

SOUTHERN ORAL HISTORY PROGRAM STUDENT INTERVIEWER GUIDELINES

The Southern Oral History Program welcomes the participation of students, faculty, and others who are using oral sources in their research. We want to work closely with interviewers as their research progresses to provide bibliographical references, regional contacts, and access to our growing collection of interviews about the Southern region.

When an interviewer undertakes a project under our auspices, we expect the interviewer to follow a standard procedure for conducting interviews and to assist the SOHP in the archival process. Listed below are the SOHP's procedures. To ensure the highest quality interviews, please review this material before you go into the field.

BEFORE THE INTERVIEW

1) **Contact your interviewee first by phone and then send a letter of confirmation.** E-mail contact is also acceptable, assuming of course the interviewee uses it. You may want to send the life history form with the letter and ask that the interviewee complete it prior to the interview. If appropriate, ask the interviewee to provide a cv or resume as well.

2) **Reserve/secure recording equipment.** Many interviewers choose to use their own equipment, whether a laptop (using Garage Band, for example, or Audacity), an iPod (with iTalk) or a digital recording device. However you record your interview, follow these simple guidelines:

*record to WAV format at a rate of 16bit/44.1kHz

*use an external microphone

External microphones and digital recorders are available at the Media Resources Center in the undergraduate library. Look here for information on equipment rentals and making appointments for training: <http://www.lib.unc.edu/house/mrc/pages/equipmentRentals/>

Note that the Media Resource Center provides you with a 1GB memory card. On the highest setting, 96kHz, you will only be able to record about 45 minutes of audio. Set the recorder on 44.1kHz for 2-3 hours of memory.

Whether you use your own equipment or borrowed equipment, 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 the sound levels 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.

Do NOT use digital recorders that record to proprietary files, such as are produced by Olympus recorders and other brands. If you have a question about use of a particular recorder, please ask the SOHP before using it.

3) **Conduct background research prior to your interview.** Along with reading related secondary text, you will want to do additional primary research. Consider using the North Carolina Collection, the Southern Historical Collection, and other campus library resources as well as periodicals and oral history interviews in the SOHP collection.

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 point is to listen carefully and let your questions flow from what the interviewee says while at the same time steering toward the points you want to cover. If your interview is related to other SOHP interviews or collections, you might want to ask SOHP staff if they have a thematic questionnaire that you could browse for ideas.

5) **Assemble the necessary forms you need for the interview.**

- Deed of Gift (two copies, one for the interviewee)
- life history form (interviewee may misplace original and need new one)
- SOHP flyer to give to the interviewee.

DURING THE INTERVIEW

Set aside approximately two hours for the interview to have time to set up equipment, answer any questions, and conduct the interview.

6) **Set up and record an opening announcement.** Prepare your equipment and make sure that you and the narrator are comfortable and ready to talk. At the start of the interview, make an opening announcement with key information including the interviewee's name, your name, the date, the location, and the topic you will be discussing in your interview.

7) **Ask general “life history” questions first.** We recommend you begin your interview by asking for basic contextual information (when and where the interviewee was born, family background, etc.). You may want to base some of these questions on the life history form to clarify any questions you have. To avoid abrupt interruptions, you may jot down notes on key names, events, dates, during the interview, so that you can clarify these points at an appropriate moment. Do not ask for information on tape about the interviewee's current address, telephone number, or other contact information.

8) **Pay attention to proper words.** During the interview, make notes of any names or proper nouns that you or a professional transcriber might have difficulty spelling later on. *Once the interview has ended, ask the interviewee to clarify the spellings of those words.*

9) **Get the “deed of gift” form signed.** During your initial contact with the interviewee, mention that you will be bringing an interview agreement called a “deed of gift” with you. You will have one form without restrictions and one form with restrictions. Explain the purpose of the interview agreement. Prior to the start of the interview, go over the interview agreement and explain that the interviewee can decide after the interview how to convey the interview to the archive. *Remember that we cannot accept interviews for which we have no agreement.*

After the interview, make certain that the interviewee understands that the materials may be deposited, with any index, tape log, or transcript made from the audio, in the Southern Historical Collection in Wilson Library at UNC for the use of future scholars (including you). This form will enable us to deposit the interview in the library. Inform the interviewee that the interview transcript will be accessible at the library and through the library's website. In the course of this conversation, be sensitive to any hesitation on the interviewee's part. Emphasize the importance of preserving these stories and making them available to later generations. Reassure the interviewee that these are spoken reminiscences, not polished, grammatical essays.

If it becomes clear that the interviewee will allow the interview to be used only with restrictions, ask him/her to fill out the form “deed of gift with restrictions” and be prepared to suggest which restriction should be checked. *Make sure that dates for the expiration of restrictions are noted.*

In case restrictions are desired that are not covered by our forms, put the interviewee in contact with the SOHP.

After the interviewee has filled out the form, have her/him sign and date it. You must also sign and date the form.

Finally, find out whether the interviewee would like to have a copy of the recording. Explain that the audio is in data format (.mp3 that plays on a computer, not a CD player) and ask if he/she would like to have an audio copy instead.

10) Inquire about any materials that the interviewee may want to deposit along with their interview. Documents, photographs, or other materials enhance the archival record for future researchers. When appropriate, ask your interviewees whether they have historical photographs, letters, or documents they would be willing to share and/or donate to the archives. If so, consult with your instructor or advisor about how to proceed.

11) With his or her permission, take a photograph of the interviewee. A good photograph is a well-lit, nicely framed shot of the interviewee in a place of their choosing. If there is a third party present, ask them to take an “action” photo of you and the interviewee talking (or chatting after the interview is completed), as well.

AFTER THE INTERVIEW

12) Write up a field journal entry immediately following the interview. The journal entry includes your personal reflections about the interview, frank opinions about the interview process, notes on key themes or points, and research ideas. You might describe the setting in detail, write up notes about the conversation you had with the interviewee before and after the interview, or make notes to yourself about unexpected moments during the interview. The field journal will aid you in writing the more polished, public field notes and final papers. It will also help you generate ideas for future interviewing and research.

13) Write up field notes, drawing from your reflections in the field journal entry. The field notes are the edited version of your field journal and will be made public online. Your field notes should include the following:

- Your name and that of your interviewee and the date, time, and location of the interview.
- A one-paragraph description of the interviewee and why he/she was interviewed.
- A one-paragraph description of yourself and why you interviewed 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 reflections on dynamics of the interview/visit. These field notes will be critically important to you and subsequent researchers. These notes will be kept on file at the Southern Historical Collection (SHC) unless for some reason you feel that is more appropriate that they are not. They will be accessible through the library’s website and will appear with the interview transcript. If you wish to restrict access to the field notes, please discuss your concerns with your instructor.

14) Neatly and consistently label your audio according to SOHP specifications. Audio files should be named as follows: Interviewee last name, Interviewee first name, SOHP-interviewer last name, day, month, and year (spelled out). Example: Doe, John, SOHP-Smith, 11Nov2010. Include interviewee’s name, date, and your name on disk and on the jewel case.

15) Send the interviewee a thank you in writing with a copy of the interview audio and the interview agreement form. The interviewee has been kind enough to take you into his or her

home and help you out with this project. A thank you letter in writing is critical. If the interviewee has requested one, include a data copy (.mp3) or audio of the interview in your letter.

16) **Make an interview log or transcript and abstract soon after the interview.** It is imperative that your abstract be thorough and complete. If the interview is deposited into the Southern Historical Collection, this abstract will be the primary means of access to your interview, giving the SOHP staff, the Southern Historical Collection, and future researchers a sense of what is in the interview and whether or not it is useful for their purposes. The abstract is the basis from which the Southern Historical Collection staff catalogues the interview (and therefore makes your interview available to SHC researchers for generations to come).

17) Type up a list of correctly spelled proper words in the order in which they occur on the recording.

TEN TIPS FOR INTERVIEWERS

1. Choose a quiet locale and properly position your microphone(s).
2. Ask one question at a time. State your questions as directly as possible.
3. Ask open-ended questions—questions that begin with “why, how, where, what kind of,” etc. Avoid yes or no questions.
4. Start with non-controversial questions. One good place to begin, for instance is with the interviewee’s childhood memories.
5. Understand that periods of silence will occur. These are useful periods of reflection and recollection for your interviewee.
6. Avoid interrupting the interviewee.
7. If the interviewee strays away from the topic in which you are interested, don’t panic. Sometimes the best parts of the interview come about this way. If you feel the digression has gone too far afield, gently steer the interviewee back to the topic with your next question.
8. Be respectful of the interviewee. Use body language to show you are interested in what he or she has to say. Remember, the interviewee is giving you the gift of his or her memories and experiences.
9. After the interview, thank the interviewee for sharing his or her experiences. Also send a written thank-you note.
10. Don’t use the interview to show off your knowledge, charm, or other attributes. Remember, good interviewers never shine—only their interviews do.

FIELD NOTES – KAY GOLDSTEIN

Interviewee: Kay Goldstein
Interviewer: Hudson Vaughan
Interview date: January 18, 2010
Location: Campus Y Conference Room, UNC-Chapel Hill, NC
Length: 71:30

THE INTERVIEWEE. Kay Goldstein was both a student activist and summer employee of the Campus Y during her time at UNC-Chapel Hill from 1967-1971. Goldstein was especially active in the Cafeteria Worker's Strike of 1969 and the Women's Rights struggle. She was in one of the earliest classes of women admitted to the university for all four years of undergraduate education. She became especially close to Anne Queen, the renowned director of the Y. She also met her husband, Buck Goldstein, through her involvement with the Campus Y. Her careers have included practicing psychotherapy, founding and directing a food business in Atlanta, GA, and teaching spiritual meditation in the triangle area of North Carolina.

THE INTERVIEWER. Hudson Vaughan is the Program Director of the Campus Y at UNC-Chapel Hill. He has been working on an oral history project interviewing alumni and current leaders of the Campus Y as part of the commemoration efforts of the 150th Anniversary of the Y.

DESCRIPTION OF THE INTERVIEW. The interview was conducted in the conference room of the Campus Y, a spacious but comfortable venue. Kay Goldstein claimed that she didn't have much to share at the beginning of the interview. She quickly eased up as she recollected events of the Worker's Strike of 1969, the role of Anne Queen in her life, and her experiences of the overlapping social movements of the time. At one point of particular interest, she admitted that she had never thought of the environment as hostile for women, but upon reflection of the policies and coinciding events for her and other undergraduate women, would call the atmosphere tense and directly hostile. This realization led to many following stories that she had not previously recalled, and which she seemed glad to remember and connect. The interview lasted a little over an hour, with no interruptions or requests for the recording to be turned off. Midway through the interview, there was some campus construction background noise but nothing of serious concern. Goldstein was especially excited to talk about her career turns toward spiritual meditation and her advice for student activists today. The interview focused almost exclusively on her memories of the Campus Y and her work post-college, with very little relating to her early life and family history. Goldstein is open to a follow-up interview at any point.

TAPE LOG – Kay Goldstein

Interviewee: Kay Goldstein

Interviewer: Hudson Vaughan

Interview Date: January 18, 2010

Location: Campus Y Conference Room, UNC-Chapel Hill, NC

Comments: Only text in quotation marks is verbatim; all other text is paraphrased, including the interviewer's questions.

TAPE INDEX

Time

Topic

[Digital Recording, Starts at Beginning]

- 0:01 Introduction: "This is Hudson Vaughan introducing Kay Goldstein..." Interview to focus on Campus Y 1967-1972, Goldstein's time at UNC.
- 0:55 Reflections on the Y as the "heart of the campus." Why students found it to be a home; Goldstein's connection to the Y through the food workers' strike, 1969. "This is one of the places people would come to strategize."
- 2:00 Goldstein's summer work study the Y-- staff interactions; how she traveled to collect items for the crafts bazaar; how she got to know director Anne Queen and future husband Buck Goldstein—Queen's role in their connection.
- 4:30 Memories of the Food Worker's Strike: the experience of the National Guard on campus, ensuing chaos and fear. "I felt like it was unprovoked...I was happy to get out of there." Goldstein's role in the strike-- picketing, learning worker's grievances. Her understanding of justice as result of involvement.
- 9:10 (cont'd) Details of Y's involvement in Food Worker's Strike: alternative meals, fundraising, Anne Queen's political connections.
- 10:00 Anne Queen's leadership: hand's off, connector, role model. Other staff members filled in details, Anne brought people together. Anne's mountain hospitality, sense of community, huge gatherings in tiny house, legacy at UNC.
- 17:20 Experience of being a woman in 3rd class of undergraduate women—horrible treatment, memories of busing women from Greensboro, Kitty Carmichael's

enforcement policies: closed study for women, strict dress code (no pants, only skirts).

20:20 (cont'd) Connections of women's rights with other movements; culture of classroom-- Goldstein found it difficult to express self in class, ties back to culture.

22:45 (cont'd) Women's efforts to change campus policies: slogan: "Women against rules: war!" Roles of Virginia Carson and Melinda Lawrence. Policies disappearing by late 60's, development of American Studies and Women's Studies as result of sweeping changes.

25:20 Powerful mentorship role of Anne Queen for women: her independent life, internal strength, leader of organization.

26:00 Reflections on hostility of the campus for women, more extreme in retrospect; recalls being angry at certain events—bussing especially

(Rest of Tape Log Removed for Example's Brevity)

ABSTRACT – MICHELE (MIKKI) SAGER

Interviewee: Michele (Mikki) Sager

Interviewer: Rachel Seidman

Interview Date: June 8, 2011

Location: Conservation Fund, Chapel Hill, North Carolina

Length: 1 disc, approximately 1 hour and 59 minutes

Mikki Sager, Director of the Conservation Fund's Resourceful Communities Program, begins by describing her early life in Levittown, Pennsylvania, where she played a lot of sports and spent time outdoors. She describes her early desire to become a physical education teacher and the negative reaction she received from the school counselor. Discusses going to community college at her parents' insistence and then to Penn State, where she was on the gymnastics team. Sager talks about getting involved in kayaking through a friend and ending up going to two world championships in Switzerland in 1973 and in Yugoslavia in 1975, where she came in third place. Also discusses her work as a substitute teacher in the Washington, DC area and what it was like to substitute at a school where the teachers had recently been on strike. Sager then describes moving to western North Carolina to work as an instructor at the Nantahala Outdoor Center. Describes the difficulties of training for the 1976 Olympics in flatwater kayaking and her decision to leave it behind and go back to work at Nantahala, where she met her husband. Sager and her husband had children while working at the Center, and a lack of childcare options motivated her to start a childcare center for employees. They moved to Chapel Hill, and Sager worked as an office manager for Dick Ludington at the southeast region office of the Conservation Fund, an organization designed to buy and protect land. Sager discusses the formation of the Pocosin Lakes National Wildlife Refuge and the associated implications for the people of Tyrrell, Hyde, and Washington counties. She talks about working with people of Tyrrell County to develop the Tyrrell County Community Development Corporation, which really inspired the Conservation Fund's creation of the Resourceful Communities Program. A substantial portion of the interview is dedicated to discussing the development of Resourceful Communities and how it grew to include over 250 grassroots partners linking conservation and communities, or environmental and anti-poverty initiatives. Sager concludes by reflecting on how her work as part of a grassroots movement has been affected by economic recession.

TRANSCRIPTION GUIDELINES

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

I. FORMAT:

- Double space throughout.
- Margins: Top – 1.0”; Bottom – 1.0”; Right – 1.0”; Left – 1.5”. These margins will allow the transcript to be bound and give even margins throughout.
- Page numbers - Page numbers are located in the upper right hand corner starting on the second actual page of the interview, after title page and index.
- Header-Running Titles-- Starting on the second page of the interview, the name of the interviewee should appear in the top left hand corner of each successive page in bold face.
- Indent each time a new speaker enters in. Use the whole name the first time the speaker appears; then use initials each time thereafter.
- Indicate when the interview is finished with “END OF INTERVIEW.”
- The transcriber's name and the date the interview was transcribed should appear at the end of the transcript.

II. CONTENT:

- Where a word or a phrase is inaudible, type “(min:sec),” noting the time when the phrase comes. Do not type “inaudible,” or (?).
- When a speaker fails to complete a sentence, this is indicated using two dashes, the first dash flush with the last letter of the last word spoken. The second dash should be followed by some form of end punctuation (period, question mark, etc.), as in “Well, you see there was nothing more I could--.”
- To indicate interruptions use two dashes flush with the last word spoken. For example, “He had planned to go to Yale and--.” (Speaker breaks off because another speaker enters, etc.).
- When a speaker interrupts him or herself in mid-sentence to add a supplementary or clarifying remark--a strong parenthetical digression--the remark is set off by dashes as

shown in this sentence, with the dashes flush with the preceding and following words. Weaker parenthetical expressions may be set off with commas.

- More distinct interruptions, such as for telephone calls or for moments when the tape recorder is turned off, or for laughter should be identified by adding brackets and the appropriate explanation of the sounds. [Interruption] or [Laughter] or [Recorder is turned off and then back on].
- Noticeable pauses in conversation by a speaker should be indicated by using brackets with the word [pause].
- Common verbal lapses, such as the droppings of the “g” sound in “ing” endings, or the omission of the “a” and “d” sounds in “and,” should usually be written in their proper form. The meaningless guttural sound “uh” should not even be transcribed unless it indicates some sort of emotion or real quandary on the part of the interviewee.
- Use lower case for state legislative bodies, upper case for national; lower for public officials; capitalize Democratic but not party; where in doubt, use lower case.
- Numbers one through one hundred and large round numbers should be spelled out, as should fractions. Large complex numbers should be written numerically, as should numbers in a series, percentages, ratios and times. The word “percent” should be used rather than the symbol %. The days of the month are written numerically, as are years and series of years, except for such expressions as “the fifties,” or “the roaring twenties.” Expressions such as the 50s or 60s should not contain an apostrophe before the “s.”
- As will be further explained in the guidelines for editing, over-use of dashes only weakens a transcript. One must judge that it is important to the context of the interview for the reader to know that the speaker did pause, was in a quandary, and therefore did not speak straightforwardly. Where the pauses are not this significant, simply end the sentence with a period or a question mark.

III. EDITING:

This is the aspect of transcribing which is the most challenging, making this sort of typing quite different from “rote work.” It demands the full attention of the transcriber to what is being said, and how-- by the interviewer as well as the interviewee. When one is aware of the context of an interview, and also of the rhythm and mannerisms of speech of the person involved, one is ready to edit in a sensitive and intelligent way. Habitual false starts, or unnecessary and repetitive phrases can be cleaned up; “run-on” sentences can be broken with appropriate punctuation; the context of the interview can provide clues where there is a question of audibility of a word or phrase. The following are instances which most frequently seem to require a transcriber’s editing:

- difficult to anticipate, but important to try to catch, are long run-on sentences or questions which can, for clarity's sake, be broken up into separate sentences. In other words, one should not type long sentences with many commas separating thoughts. Rather, the transcriber should-- whether the voice of the person speaking indicates it or not--use periods or at least semi-colons to make for easier reading and comprehension. Where possible in long interviewee sections, paragraphing can also assist the reader.
- the transcriber may use, sparingly, exclamation marks and underlining where the emphasis seems called for in the context of the interview.

TRANSCRIPT: KAY GOLDSTEIN

Interviewee: KG KAY GOLDSTEIN

Interviewer: HV Hudson Vaughan

Interview Date: January 18, 2010

Location: Chapel Hill, NC

Length: 71:30

START OF INTERVIEW

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

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

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

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

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

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

on on campus, and this was one of the places where people would come to meet and to strategize. We even organized some little fundraising events here, selling sandwiches or ice cream or whatever just to raise little bits of money to help support those activities. So that was my first real introduction to the Y and some of the people who were involved with it. I also wanted to stay in Chapel Hill one summer, so I went ahead and got a position here at the Y. I was working for Director Anne Queen and for Dorothy Meyer and Maria Young. I worked here for the whole summer in the-- [2:10] office, and I did everything from stuff envelopes and run off copies of things to helping to find items up at the craft's fair up in Asheville, for the fair that they had every winter. So that's why I got much more involved, and of course got much more involved with Anne Queen, and she would include me in all of her gatherings.

(Skips several pages for example)

KG: So Anne Queen – her imprint is still here, but in some ways, some of that was here already, and she really helped expand that mission.

HV: You mentioned her importance as kind of a role model for women here. What was it like coming as a woman to UNC in 1967, which I believe was maybe the third class of undergraduate full-time women here?

KG: I always thought I was the first class, but it didn't matter because we were treated exactly the same. It was very tough. I have a lot of very strong memories about that because I knew that in order to get into school here I had to meet a quota, there was one woman for every five men allowed in, so I had to have better grades and better recommendations, better everything in order to get in. I remember coming here and, a couple things: one is that I went to a social that they had, and they literally bussed women in from Greensboro, and I was meeting a friend of mine there who was a freshman at Greensboro. I remember women trying to get off the

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

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

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

END OF INTERVIEW

Deed of Gift

The Southern Oral History Program is a component of the Center for the Study of the American South at University of North Carolina at Chapel Hill. Audio recordings, video, transcripts, and photographs resulting from the interviews conducted for the Program (“Material”) become part of the UNC’s Southern Historical Collection in Wilson Library, where they will be made available for use consistent with the University’s mission. In order for the Material provided by you to be deposited in the Southern Historical Collection, it is necessary for you to sign this gift agreement. Before doing so, you should read it carefully and ask any questions you may have regarding its terms and conditions.

I, _____ herein permanently donate and convey my oral history interview/s and/or other Material to the SOHP’s collection in the Southern Historical Collection. In making this gift, I understand that I am conveying all right, title, and interest in copyright to the University. In return, the SOHP grants me a nonexclusive license to utilize my interview/s and/or other Material during my lifetime. I also grant to the University the right to use my name and likeness in any promotional material for publication of projects. I further understand that I will have the opportunity to review and edit a transcript of my interview before it is made available.

Interviewee signature

Date

Street address

City, State, Zip code

Date

Interviewer signature

Date

Street address

City, State, Zip code

Date

Should either of the above signatories have any questions concerning their rights in this research initiative or as human participants, they may contact the University of North Carolina at Chapel Hill’s Behavioral Institutional Review Board at (919) 966-3113, email: IRB_subjects@unc.edu

Deed of Gift with Restrictions

The Southern Oral History Program (“SOHP”) is a component of the Center for the Study of the American South at the University of North Carolina at Chapel Hill. Audio recordings, video, transcripts, and photographs resulting from the interviews conducted for the Program (“Material”) become part of the UNC’s Southern Historical Collection in Wilson Library, where they will be made available for use consistent with the University’s mission. In order for your Material to be deposited in the Southern Historical Collection archive, it will be necessary for you to sign this gift agreement. Before doing so, you should read it carefully and ask any questions you may have regarding its terms and conditions.

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Restrictions

_____ I wish that my interview and other Material not be made available until (circle one) 5 / 10 / 15 years from the date of this interview.

_____ I wish to be identified by a pseudonym and have all references from which my identity could be known redacted until (circle one) 5 / 10 / 15 years from the date of this interview.

[Any additional restriction must be discussed with Program staff prior to implementation.] SOHP agrees to take all reasonable steps to honor my restrictions. I understand that the SOHP may not be able to uphold them against a freedom of information request or subpoena.

Interviewee signature

Interviewer signature

Date

Date

Street address

Street address

City, State, Zip code

City, State, Zip code

Should either of the above signatories have any questions concerning their rights in this research initiative or as human participants, they may contact the University of North Carolina at Chapel Hill’s Behavioral Institutional Review Board at (919)966-3113, email: IRB_subjects@unc.edu.

Sample Letter to Interviewees (feel free to personalize).

Your Name

Address

January 30, 2008

Name of Interviewee

Address

Dear _____,

Thanks so much for talking with me earlier this week on the phone and for agreeing to talk with me on Monday, February 25th at 3:00 pm at your home.

Just to recap what I briefly explained on the phone: I am currently a student in History 670, Introduction to Oral History, at the University of North Carolina at Chapel Hill. The theme of our course is oral history and the study of the modern South. My project for this course is exploring _____. _____ suggested that I might talk with you about your involvement in _____. *Or briefly explain why your interviewee's story is important to your project.*

For first-time interviewees and/or interviewees uncertain about whether their interviews will be appropriate for deposit:

The interview will last approximately 90 minutes and will be recorded. At the end of the semester, I will return all copies of the interview to you. Should my instructor, after reviewing the interview, determine that it is appropriate for deposit in UNC's Southern Oral History Program archives, I may ask your permission to deposit a copy of the interview. I will not provide a copy of the interview to anyone other than my instructor without your signed permission.

For experienced interviewees and/or interviewees who are certain that their interviews will be deposited in the SOHP archives:

The interview will last approximately 90 minutes and will be recorded. With your consent, I will deposit a copy of the interview in the archives of the Southern Oral History Program. The interview will become part of UNC's Library's Southern Historical Collection, the premier collection of materials on the American South. We can also provide you with a copy of the recording that you may keep. Should concerns of confidentiality arise, I will make every effort to make sure that you were comfortable with the interview process.

In cases, where you are confident that the interviewee will feel comfortable providing such information in advance, add the following.

I have enclosed an **Interviewee Life History Form**, which will help me document your life story more accurately. If you have some time before our interview, please fill out this form and I will collect it when we meet.

You may, however, prefer to take the Life History Form with you to fill out before or after the interview. Filling it out before you turn on the taperecorder may give you ideas for questions to follow up. Filling it out afterward, however, will allow you to avoid going over information you have already gleaned from the interview. You can then fill in this information yourself as you listen to the interview and complete a tape log or transcript. If the interviewee seems uncomfortable about any of the questions on the form or is unsure of the answers, skip those and move on.

If you would like to reach me for any reason, feel free to call—(999-999-9999)—or email (aaaaaa@aaaaaaaaaa). If you have any questions about the course or the Southern Oral History Program, you may contact my instructor, Dr. Jacquelyn Hall at 919-962-0455 or jhall@email.unc.edu.

I am looking forward to meeting you.

Sincerely,