

Oral History Packet

- 1) Participant's Consent & Waiver for Recording Audio/Visual
- 2) Deed of Gift
- 3) SPOHP Interview Packet:
 - a) Brief methods guide (colored sheet)
 - b) Ann Smith's guide questions
 - c) Deborah Hendrix's recorder & Twisted Wave guide
 - d) Processing your audio file

PARTICIPANT'S CONSENT & WAIVER FOR RECORDING AUDIO/VISUAL

In relation to my participation in the program or project called:

“Listening To Our Elders– Medical Students Learning about the Art of Aging through Oral History”

Or any derivative project or program there from,

I, _____
(Please print full name)

hereby consent to participation in the above named research project spearheaded by Dr. Mallory Otto as the Clerkship Director of the required Geriatrics Clerkship and undertaken by 4th Year Medical Students at the University of Florida, College of Medicine as part of their geriatric education. By signing, I acknowledge that I am able to serve as my own representative, or, if otherwise, I am legally the representative of the participant and able to enroll them in this activity.

I understand that the recorded oral history will take approximately 1-2 hours to collect by the students, who will be working in pairs, and will focus on my personal stories I wish to share from my life experiences. I understand that the intended use of the data collected in the project is to provide medical students with a new way to learn about life histories of older adults, interacting with older adults, and appreciation of the stories and personal history they wish to share, and is not meant to be focused on collection of a medical history. As noted by the separate Deed of Gift which I have been presented with, I understand that the audio of the interview will be publically archived through the Samuel Proctor Oral History archives in the Smather's Library collection at the University of Florida. Risks of providing an oral history may include recalling emotionally difficult or otherwise sensitive memories, and any concerns that may arise over providing a public recording of personal stories. However, I note that I will only be asked to share stories or personal memories I am willing to share, and if at any time I wish to redact a portion of the interview, seal the interview for release until a certain date, or have the entire interview returned and not published in the archives I may do so by contacting the interviewee or course director or coordinator. Benefits may include increase in mood by sharing meaningful personal stories, sharing wisdom gained through my life experiences with medical students, having a potential impact on their medical careers and approach to older patients, and creating an audio memorial of my life or that of the individual whom I am representing if I am a legally authorized representative of a participant who may have difficulty telling their life stories.

While there is no monetary compensation for my participation as a narrator in this project, I understand that I will receive a CD copy of my interview for my personal use, mailed to the address I provide on the Deed of Gift form.

I also grant permission to the College of Medicine to use, record, reproduce, and exhibit my name, image, likeness, and /or voice in all programs and media formats to include, but not limited to video tapes/discs/recordings, photographic images and any other public forums in furtherance of the promotion of medical education and training in advancement of patient care, public service, education and/or research. A typical example of where this may occur is at academic meetings for the sake of medical education or in an online, public media utility again for the sake of medical education.

I understand and accept that in agreeing to participate in this activity, I am waiving certain privacy rights that I might otherwise have, and though participation in the project does not require any disclosure of my medical history if I choose to disclose any medical history I do so knowing that the information may be shared publically as cited above. I know that any materials produced from this program will be available for use by the College of Medicine and/or groups not directly affiliated with the University of Florida College of Medicine.

I have read all of the information set out above and understand the terms of this agreement. My participation is voluntary. I am willing to, and interested in, the potential benefits to others and me for the information that can be collected and I understand the risks and the benefits of participation. I know that I can withdraw from the project at any time without incurring any effect on my standing with the University of Florida College of Medicine or with any future medical care I may require from any of the educators or their partners. Finally, I agree to indemnify and hold harmless the University of Florida College of Medicine, the University of Florida, and the State of Florida for any adverse events arising out of my participation in this project.

I understand that if I have questions about this study I may reach out to the Geriatrics Course Coordinator at GeriatricsClerkship@aging.ufl.edu or the Principal Investigator and Course Director, Dr. Mallory Otto at mbotto@ufl.edu. I understand that if I have questions about my rights as a research participant I may reach out to the Institutional Review Board at the University of Florida at irb2@ufl.edu or telephone (352) 392-0433, University of Florida Institutional Review Board P.O. Box 112250 Gainesville, FL 32611-2250.

I have read the procedure described above. I voluntarily agree to participate in the procedure and I have received a copy of this description.

Participant's signature (or if legal authorized representative,
leave blank and sign below)

Date

Participant's legal representative (if participant unable to sign above)

Date

Witness's signature

Date

College of Medicine employee's signature

Date



UNIVERSITY OF FLORIDA

Recorder Number

SAMUEL PROCTOR ORAL HISTORY PROGRAM

Dr. Paul Ortíz, Director

Tamarra Jenkins, Office Manager

241 Pugh Hall

P.O. BOX 115215

Gainesville, FL 32611-5215

Phone: (352) 392-7168

Fax: (352) 846-1983

<http://oral.history.ufl.edu>

AOAP

(Project #)

DEED OF GIFT

Samuel Proctor Oral History Program University of Florida



I _____ (Interviewee/Interviewer) herein permanently give, convey, and assign my oral history interview to the Samuel Proctor Oral History Program (hereafter SPOHP), which is currently in possession of my interview. In so doing, I understand that my interview (or oral memoir) will be made available to researchers and may be quoted from, published, or broadcast in any medium that the SPOHP shall deem appropriate.

In making this gift I fully understand that I am conveying all legal title and literary property rights which I have or may be deemed to have in my interview as well as all my rights, title, and interest in any copyright which may be secured under the laws now or late in force and effect in the United States of America. My conveyance of copyright encompasses the exclusive rights of: reproduction, distribution, preparation, and derivative works, public performance, public display as well as all renewals and extensions.

Interviewee

Date

Interviewer (s)

Date

SPOHP Director, Prof. Paul Ortíz

Date

Interviewee: Address, City, State, Zip Code

Interviewee: Email and Telephone



Addendum to Deed of Gift

Updated April 2013

Project Code: AOAP
Interviewee: _____
Interviewer: _____
Date: _____

Please write 2-3 sentences describing the content of this interview.

Please select 3-5 keywords about the themes of this interview.

Activists/activism	Family history	Military service
Alachua County	Florida	Poverty
African-American history	Food	Religion
Agriculture	Gainesville	Rural life
Career	Gender/Identity	Sexuality
Civil Rights Movement	Health & Medicine	State government
Conservative politics	Immigration	Sports
Economics	International	Technology
Education	Labor	University of Florida
Environment	Latino/a history	Urban life
Farmwork	Law/legal	War
Federal government	Liberal politics	
Feminism	Media	

Or, include your own:

Signed _____

SPOHP INTERVIEW BEST PRACTICES

“Question-asking in oral history interviews is an art, individualized and even intuitive.”

- Charles Morrissey

ITEMS TO BRING TO EVERY INTERVIEW:

1. Marantz recorder	For archival-quality audio
2. Deed of Gift	SPOHP's release form, must be signed
3. Extension cord	Simple two-prong is ideal
4. Camera/iPhone	Take photos—with permission!
5. Interview guide	Questions/talking points
6. Note pad or paper	For follow-up questions
7. Pen	For taking notes, getting signatures, etc.

The standard SPOHP interview introduction:

“This is __[**your name here**]__, it's __[**Month, day, year**]__, and I'm sitting here with __[**interviewee, plus anyone else present**]__ in __[**general location—not specific address**]__. Thank you for joining me today.”

- May I ask you to please state your **full name**? (Don't forget maiden names!)
- **When** and **where** were you **born**?



Create a **safe space** for the narrator(s) to share and reflect.

Be **calm and patient**—become **comfortable** with the **interviewing process**, the **equipment**, and **yourself**.

A good interview is a **guided conversation** that emphasizes the **narrator's voice**. In that conversation, **simple, open-ended questions** are best. Better answers emerge from **meaningful dialogue** than one 'brilliant' question; oral history interviews are often **indirect** and **expansive**.

The interview guide is only that—a guide, to refer to during a lull in conversation. **Avoid interrupting** the narrator, and **try not to cut off tangents** or rambles. Instead, as people are speaking, **take notes to ask follow-up questions later**. And as the interviewer, remember that **the interview is not about you**.

STRENGTHS OF ORAL HISTORY:

Asking **why** particular decisions were made

Evaluating existing sources' information

Evoking what the experience was like

The **meaning** of the stories to the narrator

Remember the archive: the interview is a gift, and you need to respect that gift.

“You don't change the community, the community changes you.”

-LDAP founder Génesis Lara

GOOD KINDS OF FOLLOW-UP QUESTIONS:

Sourcing / situating • How did the narrator learn about/encounter this information?

Detail questions • Probe generalities for specific details, examples, or stories

Following/Fleshing out • More info about people, themes, places that come up

Experiential description • Firsthand description of what an activity or process was like

Exploring laden terms • Words like “adventure” or “racism” are complex and can be unpacked

Two-sentence sensitivity • e.g. “I have heard/other people have said [X]. What has been your experience?”

AVOID / MINIMIZE QUESTIONS THAT ARE:

Leading • Strongly implies a correct or preferred answer
“Isn't a local restaurant the best kind?”

Double-barreled • Two questions embedded in one
“Did you do most of your drinking at bars?”

Frontloading • A cluster of questions asked all at once
“Can you tell me about your parents, your school, your neighborhood, and what chores you had?”

Prescriptive / value-laden • Dependent on laden terms
“Was there an earth-shattering moment that made you aware of segregation?”

Flatly confirmational • Information already in archives
“So, do you remember the old Macy's downtown?”

Guide Questions

(Courtesy of Ann Smith)

Introductions—Give your full name, anyone else present, who you represent, **complete date**.

What is your full name? **Where** were you born? **When**? At home or hospital?

[Something about their early life] [Broken family, religious, strict upbringing, easy-going.]

Where did you grow up? **Siblings**? ? Go to school? Favorite subject?

Play sports? Active? What did your father do? Mother?

Graduate from high school? When? 19__ __ [Depending on current age. . .]

[Many elders were born at home with a midwife in attendance. Alachua General Hospital built in 1928. Depending on age and city/rural setting, ask if home had indoor plumbing, phone, and radio, someone who read the newspaper, electricity. Depression was difficult on most.]

Do you recall anyone you knew who became **ill or injured**? **What** was done?

Where did you get **supplies, groceries**?

How did you **travel**? Family car? Horseback, on foot? Bicycle?

What high school did you attend?

Was it segregated by race? How about your neighborhood?

Did you have friends or acquaintances that were not your race?

What do you remember about **integration**? Were there conflicts?

What do you remember about **WWII, Korean Conflict, Vietnam War**?

Was anyone in your family in the service? Did you know what part they played?

[Follow line of inquiry based on interviewee's personal experiences.]

What did you do after you left school? [Job? School?]

What did you do for fun? [Dances. Movies, Girlfriend/boyfriend?]

Ask successive questions chronologically—job, family, how they saw Alachua grow.

Possible Closures: [if they are running down or your time limits are close]

“After your full life, what advice would you have to medical students beginning their careers?”

“Well, this has been most interesting and we thank you so much for your time and stories.”

Thank you. End the recording. Ask for a photo.

QUICK NOTES TO USE RECORDERS

1. Always bracket interview by thanking them for sharing their stories, and make sure you at least include your name(s), their names, the date in the audio! You can write out an intro and read it.
 2. If at all possible, plug into wall outlet.
 3. Find quiet spot free of constant noise such as tv, fan, clock tick, radio, conversations in background, refrigerator, air conditioner and so on.
 4. Rule of thumb to place recorder: a comfortable speaking distance between with recorder on some sort of insulating surface. The case is a great option!
 5. **IMPORTANT:** avoid using cell phone/ipad near recorder as it picks up transmissions in the form of crackles. Best to just turn off or switch devices to air plane mode (no transmissions interference).
 6. **OPERATION:** Three buttons: on – record – stop. That's it! Repeat as needed.
 7. Avoid using middle button [pause]. Cycle is just **RECORD** and **STOP**. Make as many tracks as you wish. Press stop when interrupted – or just to gather your thoughts. Press record to resume interview.
 8. Your best friend button is **STOP**. That will get you out of anything displayed on your LCD screen that looks suspicious.
 9. When done: end interview gracefully by thanking, stop recorder and turn off, replace in bag with Deed of Gift and bring to (Deborah) SPOHP
 10. I CAN HAVE YOUR INTERVIEW EMAILED BACK TO YOU IN UNDER 15 MINUTES. I will need your email for sending it to you. Spelling is critical, please be legible on your Deed of Gift.
 11. Trouble shooting in the field (rare). Sometimes the batteries are jostled or otherwise troubled and unit may not switch on. **REMEDY:** take batteries out and put the same ones back in. If that does not work, **REMOVE BATTERIES** entirely and plug in and that will do the trick.
 12. **DON'T FORGET TO PRESS RECORD!**
- DEBORAH HENDRIX 912-638-2270 IF YOU HAVE ANY TROUBLES. weluvmittie@yahoo.com**

Geriatric Clinic Students: please fill this out and place in your recorder bag

Thanks in advance for your help to make this a smooth process for all!

Narrator (s) name _____

1

Team Member's Names _____

and _____

Recorder number _____ Date of Interview _____



2

EMAIL (s) to promptly return mp3 files so you can begin your presentations! ↴



**SPOHP Deed of Gift for SPOHP → place in Bag or hand to staff
IRB for Dr. Otto → please take back to Dr. Otto**

Deborah Hendrix Cell 912-638-2270 • EMAIL weluvmittie@yahoo.com or hendrixd@ufl.edu
Call for any questions or comments! Other contact: SPOHP office → 352-392-7168
Pugh Hall room 250 or 241. Kitchenette Room 244

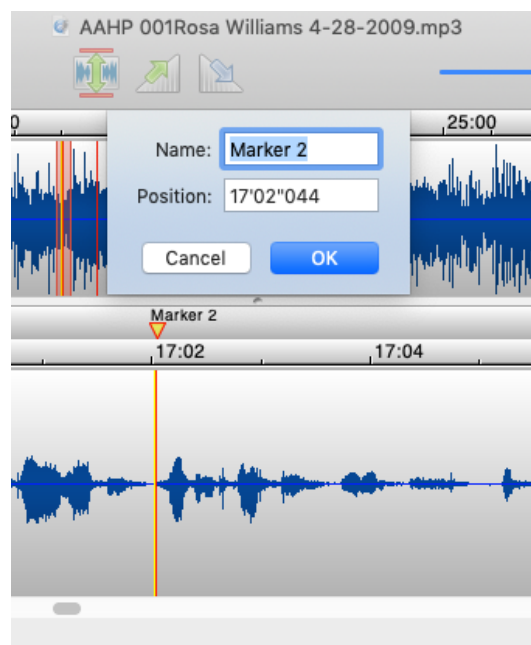
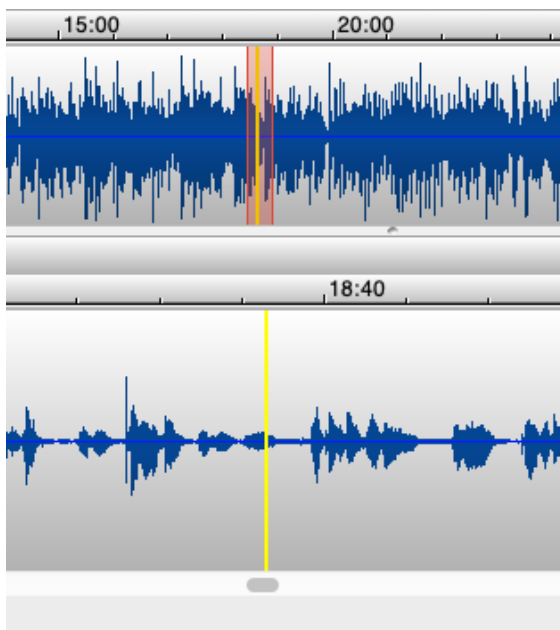
1. Download Twisted Wave for your computer. Link is: <https://twistedwave.com/mac>
2. Install, open on your computer, (don't pay anything – free trial for 30 days), navigate to your interview MP3 file and **open** in the Twisted Wave application. This is your source file.
3. It will look like this:



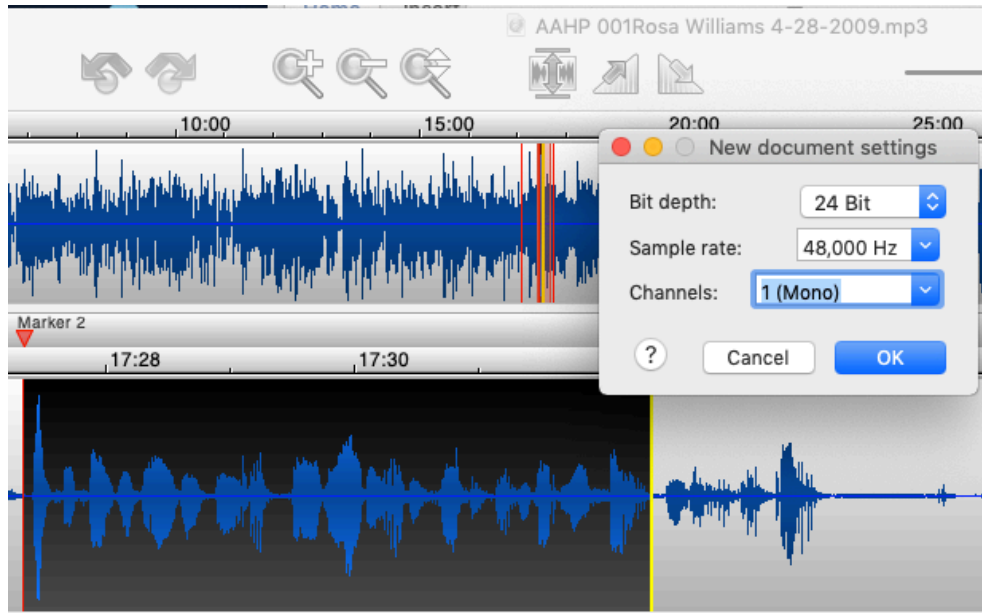
4. There are three lanes: top is pink (in this instance), middle is a slim ribbon for creating time place markers (above time indicators, below pink lane), and bottom is where you will do all your copy/pasting work.
5. Tool bar is at the top but you will only really use the forward to end, back to beginning, arrows top left.
6. Click anywhere in bottom lane, use your space bar to start/stop audio play. Use your mouse to gesture/roll left/right to scroll left-right, **or** mouse over the pink area and drag it left right.
7. Yellow playback bar is where action happens. You will zoom out until you see flat parts (no one is talking) between the wave forms to easily choose edit points.

Left: zoomed out (use your mouse up/down **or** tool bar) Right: inserted a marker, (chose flat spot in track to insert it) by clicking in the above middle ribbon. Double click the marker triangular head and now you can name it! A very nice feature.

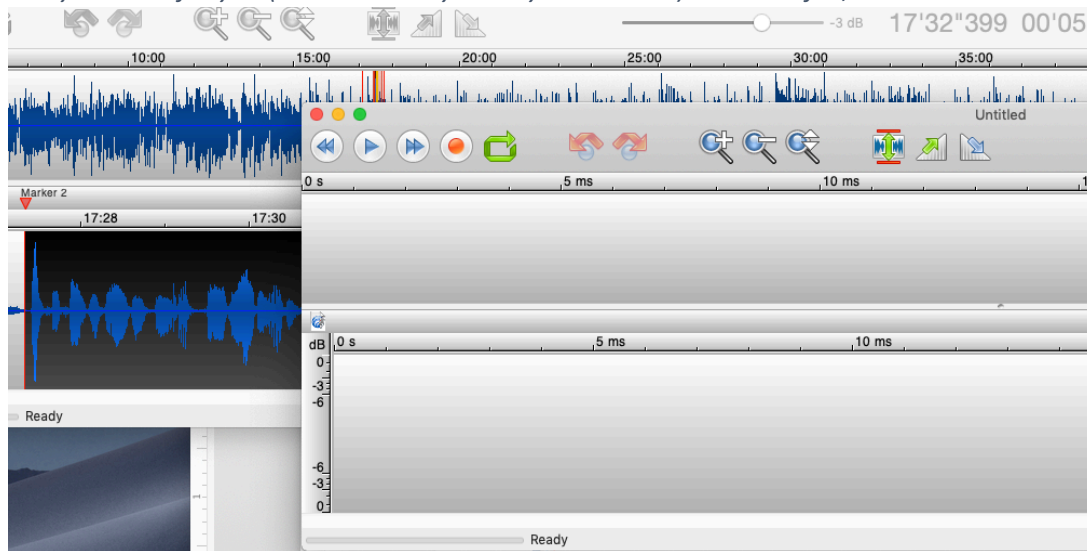
Note that the pink area reflects the width of the lower lane and shrinks/expands, but the upper window remains the same.



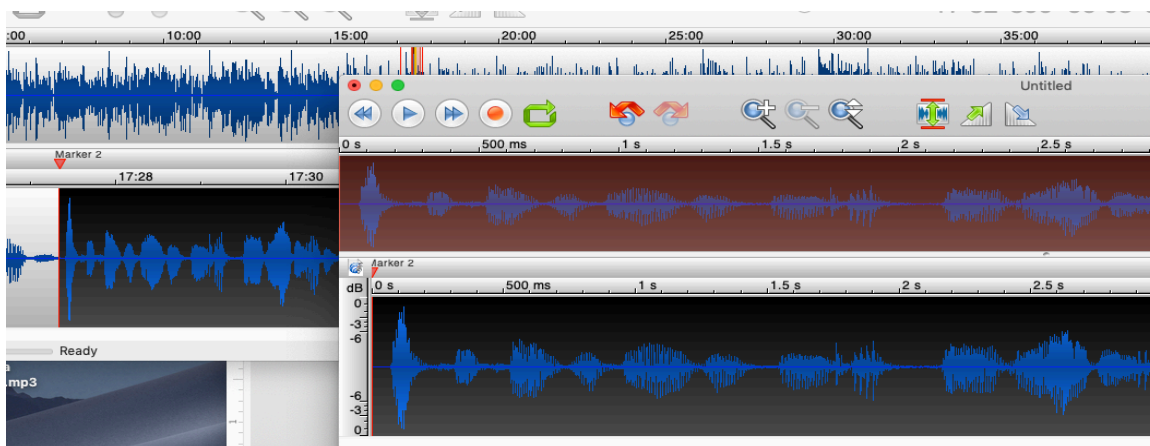
8. Remember to keep your **source file intact**, that is the source of all your clips. You keep track of selection points with your markers. Next we will select a part to copy and then paste into a new Twisted Wave file to create your clip (file > new in Twisted Wave application).



Simply copy selection (command + c) create new file in Twisted Wave, say okay to everything already entered for you (not necessarily what you see here) to create file,



Paste your selection into the new audio file



Now you have created a new file for your selected clip! Save where you want. You can also add to this one by pasting another selection to create a composite clip .

Processing your audio file

- 1) Collect interview. Turn in recorder and Deed of Gift to Deborah, in person at Pugh 250 or at drop location she will show you.
- 2) Deborah will load file into Elders of Florida folder. She will email you an MP3 copy of your interview and/or you can make a copy to your flash drive or other data storage device.
- 3) Have in mind a clip or clips totaling 5-8 minutes that express personhood. For inspiration, see <https://www.facebook.com/OralHistoryProgram/> for examples from the "50 Years, 50 Faces" initiative.
- 4) You'll now load the entire MP3 file from your device into an audio-editing program. Three of these programs are Audacity, Twisted Wave, and iMovie. All have their pluses and minuses, so this decision will be based on your operating system and your needs.
- 5) Audacity can be used on Windows, Mac OS X, GNU/Linux. TwistedWave is Mac-only, and available for a free 30-day download. If you have a Mac or access to a Mac, this software is very intuitive. Last is iMovie, Mac-only and probably the most "advanced" (PC Magazine says "Not as flexible as some PC video editors. In the name of simplicity, some useful controls are missing.")
- 6) TwistedWave is best for cutting clips and iMovie is best for combining clips and adjusting volume. (Both of those are Mac-only, which seems to be the OS of choice for projects like this, although Windows can work.)
- 7) Staff at SPOHP, particularly Ryan M. and Deborah, can help you acclimate. Please visit us during business hours should you need assistance and ask around; chances are, someone in the office can address your concerns. We also have computers available to use for editing; just check with Ms. Tamarra Jenkins in Pugh 241 for availability. Be sure to check out Deborah's tutorials on using Audacity and iMovie on the SPOHP YouTube page. For TwistedWave, it's user-friendly and there are tutorials available online.
- 8) Submit audio to course file.