. These notes will be kept on file at THPL. Determining whether or not they may be reviewed by researchers will be up to you as the interviewer/author. Indicate your decision on the interview cover sheet and checklist. We hope that you feel that the field notes may be shared openly with researchers. If, though, you wish to restrict access to the field notes, please contact Darlene at the Project Office (276-2116) to discuss your concerns and options.

2. Send the narrator a thank you in writing.

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

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

Include the following materials:

- cover sheet
- field notes
- release forms
- proper word forms

- life history forms
- an abstract of the interview content
- a copy of all correspondence with the narrator

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

Notes on Interviewing

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

Preparation

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

The Interview

1. Interviews may be autobiographical or topical. In either case, begin at a point in time previous to the central events you want to explore. For all interviews, include basic socioeconomic information regarding family, geographical origins, and class.
2. You should seek a balance in which you allow the narrator to express the logic of their lives as they understand it, while at the same time maintaining a sense of the overall direction of the conversation and framing questions so as to elicit information that

pertains to your area of interest. Listen carefully. Do not be afraid of silence. Allow the respondent time to think, to continue after a pause. Critically evaluate the flow of information, so that you can ask for elaboration where the narrator's statements are unclear. Take notes that will remind you to ask follow-up questions at an opportune moment, rather than interrupting the narrator's train of thought.

3. Avoid leading or prejudicial questions. Your questions should be open-ended; they should not supply a list of alternative answers. They should be direct and to the point. Avoid asking several questions in the guise of one. Frame questions within a language and context understood by the narrator.
4. Seek concrete examples of attitudes and feelings from which you can infer subjective orientations. Focus on behavior; but try to understand the meaning the narrator attaches to his/her actions. Develop facts and events first, then explore feelings and values. You may need to stimulate the narrator's memory or reduce chronological confusion by supplying facts learned from background research.
5. It may be helpful to arrange the sequence of topics so as to postpone until last any questions that may be threatening or challenging to the narrator. Within each topic, it may be helpful to begin with a broad question, then ask successively narrow and detailed questions as they prove necessary.
6. When a narrator seems unwilling or unable to provide certain information, try approaching the topic from another angle, indicating contradictory information that you have obtained from other sources, or wait until later in the interview to return to the topic.
7. Ordinarily an interview session should last no more than 90 minutes. Be alert to signs of fatigue, distraction, or boredom. Conduct a long interview in several sessions. It is often helpful to re-interview the narrator after you have analyzed the content of the interview and as your understanding of the research problem evolves.
8. Immediately after the session, listen to the interview and write up your field notes. Evaluate both your own behavior and the content of the interview. Only by such self-criticism can you learn from your mistakes and refine your interviewing skills.
9. Once the interview is done, "history making" begins. The interview is raw data, which must be compared to and used in conjunction with other evidence. Oral history starts with the collection, transcription/indexing, and preservation of interviews. Remember that it is a collaborative effort; consider the ways in which you can engage your narrator in this interpretive process.

TIPS AND HOW TO GUIDES

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

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

Tips and How To Guides

Defining Social History

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

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

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

How To Do It

Preparation and Basic Supplies

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

1. notebooks and pencils
2. recorder (battery operated ones are useful), AC Adaptor, plenty of fresh batteries, and extension cord
3. appropriate dress, which is both comfortable and/or right for the occasion.
4. consent forms

Recording

The use of the recorder has made the collection of aural folklore a different task than it was in the days when pencil and paper were the primary means; and the ability to record the performer's voice has preserved a human presence for future generations to hear and study. Recording is important because it collects the information just as it was spoken, sung, or played.

But the recorder does not make the interviewer's job effortless. There is much to learn about the machine before going into the field, much to do while you are there, and much to do when you return. The recorded material must be processed, and the social and cultural context in which it was made must be described.

Here are some hints on using the recorder:

If you have the opportunity to make advance arrangements for the interview, mention that you will be recording it. Be sure to tell the informant what the recording will be used for (to be placed in an archive for research purposes, and to be used in the preparation of a web site, showcasing the interviews), and make sure that he or she understands and approves.

1. Speak directly to the person and respond to statements in an encouraging way. Try not to be preoccupied with the recorder; practice with it before the interview to ensure that you feel comfortable using it.
2. Do not be afraid to have your own questions, comments, and responses on the recording. They place such documentation in a context and account for the reason and logic behind the responses. But leave the recorder on to make an uninterrupted recording of the session.
3. Sixty-minute interview sessions are recommended.
4. Set the microphone as close to the narrator as possible.

The Consent Form

During the 1980s there was significant growth in what many call "public sector" folklife programs, those sponsored by government agencies, as well as in many community-based programs and activities. The likelihood of the development of exhibits, books, films, web sites, and television programs using photographs or quotes from field collections has increased dramatically. As a result, many institutions and independent collectors use written forms that the informants or narrators sign to indicate their awareness of the goals of the project and their willingness to allow their remarks or photographs to be used in public educational programs. Consent forms are most commonly required when the materials collected are deposited in or prepared under the guidance of an institutional or public archive. Scholars frequently share a draft or copy of their creative and scholarly work with a community or individual informant for comments--which often improves the product.

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

Steps in Creating Oral History

1. Conduct initial research using traditional primary and secondary sources, which include articles, books, newspapers, pamphlets, pictures, charts, graphs, documents and artifacts.
2. Develop an initial question outline based on the research. At the same time, become familiar with the processes of interviewing and the operation of the tape recorder.
3. Schedule and complete a preliminary interview with the selected narrator. While many projects do not have the time to do this, a preliminary interview can help produce a high quality interview. This is conducted without a tape recorder and is designed to:
 - Introduce yourself and build rapport with the narrator.
 - Share information about the purpose of the interview.

- Share information about the topics to be discussed in the interview.
 - Have the individual fill out the Life History form that will assist the interview and your research and the development of your final question outline.
 - Ask the individual if they have any documents, artifacts or pictures, etc., which would assist the interview and your research.
 - The preliminary interview is not a necessity and may not be practical for short term projects or interviews involving extended distances. However, the student who completes a preliminary interview is usually better prepared for the actual interview than the student who skips this process.
4. Continue to research traditional sources in order to increase knowledge of the interview focus.
 5. Develop a final question outline.
 6. Set an interview date.
 7. Conduct the interview.
 8. Since the tape is going to be transcribed, have the narrator sign a release form after the transcript has been approved by the narrator. (The legal agreement should conclude the formal relationship between the interviewer and the narrator.)
 9. Tape an interview introduction.
 10. Write a thank you note to the narrator.

Oral History Interviewing Tips

1. Make sure the narrator fully understands the purpose of the interview and the larger aims of your project. Not only is this an ethical imperative, but it should assist in establishing rapport, making the narrator feel more comfortable, and eliciting more candid responses.
2. Listen to what the narrator is saying and try not to interrupt.
3. Be prepared to depart from your prepared questions to follow unexpected information gained from a narrator.
4. Set the stage with general questions before moving into more specific areas. Jumping abruptly into the main questions may make the interview too confrontational. Keeping questions chronological will aid the narrator's memories. Photos and documents may also prompt seemingly forgotten information.
5. While treating narrators with respect, don't be too polite to ask embarrassing questions. If answers sound inaccurate or evasive, return to the same issues at different points during the interview to prod the narrator into defending or refuting previous statements. But don't be too quick to assume that a narrator is wrong or lying.

6. Give your tapes and transcripts to the Project Coordinator so that they can be catalogued and archived where others can examine them for verification and additional research use. Be sure to have the narrator sign the legal release form.

Adapted from Oral History Interviewing Tips

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

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Tips for Interviewers

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

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

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

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

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

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

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

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

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

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

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

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

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

Do not challenge accounts you think might be inaccurate. Instead, try to develop as much information as possible that can be used by later researchers in establishing what probably happened. Your narrator may be telling you quite accurately what she saw. As Walter Lord explained when describing his interviews with survivors of the Titanic, "Every lady I interviewed had left the sinking ship in the last lifeboat. As I later found out from studying the placement of the lifeboats, no group of lifeboats was in view of another and each lady probably was in the last lifeboat she could see leaving the ship."

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

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

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

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

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

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

**Olympus Digital Voice Recorder
DS-330
Quick Start Guide**

New Recording

1. Press the **REC/SET** button to start recording.
2. Press the **STOP** button to stop recording.

NOTE: A beep will sound when remaining recording time reaches 60 seconds, 30 seconds, and 10 seconds while recording.

“MEMORY FULL” will be displayed when the memory or file capacity is full. Transfer voice file to your computer using DSS Player Software.

Pause Recording (not recommended)

1. Press the **REC/SET** button while recording.
2. “REC PAUSE” will flash on the display.

Resume Recording

1. Press the **REC/SET** button again.
2. Recording will resume at the point of interruption.

NOTE: The recorder stops when it has been left paused for 10 minutes or longer.

Overwrite Recording

1. Choose and play the file you want to overwrite.
2. Press the **STOP** button where you want to start overwriting.
3. Press the **REC/SET** button to start overwriting. The record/play indicator lamp glows red.
4. Press the **STOP** button to stop overwriting.

NOTE: You can pause and resume overwrite recording by pressing the **REC/SET** button.

Microphone Sensitivity

CONF : High-sensitivity mode that records sounds in all directions.

DICT : Low-sensitivity mode suited for dictation.

NOTE: Make sure the sensitivity is set to **CONF**.

Locking Files (LOCK)

Locking a file keeps important data from being accidentally erased. Locked files are not erased when you choose to erase all files in a folder. **You cannot overwrite a locked file.** After you record an interview, be sure to lock the file.

Locking Files (LOCK)

1. Press the **FOLDER/MENU** button to choose a folder.
2. Press and hold the **FOLDER/MENU** button for 1 second or longer. This opens the menu.
3. Press the **FF/+** or **REW /-** button until “LOCK” flashes on the display.
4. Press the **REC/SET** button. The locking setup process begins.
5. Press the **FF/+** or **REW /-** button to choose between ON and OFF.
 - ON : Locks the file and prevents it from being erased.
 - OFF : Unlocks the file and allows it to be erased.
6. Press the **REC/SET** button to complete the setup screen.
7. Press the **STOP** button to close the menu.