

NATIONAL
PUBLIC HOUSING
MUSEUM



Training Workbook

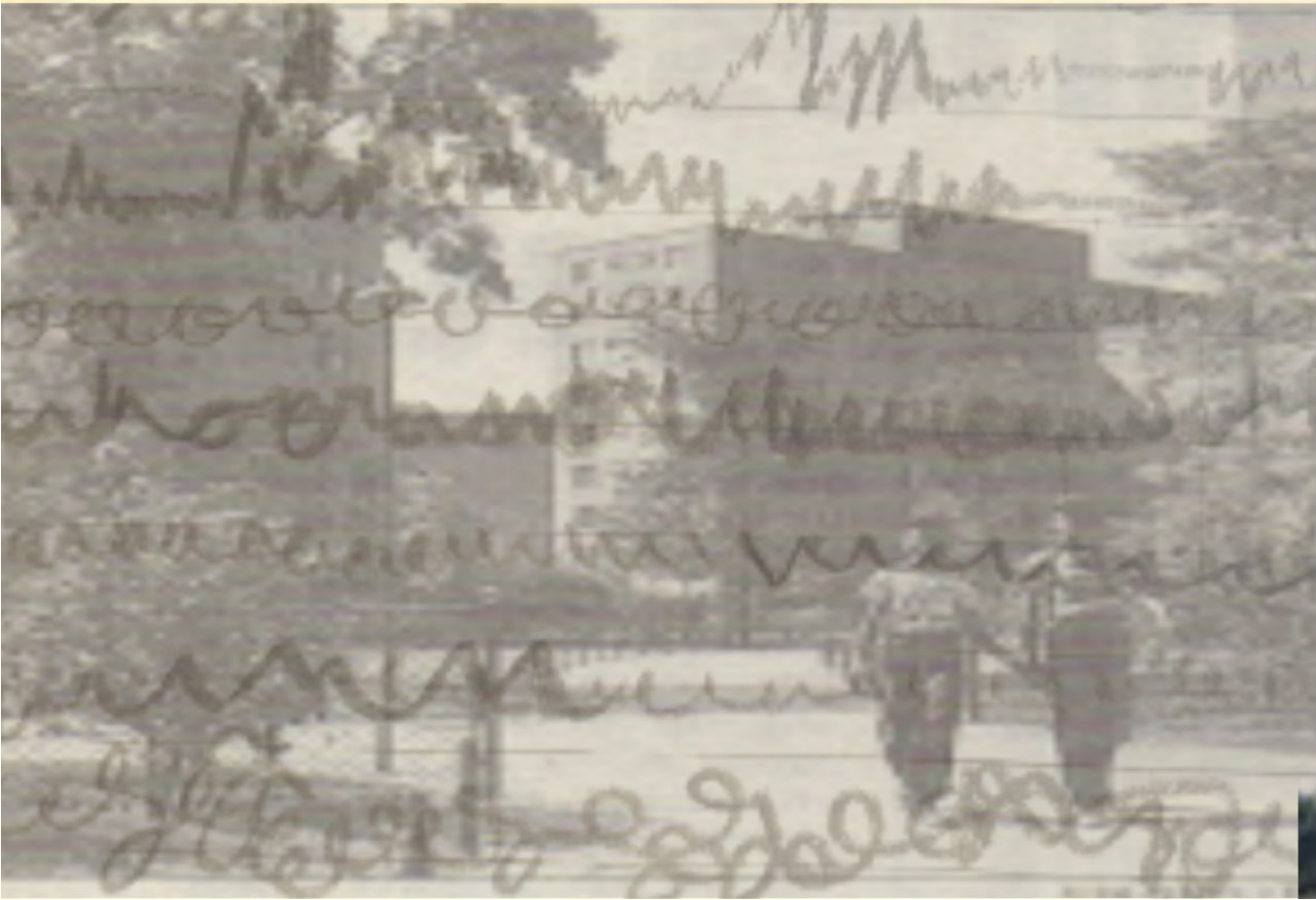




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“There’s really
no such thing as
the ‘voiceless’.
There are only
the deliberately
silenced, or
the preferably
unheard.”

– Arundhati Roy



Welcome

Mission Statements

The National Public Housing Museum's mission is to preserve, promote, and propel the right of all people to a place where they can live and prosper — a place to call home.

The Beauty Turner Academy of Oral History (BTA) strives to **diversify the workforce of historians, documentarians, and memory workers** by providing accessible oral and narrative history training to current and former public housing residents. We envision a world where residents are **empowered** to document, preserve, share, and celebrate narrative histories from their perspectives — **the people who call public housing home.**

Learning Goals

By the end of the BTA Training, graduates will be able to...

- **Connect their lived experiences and collective geniuses to the practices and ethics of oral history.**
 - Situate oral history practice within the legacy of public housing in Chicago.
 - Understand the role of relationships, identities, and power in oral/narrative history.
 - Consider who they are as oral historians, given their identities, lived experiences, and values.
- **Conduct their first oral history interview.**
 - Demonstrate key oral history skills such as deep listening, follow-up questions, checking for continuous consent, and sharing authority with the narrator.
 - Comfortably and confidently use a Zoom H5 Audio Recorder.
- **Care for, preserve, and envision creative usage of oral history interviews.**
 - Transfer, back up, organize, and manage digital files.
 - Make basic audio edits and transcripts using Audacity and Otter software systems respectively.
 - Understand the versatility of oral history methods, ethics, and values for historical, creative, and organizing projects.

Participant Expectations

- Learning occurs when we're being challenged, or in our growth zone. We expect participants to pursue this growth zone whenever you have capacity to do so, while also balancing the program with your own needs.
- Cameras are optional (though encouraged). Participation is required.
- Attend the 15 minute cohort check-ins at the end of each session.
- Communicate with your mentor if your schedule conflicts with class, you're struggling with deliverables, or if any other scenarios arise that impact your experience.

Justice-Centered Oral History

What is Justice-Centered Oral History?

Justice-Centered

Justice-centered practices understand that oppression is reinforced individually as well as on larger scales. It acknowledges privilege, power and oppression so practitioners can act from an informed perspective.

By using a justice-centered approach, we attempt to acknowledge power and privilege in that space and time, and apply that to our choices in behavior, interactions, and beyond.

Oral History

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.

Oral history 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 and now using 21st-century digital technologies.

- *The Oral History Association*

What does Justice-Centered Oral History mean to you?

Take a moment to reflect on what you understand justice and oral history to mean, both in definition and in practice. **Write out some thoughts on how YOU would define justice-centered or people-centered oral history?**

Explore more about centering justice in the "*Trauma Informed Care*" section, page 18

What is the Cycle of Oppression?

The cycle of oppression is a way to understand how oppressive systems continue. There are many ways to disrupt this cycle as there are different levels we can interact with. Below are some examples of how the cycle can look.



Stereotypes

- Women are bad drivers

Prejudice

- A woman's partner insists on driving despite never having experienced their partner's driving before

Discrimination

- Someone works as a driving instructor and fails most people they perceive to be women on their first driving test

Oppression

- Legislation is passed that all perceived to be women must pass their driving test twice

Internalized Oppression

- A woman refuses to drive, and maybe even tells other women they shouldn't drive

The reason BTA focuses so heavily on justice-centered oral history is because *oral history inherently has the power to subvert the systems of oppression we live in, such as white supremacy, by listening and preserving people's truth.*

White supremacy and other forms of oppression focus on **over valuing** only certain qualities and people deemed "white" or "good" while **devaluing** people and identities that divert from this model. Racism, ableism, classism, and more all thrive because of this founding belief.

One way we as oral historians can disrupt oppression is then by valuing and honoring that which is ignored, silenced, devalued, or targeted as a threat. By focusing on the individual and preserving their wisdom and truth we can create our own ways to value oppressed voices and disrupt this cycle of oppression.

You are Your Compass

As an oral historian, your greatest asset while navigating the work we do is yourself! It is through you that the world gets to experience, learn from, and share in narrators' truths and stories.

Every oral history you will ever be part of is directly influenced by you! The way you talk, the way you ask questions, the purpose of your work - it is all present when you share space with narrators. So own it! Realize that you are as much a part of this process.

Who are you as an oral historian?

When you imagine the way you enter a room, or share space with a narrator, what are words that describe you? What phrases come to you when you dream of a finished project? What is the legacy you wish to leave behind within oral history? It is important we connect with ourselves and reflect on who we are and what our goals are. DREAM BIG!

Imagine

Think of 5 Words or Phrases You Aspire To:

E.g. Compassionate, Fully Present, Empowering



Actions

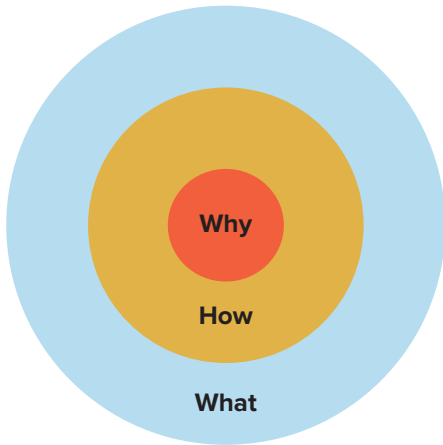
Take a moment to reflect on your dream oral historian self.
Next, come up with actions you believe will align with your goals as an oral historian.

Descriptive Word or Phrase	Action or Behavior

Revisit this page on a regular basis!

This is something that will actively change as you do, and that's awesome.

The Golden Circle



The Golden Circle is a technique used in communication and marketing coined by Simon Sinek on Ted Talk. What's important about this model is it helps us communicate effectively as well as determine our goals and plans for a project. Below is the example he uses during his Ted Talk, which is Apple. To revisit the youtube clip refer to the resources at the back of the workbook for a link.

Org/Project Name	Why	How	What
Apple	<i>Everything we do, we believe in challenging the status quo</i>	<i>Making our products beautifully designed, user friendly</i>	<i>We just happen to make great computers</i>

The unique approach taken here is to **focus first on the "Why"** of your organization, project or beyond before determining the "How" and "What" of an organization, project or goal. Below is an example and opportunity for you to try the method!

Your Project's Why

*It can be helpful to think of them as "I believe" or "We believe" statements.
Example: Apple, "Everything we do, we believe in challenging the status quo"*

It is also suggested that once you determine a "Why" you ask yourself again, "Why is this why important?" about 5 times! This will dig into the true purpose and beliefs that guide your work.

Your Project's Why x5

Example: Why is "challenging the status quo" important for technology?

Now you have a solid why, the foundation for your oral history collection or project! It's time to explore the "how," and finally "what".

While exploring your next steps in the golden circle, you may find that the *how* and *what* may blend together a little bit. Don't be discouraged! Try your best to think of the *how as your process* and the *what as your actions*.

You will likely also need to **revisit** your *how* and *what* the more you get to know the ins and outs of your project and the resources available to you. This is a normal part of the process.



Your Turn

Practice identifying the *why*, *how*, and *what* with other organizations you know of, as well as your own project(s).

Org/Project Name	Why	How	What
<i>Sinek's example: Apple</i>	<i>Everything we do, we believe in challenging the status quo</i>	<i>Making our products beautifully designed, user friendly</i>	<i>We just happen to make great computers</i>

We can use our why statements to keep ourselves accountable to the project and purpose of our work. If something doesn't fit within the why or actively contradicts it we know we are going off base and that we need to reexamine the project.



Vision Board

Let's create a vision board of the type of project you'd like to create! Sometimes it can be helpful to explore the depths of your project through artistic and emotional outlets. Take some time to collage, draw, write, or anything else below!

Some helpful questions: How do you imagine people engage with your oral histories? How do they feel? How do the narrators feel about how you present their work? Does it use all 5 senses? Does it live on the internet? Get wild!

Now that you've created your vision board, let's think about how to make it a reality. When you imagine this in concrete or tangible space what does it look like? If you are submitting to an archive with specific needs/demands — how can you still create this?

This is also a good time to go back to your original golden circle exercise. Do your *hows* match? Is it time to evolve or is compromise between the two visions better? You may even realize that what you're working on is two different projects. This is good! You'll be able to serve the communities and narrators more intentionally with these differences realized.



Outreach Guide

One of the things we discussed at BTA is due diligence. For our purposes, due diligence is not a legal or business term but rather a call to action.

Due diligence: The minimum amount of effort or work one should do before releasing the responsible in good faith.

The purpose of this definition is to keep ourselves accountable to a reasonable degree. Sometimes people will just be impossible to get ahold of again - this can be because of any number of reasons, and one of the most consistent struggles of an oral historian. Use the table below to determine your own best practices in regards to outreach and communication.

Reflection Questions	Narrator 1	Narrator 2
<i>What is the narrators comfort level with me/technology?</i>		
<i>What is the max amount of reachouts before becoming invasive or annoying?</i>		
<i>What is the min amount of times I can reach out before it becomes neglectful?</i>		
<i>How have I met the narrator where they are at? How have I tried to eliminate barriers?</i>		

If you find that you've reached the end of the path with outreach attempts, be sure to **keep the door open!** Your narrator might be going through something outside of your awareness or understanding, and may respond once things settle down. You always want to make sure you give them some way to connect with you when they're ready.



Preparation and Research

You don't know what you don't know.

Before going into an interview, it is important to have some **background knowledge** about the person you are interviewing, what you're **hoping to learn** from your narrator, and any other **relevant contextual information**.

For example:

- *Is there some element of a story only they can explain?*
- *Do you need a recording of this person singing or making other unique sounds?*
- *Has this person been interviewed before for this project/archive? Have you listened to it?*
- *What is this person's relationship to public housing (and the topic of your specific project)?*

If time and capacity allows, we suggest conducting a short and informal **pre-interview** with narrators. Pre-interviews are typically 5-15 minute, relaxed, and un-recorded phone calls.

Goals of the Pre-Interview:

- *Establish rapport and trust with the narrator.*
- *Set expectations for the flow, content, and technical set-up of the interview.*
- *Learn initial information about the narrator to assist your interview preparation.*

Pre-interviews can happen **in combination with outreach** (for example, if someone is on the fence about being interviewed and wants to learn more about what to expect).

Turn to page 30 for a full list of interview preparation steps.
Turn to page 31 for a checklist topics to cover in a pre-interview.



General Interviewing Techniques

Don't be afraid of silence. Often, a person will remember and share important details or a new story when given the space that silence provides. Tell the narrator upfront that you will allow for 3-5 seconds of silence before asking a follow-up or new question.

“Interviewing isn’t asking questions, interviewing is listening.” Listen deeply to learn what the narrator might be interested in talking about. Open-ended questions that can’t be answered in a few words usually lead to more engaging stories. Follow-up questions often lead to rich details, too!

Encourage your narrator to describe things as vividly as possible. Tapping into sensory details make for rich and engaging stories. Focus on questions that will prompt stories, not a list of facts.

Minimize audible cues as you are listening — like “uh huh,” “ok,” “yeah,” etc. Even laughing out loud can distract from your narrator. Focus on maintaining eye contact, and expressing yourself with body language (nodding, facial expressions, laughing silently but visibly).

Avoid talking over your narrator for any reason. Responding to a narrator and their stories is usually appropriate, but *interruptions* and *cross-talk* are not. If you accidentally start talking at the same time, encourage them to finish their thought.

Treat your narrators with respect and humility. Be cognizant of what you ask and how you ask it. The interview isn’t about you showcasing your knowledge; it’s about creating a space for the narrator to share *their* expertise and perspective. Show your interest in their story through body language, eye contact, and tone. Avoid making assumptions!

Be aware of the narrator’s body language and tone of voice. Similarly, pay attention to your narrator’s body language and what it is communicating. When they light up or get excited about a certain question, stay with that energy through follow-up questions. If they seem to have a flood of emotions or close down after a specific question or story, give them the opportunity to do what they need in that moment, whether it is moving onto a different topic, taking a moment to gather themselves (on or off tape), or ending the interview for the day. **See page 18 for more about Trauma Informed Care.**

Turn to page 38 for a sample metadata introduction script.
Turn to page 39 for a sample interview guide.

Question Tips

Ask open-ended questions. Start questions with what, how, and why. They invite longer and more thorough answers and allow narrators to describe *causes* (what), *processes* (how) and *motivation/reflection* (why).

Ask for examples. People sometimes will make statements rather than tell stories. If someone says, “That was a period of my life when I was really happy,” try: “Can you describe a day in your life from that time?” or “Can you give me an example?”

Ask follow up questions. Whether a narrator is brief in their initial response or not, follow-up questions allow the narrator to potentially get closer to the core of a story, experience, or period in their life.

Don’t ask two questions at once. Most likely the narrator will only answer the easier of the two, or forget one of the questions.

Be Curious. Think about what you might do in the situation that the person is describing. Then lean into your curiosity and empathy when shaping your next question, without making any assumptions about their reaction. If you could imagine feeling angry in that situation, try asking, “How did that make you feel?”

Clarify and recount your understandings of the stories with the narrator as needed. Ask for spellings of proper nouns and make sure you are following the story as intended. If you have confusions, future listeners may have them too!

Some versatile question stems:

- Tell me more about...
- What was that like for you?
- How did you feel about...?
- Tell me about a time when...
- Why did that matter to you?
- What were or are the consequences of...?
- Have has... changed over time?
- How have your feelings towards... changed over time?
- What do you want others to know about... ?

Give it a try! Use the space below to practice writing open-ended questions.

Closed Questions	Open Questions
<i>What is your religion?</i>	• <i>Tell me more about how you experience or interact with spirituality</i>
<i>Did you like school growing up?</i>	
<i>Where was your favorite place to hang out?</i>	



Trauma-Informed Care

Taking a trauma informed approach to oral history interactions is instrumental for keeping narrators safe as a historian. While the term "trauma-informed" was coined in medicine, there's some basic steps we can take to ensure we're prepared to navigate many kinds of conversation in our type of work in a responsible way.

It's important to note, while we are practicing skills that may sound similar to or even overlap with therapy, **we are not therapists**. Even if you have the credentials, providing therapy is not the goal of oral histories; and if you do not have the background to safely conduct therapy sessions, accidentally stepping into that area can cause more harm than good. So keep this in mind as we explore some steps we can take to make sure that oral histories are conducted in as safe and transparent away as possible.

Take a moment to center yourself. Find a memory of feeling safe; if this is difficult to do, feel free to imagine safety you've resonated with represented in movies or books.

What Does Safety...

Look like? Feel like? Taste like? Smell like?

It's important to ask ourselves the questions we might ask our narrators; while you might not necessarily ask your narrator to do this — remember that everyone will picture and experience safety differently. We won't have a one-size fits all approach with interviews; but with this knowledge we can navigate shared space more intentionally and that is half the work.

It's also important that we acknowledge that intent and impact are not the same, and that we have to own both. While our intent might be in good faith, if the impact is not we must still take responsibility for it.



Proactive Reflections

We are not infallible — we will unintentionally create harm.

When you approach trauma-informed care, as well as oral histories, it's important to acknowledge some core truths. Because none of us are not infallible all of us will create harm unintentionally at some point. It doesn't mean you are good or bad — it's a part of being human. Because safety looks so unique to all of us, it's impossible to be a safe space for everyone.

So — why acknowledge this? Because then we can DO something about it. Now is the time to prepare and figure out how you'd like to handle conflict as best as we can before it happens. Then we can prepare a specific space and "escape routes" for our narrator to utilize.

Reflection Questions	Thoughts
<i>What are possible triggers or activation points I have with the topics?</i>	
<i>What would I do if I notice I'm starting to react to the topic, eg dissociation?</i>	
<i>How can I give the narrator as much power as possible?</i>	
<i>How would I react if someone shuts down completely?</i>	
<i>How would I react if someone were to start crying? Snap at me? Yell?</i>	
<i>When might I know it's time to stop the interview (temporarily or permanently)?</i>	

One of the best things we can do is create the shared space very intentionally so there are as few surprises as possible. To do this, 'space setting' should begin as soon as outreach is begins. On the next page are some steps to take to be as transparent as possible.



Trauma Informed Care Checklist

1. During Outreach

- a. Explain the purpose of the oral history
 - i. Mention any key topics you know you want to explore that could be activating or triggering for the individual
- b. Ask them to reflect on the topic when they have a chance and determine if there are topics that:
 - i. Create stress
 - ii. Will be activating
 - iii. Are off limits
- c. Explicitly say they have the power! They can say no to any topic, question, or line of discussion in the oral history.
 - i. Depending on the situation, I will even offer for them to see all the questions I'd like to ask beforehand
- d. Be transparent in that this oral history interview isn't the same as therapy; we have limited capacity but will try our best to accommodate and support

2. Pre-Interview/Before Recording:

- a. Go over everything discussed in email to make sure everyone is on the same page
- b. Don't be afraid to ask follow up or clarifying questions, it's important you understand
- c. Ask them if there are coping mechanism that they already use
 - i. It is HIGHLY encouraged you research some techniques yourself, e.g. square breathing, body scans
- d. Exercise vulnerability, this is a good time to create some rapport and help the narrator feel more comfortable navigating tough topics - this carries into the interview portion as well, just be sure you're not turning the attention onto you!

3. Interview:

- a. Be aware and ask questions not only about the topic but as check ins, e.g. "I noticed after that question you seem a bit drained, do you want some water?"
- b. Be prepared to act if someone does become activated or triggered by utilizing what was shared for coping mechanism/techniques before

4. When not Recording:

- a. Let them know the recording is off and relax a bit - becoming more casual via voice/body language is a good signal that we're done to the narrator
- b. Check in with their well being before letting them go, and of course thank them for their wisdom

5. Post-Interview:

- a. Give them the option to re-listen/read the interview so they can provide edits or omissions
- b. Check in to see if they had any post-interview drops
- c. Keep the line open for feedback!

“Lies will lean,
tumble and fall,
but the truth
will continue to
stand tall amidst
the demolition of
public housing.”

– Beauty Turner, c. 2008

*Carole Wallace talks about her
experiences in public housing
to Ms. Beauty.*

Photo credit: Beauty Turner,
<http://beautysghettobustours.blogspot.com/>





Transcription

Do you have a favorite book or narrative movie? What did you like about the voice used? This can be inspiration for our own artistic interpretation and editing in transcripts.

Transcripts can take a lot of different and unique forms as a result of the goal or purpose of the oral histories. However, everyone will edit transcripts a little differently simply because of you! You are translating between oral communication and written communication when you transcribe. Like a translator you might emphasize certain things or use creative solutions to express across different "languages".

The key is you don't want to change the integrity of the oral history!

Below are some examples of different types of transcription styles:

<https://rikersmemoryproject.org/oral-history/>

<https://chicagopolicetorturearchive.com/>

<http://tw.t.sandbox.library.columbia.edu/blog/>

It's important to keep in mind that if you're hired to perform oral histories that your transcription requirements might be very constrained; similarly, archives will have style guides or specific requirements that you won't necessarily have if you're curating your own project or working in a more creative capacity.

Talking White by Alissa Rae Funderburk

"How can we transcribe and edit the voices of Black people balancing accuracy, feeling, and the necessity for understandability?"

English is inextricably linked to a history of colonialism and, more specifically, has been used in the history of America to delegitimize the voices and agency of Black people from forced illiteracy during slavery and voter suppression during the civil rights era, to the halls of academia today.

Useful advice from Strunk & White:

- If you use slang, simply use it; do not use quotation marks
- Write in a way that comes naturally, but it will not be without flaw
- The spelling of English words is not fixed and invariable; new words win their place or die of neglect
- Do not attempt to use dialect unless you are a devoted student of the tongue you hope to reproduce
- If you use dialect, be consistent
- The best dialect writers, by and large, are economical of their talents

When you are creating your transcription, it is important to remember the narrator, target audience, and community you are serving. Consider what they would appreciate most; as a transcriber you hold a lot of power so it's important we keep ourselves accountable. A good rule of thumb is to always have your transcription looked over by your narrator before submitting or publishing.

Below are some reflection questions to help you navigate transcription work:

Reflection Questions	Oral History 1	Oral History 2
<i>What or who is the target audience? Why?</i>		
<i>Where do I hold privilege or power in this relationship? How might it manifest in a transcription?</i>		
<i>What other written examples are there from the community I'm working with?</i>		
<i>How have I met the narrator where they are at? How have I tried to eliminate barriers?</i>		



Finding Aids & Metadata

Finding Aids and Metadata can be words that feel daunting to try and navigate. Don't fret! If you're working with an archive or institution they will likely already have an outline on what and how to make these documents. If you're flying solo, remember the purpose of Finding Aids and Metadata is to provide the *contextual information necessary* for the audience. Below are the typical topic heads or basics you'll need for your contextual information.

Topic	Narrator(s)	Date of Interview	Where Interview Occurred
<i>Example: What does home mean to you? An exploration of the word "home" and it's flexibility</i>	<i>Noor Alzamami</i>	<i>April 7th, 2023</i>	<i>Zoom; Narrator located in Seattle, WA</i>

This is effectively what finding aids and metadata are trying to communicate; **what is the information the audience needs before engaging in order to fully receive the message?**

Here are some examples of extra information an archive may want or need: Multiple keywords (topics, people, places), Summary of Interview, Timestamps for where to find topics, Access/License, Race, Age.

Remember who your audience is when creating this type of content. You want to make sure you are prioritizing your target audience above all else when providing necessary information.

“Get on the bus
and learn the
truth from us”

– Beauty Turner, c. 2008

Frequent slogan

Photo credit: Beauty Turner,
<http://beautysghettobustours.blogspot.com/>





Where Does it Go?

You may be in the position where you need to decide, *what is the best space or place for me to house my oral history?* There are a few factors you'll want to consider. - there isn't a wrong option necessarily as one that suits your vision, oral histories and narrators best. This can also be explored more deeply in the *How* and *What* of the Golden Circle Exercise (see p. 12) when you contemplate how you want your work to be experienced.

The easiest way to determine where to house your oral histories is to first start by looking at **archives**. The **definition** of an archive is as follows: a **collection** of historical documents, records, and other **primary source material** that provides information about a place, institution, or group(s) of people. Archives prioritize **preservation** over a long period of time.

Below are some of the key components of an archive.

Where are Archives usually Hosted?	Who is Accessing the Collections?	Why do these archives exist?
<i>Universities, State Funded Institutions, Museums and/ or Libraries</i>	<i>Students, "Professionals", Professors, Scientists</i>	<i>Research, preservation over a long time (think 10+years), high standards of care (delicate items), high barriers to access</i>

Some examples of Archives are:

<https://library.columbia.edu/libraries/ccoh.html>

<https://www.archives.gov/seattle/research>

National Public Housing Museum has the only archive of its kind in its collection of **oral history interviews with and by public housing residents**, as well as with others who have meaningful relationships to publicly-funded housing. The museum is currently prototyping a public-facing archive, in collaboration with narrators, archivists, and other digital storytelling experts, that will make much of its growing collection accessible.

What repositories and collections exist besides archives?

If you find that an archive isn't the kind of engagement and preservation you are looking for, don't be discouraged! **There are many other collections out there for you that will allow for more creativity.**

Though **the term "collections"** is a huge part of archives, **not all collections are archives!** Non-archival collections usually have one or more of these features:



They have curated the content to tell a specific story, make a specific argument, or express a specific sentiment



There is little organization or guiding information on how to search the collection as a whole for particular types of content



They are not focused on long-term preservation

Some examples of non-archive collections:

<https://still-life-project.com/>

<https://www.thetextureofair.uk/>

<https://storycorps.org/about/>

This can be kind of confusing to navigate, so don't worry if you're still scratching your head. It is easiest to identify an archive so that's a good place to start when determining a fit. Archives each have different rules, so do your research about their collection, access, and other policies!

If you rule out archives for your repository of choice, you can explore other collections. If your ideal collection does not exist or is not available, you can always start your own. **Returning to your Golden Circle will help you in determining what space will best suit your why and other goals.**

Remember: the goal is to find the best fit for you, the narrators and the oral histories.

Evals & Feedback

One of the biggest tools an oral historian has is receiving feedback. It's a necessity for pretty much every kind of service, but in our very introspective field, we oral historians need to be constantly inspecting our work (and helping each other do the same).

Additionally, every single person that we interview, and every single person that interacts with our work, will be different; will want different things; and will enjoy different things. So, how do we navigate this?

We **root ourselves in our truth**, and we **grow with the nutrients of our peers and community holding us accountable to shared values**. Oral histories are so unique because of the fact that the narrator and interviewer are both present— co-creation is part of the method's DNA. Any one interview can never be repeated again. We say this to encourage you to honor your power in this practice. **Feedback isn't meant to change who we are, but help guide us to being more true to our vision and values.**

Here are some guidelines on how to ask for and give feedback:

1. Feedback needs to be actionable — If you are giving constructive criticism, it needs to be something that has an actionable item or call to action attached to it.

- **Bad:** This part at 00:05:23 seconds I became uninterested.
- **Good:** At 00:05:23 I noticed there were noises in the background which distracted me and I disengaged.

2. End on something good — Remember the feedback sandwich: something good, something to work on, something good. This is always a comfortable way to provide feedback if you're feeling lost.

When requesting feedback from narrators, it may be better to offer an "exit interview" instead of asking for feedback via email or survey. This allows you to have a more conversational approach than a generic rating system Your narrator may surprise you with insights that fellow oral historians wouldn't. After all, you're co-creators! They have a unique perspective.

If you struggle to get more than "it was great, thanks," sort of answers, a rating-based survey may be the better option. This feedback can be helpful as well, even without the further detail. Practice both types of feedback with your narrators and with peers so that you can adapt and grow with either.

Turn to page 43 for some oral history feedback prompts.



Sources & Further Resources

- **Ted Talk, Simon Sinek:** The Golden Circle - <https://youtu.be/Jeg3llK8lro>
- **Oral History Association:** <https://www.oralhistory.org/>
- **Archive Examples:**
 - <https://library.columbia.edu/libraries/ccoh.html>
 - <https://www.archives.gov/seattle/research>
- **Collections Examples:**
 - <https://still-life-project.com/>
 - <https://www.thetextureofair.uk/>
 - <https://storycorps.org/about/>
- **Transcript Examples:**
 - <https://rikersmemoryproject.org/oral-history/>
 - <https://chicagopolicetorturearchive.com/>
 - <http://tw.t.sandbox.library.columbia.edu/blog/>
- **Additional Reading:**
 - Hurston, Zora Neale, Deborah G. Plant and Alice Walker. 2018. *Barracoon: The Story of the Last "Black Cargo"*. New York, NY, HarperLuxe, an imprint of HarperCollins Publishers.
 - Wilkerson, Isabel. *The Warmth of Other Suns: The Epic Story of America's Great Migration*. New York: Random House, 2010.
 - Black, Timuel D., Jr., John Hope Franklin, and Studs Terkel. *Bridges of Memory: Chicago's First Wave of Black Migration*. Evanston, Ill. : Chicago: Northwestern University Press ; DuSable Museum of African American History, 2003.
 - Black, Timuel D., Jr., Lerone Bennett Jr., Valerie Gerrard Browne, and DuSable Museum of African-American History. *Bridges of Memory: Chicago's Second Generation of Black Migration*. Evanston, Ill. : Chicago, Ill.: Northwestern University Press ; DuSable Museum of African American History, 2007.

Appendix B1: Interview Prep Checklist

- **Dedicate at least 1 hour to prepare for your interview** (even when you feel confident).
- **Conduct a 10-15 minute pre-interview**, if narrator’s time, availability, and capacity allow. See Appendix B2 for guidance on the pre-interview.
- **Write your interview guide, and organize it** in a way that will be helpful and easy for you to use during the interview. A few types of organization to try:
 - a. Chunk by topic/theme
 - b. A short list that doesn’t need additional organization
 - c. Use the “Spradley Method” to organize the interview by “stage.”
See the page at the QR code to the right to learn more about the Spradley Method.
 - d. Use color-coding (by theme, Spradley stage, etc) in your interview guide
- Consider: What **interview reminders and tips** do I want to include with my prep materials? See page 17 for a list of general interview techniques and question tips.
- **Tailor the introductory metadata header script** to your needs/project. See Appendix D3 (page 38) for a template introductory script.
- **Decide:** Am I going to be taking **notes** during the interview?
 - a. If you do take notes, your primary purpose should be to **help you in your interviewing**.
 - b. Focus on **key themes, interesting details** that surprise you or stand out to you, and **anything that will help you generate rich follow up questions**.
- **Familiarize** yourself with the **current NPHM Release Form**. You should understand it well enough to explain it to someone else. i.e., your narrator!
- **Check your tech!**
 - a. Make sure you have the equipment you need and everything is working.
 - b. When possible, bring back-up options in case things go wrong.



Essentials	Additional Resources to Bring when Possible
<ul style="list-style-type: none"> • H5 Zoom Recorder • Headphones (preferably over-ear) • Memory card (Micro-SD Card, 32 GB max) • Interview preparation materials, such as your interview guide • Release Forms (2 copies) • Paper & writing utensils • 1 Power option for audio recorder: <ul style="list-style-type: none"> • Batteries • Mini-USB cord & outlet plug • Mini-USB Cord & power pack 	<ul style="list-style-type: none"> • Water (ideally for both people) • Snacks (ideally for both people) • Back-up audio recorder (ex. cell phone) • Back-up power option for audio recorder • Back-up memory card • Aftercare information • “Recording in progress” sign, if you will be doing the interview in a semi-public space (ex, a study room in a library)

- **Treat your body and mind well during the night before and day of the interview.**
 - a. Don’t underestimate the mental, emotional, and physical energy that oral history demands! Try to get a good night’s sleep, don’t over-strain your voice, and get a good meal before your interview.

Appendix B2: Pre-Interview Checklist

Goals of the Pre-Interview

- Establish rapport and trust with the narrator.
- Set expectations for the flow, content, and technical set-up of the interview.
- Learn initial information about the narrator to assist your interview preparation.

-
- Re-introduce** the museum and yourself.
 - Confirm:** narrator's **name pronunciation and spelling**, and their **pronouns**.
 - Confirm:** the narrator's **relationship to the NPHM Archive** and your **interview theme(s)**
 - **Respectfully ask** about their relationship to public housing—what type, for how long, etc.
 - Offer a **few personal details to build trust**. Demonstrate a willingness to be **vulnerable**, just as you are asking of them. For example...
 - Explain your project and interests.
 - Talk about your relationship to public housing, housing, and home.
 - Share something vulnerable.
 - Give the narrator a chance to ask you questions about your background.
 - Give an **overview** of oral history **methodology**, including: the **life-history approach** & the opportunity for narrators to **review their interview materials** before they are shared.
 - **Time: Advise narrators to set aside 1.5–2 hours for the paperwork and interview.** Oral history interviews are longer than other types of interviewing, so the flow may be slower than they expect and often includes periods of silence.
 - **Fundamentals:** our practices are rooted in **life history questions, deep listening, and relational values like** sharing authority, co-creation, co-ownership, iterative consent, and more.
 - **Narrator Review:** After post-production, the narrator **can review the interview materials**, and **note any sections they would like to remove or limit access to**.
 - **Narrator Authority:** narrators have shared control of the interview: **they can skip a question, take a break, or end the interview at any point**.
 - **Release Form:** Our values and the narrator's power over their interview are outlined in the "Release Form". You don't have to go into detail during the pre-interview, but it is a good idea to introduce it. Need help understanding it yourself? See the QR code to the right for a detailed explanation.
 - Ask** if there **are any topic areas that they would like to avoid and/or focus** their time on.
 - Do they have questions?**
 - Questions and/or concerns about the project, process, usage, etc. You can also offer them the opportunity to ask personal questions here, if you are willing.
 - Schedule interview logistics: date, time, and location/method of interview**
 - If you like to take notes during interviews, check in with your narrator about this.
 - If doing an in-person interview, make sure the place that you meet has a quiet room.
 - Follow up with written info:** After the pre-interview, send...
 - G-Cal invite OR email with date, time, and location/method of invite
 - A copy of the current "Release Form"
 - A copy of the corresponding "Welcome Information Sheet"



Cardinal Rules: “Move at the Speed of Trust” & “Sharing Authority Begins Now!”

Appendix B3: Interviewer Terms & Agreements

Version 1.0, last edited Mar. 13, 2023



Thank you for being an interviewer on behalf of the Oral History Program at the National Public Housing Museum in Chicago (hereafter referred to as “NPHM” or “The Museum”)! We could not do this work without thoughtful interviewers like you. This program exists to preserve the living histories of current and former public housing residents, plus those who have meaningful relationships to public housing. The information is being gathered and preserved for historical, educational, and creative use.

As you know, the oral history interviews you conduct will be **audio-recorded**. Some interviews may also be video-recorded, but video files are saved for back-up purposes only and will not be shared with the public unless express permission is granted. Interviews will also go through **post-production**, including having a summary and time-stamped index written about them.

Rights, credit, and approval:

NPHM handles copyright and ownership with Creative Commons (CC) Licenses. As a compensated interviewer on behalf of NPHM, **you are ceding your copyright and ownership rights to the interview to the Museum; you retain credit as a co-creator and interviewer**. The narrator of the interview retains all of their rights. All interviews are covered under two CC licenses: **Attribution** (you and the narrator must be given credit) and **Non-Commercial** (interviews cannot be used for financial gain). **All narrators also have the option to choose to have a No-Derivatives License**, which means their interview(s) cannot be used as a basis for new creations.

It is NPHM policy to empower narrators with the final say on all usage and archival decisions, including access restrictions and whether their interviews are shared with a No-Derivatives License. If this impacts your decision about whether to conduct oral histories on behalf of NPHM, please talk to the Oral History Manager at lchen@nphm.org.

Access and usage of the interviews that you conduct:

- You will receive access to all interviews that you conduct, and may request copies of them.
- When it comes to usage, you have the opportunity to use the interview(s) like any other person with archive access. **You must defer to the authority of the narrator when it comes to usage. This includes complying with all iterative consent agreements made with the narrator in their release form.** Please refer to and sign the Archive Usage Community Agreements Form if/when you plan on using interview(s).

Appendix B3: Interviewer Terms & Agreements

Version 1.0, last edited Mar. 13, 2023



Consent and Release to be Recorded:

- For those signing this form prior to conducting interviews for NPHM, you will give your consent and release to be recorded for the interviews you conduct **on the Release Form for each of your interviews** (applies to interviews with NPHM Release Form v. 3.2 and later).
- For those signing this form who have already conducted interviews (i.e., prior to v. 3.2 of the NPHM Release Form), **this also serves as your retroactive consent and release for being recorded** during the interviews that you conducted during the following period of time:

Additional Notes about this form, these agreements, or interviews that I conduct:

My signature below indicates that **I agree to the terms outlined above with regards to the recording, archiving and usage of the interviews that I conduct on behalf of the National Public Housing Museum.** I am aware that this is a release of liability and a contract between me and the NPHM, and I sign it of my own free will. This Release shall be understood in accordance with the law of the State of Illinois.

ACCEPTED AND AGREED

Signature _____ Date _____

Printed Name _____ Pronouns _____

Telephone _____ Email _____

Appendix D1: Narrator Release Form

Version 3.2.2 last edited Mar. 13, 2023



You are participating in the Oral History Program at the National Public Housing Museum (hereafter referred to as “NPHM” or “The Museum”) in Chicago. The program exists to preserve the living histories of current and former public housing residents, as well as those who have meaningful relationships to public housing. The information is being gathered and preserved for historical, educational, and creative use. Interviews will be **audio-recorded**; some interviews may also be video-recorded, but this file is being saved for back-up purposes only and will not be shared with the public. Interviews will also go through post-production, including having a detailed summary written about them. **The interview audio, transcript, finding aid, interviewer notes, and any other materials produced during the interview will be hereafter referred to as “interview materials.”**

You will receive a copy of your interview in the format that you request below; you will be notified and have the option to review any and all usage of your interview. You will also receive access to any finished products that are created using your interview.

NPHM handles copyright and ownership with **Creative Commons Licenses**. This means that you, the narrator, retain all of your copyright and ownership rights to the interview, but that others may use it within certain parameters. All interviews are covered under two licenses: **Attribution** (you must be given credit) and **Non-Commercial** (your interviews cannot be used for financial gain).

You may also choose to have a No-Derivatives License, which means that your interview cannot be used as a basis for new creations (ex, featured in a podcast episode). **We find that interviews receive more engagement when we use it in creative ways, but it is your decision.** For more information, contact lchen@nphm.org or visit creativecommons.org/.

CONSENT TO INTERVIEW

I, _____, knowingly and voluntarily permit the National Public Housing Museum to conduct an interview with me on _____. I have been told that I can stop the interview if needed or desired, and a second interview can be scheduled if desired. I understand that I do not have to take part in this project, and that I can stop the interview at any time and without giving a reason. I understand that I can refuse any question that may be asked of me.

_____ Name of Narrator (Please Print)		_____ Name of Interviewer (Please Print)	
_____ Signature of Narrator	_____ Date	_____ Signature of Interviewer	_____ Date

If follow-up interview(s) are conducted with the same interviewer, list additional interview dates and initial here: _____

CONSENT TO FULL INTERVIEW(S)

I knowingly and voluntarily permit The Museum to include the interview materials into their Oral History Archive. I understand that the Archive will be available to the general public and is already accessible for listening, viewing, and reading by people vetted by NPHM. _____ (initial)

I permit NPHM to include a photo representing myself to the Archive. _____ (initial)

I understand that **I have the right to make edits to the interview materials.** I understand that if I am unresponsive after NPHM’s definition of a “good faith effort” (**3+ attempts of contact over 30 days**), **my materials may be made public before I approve them.** I understand that **I may still reach out at any point to make edits or withdraw my interview materials.** _____ (initial)

Appendix D1: Narrator Release Form

Version 3.2.2 last edited Mar. 13, 2023



CONSENT TO USAGE OF INTERVIEW(S)

All usage will also go through a “good faith effort” for approval, as defined above in “Consent to Archive,” unless the **OPTIONAL Usage Review line at bottom is initialed.**

I knowingly and voluntarily grant to NPHM the use of my interview(s) and associated archived materials under a **Creative Commons Attribution-NonCommercial 4.0 International License:**

1.) NPHM Usage: to use as clip(s) and/or in its entirety in all media for **non-profit educational usage**, including but not limited to: exhibitions, radio, television, film, compact disc, in print, and on the Internet, as well as any successor technologies. _____ (initial)

→ By **not** initialing here, I am indicating that I want my interview to be shared under a **Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License.**

2.) External Usage: To make available for usage by researchers and others accessing the NPHM Oral History Archive. My name will be attached to my interview and I will be cited directly in researchers published or unpublished work, unless I wish to remain anonymous. _____ (initial)

Usage Review [OPTIONAL]: I **waive** my right to **edit and approve** any and all finished products and clips in connection with my interview materials that are to be **used in any manner.** _____ (initial)

Special Restrictions (if any):

My signature below indicates that I am aware that this is a release of liability and a contract between me and the National Public Housing Museum, and I sign it of my own free will. This Release shall be understood in accordance with the law of the State of Illinois.

ACCEPTED AND AGREED

Signature Date Pronouns

How would you like to be addressed? (ex, Mr. [last name], Coach [first name], Dr. [first name], etc.)

Telephone Email

Preferred contact method: Telephone (call) Telephone (text) Email

Format of interview copy: CD Flash Drive Digital File

Add to NPHM mail list? Yes No

Appendix D2: H5 Zoom Handy Recorder & Audio Recording Basics

This cheat sheet was prepared by Lex Brown for NPHM's 2022 Beauty Turner Academy.

Pre-Production

Setting up the session

- Consider the WHO-WHAT-WHEN-and-WHERE of your session and how they will affect your choice of recording equipment, location, and time of your session.
- Stay close to the WHY of why you are working on this project and speaking to this particular person.

Comfort is Key

- Dress comfortably and appropriately for temperature and weather.
- Bring water and snacks.
- Inform others of your location.
- Confirm logistics with your narrator beforehand. Communicate any changes.

Gear

- Get to know your gear's strengths and weak spots before going out in the field.
- Charge, charge, charge! Extra batteries, extra memory card.
- Use a checklist or reference photo to help you pack-in and pack-out.

Site Set-Up

Acoustics

- Be mindful of walls—they reflect soundwaves and create reverb (making the audio messier).
- Soft materials absorb reverberated sound waves and keep the audio clear.
- Be aware of ambient noises like air conditioners, refrigerators, and clocks, as well as noise entering through doors and windows.

Settling In

- Be conscientious as you set up your recorder to capture both your and the narrator's voices.
- Make sure your narrator is comfortable, have gone to the bathroom, have water, etc.
- **Do a soundcheck recording and playback before getting into the full conversation! Listen for background noise, levels, both voices being picked up, etc.**

Production (Recording)

Set Up H5 Recorder

1. Insert the AA batteries that come with the H5.
 - a. You can also power it with an adapter and the USB cord provided
2. Insert a new memory card (micro-SD cards only, 32 GB max)
3. Connect external **microphone** cable to the input with a green circle around it
4. Turn On
 - a. Activating the "Hold" feature will "lock" the recorder and prevent any changes
5. Set Date & Time if not set
 - a. MENU > SYSTEM > DATE/TIME
6. Format the Memory Card and check that it is compatible for recording.
 - a. Be sure that you back up any content on the memory card BEFORE reformatting it. **Your existing content will get deleted or corrupted when the memory card is reformatted!**

Appendix D2: H5 Zoom Handy Recorder & Audio Recording Basics

This cheat sheet was prepared by Lex Brown for NPHM's 2022 Beauty Turner Academy.

- b. MENU > SD CARD > FORMAT
 - c. MENU > SD CARD > PERFORMANCE TEST > QUICK TEST
7. Set the recording format to **WAV 44.1kHz/24bit**
 - a. MENU > REC > REC FORMAT> WAV 44.1kHz/24bit
8. Set MULTI-FILE or **STEREO** Recording
9. Set the **file name type to "DATE"**
 - a. MENU > REC > PROJECT NAME > DATE
10. Select the **FOLDER** for your recordings.
 - a. The H5 can store up to 10 Folders that you can use to organize your file. In Stereo mode, multiple tracks are stored as one FILE. But in Multi-file mode, the tracks are recorded as separate files and grouped into an actual folder called a PROJECT within the FOLDER that you're recording in.
11. Select the track buttons **(L) (R) (1) (2)** to record (a red light will turn on over the track button when activated).
 - a. For recording without external microphones, you will use tracks (L) and (R)
 - b. For Multi-track, (1) and (2) are separate. For Stereo, they are paired.
12. Adjust levels for sound using dials on the front of recorder. Keep peak levels around -12dB.

Recording

1. Hit red **RECORD** button. Make sure the **RED LIGHT IS ON.**
2. Press the Scroll button on the side while recording to create markers in-track
3. Press STOP button to stop recording

Playback

1. Press PLAY/PAUSE to play the current track
2. Press FORWARD TRACK or BACKWARD TRACK to jump to next tracks
3. Toggle the track buttons with green lights (L) (R) (1) (2) to mute or unmute them
4. Adjust playback volume with buttons on the left side.
 - a. Playback volume is different from levels! Levels refer to what is being captured by microphones; playback volume refers to what the speakers are doing with that sound clip.
5. Note: You do not have to worry about over-recording over a file by pressing Record. It will automatically create a new track.

More in the full user's manual: https://www.zoom.co.jp/sites/default/files/products/downloads/pdfs/E_H5_0.pdf

- Using an external audio mixer or compressor directly into the recorder
- Using microphones that require phantom power
- Connecting the H5 to a DSLR camera as an external microphone
- Using the H5's built-in guitar tuner, metronome tools, and other features
- Mixing down multi-file projects into stereo, or stereo projects into MP3s
- Connecting the H5 to a remote control

Appendix D3: Interview Metadata Introduction—Template Script

This is called a metadata introduction because it summarizes all of the interview’s metadata (i.e., helpful identifying information about the interview).

Here's what you need:

1. Oral Historian (OH'n) Basic Information	<ul style="list-style-type: none"> a. Name b. Pronouns
2. Narrator Basic Information	<ul style="list-style-type: none"> a. Name b. Pronouns
3. Recording Information	<ul style="list-style-type: none"> a. Date b. Method (in person vs. Zoom) c. City that Oral Historian is recording from d. City that Narrator is recording from, if different
4. Narrator’s Biographical and Public Housing (PH) Information	<ul style="list-style-type: none"> a. Year of birth b. Location of birth c. Relationship to public housing d. TYPE and NAME OF PH communities that lived in (or had a relationship with) e. Start & end years that lived in PH (or had a relationship with PH)

Oral Historian Template Script:

“Before I begin, do I have your consent to record this interview?” **[WAIT for a verbal “yes”]**

“Hello all, my name is **[1a: OH’n NAME]** , I use **[1b: OH’n PRONOUNS]** pronouns, and today’s date is **[3a: DATE]** . We are recording **[3b: in person/by Zoom]** from **[3c (& 3d if needed): the city/cities that OH’n and narrator are currently in]** . I am with the National Public Housing Museum’s Oral History Corps, interviewing **[2a: Narrator’s NAME]** about their life history and how it relates to publicly-funded housing. **[2a: Narrator’s NAME]** , please introduce yourself!”

Narrator Template Script:

For residents:

“My name is **[2a: NAME, and aliases if any]** . My pronouns are **[2b: PRONOUNS]** . I was born in **[4a & 4b: YEAR, and location if comfortable sharing]** . I lived in **[4d: TYPE OF PH AND WHICH PH COMMUNITY/IES, if known]** from **[4e: YEAR]** to **[4e: YEAR]** .

For non-residents:

“My name is **[2a: NAME, and aliases if any]** . My pronouns are **[2b: PRONOUNS]** . I was born in **[4a & 4b: YEAR, and location if comfortable sharing]** . I have connections to **[4d: PH COMMUNITY/IES]** as a **[4c. RELATIONSHIP]** from **[4e: YEAR]** to **[4e: YEAR]** .

Appendix D4: Sample Interview Guide

Structured using the Spradley Method. See the page at the QR code to the right to learn more about the Spradley Method.



Stage 1: Apprehension

- When and how did you come to live in public housing?
- Tell me about your immediate and closest community in public housing (for example, who else lived in your household)?
 - *Possible follow up:* How did your relationships—or lack of relationships—impact your experiences during this time in your life?
- Describe who you were as a person when you lived in public housing.
 - *Possible follow up:* How has that changed over time?

Stage 2: Exploration

- What do you remember about the social and political time period during which you were living in public housing? For example, are there any big historical events that stick out in your memory?
 - *Possible follow up:* Tell me about what you remember of those events and its impact on you and your surrounding community.
 - *Possible follow up:* How were your experiences of those events shaped by the setting of living in PH?
- Tell me about some of the ways you observed your community and neighborhood change during the time that you lived there.
 - *If applicable:* How have they changed since you moved away?
 - *Possible follow up:* Do you have any thoughts about why it changed?
- What has public housing meant for you in the total trajectory of your life?
- How do you feel about public housing as a whole?

Stage 3: Co-operation

- How many times have you moved? Describe for me what those experiences were like (physically and emotionally)?
- What does 'home' mean to you?
- What does 'family' mean to you?

Stage 4: Participation

- What do you hope for the future of public housing as an institution, housing policy, and the public housing community?
- What would you want your grandchildren and other descendants to know about your experiences in public housing?
- Is there anything else that I or the historical record needs to know about you, that I didn't ask about? Tell me more about that.

Appendix A1: Immediate Post-Interview Tasks Checklist

- ✓ **Upload** the interview audio file AND narrator release form to your computer.
- ✓ **Make copies** (i.e., file redundancy)
 - Copy and move interview files to 1-2 additional locations (ex., Google Drive, external hard drive)
- ✓ **Write** fieldnotes
 - Field notes are a short and informal way to write down everything that you remember about **your** experience of and reflection on the interview.
 - Spend **5-10 minutes** writing field notes. You can write them in a flow-of-consciousness, bullet-point format, or whatever works best for you.
 - Do them as close to the end of the interview as you can, even if you are feeling tired.
 - Some of the purposes of field notes, depending on the project and your relationship to it:
 - Notes to come back to if you do a **second interview** with the narrator.
 - A place to **reflect** on what went well and what didn't go well in the interview. If you know why the interview went the way it did, make a note of that. If you don't, take this opportunity to help you figure it out.
 - Record **contextual information** about the interview that is not apparent on the tape: how were you feeling before, during, and after the interview? What was the narrator's body language? Etc.
 - Make a note of any super interesting or rich parts of the interview that you'd like to remember to return to.
 - Field notes are typically a 'backend' resource only—they are not archived for the public to read, unless the interviewer and narrator both agree on sharing them.
 - As examples, you can read some of Liú's field notes from a different project in the additional digital resources
- ✓ **Send** any necessary follow-up materials to your narrator
 - Release Form
 - If RF is not signed before/during the interview, request completion and include a timeline (ex, "please return to me in the next week if possible."). Follow-up until you receive it back.
 - If 1 copy is signed before/during the interview, send the narrator a copy of the completed form.
 - Aftercare resources
 - Share these even if you don't notice the narrator being particularly distressed! You never know when an interview has brought something up for a narrator.
 - Set timeline expectations for post-production (ex. 3 weeks; 2 months)
 - THANK YOUs!!!

Appendix A2: File Naming Style Guide

When files are optimally named, you do not have to open it or read any of the file content to know what is in the file, and if it is the one you are looking for. Here is a general template for oral history file naming:

NARRATOR NAME (Last Name, First Name)_TYPE OF FILE_DATE CREATED.FILE EXTN

Here are more specific templates for the various types of files you will commonly generate:

- **Folder names:** Last name, First name_20YY.MM.DD
 - Ex: Schwartz, Allen_2017.11.09
 - If there is more than one interview for a given narrator, have one folder for the person with just their name (Last name, First name). Then, have subfolders for each interview (Last name_Interview #X_20YY.MM.DD)
- **Audio files:** Last name, First name_Interview [Int #] Audio_20YY.MM.DD.wav/mp3
 - Ex Schwartz, Allen_2017.11.09.wav/mp3
 - Note: Include interview number where indicated if there is more than one interview for a given narrator. Ex: Curtis, Thomas Gene_Int #1 Audio_2021.06.15
- **Transcripts:** Last name, First name_Interview [Int #] Transcript_[Editing Style]_YY.MM.DD
 - Note: Include interview number where indicated if there is more than one interview for a given narrator.
 - Possibilities for “Editing Style” info: “Unedited” ; “Otter Transcript” ; “CCOHR Style”, “NPHM Style”
- **Bio photos:** Last name, First name_Bio Photo_20YY.MM.DD.jpg
 - Ex. Schwartz, Allen_Bio Photo_2017.11.09.jpg
- **Release forms:** Last name, First name_Release Form_20YY.MM.DD.pdf
 - Ex. Schwartz, Allen_Release Form_2017.11.09.pdf

Appendix A3: Finding Aid Template

Example
Finding
Aids can be
found here:



Narrator Name: [Last Name, First Name and Middle Names, Name Suffix]

[Insert image of the narrator here if you have one. Include underneath an image description in italics.]

Pronouns:

Life Dates:

Public Housing Residency: [housing project if known, city and state, approximate years if known]

Race and/or Ethnicity:

Interviewer:

Date of Interview:

Method of Interview:

Where recording from:

Duration:

Format(s) available:

Post-production by:

Audio Quality/Interviewer Notes:

Use/Access Restrictions:

Main Themes: 2-4 overarching themes (ex, gentrification; the New Deal; blockbusting); stand-out ideas (ex, personal interaction with President Roosevelt)

Key Locations:

Key People:

Other Keywords:

Content Warnings:

Biographical / Historical Context:

[biographical summary of narrator. When possible, written by the narrator.]

Executive Summary:

[3-5 sentence summary of the interview as a whole]

Timestamped Index:

[Timestamped, more detailed breakdown of interview. Ballpark range: 300-400 words/hour of tape]

Quotes:

[1-4 quotes from the interview that stand out, along with timestamps]

Appendix A4: Oral History Interview Feedback Prompts

Session metadata — include at the beginning whenever giving written feedback

- Evaluator Name:
- Date of Eval:
- Date of Interview:
- Narrator Name(s):
- Oral Historian Name(s):
- Type of interview (in person vs. Zoom):

Audio Quality and Technical Quality

- How well can you hear the narrator? The oral historian?
- Do you notice any audio peaks where a speaker's voice gets distorted from **loudness**? Or, any points at which you **can't hear** what a speaker is saying?
- Do you hear any **background noise**, audio feedback, or other weird sounds in the recording?

Interview Themes and Questions

- What questions stand out to you?
- How is the variety of questions as a whole? Think about vulnerability levels and question types (ex, descriptive, reflective, etc).
- Is the oral historian asking follow-up questions, prepared questions, or both?
- How would you describe the **flow/order/progression/sequence** of questions?
 - Did any question **sequence** stand out to you as extremely interesting/insightful?
- Did the interview address themes related to public housing, **housing**, home, and/or place?

Engagement with Narrator

- What do you **already know** about the relationship between this narrator and oral historian?
- What do you notice about the **relationship and rapport** between this narrator and oral historian?
- Does the oral historian generally **wait 3-5 full seconds** before responding?
- How does the oral historian **respond** to the narrator? How does that impact your listening experience?
- What else do you notice about how the narrator **engages** with the narrator?
- Any moments that stand out in how the oral historian **shares authority** with the narrator?
- Were there any moments where the oral historian pushed too hard, or otherwise **needed to be more aware** of the narrator's needs or well-being?

Overall Impressions

- What was the **most interesting, moving, or otherwise out-standing part** of the interview, to you? Were there any moments that you would suggest as **clip(s)**?
- Make at least 1 suggestion for **improvement or reflection** for the oral historian.
- Were there any topics, base questions, or follow-up questions that you feel were **missing** from the interview? Do you have any opinion on whether the oral historian should request a **second interview**?
- Describe the quality of the interview **as a whole** in 1-3 sentences.

Appendix A5: NPHM Oral History Archive Usage Community Agreements

Version 1.1 Last updated: May 3, 2022



Questions or concerns? Contact Oral History Archive Manager, Liú Chen (lchen@nphm.org).

1. I understand that these interviews were voluntarily offered by former and current public housing residents, a population that is underrepresented and often misrepresented in mainstream media. While the NPHM Oral History Archive will not police how I use interview(s) and their associated materials, **I will do my best to use them with respect for the narrators and their communities.**
2. I understand that, because of the oral history ethics of **shared authority and continuous consent**, a narrator **may request to be removed from my body of research** at any time. If this happens, I agree to delete all copies of their interview(s) and associated materials from my files, and remove quotations from or other usages of that narrator’s interview materials from my body of research.
3. I understand that, because of the oral history ethics of **shared authority and continuous consent**, any narrator may request to have their interview(s) and associated materials **withdrawn from the archive** at any time. If this happens, I agree to delete all copies of their interview materials from my files, and remove quotations from or other usages of that narrator’s interview materials from my body of research.
4. I will **notify** the Oral History Archive of **which interviews** and/or other associated materials I use for published or unpublished research, so that they can fulfill their obligation to inform narrators **how and when** their interview materials are used.

Access/Contact Email	Pronouns
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Requested period of access

Name (print)	Signature	Date
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Beauty Turner

Academy of Oral History

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