Recording Lived Experience:
A Toolkit for Victims and Survivors

VSS

Victims & Survivors Service

Peace

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Needless to say, any errors and mistakes are my own.

Anna Bryson

Anna Bryson
Belfast, March 2022

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Section 1: Introduction

The Victims and Survivors Service Limited [VSS] is named in the ten-year Strategy for Victims and Survivors (2009-2019) published by the Office of the First and deputy First Minister, now known as The Executive Office.

The VSS is responsible for providing support and services to victims and survivors on behalf of The Executive Office. ‘Victims and Survivors’ has the meaning ascribed by the Victims and Survivors (Northern Ireland) Order 2006, as amended by the Commission for Victims and Survivors (Northern Ireland) Act 2008.[1]

The VSS is the lead partner for the victims and survivors element of the EU Programme for Peace and Reconciliation (PEACE IV). The overall Peace IV Programme focuses on four key areas: shared education; children and young people; shared spaces and services; and building positive relations with people from different communities and backgrounds. Under the third theme – shared spaces and services - the VSS was awarded funding to support the health and well-being of victims and survivors of the conflict on a cross-border basis.

The funding extension granted in July 2020 by the Special European Programmes Body (the body responsible for the implementation of the EU’s Peace IV programme), enabled the VSS to prioritise ‘recording lived experiences’ as a theme for development. A ‘Recording Lived Experience’ working group was established with representatives from the following VSS-funded organisations: WAVE Trauma Centre, Pat Finucane Centre, South East Fermanagh Foundation and Cúnamh. In line with VSS’s commitment to co-design and continuous improvement, the working group’s specific aims included reviewing existing best practice in ‘recording lived experience’ work and the development of a practical toolkit focusing on the specific needs of the victims and survivors sector.

1 The Victims and Survivors (Northern Ireland) Order 2006 defines ‘victims and survivors’ as (a) someone who is or has been physically or psychologically injured as a result of or in consequence of a conflict-related incident; (b) someone who provides a substantial amount of care on a regular basis for an individual mentioned in paragraph (a); or (c) someone who has been bereaved as a result of or in consequence of a conflict-related incident.

In late 2021 the VSS appointed me to take on this task. Having met with the working group on ‘recording lived experience’ to discuss what they wanted the toolkit to deliver, I set about developing guidance under the agreed headings. In putting this material together I have drawn mainly on my own experience of researching, teaching and practicing oral history over the past twenty-five years. As in most fields of scholarship and practice there exists within oral history a wide range of views on how best to approach, conduct and process interviews. This toolkit does not dismiss these important points of orthodoxy but the focus here is very much on what is feasible, practicable, ethical and lawful. The advice is also tailored to suit the specific challenges of working with victims and survivors of conflict. Given this focus on providing practical step-by-step guidance, there is inevitably a degree of overlap and repetition within and between key sections. Hyperlinks and cross-references will hopefully enable users to focus on the sections that are most relevant to their work.

Recording lived experience is a complex and challenging endeavour. It need hardly be said that I don’t have all the answers. Throughout this toolkit I have nonetheless tried to reflect honestly and openly on my own experiences – what has worked reasonably well, mistakes that I’ve made along the way, and what I have learned from them.

The key sections are structured thematically but they broadly adhere to the chronology of the interviewing process. Having reviewed key terms of reference, potential benefits and adaptations, the sections deal in turn with how to design a ‘recording lived experience project’, key ethical and legal issues that must be considered, how to source and use the equipment, how to identify and approach interviewees, and skills to deploy when conducting the actual interview. We then focus on the post-interview process, reflecting on data management and storage. There are then four appendices that offer further advice on the challenges of: engaging and working with traumatic memory; adhering to data protection legislation; and conducting audio-visual interviews. The final appendix contains a range of sample documentation. To conclude, we offer some signposts to further reading and training.

This toolkit is in many ways a ‘work in progress’. As victims and survivors groups begin to develop their own projects, new issues will no doubt come to light. What follows will nonetheless hopefully offer useful and practical guidance, not only for the VSS funded organisations who plan to develop ‘recording lived experiences’, but for all those who are interested in capturing and preserving our invaluable oral heritage, now and for years to come.

Section 2: What do we mean by 'Recording Lived Experience'?

Theorists and practitioners of conflict transformation have long since recognised 'storytelling' as an effective tool for dealing with the past.[2] Within the broad field of 'transitional justice'[3], it was nonetheless traditionally seen as something of an 'add-on' – a soothing complement to the 'real work' of progressing truth and justice through legal mechanisms.

More recently, the UN Special Rapporteur on the Promotion of Truth, Justice, Reparation and Guarantees of Non-recurrence, Professor Fabián Salvioli, has recognised what is broadly termed 'memorialisation processes' or 'memory work' as the 'fifth pillar' of transitional justice.[4] His 2021 report on memory work suggests that it is in fact essential to the process of 'building a democratic, pluralistic, inclusive and peaceful society' and to restoring dignity to victims whose experiences have previously been ignored.[5] It is argued that, without this work on the memory of the past, there can be no right to truth, justice, reparation or guarantees of non-recurrence.

It was not possible at the time of the Belfast/Good Friday Agreement in 1998 to agree a suite of mechanisms to deal holistically with the legacy of past conflict. Instead, we have had a 'piecemeal approach' (including public inquiries; inquests, the 'Disappeared Commission', cases referred to the Office of the Police Ombudsman for Northern Ireland; the legacy work of the Historical Enquiries Team and the PSNI's Legacy Investigative Branch; and bespoke criminal investigations such as Operation Kenova). Recognising the limitations and frustrations of this fragmented approach we have seen numerous efforts to 'pull it all together'. These have included the 2006 Healing Through Remembering report on 'Making Peace with the Past', the 2009 report of the Consultative Group on the Past (Eames/Bradley), the agreement brokered by Richard Haass and Meghan O'Sullivan in 2013, and the 2014 Stormont House Agreement.[6]

2 See, for example, Senehi, S. (2002) 'Constructive Storytelling: A Peace Process', Peace & Conflict Studies, 9(2),41-63. Available at http://nsuworks.nova.edu/pcs/vol9/iss2/3 (Accessed 2 February 2022); Senehi, J. (2009) 'Building Peace: Storytelling to Transform Conflicts Constructively' in Dennis, D. et al. (eds.) Handbook of Conflict Analysis and Resolution. London: Routledge, 201-215.
3 Transitional justice is concerned with the legal and social processes established to deal with the legacy of violence in post-authoritarian and post-conflict contexts. For an authoritative overview, see Teitel, R.G. (2000) Transitional Justice. New York: Oxford University Press.
4 Memorialisation is a broad term encompassing a wide range of formats, processes and outputs. The UN report suggests that, regardless the form, it should be 'a tool for fostering recognition of otherness'.
5 United Nations Special Rapporteur (2020) Memorialization Process in the Context of Serious Violations of Human Rights and International Humanitarian Law: The Fifth Pillar of Transitional Justice, A/HRC/45/45. Available at: https://undocs.org/en/A/HRC/45/45 (Accessed 2 February 2022), 4.
6 For a review of the various proposals for 'dealing with the past' that have been put in the public domain since 1998 see the Model Bill Team (2021) Prosecutions, Imprisonment and the Stormont House Agreement: A Critical Analysis of Proposals on Dealing with the Past in Northern Ireland. Available at: https://www.dealingwiththepastni.com/assets/Model-Bill-Team-Response-to-the-UK-Government-Command- Paper-on-Legacy-in-NI-Final-3.09.21-(1).pdf (Accessed 2 February 2022).

Whilst attitudes towards processes designed to facilitate truth recovery and justice have evolved considerably since 1998, there has been fairly consistent support for the potential role of what is variously referred to as oral history, storytelling, collecting personal narrative, memorialisation or – in the case of this toolkit – recording lived experience. The 2002 report of the Healing Through Remembering project recognised that 'telling individual stories of the past could be both cathartic for the person telling their story, and could develop understanding in those listening' and recommended the formation of a central archive to help preserve and share these testimonies.[7] The 2009 Eames-Bradley report called for an independent legacy commission that would lead a programme of work on 'storytelling'; the 2013 Haas-O'Sullivan agreement recommended the creation of a central archive for sharing 'conflict-related oral histories, documents and other relevant materials'; and the 2014 Stormont House Agreement envisaged an Oral History Archive to 'provide a central place to share experiences and narratives related to the Troubles' as one of four complementary mechanisms designed to deal with the past.[8] In the more recent government command paper issued in July 2021, 'oral history and memorialisation' initiatives featured strongly in a controversial new package of measures proposed by way of an alternative to the Stormont House Agreement.[9]

In broad terms, public support for the inclusion of oral history initiatives, including efforts to 'record lived experience', has been consistently high. For example, a survey of the general population in Northern Ireland in 2017 indicated that the importance of 'storytelling opportunities' to 'dealing with the legacy of the Troubles' ranked very highly, alongside options for truth recovery, justice and apologies.[10] Before turning to consider how best to design and develop projects in this area it is important to acknowledge that the terminology can get confusing. As noted, efforts to document individual experiences of the Troubles/conflict are variously referred to as 'storytelling', 'oral history' and 'recording lived experience'. There is, of course, considerable overlap between all of these terms but it might be helpful to (at least partially) disentangle them.

7 Healing Through Remembering (2002) The Report of the Healing Through Remembering Project. Available at: http://healingthroughremembering.org/wp-content/uploads/2015/11/HTR-Report-2002.pdf (Accessed 2 February 2022), iv, vi.
8 For a critique of the legacy mechanisms proposed under the terms of the Stormont House Agreement, including the Oral History Archive, see Model Bill Team (2018) Addressing the Legacy of Northern Ireland's Past: Response to NIO Public Consultation. Available at: https://s3-eu-west-1.amazonaws.com/caj.org.uk/2018/08/30135633/qub-uu-caj-response-to-nio-consultation-aug-18.pdf (Accessed 2 February 2022).
9 These proposals met with almost unanimous opposition from victims representative organisations, international human rights organisations, all of the main political parties in Northern Ireland, the Irish government, the United Nations, the Committee of Ministers and others. For a critique of the proposals including the clauses on oral history see: Model Bill Team (2021) Prosecutions, Imprisonment and the Stormont House Agreement: A Critical Analysis of Proposals on Dealing with the Past in Northern Ireland. Available at: https://www.dealingwiththepastni.com/assets/Model-Bill-Team-Response-to-the-UK-Government-Command-Paper-on-Legacy-in-NI-Final-3.09.21-(1).pdf (Accessed 2 February 2022).
10 Apologies, Abuses & Dealing with the Past Project (2018) Public Apologies and the Banking Crisis in Ireland: Summary Results of a Public Opinion Survey. Available at: https://apologies-abusespast. org.uk/assets/uploads/Public-Report_Survey-results-banking_Sept-2018.pdf (Accessed 2 February 2022).

Storytelling

Recognising the limitations of the term 'storytelling', Gráinne Kelly notes in her 2015 audit for the NGO Healing Through Remembering that the title of her audit of 'storytelling' projects was amended to indicate that it embraced initiatives that might also be labelled as 'personal stories, narratives and testimonies'.[11] Whilst I fully support the fact that oral history provides opportunities for people to 'tell their story' and that storytelling as such is a fundamental element of the work, I have always been slightly wary the term 'storytelling', fearing that it somehow trivialises the endeavour. Although stories are of course not necessarily 'made up' (and those that are wholly or partly fictionalised and 'misremembered' are still of great interest), I worry that the term 'storytelling' does not adequately capture the seriousness of the work. This is perhaps partly a reaction on my part to the fact that this type of work was not in the past taken seriously within transitional justice scholarship and practice.

Oral History

My reading of oral history is that it is a very broad church that embraces 'self-report, personal narrative, life story, oral biography, memoir, testament, in-depth interview, recorded memoir, life history, life narrative, taped memories, [and] life review'.[12] One of the issues that does, however, distinguish 'oral history' from 'storytelling' and other more broadly defined initiatives centred on collecting personal narratives is that using the term 'oral history' connotes a clear and definite commitment to preserve the material collected for future generations.[13] As discussed further in Appendix 2 on GDPR, data protection regulations now nudge people firmly in the direction of 'oral history' – of depositing interviews in an archive and thus avoiding the obligation to destroy personal data once it has served its stated purpose.

11 Kelly, G. (2005, 2007) 'Storytelling Audit' An Audit of Personal Story, Narrative and Testimony Initiatives Related to the Conflict in and about Northern Ireland, Healing Through Remembering. Available at: http://webpreviews.com/healingthroughremembering/wp-content/uploads/2015/11/Storytelling-Audit_2005.pdf (Accessed 2 February 2022).
12 Yow, V. (2005) Recording Oral History. 2nd ed. Walnut Creek, CA: AltaMira Press, 3–4.
13 See Bryson, A. (2021) 'The Politics of Preservation: Oral History, Socio-legal Studies, and Praxis', Journal of Law and Society, 48(S1), 74–87.

Recording Lived Experience

The victims and survivors groups funded by the VSS discussed the different ways in which they would like to engage with personal testimony. Their anticipated outputs (as discussed further below) include recording audio and audio-visual interviews, quilting, creative writing and the development of 'memory books'. Some of these place more emphasis on the process than the end product and are collectively referred to as 'reminiscence therapy'. Whilst oral history work is at the heart of most if not all of these endeavours, it was felt that 'recording lived experience' more comprehensively captured the full range of activities that groups wished to develop.

For the purposes of this toolkit 'recording lived experience' is understood to be a method of gathering and preserving the voices and memories of people who have personal experiences of events that they wish to share or to have preserved for future generations.

In the 'Potential Adaptations' section below, there are signposts to the wide range of possible outputs associated with recording lived experience. The main focus of this toolkit, however, is on the legal, ethical and practical issues that must be addressed when setting out to record personal narratives. Although there is, of course, no binding obligation to deposit recorded interviews in an archive, this toolkit encourages groups to consider this option at the outset and to design and plan their projects accordingly. Before turning to consider in more detail the various outputs that victims and survivors groups may wish to develop, it is worth reflecting on the broader opportunities and benefits associated with 'recording lived experience' projects.

Section 3: Benefits of Recording Lived Experience

One of the reasons oral history and storytelling initiatives have enjoyed such widespread support in evaluations of proposals to 'deal with the past' is that they chime with the now widely accepted need to go 'beyond legalism' in addressing past harms.[14] Whilst I am wary of overstating the cathartic quality of the work (bearing in mind that interviewers (including myself) are typically not trained therapists), it is difficult to overstate the significance of giving people an opportunity to be heard - to tell their story, in full, in their own words.

I have been conducting oral history interviews for more than twenty years now and I have never ceased to be humbled by the extent to which individuals and their families value the opportunity to have their life experiences recorded and preserved for future generations. This has been reflected in feedback about an elderly man dying with two things by his bedside – his prayer book and a copy of his interview transcript. Another family told me that they read excerpts from an interview with their loved one at his funeral service.[15]

Focus on Individual Experience

For victims and survivors the opportunity to put their experiences and complex suffering in context - reflecting on life before, during and after traumatic events – is particularly important. This can, for example, offer a powerful bulwark against simplistic and unhelpful 'labelling'. As many victims and survivors have noted, the opportunity to tell their story, with all its intricacies and contradictions, can help to collapse reductionist labels such as, 'the X atrocity widow' and instead acknowledges that they are a fully-fledged human being with a complex and evolving personal history.[16] In the course of a single interview a victim/survivor may laugh until they cry at a funny thing that happened when they were young, become quiet and upset when recounting a series of traumatic events, and later move on to talk about their passion in recent years for greyhound racing and the joy that they squeeze out of spending time with their grandchildren. The flip side of giving voice to victims and survivors and humanising their experience is the ongoing painful experience of being overlooked, ignored, or indeed used - all of which fuels cynicism and compounds harm. The VSS notes that there is a degree of urgency about this work as many victims and survivors are now well on in years and/or have uncertain health. A critically important priority is thus to capture the testimony of those bereaved and injured individuals who wish to engage in this process before it is too late.

14 See McEvoy, K. and McGregor, L. (eds.) (2008) Transitional Justice from Below: Grassroots Activism and the Struggle for Change. Oxford: Hart Publishing; McEvoy, K. (2007) 'Beyond Legalism: Towards a Thicker Understanding of Transitional Justice', Journal of Law and Society, 34(4), 411-440.
14 See further the Oral History Society guidance on working with families: OHS (2022) Oral History and Family History. Available at: https://www.ohs.org.uk/for-family-historians/ (Accessed 2 February 2022).
15 See further the Oral History Society guidance on working with families: For family historians - Oral History Society (ohs.org.uk)
16 See further, Bryson, A. (2016) 'Victims, Violence, and Voice: Transitional Justice, Oral History, and Dealing with the Past', Hastings International & Comparative Law Review, 39(2), 299-353.

Patterns and Themes

Beyond addressing the rights and needs of individuals and their families, gathering a wide range of complex personal histories can help to shade in some of the broader patterns and themes of past conflict.

Taken together these narratives can inform our understanding of issues and themes that are typically underrepresented in existing accounts of the past. These include:

- Gender perspectives (VSS is particularly keen for groups to apply a gender lens to their work in order to explore and better understand the experiences of women and to document specific gender-related harms and their long-term impact on women, their families and wider society).
- Urban and rural experiences (conflict was obviously experienced differently in rural areas where, for example, isolation was more of a feature)
- Intergenerational trauma (as discussed further in Appendix 1 on trauma, there is now a clear pattern emerging of trauma that has been passed down from those who directly experienced it to subsequent generations).

Reconciliation

The cessation of widespread violence does not indicate that a society is at peace. Archbishop Desmond Tutu, chair of the South Africa Truth and Reconciliation Commission, famously noted in the foreword to the Commission's five-volume report: 'Reconciliation is not about being cosy, it is not about pretending that things were other than they were. Reconciliation based on falsehood, on not facing up to reality, is not reconciliation at all'.[17]

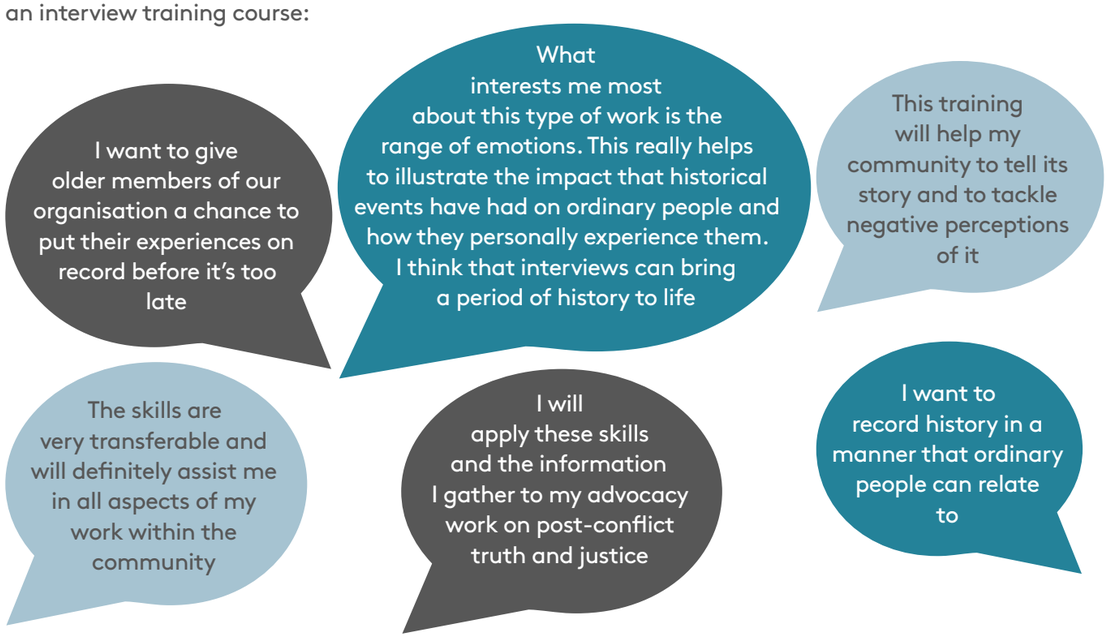
Squaring with the complexities of past conflict is of course complex and sensitive work. There has been some media speculation in recent times about the need for an 'official history' of the Troubles /conflict but this implies that there is one 'true' version of events that can be distilled and verified.

17 Archbishop Desmond Tutu (1998) 'Chairperson's Foreword' in Truth and Reconciliation Commission of South Africa Report, Vol. One. Cape Town: CTP Book Printers Ltd., p. 17.

It is, of course, possible to establish the facts of what happened on particular occasions in the past – to 'narrow the range of permissible lies'[18] and to face up to uncomfortable realities – but alongside the 'facts' of what happened rest a thousand opinions as to how and why things unfolded as they did. This subjective and personal truth – each individual's understanding of their own history – is a crucial element of broader memory work. It must also be recognised that there will never be a society – anywhere – in which a common version of history is possible (many would say even desirable) but that does not mean that we can avoid our duty to learn from the past and, generation by generation, seek to build a better future.

Speaking and preserving are in themselves profoundly humane activities, productive of reflection and the broadening of perspectives and empathy. All those who record lived experience – victims' representatives, community leaders, social investigators, historians, journalists, story-collectors, folklorists, anthropologists, genealogists and family history enthusiasts – can thus in their own way make a significant contribution to the broader challenge of not necessarily reconciling different versions of the past but rather encouraging respect and understanding for other's perspectives.

I have set out below a flavour of the motivations that were recorded by trainees who enrolled on an interview training course:



18 The Canadian academic, Michael Ignatieff, famously claimed that the function of a truth commission is to narrow the range of permissible lies'. Ignatieff, M. (1997) The Warrior's Honor: Ethnic War and the Modern Conscience. New York: Henry Holt and Co, 174.

The potential benefits of this work for individuals and wider society are highly significant but it must be noted that this is not a risk-free endeavour. In the next subsection we turn to consider some of the challenges that arise when embarking on this type of work.

Challenges

Interviewing is not a hazard-free endeavour. Before you begin it is important to reflect on the risks and responsibilities that you will assume and to consider how you might mitigate potential harms. As we discuss further in the section on ethics, it is important to put yourself into the shoes of the interviewee and to try to see things from their point of view. Their fears may include lapses of memory, appearing inarticulate or 'stupid', and feeling that their story will not be significant or important enough to be recorded. People will also naturally worry that something they say about a family member, neighbour, colleague or friend might cause upset or even reputational damage. In extremis, this bleeds into fears about defamation and libel (see further Section 8 below on 'Legal Considerations'). It also, in worst case scenarios, invokes fears about incriminating oneself and/or named third parties. The repercussions of this were underlined in the sharpest possible way in the case of the Boston College project, which resulted in the Police Service of Northern Ireland successfully subpoenaing oral history interviews with republicans and loyalists deposited at the Burns Library in Boston College to assist with investigations into unsolved crimes of the past.[19] The fallout from that project had serious legal consequences for those implicated and undoubtedly cast a chill over oral history research well beyond these shores.[20]

A more general and linked challenge is the fact that, although people here are intensely interested in their local and family history, their neighbourhoods and heritage, the experience of division and conflict has instilled in many people a deeply ingrained sense of restraint, self-censorship and anticipatory caution (captured in the infamous phrase, 'whatever you say, say nothing').

In situations where interviewees have overcome this caution and restraint and are willing and able to tell their story, interviewers need to consider whether or not recording an interview could do more harm than good. As discussed further in the section on 'Ethical Protocols' and in the appendix on trauma, it is necessary to tread with the utmost care and sensitivity when

19 See further King, J.A. (2014) '"Say Nothing": Silenced Records and the Boston College Subpoenas', The Journal of the Archives and Records Association, 35(1), 28-42. For analysis of the jurisprudential context and the significance of the UK/US Mutual Legal Assistance Treaty (MLAT) see Havemann W. (2012) 'Privilege and the Belfast Project', Stanford Law Review Online, 65, 79-85.
20 Given that being outed as an informer historically invited serious injury or death, the daubing of 'Boston College Touts' on a wall in West Belfast was clearly designed to intimidate. Such concerns are not, of course, unique to Northern Ireland. See for example Jessee, E. (2011) 'The Limits of Oral History: Ethics amid Highly Politicized Research Settings', Oral History Review, 38(2), 287-307.

working with those who have been bereaved, injured or otherwise harmed by past conflict. Thoughtlessness – and even a momentary failure to think ahead – can result in further harm and suffering. It can also cause untold reputational damage to you, your organisation and your funder. The key mitigation against this happening is forward planning and preparation – which is precisely what this toolkit is designed to facilitate and encourage.

When reflecting on ethical issues, our primary focus is rightly on interviewees and their families. It is important to note, however, that this type of work – particularly when broaching sensitive and difficult topics – can take a toll on the interviewer as well. Modern ethical guidelines thus include reference to the 'emotional labour' involved in doing such work and suggest ways to minimise undue stress and burnout.[21] In the section below on 'Ethical Protocols' we have thus included a dedicated section on 'self-care', focusing mainly on the impact on those who collect and record sensitive lived experiences.

Finally, it is important to note that recording lived experience is not a panacea for dealing with the past. It is a complementary approach that can and should exist alongside other options for truth recovery and justice. This is not the place to critique the British government's recent proposals for dealing with the legacy of conflict in Northern Ireland but it is important to flag the danger of oral history and broader memorialisation work being promoted as a type of consolation prize, in a context wherein other options for truth recovery and justice are closed down. This could do untold damage to the credibility of oral history and recording lived experience work. As noted by the UN Special Rapporteur for Transitional Justice in a recent report:

> *Memory processes complement but do not replace mechanisms for truth, justice, reparation and guarantees of non-recurrence. Memory mechanisms should never serve as a pretext for granting de jure or de facto impunity to the perpetrators of gross violations of human rights or serious violations of international humanitarian law.*[22]

Before turning to consider legal, ethical and practical issues in more detail it is necessary to think ahead to your final outputs as this will obviously inform decisions about project design and development. In many respects it makes sense to start with your desired outputs and work backwards from there as regards what is feasible within your available budget and timeframe.

21 See further Beatty, A. (2010) 'How Did it Feel for You? Emotion, Narrative, and the Limits of Ethnography', American Anthropologist, 12(3), 430-443; Bloor, M., Fincham, B. and Sampson, H. (2010) 'Unprepared for the Worst: Risks of Harm for Qualitative Researchers', Methodological Innovations, 5(1), 45-55. Accessible at: http://www.methodologicalinnovations.org.uk/wp-content/uploads/2013/11/4.-Bloor-et-al-45-55-Proofed.pdf (Accessed 2 February 2022); Browne, B. (2013) 'Recording the Personal', International Journal of Qualitative Methods, 12, 420-435.
22 United Nations Special Rapporteur (2020) Memorialization Process in the Context of Serious Violations of Human Rights and International Humanitarian Law: The Fifth Pillar of Transitional Justice, A/HRC/45/45. Available at: https://undocs.org/en/A/HRC/45/45 (Accessed 2 February 2022), 18.

Section 4: Potential Adaptations

Nowadays there is no end to the possibilities for the adaptation and dissemination of your interview material. In the space of not much more than a decade the web and associated technological developments has transformed the way we communicate. It is now possible to achieve instant and widespread exposure for your material via social media sites and platforms such as YouTube and Vimeo.

It is also now increasingly easy – and affordable - to edit and adapt your material for online exhibition and even to create your own short movies and documentaries. Local museums, archives and libraries now take their place in a long list of potential spaces for publication and exhibition. The pace of change has been relentless and unfolds in wonderful but sometimes worrying ways. Data storage mediums (and corresponding software, equipment and operating skills) seem to date overnight raising concerns about the long-term integrity of data.

In an age of instant communication our instinct is often to (a) collect the necessary material and (b) get it 'out there'. While such pressures are understandable in the world of daily news reporting, we are bound to take a longer view. We must reflect carefully on the appropriate ethical and legal framework for our work and the steps necessary to ensure the long-term preservation of our material.

As noted at the outset, the range of potential outputs associated with recording lived experience includes the original audio and/or audio-visual recordings, transcripts and edited written narratives. The process of eliciting memories may, however, be interwoven with therapeutic processes such as quilting[23] and textiles[24]; and the memories that are captured might then be reproduced in memory books and other creative outputs.

23 There is a long tradition of engaging quilting to help elicit and preserve personal narratives. In the USA, for example, the Quilt Alliance's 'Save Our Stories' (QSOS) project has recorded more than 1000 interviews to date. This has been particularly important for recording gender perspectives on past conflict. In Colombia, for example, victims of sexual violence have embroidered on each square of a quilt some words about the impact of an armed conflict that killed more than 220,000 people. In the local context, the victims' advocacy group, Relatives for Justice, initiated a quilting project that enabled families of the bereaved to create a 9 inch square memorial of their loved one. The purpose of the project was to provide victims with ownership of the process of remembrance and to encourage the sharing of stories of loss and suffering. See Relatives for Justice (2022) Remembering Quilt Leaflet. Available at: https://www.relativesforjustice.com/remembering-quilt-leaflet/ (Accessed 2 February 2022). Wave Trauma have also produced a 'Quilt of Remembrance' comprising iconic or poignant images captured by their members. See further: WAVE Trauma Centre Archive (2014) Quilt of Remembrance (photograph of textile). CAIN, University of Ulster. Available at: https://accounts.ulster.ac.uk/repo24/items/show/3090 (Accessed 2 February 2022).
24 For example, 'Conflict Textiles' is a project that originated from an exhibition titled 'The Art of Survival: International and Irish Quilts' which was held at venues across Derry in early 2008. This exhibition, which also featured Chilean arpilleras (three dimensional textiles from Latin America, which originated in Chile) was the result of collaboration between Derry City Council Heritage and Museum Services and The Junction with guest curator Roberta Bacic. It has since been digitised as part of the 'Visualising the Conflict' project funded by the AHRC. See further: CAIN (2022) Visualising the Conflict: GIS Maps, Google Maps, and Virtual Educational Space. Available at: https://cain.ulster.ac.uk/victims/gis/index.html (Accessed 2 February 2022).

Indeed it is fair to say that, both locally and internationally, some of the most powerful post-conflict work has developed at the interface of oral testimony and the creative arts. Outputs have included not only visually attractive and symbolically powerful artefacts but also novels, plays, and 'theatres of witness'[25] that draw on recorded lived experience. Many of these have in turn provided platforms for post-performance audience engagement on sensitive and difficult topics.

Alongside these more creative possibilities, there is also of course the full range of more conventional written publications drawing on recorded lived experience (articles, illustrated booklets and books), web-based publications (dedicated websites with searchable highlights from the audio/audio-visual collection, blogs, podcasts), exhibitions (museums and local galleries, potentially integrating photographs, artefacts, maps and other illustrative materials) and other broadcast and media outputs (contributions to radio and television news reports, documentaries and films).

Drawing on information captured in oral testimonies, it is also possible to memorialise individual and community experiences in public spaces (memorials, parks, squares) and to feed into public events and activities (such as the annual Day of Reflection inspired by the NGO, Healing Through Remembering, which acknowledges the deep hurt and pain experience by people right across our society). Speaking to the intergenerational nature of the legacy of conflict, there is also potential to develop programmes that draw on the recording of lived experience at all levels of formal and informal education. One of the key attractions of recording lived experience is indeed the fact that it can reach and engage such a broad range of people right across society.

When deciding which medium and output is best suited to your group there are a number of questions you need to consider:

- What is our primary objective?
- What is the desired audience and how best can they be reached?

For each option that you identify it is important to ask:

- What are the main strengths of this mode of communication/presentation/dissemination?
- What are the limitations? Does it preclude further dissemination opportunities that might arise in the future (e.g. contribution to documentary, exhibition, central archive etc.)?
- How will interviewees feel about the anticipated level of exposure?
- How will this option serve our organisation and the people we represent in the short, medium and long term?
- What expertise is required to create and deliver the desired archival collection, publication, exhibition, documentary, memory book, quilt, play etc.?
- What are the resource implications – time, people, money?

Whilst this toolkit will help you to consider and hopefully decide upon the medium and format that best suits your needs it is important to note that it does not offer expert guidance on all of the potential adaptations of your material – from quilts to plays and film documentaries. Rather the focus here is on the process of recording lived experience and how to tailor your workflows to suit the outputs and dissemination you have in mind and facilitating the long-term preservation of your material.

25 The Theatre of Witness programme, for example, has brought together people from diverse backgrounds to perform their life stories and thus enable audiences to bear collective witness to their suffering. Productions have embraced the spoken word, music, movement and cinematic imagery and have been performed in prisons, theatres, schools, and community centres, and at conferences. See Theater of Witness, Projects. Available at: https://theaterofwitness.org/current-projects/ (Accessed 2 February 2022)

PART 2: LEGAL, ETHICAL & PRACTICAL ISSUES

Section 5: Designing an Interview-based Project

The first two questions you need to ask yourself before embarking on recording lived experience are:

WHY? and WHAT FOR?

The answers to these questions will provide the foundations for your ethical and legal framework and will enable your interviewees to give informed consent.

Motivations might include:

- Giving voice and agency to victims and survivors
- Capturing memories before it is too late
- Helping victims and others to place their experience and in particular their suffering in a broader context
- Reaching out to sections of society that are typically underrepresented in existing representations of the past (e.g. women and ethnic groups on the margins of society)
- Contributing to family, local and national history and heritage
- Improving public understanding of the culture, values and perspective of a particular community or a social/political/civic society group
- Advancing the cause of broader societal reconciliation (increasing awareness and understanding of other's perspectives)

Having clearly established your motivations, aims and objectives you need to next decide what you intend to do with the material you collect in the short, medium and long-term.

Reflecting on your objectives and desired outcomes, your budget and timeframe, you should next decide how many people to interview and what type of interviews you plan to conduct.

Oral history interviews can range from relatively short and tightly-structured exchanges on a specific theme through to lengthy life story narratives that are collected over several sessions.

Regardless the length of the interviews you plan to conduct, it is important to remember that it is very easy to promise more than you can deliver.

Until you actually conduct, transcribe and edit an interview it is hard to imagine just how time-consuming the process can be.

If you fail to honour any of the promises made to interviewees (such as: you will receive a transcript; this will be edited and returned to you to check; your interview will feature in an online exhibition, in a book, as part of a display at the local library; the final collection will be deposited at a sound archive/digital repository; your story will feature in a documentary etc.) your interviewees will feel let down and possibly even used. If you are simply testing the water and do not know where the research will lead, how far your budget will take you, and what the final output(s) might be, ensure that you communicate this clearly to your interviewees. The important thing is not to raise expectations only to dash them or to mislead interviewees in any way.

It is thus vitally important that you plan your project carefully, working backwards from the available resources and timeframe for delivery.

Do not promise on the basis of funding that you hope to secure at some point in the future. Describe what you know you can achieve with the available resources and then outline what you hope to achieve should the project be further developed.

As an initial logistical scoping exercise you should complete a form detailing:

- Target Number of Interviewees:
- Projected Outcome(s):
- Timeframe for Delivery:

To test the viability of your timeframe for delivery it is important to clearly identify how much time you and your co-workers can commit to the project and to then assign key milestones against specific dates. For the first phase these might include:

- Preliminary groundwork and general background research on relevant topics
- Interview training
- Sourcing and learning to operate recording equipment

- Finalising all relevant project documents (participation and recording agreements etc.) in light of relevant ethical and legal principles
- Liaising with an appropriate archive
- Outreach and engagement with target interviewees and 'gatekeeper' organisations

Turning then to consider the time and resource requirements for each individual interviewee you might factor in:

- Initial approach to interviewee
- Background/biographical research on the individual and their family/community/organisation
- Preparation of a schedule of topics
- Setting up the interview (fixing a date, securing a suitable venue etc.)
- Actual interview
- Uploading, saving, copying and cataloguing interview recording and associated paperwork
- Creating a transcript (see further below)
- Returning the interview (audio and/or transcript) to the interviewee for review (if appropriate)
- Making any necessary edits and carefully noting any access restrictions
- Carefully analysing the testimony to identify key themes and to highlight quotes for inclusion in your final output(s)

TIP: it is very easy to underestimate how long it takes to complete the interview process. In some cases, agreeing the terms for the deposit of material in an archive and how it may be accessed is mercifully straightforward, with interviewees indicating their preferences on a clearly worded participation agreement and signing off the copyright. Giving interviewees a measure of 'shared authority' over what happens to their material post-interview can on the other hand be inordinately time-consuming. This might involve, for example, providing interviewees with a transcript and/or direct quotes to check before publication. Depending on how you word your recording agreement you may also find that you have to revisit interviewees if you identify a new outlet for the interview material that isn't covered by the original agreement. Again, this can be a very time-consuming and laborious process.

In costing out these various stages you should reflect on what resources are freely available within your host organisation or within your circle of family and friends.

- Might it be possible to enlist the support of volunteers – whether to help with cataloguing, transcription or coding of data or perhaps to serve on an advisory board?
- Assuming you are a not-for-profit group with a bona fide mission statement, can you think of any organisations that might be willing to let you use their venue free of charge, lend equipment (recorders, microphones, cameras etc.), provide free legal advice, technical assistance, access to computers and printers etc.?

Depending on the number of interviews you plan to conduct and the timeframe for the delivery of your outputs you may need to consider engaging a project manager and/or administrator to assist with the processing of your data and the preparation of outputs.

If your project raises obvious issues of legal concern you should seek legal advice. If your work raises sensitive and emotional issues then you should also consider providing access to counselling services (see further Appendix 1 on 'Engaging with Trauma').

Background Research

When designing an interview-based project it makes sense to start with some background research. Within the available resources (time, access to research tools etc.) aim to become a mini- expert on your chosen subject (be that an individual, a set of individuals, a particular theme, a village, an organisation or a specific topic).

This does not necessarily mean that you set aside six months to conduct research. It could be as informal as having a chat with your elderly relatives, picking up a few books in your local library, or arranging to have a short meeting with an acknowledged expert (a senior or retired member of the organisation concerned, an academic with a special interest in the area or a knowledgeable local resident). You can of course also simply type key names and terms into 'Google' (and if you want to identify relevant academic sources, try 'Google scholar' and 'Google books'). If appropriate, you should start noting key dates, terms of reference and names.

If your interviewee does not have a public profile it may, of course, be hard to do too much digging ahead of an interview and you may at any rate prefer to go in with an open mind. That said, it usually helps to do a little background research (perhaps as part of your initial approach to the interviewee) before hitting 'record', if only to identify potential sore points or sensitivities. If your interviewee and/or their organisation has a public profile then they may

be understandably irritated if you have not taken the time and trouble to do at least some basic research before approaching them.

Once you have conducted some preliminary background research on your topic or target interviewee(s), you can begin to narrow the parameters of your study. Working backwards from the available time and budget – and taking account of research that has already been completed – you can then clarify the aims and objectives of your project on the participant information sheet (see Annex 2, Appendix 4) and refine your target list of interviewees.

Transcription

It is important to decide at the outset whether or not you plan to transcribe your interviews.

Whether you do or not depends at least in part on what you plan to do with the interview material. If you anticipate the need to identify key themes for analysis or to highlight quotes for inclusion in, for example, a (memory) book, an illustrated booklet, an exhibition or on a website then it may be necessary to produce transcripts as listening back to hours and hours of audio is incredibly time-consuming.

The production of a transcript can also be very helpful in terms of giving your interviewees some ownership over their testimony i.e. it enables them to review what they have said, make amendments if they wish and to reflect on what they are comfortable putting in the public domain.

For some projects the audio or audio-visual material will provide the raw material for your outputs (e.g. for a radio or television documentary or an online exhibition featuring clips from your interviews). In this case it may not be necessary to produce transcripts.

Within the field of oral history there has been a lot of debate over the years about the role and function of the transcript. There is widespread agreement that it is at best a crude reproduction of what was communicated at interview. Professional transcribers follow very detailed rules about how to indicate pauses, laughter, omitted words etc.[26]

An example is set out below:

TRANSCRIPTION CONVENTIONS

1. We do not change any identifying details in the initial stages of transcription; we type names and place names as heard unless otherwise requested.
2. Each line represents a line of speech and, in the case of a one-on-one interview, the interviewer will be indicated using bold typeface.
3. Phonetic details are included where relevant to the analysis (or if requested); otherwise spelling is normalized.
4. We use the following conventions:

.	end of intonation unit; falling intonation
,	end of intonation unit; fall–rise intonation
?	end of intonation unit; rising intonation
!	raised pitch throughout the intonation unit
underline	emphatic stress; increased amplitude; careful articulation of a segment
–	self-interruption; break in the intonation unit
-	self-interruption; break in the word, sound abruptly cut off
[pause]	measured pause of greater than 0.5 seconds
[laughter]	when a participant laughs
[over-lapping]	[+time stamp] overlapping speech
[+time stamp]	uncertain or inaudible
“ ”	reported speech or thought

In reality, however, the process of turning audio into script will inevitably flatten out some of what was communicated (whether verbally or non-verbally).[27] Oral historians thus tend to emphasise the importance of respecting and preserving your original audio recordings. There is, however, some divergence of opinion when it comes to the issue of ‘cleaning up’ transcripts for publication.

As noted, a key concern for many interviewees is that they might appear inarticulate or ‘stupid’. No matter how hard you work to persuade people of the value of preserving local accents and our rich dialectic heritage, many individuals are selfconscious about grammatical errors that seem to flow naturally in audio but then jar when they appear typed out on a page.

26 See, for example, Bergen, T. (2019) Transcribing Oral History. London: Routledge.
27 See Shopes, L. (2016) ‘Editing Oral History for Publication’ in Perks, R. and Thomson, A. (eds,), The Oral History Reader, 3rd ed. London: Routledge, 470-490.

Many oral historians are opposed to the idea of correcting grammatical errors, believing that this takes from the objective of preserving people's testimonies in their own words. Others are concerned to avoid what they consider to be a futile attempt to recreate a 'quaint dialect' and instead prioritise making sure that the interviewee is happy with what is published.

In my view this issue needs to be decided on a case-by-case and project-by-project basis, giving first priority to the needs and wishes of the interviewee. It is also important to reflect on your original aims and objectives, target audience and any relevant ethical guidelines issued by your host organisation, funder or publisher. Within that framework, judgments have to be made as to whether or not you correct obvious grammatical errors before going to print. The only hard and fast rule to emphasise is that you should obviously never change a word of what an interviewee has said to suit your own agenda.

Costing Transcription

If you plan to go it alone it is important to set aside some time to transcribe five audio minutes (from e.g. an online news bulletin). Note the length of time it took to complete five minutes and scale up accordingly to the anticipated length of a full interview (e.g. multiply by 12 for a 60-minute interview). You can then make a ballpark estimation of the time required for transcription based on the total number of interviews you plan to conduct. When transcribing, you should get into the habit of inserting a time-stamp every few paragraphs so that you can easily go back and check the audio if you need to.

If you have a budget to pay a trained transcriber you can calculate the approximate cost based on a notional rate of about £1 per audio minute. (If, for example, you hope to record twenty interviews, each lasting approximately one hour, then budget at least £1200 for transcription). An experienced audio-typist will transcribe a 1-2 hour recording in about 4-6 hours but it could take more than twice as long if your typing is not up to speed.

If you do decide to engage a transcriber, ensure that they are familiar with the relevant dialects and accents. There is no point in paying to have your interview transcribed only to spend several hours filling in blanks and correcting errors. It is generally a good idea to supply them in advance with a summary sheet of commonly used terms, place names, and surnames. A short description of the project highlighting key events might also be helpful.

Alternatives to Transcription

As an alternative to transcription, you might want to experiment with some of the 'voice recognition' software packages that are now available. In my experience they generally struggle with a thick accent like my own but they are getting better and better and may save you time and money if you decide to transcribe your own interviews.

Another option to consider in lieu of a full transcript is a concise interview summary. The purpose of the summary is to provide basic information about the circumstances of the interview and to provide an overview of the contents. They will include reference to names, places, events and topics mentioned and will summarise the key insights and observations made by the interviewee. It is good practice to include as many timestamps as possible so that future users can easily navigate back to the appropriate point in the original recording. The Oral History Society recommends about 250 words for every 30 minutes of recorded audio.[28]

OHMS

The free web-based application, Oral History Metadata Synchronizer (OHMS), has been created by the Louie B. Nunn Center for Oral History (University of Kentucky Libraries) to enable users to search recorded interviews or indexes and identify specific time locations in the transcript based on their searches.[29] This means that searching and exploring audio files is now much more efficient. Perhaps most importantly it works to connect the written transcript with the original audio recording.

OHMS works by importing your audio interviews into the application and then creating metadata (data that provides information about other data) from your file. It then helps you create an index and time-codes for your transcripts, which are exported as an XML file (this is what allows your data to be searched). Users will access interviews through the OHMS Viewer and can search and find relevant data via its interface. Users can toggle between searching the transcript or index, and the words from their searches are identified alongside a timestamp. For examples of what this looks like in practice see: **https://www.oralhistoryonline.org/examples/**.

28 See further British Library (2021) Brief Guide to Writing Oral History Interview Summaries. Available at: https://www.ohs.org.uk/wp-content/uploads/2021/03/BL-brief-guide-to-oral-history-summaries-March-2021-v1.pdf (Accessed 2 February 2022).
29 See further Oral History Metadata Synchronizer (2022) History. Available at: https://www.oralhistoryonline.org/ohms-history/ (Accessed 2 February 2022).

OHMS accounts are free to obtain, but you must set up an account and install the application on your web server. Visit **https://www.oralhistoryonline.org/start-usingohms/** to download the latest version and create an account.

Note that OHMS is not a data repository—you will be responsible for hosting your audio and video material online. You will need to provide a URL or other information to connect your media file to OHMS. From there, you can create your index and highlight different portions of your interview to make it more user-friendly. If you have a transcript, you can also upload it so that users can search the transcript to even more accurately identify words and their locations within the interview.[30] To learn more about the process go to **https://www.oralhistoryonline.org/documentation/**.

TIP: You need to review your data protection policy and agreements with interviewees to ensure that by using an online platform like OHMS you are not violating any of their rights.

Costing Project Outputs

Your project 'outputs' (the tangible results that you expect to see as a result of recording lived experience e.g. a book, film or exhibition) are obviously a key focus for your project design. Before embarking on your interviews it is important to think ahead and to plan for all of the associated costs and commitments. These might include: publication costs, licences to use images, display boards, technical assistance (web designer, producer, curator, sound engineer, editor etc.), venue hire, insurance, catering, invitations, event administration, facilitation and set-up). Factoring in these costs will again help to inform how many interviews you can realistically hope to complete within the available budget and timeframe. Having produced a comprehensive project plan together with key milestones and associated costs it is necessary to set aside time to reflect on the ethical issues arising.

30 There are plenty of free applications that can help with transcribing. While they will not necessarily generate the text for you, they allow you to slow down the speed of the recording, pause it, and type the text within a single application so that you do not have to jump between different applications on your computer. A simple Google search will reveal a variety of options. Try a few out to see which works best for you.

Section 6: Ethical Protocols

Regardless of the anticipated outputs, anyone who sets out to record lived experience assumes certain obligations and responsibilities. In the case of work with victims and survivors, adhering to all relevant legal and ethical standards is particularly important.

The overall vision of the Victims and Survivors Service (VSS) is 'to improve the health and well-being of victims and survivors'. Whilst organisations in receipt of VSS funding each have their own bespoke values, they adhere to the following general principles:

- **TRUST** - working confidentially, impartially and respectfully with victims and survivors and others to develop and sustain an open and honest relationship
- **UNDERSTANDING** - listening to and learning from victims and survivors and others
- **RESPONSIVE** - continually developing people and services through growth and innovation
- **ACCOUNTABLE** - applying good corporate and clinical governance to all that we do

To help ensure that groups do not simply pay lip service to these generic values, the VSS working group on recording lived experience identified the following additional principles and together we considered how they might be relevant for the process of recording lived experience with victims and survivors.[31] The following principles represent an indicative working charter that can be adapted as necessary for each individual project.

- **Avoiding Harm**

We recognise that revisiting uncomfortable memories is often an inevitable part of recording lived experience. We will nonetheless avoid causing any wilful or avoidable harm and will do everything in our power to protect the health, safety, and well-being of both our interviewees and ourselves. To this end we pledge to consult with participants at the outset and to review processes with them periodically throughout the project. We will also put in place robust safeguards to protect the safety and well-being of all concerned.

31 These should be read in conjunction with the twenty ethical principles for 'storytelling and narrative work' developed by Healing Through Remembering in 2009. This report is available at: HTR Ethical Principles and the ethical guidance available on the Oral History Society's website: Legal and Ethical Advice. The Storytelling Subgroup (2009) Ethical Principles, Healing Through Remembering. Available at: http://healingthroughremembering.org/wpcontent/uploads/2015/11/Ethical_Principles_for_Storytelling_and_Narrative_Work_HTR_2009.pdf (Accessed 2 February 2022). Oral History Society (2022) Is Your Oral History Legal and Ethical? Available at: https://www.ohs.org.uk/legal-and-ethical-advice/ (Accessed 2 February 2022).

- **Integrity**

We will endeavour to uphold ethical values of rigour and independence at all times and to treat all participants with honesty and respect. Our processes, procedures, funding and motivations will be made visible and accessible to all those participating in the project and we will be fully transparent in providing and disseminating information about our work to all relevant parties.

- **Inclusivity and Respect**

We emphasise that this is a voluntary process and that individuals must clearly understand what they are signing up to and that (subject to the participation and recording agreement) they have the right to withdraw at any time, free from coercion. We pledge to do all we can to ensure that our processes are as inclusive and empowering for participants as possible. In addition to safeguarding the emotional and physical well-being of interviewees, we will endeavour at all times to respect their rights, dignity, privacy and personal values. We respect the diverse needs of all participants, regardless of religious, cultural, social, ethnic or political background. We will also try to ensure that our project information is fully assessable to participants, making it available in alternative formats if possible.

- **Communication**

We will ensure that all contributors are fully informed with regard to the purpose, methods and end use of their material and how their data will be processed and stored in the short, medium and long-term. We will respect the confidentiality of information provided by research participants until clear permission has been given to share and publish it and we will stand over any assurances given to them. We will treat all personal testimony with due care and diligence and will adhere to all relevant data protection regulations. As a mark of respect for our interviewees, we will keep in touch with interviewees, providing them with regular updates as our work progresses and develops.

- **'Victim-Centred'**[32]

We will work to ensure that victims and survivors have a meaningful say in the design and delivery of our work and we will take all necessary steps to ensure that their rights and support needs are respected throughout, adhering to the maxim, 'nothing about us, without us'.[33]

32 The term 'victim-centred' generally refers to a systematic, comprehensive and consistent focus on keeping the needs and concerns of victims at the front and centre of approaches and processes to deal with the legacy of past harms.
33 This chimes with the notion of 'shared authority' in oral history practice. See further, Frisch, M. (1990) A Shared Authority: Essays on the Craft and Meaning of Oral and Public History. Albany, NY: State University of New York.
For further interrogation of related issues, see the Special Issue of Oral History Review (2003) 30.

How Does 'Recording Lived Experience' differ from Journalism?

It may be useful at this point to contrast the approach of those who place a premium on 'improving the health and well-being of victims and survivors' with that of a journalist. This is not to cast aspersion on the excellent work that has been done and continues to be done by bona fide journalists but rather to highlight differences in approaches to working with victims and survivors.

The guidelines developed by the QUB 'Victims and Dealing with the Past' project provide comprehensive and user-friendly advice for both journalists and victims and survivors who choose to engage with the media, most of which is transferable to the projects envisaged here.[34] There are, however, some subtle differences that are worth bearing in mind.

It is notable, for example, that the guidelines highlight the National Union of Journalists (NUJ) code of conduct recommendation that a journalist 'does nothing to intrude into anybody's private life, grief or distress unless justified by overriding consideration of the public interest.' Recognising that what constitutes the 'public interest' is context dependent and may change over time, there is no precise definition of 'public interest' (or of 'harm') in legislation. There are, however, a number of issues that typically weigh in the 'public interest'. They include enhancing accountability (by providing the general public with information regarding to matters of important public debate or relating to important public policy decisions) and preventing harm (making public information that: reveals or prevents a serious crime or that reveals or prevents a miscarriage of justice; reveals a risk to public safety; protects the vulnerable or helps avoid the public being misled). Other values and principles associated with the 'public interest' include transparency, safeguarding democratic processes and ensuring fair competition in a mixed economy.[35]

Journalists are supposed to balance respect and sensitivity for victims and survivors with their obligation to report what happened as fully and accurately as possible in line with 'public interest' values.[36] Most, but not all, do so with full integrity, serving the essential public function of bringing to light information, issues and stories that would otherwise remain unheard.

For those who set out to record lived experience with a view to preserving testimonies for future generations, there is less pressure to extract 'usable' information that serves the 'public interest'

34 See Victims and Dealing with the Past (2022) Media Guidelines. Available at: https://victimsandthepast.org/outputs/media-training-workshops/ (Accessed 2 February 2022).
35 Information Commissioner's Office (2016) The Public Interest Test. Available at: https://ico.org.uk/media/fororganisations/documents/1183/the_public_interest_test.pdf (Accessed 2 February 2022).
36 Whilst they do not enjoy absolute privilege against disclosure, journalists do enjoy a particular protection in European human rights law, enabling them for the most part to protect confidential sources and material. See further Susi, M. (ed.) (2019) Human Rights, Digital Society and the Law. London: Routledge.

and more time to allow victims and survivors to tell their story in full, to reflect on what they have said before it goes public, and to retain some power and control over how that information may be used.

Putting Something Back

We have emphasised that recording lived experience is a time-consuming and labour-intensive endeavour. Providing people with a copy of their recording and / or transcript and ensuring that their story is preserved for future generations is in itself normally more than adequate compensation for their time. If, however, you plan on conducting dozens of interviews with a particular set of interviewees or members of a particular organisation you may want to consider whether or not it would be ethical to offer to some additional service. In a 'victim-centred' project this will most likely evolve organically in early consultations about the type of process and output that best serves victims and survivors' needs. In the case of other projects, however, it may be worth considering whether or not you might be able to offer to produce an output that is of immediate and practical benefit to the group or organisation that has agreed to facilitate your research.

Interviewing Children and Vulnerable Adults

The UK Oral History Society offers valuable guidance on interviewing children and vulnerable adults.[37] Some of the key points are summarised below:

The age of legal competence for the use of personal data is thirteen in Northern Ireland but only those over the age of sixteen can give their own consent to participate in an interview. It is advisable to seek parental or carer consent for children under sixteen and, in the event of conflict, the consent of the child should take precedence. It may also be appropriate to consider adapting language and modes of communication to suit the age of interviewees.

Conducting interviews with vulnerable adults such as those with some degree of cognitive impairment creates a different set of challenges. Defining vulnerability is not always straightforward and you need to avoid either patronising or offending an individual. It is, for example, important to ensure that information is communicated in an accessible way but a degree of discretion and 'feeling your way' is sometimes required. On one occasion a very elderly interviewee indicated at interview that his eyesight wasn't great. He did, nonetheless, look at me as if I had two heads when I presented him with a transcript that was printed in an excessively large font. It would obviously have been better to check in advance what he felt would be appropriate rather than deciding that for myself.

There may also be some occasions when you need to overrule the wishes of an interviewee and refrain from engaging in an interview. This may appear to fly in the face of our 'victim-centred' principle but you have undertaken to conduct the project and as such primary responsibility for ethical decisions rests with you. I can certainly recall a few occasions where an interviewee was keen to participate in a project but, having consulted with trusted individuals who had the interviewee's best interests at heart, we decided not to proceed. In one case, although the individual clearly had a wealth of interesting information to share, it became apparent through preliminary soundings that they were too damaged to fully understand and handle the risks of sharing that information and as such we did not pursue the interview. This is a sensitive area as you want to give as much agency as possible to interviewees but you do need to evaluate each case carefully and decide whether or not it is in the best interests of the individual (as opposed to just the 'public interest') to proceed.

When conducting the interview itself it is important to check in advance with those who have caring responsibilities for your interviewee to ascertain how much time they can reasonably give to the interview and if they have any advice as regards how you can minimize potential ill-effects or embarrassment (speak loudly, speak softly, ask direct questions, avoid certain topics etc.). If, for example, an individual is on the autistic spectrum it is particularly important to be very clear about what they can expect in the course of the interview – what topics you will cover and how long the interview will last. You should also take particular care to ask clear and direct questions, avoiding unnecessary banter and metaphors. Each individual is unique but some autistic people struggle at times to maintain concentration for a sustained period and may prefer to take frequent breaks. Many also feel uncomfortable with sustained eye contact and you should therefore avoid this. Some may also have sensory sensitivities and you should make accommodation for this as appropriate (for example, warning them if the audio recorder is about to make a loud noise). The key to success when dealing with any kind of special needs is to plan and prepare. Consult with the individual (and if appropriate with someone who has caring responsibility for them) and agree together a plan that best meets their needs and preferences.

37 See Oral History Society (2022) Preparation is Key: Interviewing Children and Vulnerable Adults. Available at: https://www.ohs.org.uk/legal-and-ethical-advice/legal-and-ethical-preparation/ (Accessed 2 February 2022).

We considered above the dangers of third parties or gatekeepers unduly influencing individual narratives but if your interviewee has special needs or a particular vulnerability then you should consider inviting someone of their choosing along to support them in the course of the interview.

It should also be noted that, no matter how well you prepare, it is possible that you will sometimes get it wrong. I have interviewed a number of stroke victims over the years. One man in particular was very self-conscious about the way in which his stroke had affected not just his speech but also his ability to communicate clearly. I took great care with his transcript (on this occasion I had no compulsion about 'cleaning up' grammatical errors and 'ums' and 'ah's' as I knew he was very sensitive about how he came across). In spite of my best efforts, however, he was devastated when he received the transcript and saw it as confirmation of his worst fears – that he had lost the ability to communicate clearly and succinctly. In the end I got permission to share with him a number of other transcripts from the collection (including one with a senior professor and another with a teacher) and I highlighted all of the grammatical errors and colloquialisms in their scripts, and indeed in my own questions. With much gentle persuasion I managed to convince him that his interview was of great value and that the transcript is always and inevitably a crude reproduction of the spoken work. This was nonetheless a reminder that we need to be extremely alert to the sensitivities of those who have suffered physical and/or mental injury and to do all we can to ensure that the experience of engaging in an interview alleviates rather than adds to their anxiety and suffering.

With regard to interviews with young people, it is again particularly important to communicate in a clear and straightforward manner and to ensure that they are in a position to give informed consent for what is being asked of them. It might also be appropriate to consider adapting your interview format to include some interactive activities that are stimulating, rewarding and fun. I learned a lot from a youth worker who was engaged to help me run an interview-based project with young people from Belfast and Dundalk. He emphasised the importance of listening closely to young people as many are accustomed to being dismissed or not taken seriously. He cautioned against an overly formal approach which runs the risk of you being seen as a 'teacher' or a figure of authority. At the same time he noted the importance of avoiding the use of what you might consider to be 'cool' terms. The chances are you will misplace them and this tends to provoke a look that conveys disgust, pity and disdain in equal measure. It is thus best to 'be yourself' and listen to what they have to say, with frequent open-ended questions such as, 'What was that like for you? How did it make you feel? Can you explain that a bit more for me?' If your interview uncovers evidence of bullying or any type of abuse then you will need to adhere to your organisation's safeguarding policy to ensure the safety and well-being of the young person concerned.[38] The final piece of advice my colleague gave me was to set aside my prior assumptions and values and to keep a really open mind about the diverse and different experiences of the young people we engaged. As he wisely said, you need to: 'create a safe environment, assume nothing, ask open, non-judgmental questions, and listen, listen, listen'.

Trauma

It is important to consider that victims and survivors may classify as vulnerable adults and that many will have and may continue to experience some form of trauma. Dealing with traumatic memory requires careful reflection and ideally professional training. The victims' advocacy group, WAVE Trauma, for example, offers a range of trauma-focused accredited courses dealing with issues such as the impact of psychological trauma, intergenerational trauma and theories of traumatic grief and loss, self-care and resiliency, trauma and addiction and living the legacy of trauma. This toolkit is not a replacement for such professional training but we have attempted in Appendix 1 to summarise some of the key issues to look out for and to offer practical advice regarding steps you can take to minimise harm.

In the next section, however, we place the spotlight on the interviewer and the way in which engaging with trauma and traumatic memory can affect us.

38 As noted by the Oral History Society, all projects and organisations working with children and vulnerable adults should have a robust safeguarding policy in place in order to protect the health, well-being and human rights of those they come in contact with. For a fuller exposition of this advice including links to information and participation agreement designed specifically for children and vulnerable adults see:
Oral History Society (2022) Preparation is Key: Interviewing Children and Vulnerable Adults. Available at: https://www.ohs.org.uk/legal-and-ethical-advice/legal-and-ethical-preparation/ (Accessed 2 February 2022).. For an example of a safeguarding policy, see the document prepared by the British Library (2019) Safeguarding Children, Young People and Vulnerable Adults Policy. Available at: https://www.bl.uk/aboutus/governance/policies/safeguarding (Accessed 2 February 2022).

At the project design stage it is important to brainstorm (ideally with your colleagues) the potential negative impacts that engaging in recording lived experience project might have for those who collect and process individual testimonies.

Fears might include:

- I might place myself in danger
- I may become exhausted, upset or even traumatised
- I might unintentionally betray a confidence
- Interviewees might change their mind and withdraw thus potentially wasting months of my time
- My interviewees might not be happy with the end product and feel let down
- I might be responsible for collecting information that could defame or incriminate someone
- I may damage my own personal reputation and that of my organisation if the project doesn't go well

SELF-CARE

Ethical protocols have traditionally focused almost exclusively on interviewees but there is now a growing body of research that recognises the importance of self-care for those who engage in sensitive and potentially traumatic research.

The World Health Organisation defines self-care as: 'the ability of individuals, families, and communities to promote health, prevent disease, maintain health, and to cope with illness and disability with or without the support of a healthcare provider.'[39] In the context of recording lived experience this effectively means taking the steps necessary to manage the stress and emotional exhaustion that can be induced by engaging in sensitive research.

We have noted that the first step in preparing an ethical framework that protects your interviewees is to put yourself into their shoes and thinking through the fears and anxieties that they may have. You can then expand on this in direct consultation with them and agree strategies to minimise any potential ill-effects.

Our inclination is naturally to prioritise the needs and well-being of those we invite to participate in our research but it is all too easy to overlook your own needs and your own health and well-being.

39 WHO (2009) Self-care in the Context of Primary Health Care: Report of the Regional Consultation, Bangkok, Thailand. New Delhi: World Health Organization. Available at: https://apps.who.int/iris/handle/10665/206352(Accessed 2 February 2022).

What Steps Can be Taken to Mitigate these Harms?

I might place myself in danger

To protect your safety and well-being you should adhere to a sensible 'working away from home' policy. For example, interviews or focus groups should take place in a mutually agreed safe environment and you should ensure that someone knows where you are going and what time you will be home. Unless it is absolutely necessary and justified within the bounds of your ethical code, you should categorically avoid conducting interviews in places where violence or illegality abound. If you are in any doubt about personal safety issues, it is best to interview in pairs. You should also avoid sharing personal information such as your home addresses, or personal phone number with interviewees unless it is clearly safe to do so.

I may become exhausted, upset or even traumatised

The key defence against exhaustion and burnout is TIME. It is very easy to overstretch yourself, particularly if you have a tight timeframe for delivery of your project. It is technically possible to conduct two or even three lengthy interviews in a day but it is certainly not advisable. If you are working with victims and survivors I would recommend scheduling the best part of a day for a single interview. This allows time to build rapport ahead of the interview, to discuss any lingering fears they might have, and to conduct the interview at a pace that suits them. It also ensures that you are not hot-footing it from one sensitive interview to the next.

To truly listen to another person's story – particularly if it involves painful memories – is undoubtedly exhausting. Truly empathetic engagement with another human being's trauma also runs the risk of incurring what is termed 'vicarious trauma'. Drawing on the British Medical Association's list of 'common signs of vicarious trauma'[40], I have suggested below some issues to look out for in the context of 'recording lived experience' projects:

- Experiencing lingering feelings of anger, rage and sadness about the harms experienced by your interviewee and their family
- Becoming overly involved emotionally with your interviewees
- Experiencing bystander guilt, shame, feelings of self-doubt
- Becoming preoccupied with thoughts of your interviewees
- Over-identification with your interviewees (including perhaps a desire to somehow 'rescue' them)
- Loss of hope, pessimism, cynicism

40 BMA (2022) Vicarious Trauma: Signs and Strategies for Coping. Available at: https://www.bma.org.uk/adviceand-support/your-wellbeing/vicarious-trauma/vicarious-trauma-signs-and-strategies-for-coping (Accessed 31 January 2022).

- Beginning to distance yourself from others who are not involved in this work and who don't 'get it'
- Feeling numb or detached when engaging with family, colleagues and friends
- Becoming caught in a cycle of 'over-work' to avoid processing the pain and trauma of what you have heard
- Experiencing disrupted patterns of sleep

In reality it is not possible to entirely remove the possibility of experiencing some degree of vicarious trauma. Most people who engage in empathetic work with victims and survivors will experience some of the above but it is nonetheless important to take proactive steps to recognise and manage the issues and to take steps at the outset to minimise the chances of cascading into a harmful cycle of trauma.

Again, taking time at the outset to think through these issues is key. It is all too easy to say that you will be alert to these issues but to make self-care a reality you need to build it into your workflows. As well as checking at the end of an interview if you have filled out the necessary paperwork, uploaded the audio recording and (if appropriate) contacted your interviewee to make sure they are okay, you need to also confirm that you have checked in with a trusted colleague to share with them how the interview affected you. This need not involve betraying any confidences – it is simply an opportunity for you to consider your own well-being. If this is a routine part of the interview process then there should be no fears about trespassing on busy colleague's time or appearing in any way self-indulgent.

If your organisation is planning on conducting a series of sensitive interviews then it is advisable to have weekly or monthly check-ins with staff to see how they are doing and to offer support as necessary. If appropriate, your funding should include provision for relaxing and soothing activities that nurture self-care and well-being and thus help to counteract the stress of the job. Recognising that this may not be enough to ward off the dangers of colleagues becoming burned out or traumatised and that, despite your best efforts, interviewers may suffer lingering ill-effects, you should ensure that staff have access to counselling and other support services.[41]

I might unintentionally betray a confidence

Maintaining confidentiality (which you are obliged to do until interviewees indicate that you have permission to share their testimony) can sometimes feel like a burden. The temptation to share a really colourful anecdote or a 'juicy' piece of gossip may at times feel overwhelming. Resisting that temptation is really a matter of self-discipline – recognising that sensitivity, maturity and discretion are central to developing a sound ethical foundation for your work. If, however, you have concerns of a legal nature or you are worried about the safety and well-being of an interviewee then you should of course speak confidentially to a trusted colleague and/or professional as part of your general post-interview debriefing.

Interviewees might change their mind and withdraw thus potentially wasting months of my time

My interviewees might not be happy with the end product and feel let down

I may not get the credit for the work that I have invested in conducting interviews

There is no sure-fire way of ensuring that interviewees do not withdraw from the project post-interview or feel let down by the final output(s). The best way to avoid this happening, however, is to take as much time as possible at the outset to ensure that all parties understand what is being asked of them and what they hope to get out of the project. You need also to be as clear and upfront and transparent as possible about what you hope to deliver in the course of the project and why in order to safeguard against misunderstandings down the line. Do not over-promise or offer assurances that you cannot stand over. No project is set in stone at the outset – new opportunities will come to light and others may close down. It is thus vitally important to stay in touch with your interviewees post-interview, ensuring that there are no unexpected surprises for them down the line. Again, it is advisable to build this into your workflow, perhaps issuing a monthly or six-monthly e-zine to keep people abreast of key developments and to give them prior warning about any public use of their material.

A related ethical concern is that you may not be credited with the work you put into setting up and conducting interviews. Thankfully this does not happen very often but, in order to avoid potential disappointment and frustration at the point of publication, it is very important to discuss this at the outset with your project leader and whoever has responsibility for writing up the findings and overseeing publications. Agree a formula that you are both happy with and review periodically as the work unfolds.

I might be responsible for collecting information that could defame or incriminate someone

I may damage my own personal reputation and that of my organisation if the project doesn't go well

These are important and legitimate fears that engage a number of points of law. These are dealt with in greater detail in the section on 'Legal Issues'.

41 It is important not to assume negative consequences and to note that it is also possible that an interviewer may experience what is described as vicarious post-traumatic growth i.e. the experience of conducting the interview and working closely with victims and survivors may result in personal growth and some measure of shared healing and self-discovery for the interviewer. This process can only emerge organically and should never be 'forced'.

In order to help you decide whether or not you are ready to embark on an ethically sound recording living memory project you might consider the following:

STOP

- The interviewee is too vulnerable or frail/cannot give reliably informed consent
- You have not yet considered the legal and ethical issues arising
- You are not sure why you want to conduct interviews
- You do not have the time/resources necessary to complete the project
- Your interviews are highly likely to solicit information about crimes that have not been processed and fully determined by the courts of the relevant jurisdictions
- The recording and dissemination of your interviews could harm your interviewees and/or yourself
- You have not prepared a: project information sheet, participant agreement form and recording agreement (see Annexes 1, 2 and 3, Appendix 4)
- You have not given any consideration to long-term storage and preservation in an archive
- You cannot operate the equipment
- You haven't practised
- You have not been able to conduct at least some preliminary background research (topic, local sensitivities and biography of interviewee)
- You are too close to the subject (topic and/or interviewee) and will find it impossible to maintain some degree of professional distance
- You cannot reach mutual agreement with your interviewees regarding basic protocols (terminology etc.)

ALMOST READY

- You have prepared a project plan with clear milestones (in keeping with your timeframe, budget and available resources)
- You have considered and explored all relevant legal and ethical issues arising and you have taken steps to mitigate potential harm and to safeguard the confidentiality of your material and the well-being of your interviewees
- You have considered how your data will be processed and stored in the short, medium and long term (identifying and consulting with an archive as appropriate)
- You have prepared a participant agreement form (including a concise summary of your aims and objectives, funders, sponsors and anticipated outputs)
- You have drawn up an appropriate recording agreement clearly detailing the access options that are available to interviewees (taking legal advice if necessary)
- On the basis of soundings (local enquiries, meetings with gatekeeper organisations etc.) you are reasonably confident that the desired range of interviewees will agree to talk to you
- You have carefully considered how to select and approach interviewees
- You have conducted sufficient background research on your topic
- You have procured the necessary equipment and are reasonably confident in using it

GO

- You have ticked all of the responses listed under 'almost ready'
- Your first interviewee has agreed to see you
- You have prepared a list of topics for interview and have practiced and/or engaged in interview training
- You are confident that you can meet all assurances given (e.g. regarding provision of a transcript and/or copy of the recording, completion of promised outputs, safeguarding of material etc.)
- You have checked that your equipment is in good working order and have practised using it
- You have purchased spare batteries and SD/recording cards
- You have ticked off a check list of what to bring:
    - ID
    - Interview location and directions on how to get there
    - Contact number for your interviewee in case you get held up
    - Each item of equipment and supporting material (recorder, microphone, cables, batteries, memory cards)
    - All relevant paperwork (project summary/participation agreement, recording agreement)
    - Small gift if appropriate (e.g. biscuits)
- You have given due consideration to health and safety issues (a friend or colleague knows where you are going and what time you will be back)
- You are rested, enthusiastic, curious, focused and ready to go

For some projects it may be appropriate to draw up a summary of your key ethical principles and the safeguards that you have put in place for both interviewees and interviewers. A copy can then be given to interviewees along with the participant information sheet (see Annex 2, Appendix 4) and the protocols can also be posted to your project website if you have one.

Section 7: Legal Considerations

***Disclaimer: This advice (based on the wider context of UK law) draws on the excellent practical guidance provided by the Oral History Society at: https://www.ohs.org.uk/advice/ethical-and-legal/and my own experience of conducting oral history interviews and of researching, teaching and writing about the research-related methodological and ethical issues. It is offered merely as general guidance and does not constitute formal legal advice. Depending on the nature of your project, you may need to consult a solicitor directly about the legal issues arising. Neither the author, the VSS or the Oral History Society accept any liability for any consequences arising from the use of this information for any purpose.**

There are a number of points of law that are relevant for those who set out to record lived experience. These include:

- Confidentiality
- Consent
- Copyright
- Defamation
- Libel
- Disclosure
- Human Rights (e.g. right to life, right to privacy, freedom of expression)
- Data Protection
- Freedom of Information

The complexities of data protection legislation and in particular the implications of the General Data Protection Regulation for recording lived experience are discussed in further detail in Appendix 2. I have summarised below some of the other key legal points you need to consider. This is by no means an exhaustive list of the potential legal liabilities arising and as noted above does not constitute formal legal advice.

Confidentiality

Breach of confidence (upon which the UK's law of privacy has been developed) gives an interviewee the right to expect that anything they say will – if confidence has been offered – be held in a secure manner and that any views or information given in confidence will be fully anonymised. No reader of that information should – unless the interviewee has given permission – be able to determine who they are. It is important to think through the 'life cycle' of your data and to identify each individual that will have access to it. You need to ensure, for example, that

any third parties you engage (volunteers, transcribers etc.) are fully versed in your ethical and legal protocols and the commitments you have given interviewees. To avoid any misunderstandings at a later stage you should ideally ask each data handler to sign a succinct Confidentiality Agreement (see Annex 6, Appendix 4 for an example).[42] It is also important to note that, whether or not an interviewee requests confidentiality at the outset, they have the right to assume that the content of their interview will remain confidential until they have confirmed that they are willing for its contents to made public in a formal Recording Agreement (see Annex 3, Appendix 4 for a sample document).

Consent

The concept of 'informed consent' is central to ethical interviewing. This means that you need to ensure that your interviewee fully understands the nature of the project they are being asked to participate in, what your aims and objectives are, who is funding the research, why they have been approached, and what will happen to their recording in the short, medium and long term. When weighing up their understanding of these issues you need to consider any factors that might impede their ability to give informed consent (e.g. maturity, dementia, intoxication or cognitive impairment). If you have concerns about their ability to give informed consent, err on the side of caution and do not proceed with the interview.

You must therefore establish that your interviewee:

(i) Has the capacity to consent.

(ii) Has been provided with all of the relevant information that might affect or influence their willingness to participate. This must be provided (normally as part of a participant information sheet, see Annex 2, Appendix 4) with a document that sets out clearly the purpose of the study, who is leading it, who is funding it, why the individual has been selected, how their views will be solicited and recorded, what will happen to their data, and what the intended outputs are. This should be communicated in a way that is clear and easy to understand.

(iii) Has been made aware that participation is voluntary and that they may withdraw at any time. It is important to note that the right to withdraw consent retrospectively has some limitations - for example, it is almost impossible to enforce after a documentary or book has been published. In the interests of transparency, it should be made clear to participants at what point, if any, they are no longer able respectively to withdraw their participation.

42 See further: https://www.ohs.org.uk/legal-and-ethical-advice/confidentiality-and-disclosure/ (Accessed 3 March 2022)

(iv) Has been asked to participate without undue pressure or inducement. (It may be appropriate to compensate interviewees for expenses incurred e.g. payment of travel expenses but they should not be 'paid' for doing an interview).

(v) Has understood they may ask questions and receive answers regarding their participation.

As discussed further in Appendix 2, the issue of consent (as distinct from 'informed consent') has a particular applicability in the context of the General Data Protection Regulation.

Copyright

Under the terms of the Copyright Designs and Patents Act 1988 all citizens have a right to copyright in their own work. In the case of recording lived experience the relevant copyrights are in the:

- words spoken by the interviewer
- words spoken by the interviewee and
- sound recording or film

Copyright in sound recordings typically expires 50 years after the end of the year in which the recording was made.

What you need to remember is that an interviewee owns the copyright in their own spoken words and, in order to lawfully use that material, you need to ask them to assign copyright to you and/or an archive with whom you wish to deposit the recording. These rights and the options available to interviewees should be summarised on the participant information sheet (see Annex 2, Appendix 4) you share with them at the outset. You need to then clarify (see Annex 3, Appendix 4) what restrictions (if any) they want to place on the use or availability of their interview.

An issue that you need to reflect carefully on is to whom the interviewee's copyright is assigned. Archives are understandably keen to have copyright assigned directly (or jointly) to them so that they have clear and unambiguous authority to work with the material for the purposes of long-term conservation, storage and public access. Otherwise it may be appropriate to simply assign copyright to the interviewer or the project, specifying that they in turn can share copyright with an appropriate archive and noting any access restrictions that the interviewee wishes to make.

Filling in these forms can be tiresome and you may worry that it is off-putting for your interviewees, heightening their fears about participating in the project. It is, however, important to reassure them that the reason you are troubling them with these formalities is that their voice and experience is of immense value and as such you want to ensure that it can be

shared with others, if not now, then at least at some point in the future. In the absence of clear documentation setting out the copyright status of the interview and the wishes of the interviewee, it becomes increasingly difficult to use and provide access to the material.

Defamation

As noted in the section above that outlines some of the key challenges associated with recording lived experience, there is a danger that material you collect could prove libellous or defamatory.

The Defamation Acts 1952 and 1996 provide that a person can sue for damages if untrue or harmful statements are made about them, whether that is published in writing or broadcast in a permanent form (libel) or communicated in the temporary form of speech (slander).

What is a defamatory statement?

A defamatory statement is a false statement that lowers the reputation of the person in the estimation of right thinking people. It exposes a living individual to hatred, ridicule or contempt, causes them to be shunned or avoided, or injures their business or trade.

Merely offensive statements such as 'I really did not like the man – he gave me the creeps' are not necessarily defamatory.

It is important to note that a) a statement must be false to qualify as defamatory and b) a mere statement of opinion cannot form the basis of a defamation claim because it cannot be proved to be true or false.

However, simply stating that something is your opinion will not necessarily protect you. For example, statements such as 'in my humble opinion Shauna Bryans was involved in the Northern Bank robbery' or 'to the best of my knowledge, this is only my own view now, Jason McKenna was up to his neck in a paramilitary organisation' could still be defamatory unless proven to be true. It should be noted that the 'burden of proof' is on the person or organisation that made the defamatory statement, not the person defending their reputation.

Some statements are considered so harmful that they will automatically be considered defamatory. These include statements that falsely assign to someone a criminal offence punishable by imprisonment or a matter that clearly damages their business, trade, profession or office.

In the context of recording lived experience, someone who considers that a defamatory statement has been made about them could potentially sue not only the interviewee but also the interviewer, the organisation managing the research and or the institution housing or 'publishing' (i.e. making available) the recording of the interview.

In order to protect against this happening it is important to first do all that you can to avoid recording defamatory material. You can start by ensuring that all interviewers and data handlers on your project are well versed in the legal issues arising and if necessary undergo training. If it seems likely that defamatory statements might be made in the course of an interview you should caution interviewees about the need to avoid defamatory statements at the start of the interview. In some instances you may need to stop the recording and remind them of the dangers if it appears that they are veering down this track. In the aftermath of the interview it is then important to carefully review what was said and if you identify any defamatory material and/or statements (whether truthful or not) that are likely to cause 'substantial damage and distress' to living individuals then you need to explore the options for redaction and restriction of access to that material. If you are not in a position to offer a tightly enforced embargo then you may need to consider removing the offending material. This should be a last resort, however, as our focus is obviously on preserving living memory for future generations.

These challenges can best be resolved in consultation with an experienced archivist who is trained in deciding what information can safely be placed in the public domain. It should also, of course, first and foremost be discussed with your interviewees who are best placed to reflect on whether or not a statement is likely, in hindsight, to cause undue upset or harm to someone they mentioned.

We rightly emphasised in the section on ethics that, for a project to qualify as being 'victim-centred', it should involve victims and survivors at each and every stage of the process. It is important to note, however, that there may be occasions when you as an interviewer have to make an exception to this rule. If, for example, an interviewee is adamant that they want a defamatory statement to be published, or if they want to share information about serious crimes that have not been adjudicated before the relevant authorities and courts, then you are obliged as the interviewer/project director - the person with ultimate responsibility for the implementation of your legal and ethical code - to overrule them by embargoing access.

Disclosure

We have noted that you should caution your interviewees against sharing information about crimes that have not been prosecuted and adjudicated by the relevant authorities and courts.

If your project is likely to attract information about alleged criminal activity then you should take great care to inform interviewees that you may have a legal obligation to disclose information about serious offences to the police (under, for example, the Criminal Law Act (NI) 1967 and the Terrorism Act 2000).

You should also remind them that, whilst you and your organisation will take all appropriate steps to defend the confidentiality of your material, **you cannot offer a cast iron guarantee that it will remain confidential**. If, for example, as happened in the Boston College Tapes project, the police become aware that information contained within your interviews is likely to be of value in investigating and prosecuting serious unsolved crimes then you may not be able to prevent them from seizing the materials.[43]

As with the prospect of defamatory statements, you can help to prevent this scenario from arising by firstly ensuring that all members of your project are trained to understand the consequences of recording information that could potentially incriminate or that may invoke a legal obligation of disclosure (for example, in the highly unlikely situation that someone told you that they had in mind to shoot someone or to plant a bomb).

If it seems likely that incriminating evidence might come to light in the course of an interview, you should caution the interviewee at the outset that you cannot record any such information. You should be ready to stop the recording to remind them of the dangers if it appears that they are about to start incriminating themselves and/or named third parties. In the aftermath of the interview, it is again important to carefully review what was said and, if necessary, take legal advice regarding potentially incriminating content.

43 There is an important academic and legal debate to be developed about the extent to which researchers and academics should adopt an uncritical 'Law of the Land' approach to the legal status of their materials or whether they should view the law as fluid and dynamic and something that they should actively seek to challenge, shape and influence it in the interests of academic freedom. See further Palys, T. and Lowman, J. (2012) 'Defending Research Confidentiality "To the Extent the Law Allows:" Lessons from the Boston College Subpoenas', Journal of Academic Ethics, 10, 271-297. See also Brewer, J. (2016) 'The Ethics of Ethical Debates in Peace and Conflict Research: Notes towards the Development of a Research Covenant', Methodological Innovations, 9, 1-11. Accessible at: https://journals.sagepub.com/doi/pdf/10.1177/2059799116630657 (Accessed 6 February 2022); and Lundy, P. and McGovern, M. (2006) 'The Ethics of Silence: Action Research, Community Truth-Telling and Post-Conflict Transition in Northern Ireland', Action Research, 4(1), 49-64. Accessible at: https://journals.sagepub.com/doi/abs/10.1177/1476750306060542 (Accessed 6 February 202).

Human Rights

The Human Rights Act 1998 sets out the fundamental rights and freedom that all citizens are entitled to. It incorporates the European Convention on Human Rights (ECHR) into domestic UK law. I have highlighted below some Convention Rights that are potentially relevant to 'recording lived experience' projects but this is by no means comprehensive or exhaustive and is for illustrative purposes only.

Article 2: Right to Life

Article 2 of the Human Rights Act guarantees that everyone's right to life is protected by law. This means that no one, including the government, can deprive a person of life unless it is a lawful sentence of a court (e.g. in states where the death penalty is lawful) or where the use of force is deemed 'absolutely necessary' (e.g. in self-defence). It means that the government has legal obligations to safeguard life but also to conduct an 'effective, independent and prompt' investigation into suspicious deaths. It is highly unlikely that this right would be engaged in the course of a 'recording lived experience' project but if, for example, you published information alleging that someone was a state agent or that they had been directly involved in the murder of a particular individual, then it is possible *in extremis* that they could become a target for assassination and your interview could thus interfere with their 'right to life'.

Article 3: Freedom from Torture and Inhuman or Degrading Treatment

Article 3 of the Human Rights Act sets out the right not to be tortured or treated in an inhuman or degrading way and is an unqualified right. It is extremely unlikely that the process of recording lived experience would ever involve the type of serious mental and physical abuse and/or neglect that we associate with the definition of 'inhuman or degrading treatment'. However, it is perhaps worth bearing in mind that your interviews may document information about past instances of torture and inhuman or degrading treatment. It is possible that such evidence could be of value in future litigation relating to the crime of inflicting torture and inhuman or degrading treatment but it is more likely that it would simply inform broader research on this theme.

Article 8: Respect for Your Private and Family Life, Home and Correspondence

The meaning of 'private life' as set out in this Article is quite broad and includes reference to issues such as a person's sexuality, body, personal identity and relationships with other people. Potential breaches of Article 8 (subject to certain qualifications) could occur if your home is searched or placed under surveillance, if you are separated from members of your family, or if your right to privacy at home is interfered with by virtue of phone tapping or the hacking of your emails and other online accounts.

For the purposes of recording lived experience projects it is important to remember that the privacy of all individuals who engage in your project must be respected. Even though they may have agreed to participate in an interview, they should not be expected to divulge information on issues considered sensitive and personal to them. In cases where an interviewer has already developed a trusting relationship with an individual or group of people before inviting them to participate in a project, they have an even greater responsibility to protect the privacy of those concerned. More specifically, as noted above, they should obtain their explicit consent regarding how the information that is shared may be used.

Article 10: Freedom of Expression

Article 10 protects a person's right to hold their own opinions and to express them freely without interference. This includes a right to voice their opinions through public protests and demonstrations and to express them in published articles or books, in the media, or through works of arts. This is a qualified right which means that public authorities may restrict this right if, for example, they can demonstrate that it is lawful, necessary and proportionate in order to protect national security, protect the rights and reputations of other people, and to prevent the disclosure of information received in confidence. The latter is obviously of potential relevance to recording lived experience projects. There have been quite a number of freedom of information cases involving journalists[44] but although the European Court of Human Rights has upheld the right of academics to freely express their opinion about the institution or system in which they work and to distribute knowledge and truth without restriction,[45] there is limited case law that speaks directly to the kinds of issues that could arise in a recording lived experience project. Perhaps the key point to bear in mind is that your interviewees can be reassured that – subject to some important qualifications – they have a right to freely express and record their opinions without interference.

44 See, for example, The Sunday Times (No 1) v The United Kingdom [1979] ECHR 1. Available at: https://www.bailii.org/eu/cases/ECHR/1979/1.html (Accessed 2 February 2022). Observer and The Guardian v United Kingdom [1991] ECHR 49. Available at: https://www.bailii.org/eu/cases/ECHR/1991/49.html (Accessed 6 February 2022). The Financial Times Ltd. And Others v. The United Kingdom [2009] ECHR 2065. Available at: https://www.bailii.org/eu/cases/ECHR/2009/2065.html (Accessed 6 February 2022).
45 See, for example, Sorguç v. Turkey [2009] ECHR 979. Available at: https://www.bailii.org/eu/cases/ECHR/2009/979.html (Accessed 6 February 2022).

Rights of Children and Vulnerable Adults

Finally, as noted in the section on ethics, it is important to note that working with children and vulnerable adults calls for particular sensitivity and that these groups enjoy certain protections under the law. If your research engages children it should comply with Articles 3 and 12 of the United Nations Convention on the Rights of the Child. If your research engages vulnerable adults then you should consult and comply with the Protection of Children and Vulnerable Adults (NI) Order 2003 and the Safeguarding Vulnerable Groups (NI) Order 2007.

Data Protection

We now live in a data-rich world. We routinely (and often unthinkingly) share our personal information freely online (e.g. name, address, phone number, email address, occupation, income bracket). This type of personal data has gained significant commercial, social and political value. The General Data Protection Regulation (GDPR) is designed to protect EU citizens from privacy and data breaches, setting out strict guidelines regarding how personal data is processed, stored and used. The UK Data Protection Act 2018 continues to enshrine GDPR's requirements in law post-Brexit.

The underpinning principles are: lawfulness; fairness and transparency; purpose limitation; data minimisation; accuracy; storage limitation; integrity and confidentiality; and accountability. Not surprisingly, GDPR has introduced some important changes to how we conduct 'recording lived experience' projects. The implications are complex and as such we elaborate on the issues arising in Appendix 2. The key point to remember is that, in order to avoid the obligation to destroy personal data once it has served its stated purpose (e.g. at the end of the project), you need to invoke the legal exemption that allows you to retain that information for 'archiving purposes in the public interest'. This must be stated clearly on your Recording Agreement (for a sample see Annex 3, Appendix 4).

Freedom of Information

Under the Freedom of Information Act 2000 most information held by public authorities (including publicly-funded archives) must be made available to anyone who requests it in writing. There is a presumption or assumption in favour of disclosure but there are some important exemptions e.g. if disclosure would be a breach of confidence. As a general rule, archives will not disclose names and personal details of interviewees to third parties without their consent.

Illustrative Case Study

The legal issues that arise when recording lived experience projects are quite complex. I have included below a (completely fictitious) interview scenario followed by some questions and answers to further underline some of the key points.

> **You have decided to embark on a series of interviews with victims and survivors aligned to the victims' representative group you work for. Your primary objective is to record their life stories, placing the direct harms they suffered in the broadest possible context and documenting their post-traumatic growth. You aim to conduct a total of thirty interviews, starting with the most elderly and frail.**
>
> **Through your own personal network of colleagues and friends you quickly identify a range of individuals who are prepared to be interviewed. Your first interviewee, Sally Murphy, is in her late eighties but her memory is razor sharp. You fix a date and arrive at her home. Over a cup of tea you explain a bit more about what the project is about and what you hope to achieve. You set up the equipment and record a fascinating two-hour interview. Sally is very enthusiastic about the project and gladly donates a box of photographs, letters, and newspaper cuttings that help to illustrate her family's story. Before leaving you take her photograph and thank her for her time.**
>
> **When you return to your open-plan office you upload the audio recording onto your laptop and proceed to transcribe it. Sally had a fascinating life story, having been adopted from Nazareth House at the age of three by a young couple living in East Belfast. She was very close to her adopted mother but was less warm about her alcoholic adoptive father who eventually left when she was ten. She worked hard at school and went on to Belfast Tech to complete a course in bookkeeping. Sally was brought up as a Methodist but through her work at the City Council she met and married a young Catholic man from the Short Strand area of Belfast. They had a very happy married life until their first child was killed as a result of the conflict. Thereafter their lives were understandably scarred by grief and trauma. In recent years Sally has become involved in a campaign to uncover the truth of what happened to her son. Her interview is packed full of wonderfully authentic anecdotes about her long and interesting life. You are very tempted to upload some key quotes directly to the project website to encourage others to participate. You also plan to run up a short biographical note to publish alongside Sally's photograph and scans of the most interesting letters and memorabilia she gave you. This material will also feature in the publication your organisation plans to publish once the thirty interviews are complete.**
>
> **Shortly after you complete this interview a fresh inquest into the death of Sally's son is completed. Your interview with Sally includes important contextual detail that helps to put some of the findings of the inquest in context. You make this known to a journalist friend and are subsequently invited to go on BBC Talkback to discuss your understanding of the case. This information is further disseminated via online media and social media channels.**

Whilst much of what is sketched out in the scenario above may sound perfectly reasonable, you will note that there are no references to the types of checks and balances that are necessary to ensure that the project meets all relevant ethical and legal standards.

Questions that arise include:

Q: How can we be sure that Sally won't later object to the way in which her interview material is used?

A: The key to avoiding this problem is to agree in advance how you will use the audio recording, the transcript, and any materials Sally shares with you. You also need to ensure that Sally fully understands: the purpose of the project; how it will be conducted; who is involved in funding, directing, delivering and publicising the project; how the interview material will feature in any planned outputs; how you will store and process the information gathered in the short, medium and long-term. Rather than just providing this information verbally it is best to include the details in a concise written summary (see Annex 1, Appendix 4) and then ensure that the interviewee has fully understood what is being asked of them. As noted, this should be followed up with a recording agreement that clearly stipulates how the recording may be used, whether there are any access restrictions (see Annex 3, Appendix 4 for an example). What you most certainly want to avoid is a scenario whereby Sally turns on the radio and hears the details of her son's murder being discussed by you live on air, without any prior warning. Likewise, her story should not be published on a website or anywhere else unless she has given her clear consent for this to happen.

Q: Do I have permission to use personal information about Sally and other individuals she mentions?

A: As we have noted, privacy is protected by data protection legislation, the law relating to the breach of confidence and Article 8 of the European Convention on Human Rights. The law relating to breach of confidence will prevent the disclosure of sensitive information about others, such as her alcoholic adoptive father, assuming he is still alive and could reasonably expect the story to be kept private. You need to be particularly careful about using any information regarding living individuals that could cause substantial damage or distress.

As discussed further in Appendix 2 there are now strict legal guidelines regarding how you process personal data relating to lived individuals who can be identified by that information (e.g. their name, address, occupation). The simplest way to ensure that you are legally entitled to process personal information is to seek consent to do so. To avoid the obligation to destroy that data once it has served its stated purpose you can invoke the 'archiving in the public interest' exemption.

Q: What if some of the information Sally provided me with is untrue?

A: It is highly unlikely that Sally will have knowingly misled you in any way but it is of course possible that she may have reported some information that she firmly believes to be true but that, on further scrutiny, turns out to be untrue. We know that the law of defamation provides that you cannot make untrue statements about people or companies that could undermine or damage their reputation. You should therefore try to avoid recording any such statements (stopping the interview if necessary) and you should take legal advice before publishing anything that you identify as potentially defamatory.

Q: What if some of the information Sally provided me with relates to serious criminal activity?

A: To minimise the chances of this happening in the first place you should have informed Sally that you may have a legal obligation to disclose information about serious offences to the police and that you cannot guarantee that such disclosures will remain confidential. You should not include or use this type of material unless the crime has been processed by the relevant authorities and fully tried and determined in the court(s) of the relevant jurisdiction(s). Otherwise you could either provoke or prejudice a criminal trial. As we have discussed, it is best to take all appropriate steps to avoid this situation arising in the first place (e.g. stopping the interview if the interviewee even hints at implicating themselves or a named third party in an unsolved crime).

Q: May I use the photographs and other materials given to me by Sally as I please?

A: Photographs, newspaper cuttings and other original literary and artistic works are protected by copyright (as indeed is the interview recording itself). Generally speaking, you may not copy or use a substantial part of a work protected by copyright without the permission of the copyright holder. There are some exceptions to this rule but they are very narrow and you should not rely on them without taking legal advice.[46]

You are the author of the photograph you took of Sally so you are free to use this photograph although that should ideally be confirmed with Sally as part of the recording agreement. Sally is the copyright holder of the personal family snaps that she took and you may only use them with her agreement.

If the letters that Sally gave you were sent to her then she owns the physical letters but the author still owns the copyright in the content so you need to seek their consent to use the material in any publications or outputs you plan. Copyright passes under an author's estate so, even if the authors of the letters are dead, there may be someone alive who could potentially object to their publication. You need to be particularly careful if the letters contain sensitive personal information.

The newspaper cuttings are likely to be protected by copyright owned by the newspaper so you should contact the newspaper if it still exists to ask for permission to publish the material.

Quoting a single line from a poem that Sally's uncle wrote about her son is unlikely to be considered a 'substantial part' of the poem if that poem is still protected by copyright. In such instances you can include snippets from the original piece without worrying about infringement of copyright.

In summary

A few points to bear in mind:

- Keep confidential the content of your interview until such times as the interviewee states (preferably in writing) that you have consent to share it.
- If an interviewee tells you something about another living person which that other person could reasonably expect to be kept private, don't use it unless you get that other person's consent or anonymise that part of the story.
- Do not include facts unless you are sure they are true and can prove it.
- Take particular care with sensitive personal information, ensuring that it is not going to cause substantial damage or distress to a living individual.

46 See further: Deazley, R. (2016) An Introduction to Copyright for Oral Historians. Belfast: QUOTE. Available at: https://quote.qub.ac.uk/assets/uploads/QUOTE-resources-Introduction-to-Copyright.pdf (Accessed 6 February 2022).

- Avoid recording and do not publish information about unsolved serious crimes.
- If an interviewee provides you with materials created by others such as photographs, letters and newspaper articles, ask who created the work and get the author's consent to use them.
- Take particular care in dealing with information about children or vulnerable adults. You must ensure that they have not been subjected to undue influence to participate and that they fully understand the implications of participation in your project.
- In order to establish free and informed consent you should invite all interviewees to sign a participant information sheet (see Annex 2, Appendix 4) indicating that they have read the project summary and fully understand what they are signing up to.
- A recording agreement (see Annex 3, Appendix 4) should set out clearly the participant's preferences with regard to the publication and dissemination of their interview (different options can be presented). This should assign copyright from the interviewee to you/your project and/or an appropriate archive.

Section 8: Operating the Equipment

The range of equipment available for recording interviews can be quite overwhelming. When deciding what option is best for your group you need to reflect on the following questions:

- What is the purpose of our interview(s)?
- What do we hope to do with the recordings in the short, medium and long-term?
- What is our budget for equipment?
- What equipment do we already have/are we able to borrow?
- Where will the interview(s) take place?
- Who will be conducting the interview(s)?
- What level of expertise do we have when it comes to operating audio equipment?

If your interviews are designed to serve a very short-term need and are not the primary focus of your project then you may be able to rely on a relative cheap recorder or even your mobile telephone.[47] If, however, you want to produce quality sound and safeguard your recordings for future generations you will need to invest in professional equipment and learn to use it to best advantage.

There is now a decent range of affordable digital recorders available on the high street and audio files can easily be uploaded to a laptop, PC, Mac, or tablet, via a USB port.

'Solid state' digital recorders have no moving parts and record audio directly to a memory card. Two of the most common recording formats are mp3 and WAV but archivists almost invariably prefer WAV as it is not compressed and therefore does not degrade as easily.

WAV files will occupy more space on your hard-drive but they will yield a better quality sound that is much more likely to stand the test of time.

Uncompressed digital audio is described by two measurements - bit depth (the digital 'word length') and sampling frequency (the audio bandwidth or frequency response as

47 For a good guide to the use of microphones with iPhones see: Boyd, D. (2019) iOs and iPhone Recording for Oral History, Digital Omnium. Available at: https://digitalomnium.com/ios-and-iphone-recording-for-oralhistory/ (Accessed 6 February 2022). There is useful guidance about how to adjust your smartphone to avoid disruption and enhance your recording available at: Oral History Centre (2019) Tutorial: Recording with Mobile Devices. Available at: https://oralhistorycentre.ca/mobile/ (Accessed 6 February 2022). See also: Oral History Society (2022) Choosing the Right Equipment. Available at: https://www.ohs.org.uk/for-beginners/equipment/ (Accessed 6 February 2022).

represented by the digital signal). The recommended setting for audio interviews is 24-bit/48 kHz. This will give you approximately 3.5 hours of audio per 4GB SD card.

The Oral History Society recommends a number of mid-range models that cost in the region of £150-£300. They include:

- Zoom H4nPRO
- Zoom H5
- Zoom H6
- TascamDR-100 MK II

Microphones

The key to minimising unwanted external noise and maximising the acoustic quality of your recording is a decent microphone. Again the available range is broad – from karaoke microphones costing less than £10 to studio microphones costing in excess of £3000. When selecting a model you need to consider budget, portability, ease of deployment, and the impact on your interviewee.

The microphone should ideally be procured with your audio recorder (you must at any rate ensure that the two are compatible).

Many interviewers prefer the discretion of a lapel microphone but it is important to take care when attaching to ensure that the capsule is not brushing against hair, jewellery or clothing as this could result in a crackling sound throughout. You might also need to ask your interviewee to avoid fidgeting with it.

If you are using a stick microphone, you need to experiment until you ascertain the optimum distance from the speaker (the usual range is 9-12 inches).

An omni-directional microphone will give a better all-round pick up response: a cardioid or directional microphone is more suited to focus recording (such as the one-to-one interview).

It is good practice to check your recording levels (using headphones) before you commence: just as you would prior to any live act. You should also have spare batteries to hand and carry a decent length of extension lead (in case the power point is not close to the interviewee's preferred seat). Preparation is everything: your ability to handle your equipment with confidence and skill is central both to the quality of your recording and the stress levels of all concerned. Before commencing a live interview ensure that you are confident in operating the equipment. Always run a fresh test just before setting out.

Finally, it is important to bear in mind that your main objective is not to record perfect sound and as such you sometimes need to balance audio quality against the facilitation of a successful interview. For example, if your interviewee really does not want to wear a microphone then you obviously should not push it.

In practical terms you will need:

Essential:

- A good quality audio recorder capable of recording WAV files
- Secure Digital Recording cards (at least 4GB)
- Access to computer facilities and sufficient data storage to allow you to process, safely store and back-up large digital audio files, transcripts, photographs and other supporting documentation

Highly Desirable:

- Good quality microphone (ideally stick and lapel to give you options)
- Back-up recorder
- Secure expansion drive for back-up of your materials
- Spare batteries
- Headphones
- Camera
- Hand held scanner (in case you need to scan documents or photographs)

Each recording device will power up slightly differently and you will thus need to familiarise yourself with the manual. In broad terms, however, the steps are:

1. Turn on
2. Connect and power up microphone
3. Check and adjust the audio settings
4. Press record
5. Check sound using headphones
6. Pause
7. Resume recording
7. Stop
9. Delete

It is obviously not essential to run a back-up recording device but in the aftermath of one memorable encounter with a senior politician (during which for reasons yet unknown the main recorder malfunctioned) I have always run a second recorder to be on the safe side.

It is also not essential that you take a photograph your interviewee but (assuming they consent) it is worth noting that these portraits can really add to your final outputs (exhibitions, presentations to community members, print publications, archival collection etc.).

Remote Interviewing

Since 2020, the restrictions on face-to-face meetings as a result of the Covid-19 pandemic have forced researchers to consider the possibility of online interviews. This should always be a last resort but, if you feel that this is the only viable and safe way to capture an interview, then you need to consider the following issues.

TECHNOLOGY

Before undertaking a remote interview you need to decide what recording format to use. There are two key considerations:

- The means of making the call (using telephone or VoIP software or double-ender recording)
- The way in which you record the audio (using audio software or a digital recorder)

Connect phone or computer to an audio recorder

It is possible to record directly from your phone or computer into a digital audio recorder. To do this you will need an audio recorder with XLR inputs such as the Zoom H5. To record the interviewee you need to connect your phone or computer to one of the XLR inputs on your audio recorder using a 3.5mm stereo jack to XLR male cable, and a lightning adapter if using an iPhone, both of which will need to be purchased separately.

To record the interviewer's voice you need to connect an external microphone to the other XLR input. You can then plug headphones into the audio recorder and use the phone or computer to make the call. The audio recorder will record a stereo file that can be recorded to wav, by picking up your voice from the external microphone and the interviewee's voice from the phone or computer connected to the other XLR input.

If you have access to a digital recorder you might want to consider purchasing the Olympus TP-8 microphone which can be inserted directly into your digital recorder and then allows you to conduct a phone call with the TP-8 ear bud in your ear. The TP-8 microphone picks up both sides of the phone call and records directly into your digital recorder. See further: Covid-19 Remote recording - Oral History Society (ohs.org.uk)

Record using an Internet Service

If you decide to conduct your remote audio interview using an audio-visual programme such as Zoom, Skype, Teams, Jitsi, etc. then you need to ensure that you can maintain a strong connection for the duration of the interview. Check whether your provider will cut you off after a certain period of time? Are there maximum recording times? If you are relying on the internet you should ensure that you have adequate bandwidth. (It may be necessary to switch off all other devices using your network or to connect directly to your router with an Ethernet cable if your Wi-Fi is unreliable). You need to also ensure that all other audio notifications are turned off whilst the interview is in progress. You need to also consider your skills and the skills of your participants. Are you able to operate the selected software programme with confidence? Do you have a contingency plan in the event that the programme glitches or shuts down? With in-person interviews you are in command of the technology but with remote interviews you are often relying on your interviewee being able to match your technical capacity.

Another key issue to consider is that, although Zoom, Teams and other providers will provide you with a relatively straightforward means of recording your interview, the quality of the audio recording is unlikely to meet archival standards. Although recent developments have seen Zoom and Teams both develop a 'High-Fidelity Music Mode' this is still short of archival standards.

Instead, you might want to consider purchasing access to a software service such as Zencastr that allows you to record a lossless 16-bit 48k WAV audio track per participant. Audio is recorded locally and then uploaded to cloud storage on completion of the interview.

Double-ender recording

Rather than recording using your phone or the in-built functions of an internet service you might want to consider what is called a 'double-ender' recording technique. In this case the interviewer and interviewee are recorded locally rather than through the call service. It is possible to subsequently stitch both audio recordings together using a software programme such as Audacity but this can be tricky to manage if you are not confident in using the technology.

Microphones
Regardless which option you go for it is worth bearing in mind that if both you and your interviewee use external microphones your interview will be of significantly better audio quality. The Oral History Society recommends the use of USB microphones as many pieces of recording software will not recognise microphones connected by audio jack, and if your computer has only one audio jack you may wish to use it for headphones. Recommended brands include Blue Microphones, Boya, Neat, and Rode.

ETHICS

As noted, it is undoubtedly more difficult to build rapport and trust with individuals online or over the phone. It also makes it more difficult to recognise changes in mood, pick up on body language, provide non-verbal feedback, or console or comfort an individual. Think about how you will mitigate these factors. How will you develop the relationship? How will you demonstrate active listening? How will you read the mood or the participant's feelings? How will you provide follow-up care?

Additionally, speaking about traumatic incidents may be more difficult or more stressful in a virtual format. Serious reflection should be given to the possibility that the use of online technology might add to a person's stress or trauma. If you are not confident in your ability to hold the session remotely while minimising trauma and distress then it is best to postpone until an in-person interview becomes possible.

LEGAL ISSUES

You should also consider your choice of remote technology in light of GDPR and other legal issues. You will need, for example, to reflect on how you will ensure that all necessary interview documentation is completed. Will you send interviewees the participant information and recording forms before via email or post? Will you call them to discuss it before a remote meeting? How will they return it to you? Will they post it, email it, photograph it? Do they have the capacity to provide an online signature?

It is strongly advisable to make a phonecall before the interview to ensure that the interviewee understands the documentation and the interview process. Likewise it is highly advisable to test out the recording system in advance, running a short trial session with your interviewee.

When choosing a medium for recording it is important to consider copyright, data protection, confidentiality and safety. Some software programmes are more susceptible to hacking than others. Some will claim rights over audio recorded on their system and may retain data. If this is the case you need to ascertain where is it stored, how it can be accessed and whether or not it is UK GDPR-compliant. Read their terms and conditions closely to ensure that you can stand over any assurances offered to your interviewees.

Some companies also record or retain content created via their software. Are your files being held in cloud storage or on your computer? Also note where the company is based. Software originating in the US, for example, might have different privacy policies to companies based in the UK or Ireland and you will have to determine if there is 'acceptable risk' per GDPR (an EU ruling in June 2020 invalidated the EU-US Privacy Shield that had previously permitted free flowing data between the jurisdictions).

CONDUCTING THE INTERVIEW

When setting up the actual online interview it is important to be aware of potential distractions at both recording locations. Try to minimise these as best you can, ensuring that there is minimal disruption in the course of the interview.

We have noted that it is harder to read and deliver non-verbal feedback remotely. This poses a problem in terms of ethics but it can also make it more difficult to know when to allow for silent reflection and when to interject with a follow-on question. You may thus need to alter your interviewing technique for online interviews, for example by asking fewer, shorter and more precise questions. Relatedly you might want to consider whether a series of short, focused interviews is preferable to one or two long sessions.

A final word of advice is that, whilst remote services can save time in terms of travel to a location and initial set-up, you need to allow extra time on the day for potential technical glitches. It is also important to agree a contingency plan with your interviewees, swapping mobile telephone numbers and noting what will happen in the event that the recording system fails.

For further information, visit the Oral History in the Digital Age website (**http://ohda.matrix.msu.edu/**) and read the guidelines published by OHS ('Remote oral history interviewing during Covid-19').

PART 3: APPROACHING INTERVIEWEES & CONDUCTING THE INTERVIEW

Section 9: Identifying and Approaching Interviewees

For many projects, your target range of interviewees is self-evident. You may, for example, want to interview as many victims and survivors within your own organisation as possible, starting with the elderly and frail. In many instances, however, budgetary constraints will indicate that you cannot afford to interview everyone and choices then have to be made. The shape and focus of your desired outputs will also obviously inform who and how many you decide to interview. For example, you may decide to prioritise certain themes such as the experience of living with severe physical injury or perhaps to focus on a particular period in time and/or geographic location. Your organisation may also wish to give weighted priority to individuals and sub-groups that are underrepresented in existing accounts of their organisation. If you decide to aim for representative coverage based on a range of variables (gender, age, geographic location, type of harm experienced etc.) then you will need to develop some kind of a grid to help you to identify and manage your sample.

To begin you might want to populate some simple tables with names of potential interviewees and target numbers for each sub-category e.g.:

Recording Lived Experience of Rural Victims and Survivors

Geographic Location						
Belfast (15)	Newry (5)	Craigavon (5)	Ballymena (5)	Armagh (5)	Enniskillen (5)	Etc

Age Group							
Under 18 (5)	18-24 (5)	25-34 (5)	35-44 (5)	45-54 (10)	55-64 (10)	65-74 (15)	75+ (10)

There is, of course, a danger of assigning crude and reductionist labels to individuals (the whole point of recording their complex lived experience is to avoid this) but these grids can nonetheless help you to clarify your 'wish-list' of interviewees. Keeping track of how many people you have interviewed for each category can also facilitate periodic reviews at which you may pinpoint gaps in your research. As noted below, one door usually opens another, but there is sometimes a danger that you then end up with too many people from one particular sub-group and an under-representation of say younger voices or women.

Selecting the Interviewer

It need hardly be said that there is no such thing as the perfect or 'neutral' interviewer. Whether we like it or not, however, people will make assessments of us based on perceptions about things such as our age, gender, sexuality, social and political views, education and class. The key to a successful interview is for both parties to maintain a genuinely open mind and a willingness to listen and learn and for trust to develop on that basis. In reality, however, you need to consider that some interviewees may prefer to be interviewed by someone that they feel they can trust from the outset or who, for whatever reasons, is more likely to 'get' their perspective and that of their community. If this is the case then you should of course try to facilitate this insofar as possible. There may also be occasions when your perceived background (however unfairly) is likely to unsettle vulnerable interviewees. In these instances it might be best to step aside and let someone else do the interview. If the interviewer is a known and trusted confidante it is generally much easier to 'hit the ground running' with less need to build rapport in the early part of the interview. There are some risks, however, with overfamiliarity. As noted above a 'comrade-interviewer' needs to be particularly mindful of their responsibility to stop an interviewee from straying into territory that could later incriminate or embarrass. They also need to ensure that the interviewee's focus is not just on them but also on the full range of individuals that will handle their data post-interview, including volunteers, transcribers and archivists.

Approaching Interviewees

The manner in which you approach interviewees depends on the degree to which you are concerned with capturing a diverse range of experiences. If your target range of interviewees is obvious (for example, victims and survivors aligned to your group) then simply promoting it within your organisation may be all you need to do to generate willing participants. If you need to branch out beyond those that are within immediate reach then you will need to think about how you might identify and approach these people.

In many instances it is possible and appropriate to reach interviewees through your own informal network of relatives, neighbours, colleagues or other contacts. Another possibility is to post an advertisement in a local or national newspaper, parish newsletter, project website, local library, the monthly newsletter of a particular organisation, or on the noticeboard of a local supermarket, post-office or day-centre. You might alternatively get permission to send a group email to the staff or membership of relevant organisations.

When crafting a call for potential participants it is important to caution that you may not be able to interview all who volunteer for interview and to be clear and transparent about your rationale for selection. As a student I set up an oral history project with a very limited budget for a set number of interviews. One of my clear memories of that project is the fact that the husband of one of my interviewees was completely confounded as to why I had interviewed his wife and did not come back to interview him. For years after the project ended he frequently stopped me in the street to regale me with stories that were clearly a pitch for an interview. In hindsight I wish that I had found the time to go back and record his life story before he died and I also wish that I had been clearer at the outset that I had a limited budget for a project that focused on a select range of themes that were much more relevant to his wife's experience.

Recognising that your own informal networks will only take you so far, it may of course be necessary to approach interviewees by way of an agency or third party. We often refer to these as 'gatekeepers'. In the case of work with victims and survivors you will at any rate, for ethical reasons, want to engage closely with the relevant victims' representative groups from the outset.

I have worked on a few large-scale and complex oral history projects that necessitated dozens of meetings with gatekeepers of one kind and another before interviewing could begin. Building and retaining trust with a diverse range of groups from different political and religious perspectives is time-consuming and sometimes exhausting work. Representative organisations exist to protect their members' interests and they are rightly and understandably concerned to ensure that: you and your research project are bona fide; you have no ulterior motive (e.g. that the final outputs are not likely to harm or diminish or threaten them in any way); you and those you represent are trustworthy and honest; you have carefully considered all possible risks for your interviewees; and that you have established appropriate ethical safeguards. They will also of course need to be persuaded that what you are proposing is a justifiable investment of the precious time of interviewees. Hence you need to be ready to answer the question, 'What's in it for us?' and to convince them that the final outputs will ultimately result in net gains for the individuals who agree to partake and for their organisation as a whole.

Such meetings are also an invaluable opportunity to extend your background research. Whether they agree to participate or not, it is likely that gatekeepers will alert you to existing research in the area and that they will bring to light key issues, events and individuals that add to your understanding of the project themes. Most importantly, they will alert you to any particular sensitivities you need to be aware of and will most likely give you invaluable advice about how to fine-tune your ethical protocols.

A word of caution however: if you want to access a diverse range of perspectives across and within organisations then you need to be alert to the dangers of being confined to those that the gatekeeper deems worthy or appropriate for interview. As trust develops, you may be able to gently push the boundaries, reaching out to voices and perspectives that have not been heard. Many such individuals are not connected to a 'gatekeeper' organisation so you need to work really hard to identify them and to then (if appropriate) approach them directly yourself.

A similar issue arises with what is often called the 'snowball' method – this refers to the process whereby one door opens the next. If you need to include individuals across a range of different categories then it is advisable to build in periodic reviews as your project develops, reflecting on how many people you have spoken to for each category and checking for gaps and underrepresented groups.

Another challenge that arises if you plan to interview individuals and groups with opposing political, religious and social viewpoints is: to what extent is it permissible to speak your interviewee's language? In order to build rapport it often makes sense to communicate in terms that your interviewee feels comfortable with. In this part of the world, however, political identity is betrayed in a heartbeat (e.g. are you from Northern Ireland, the north, Ulster, the six counties, the Republic, Ireland, the free state etc.). Whilst it generally makes sense to use terms that your interviewee is comfortable with, you do need to remain as transparent as possible and to avoid a situation whereby you are doing an interview that references 'terrorists' or 'subversives' in the morning and another that refers to the same people as 'volunteers' or 'freedom fighters' in the afternoon. If necessary you might need to include a word about your preferred terms of reference and language on your project website and in your participant information sheet (see Annex 2, Appendix 4) so that interviewees can make a clearly informed decision about whether or not to participate.

Approaching Participants

When approaching either a gatekeeper or an interviewee it is important to remember that second chances are very hard to come by. You need to think long and hard about how best to make the approach – formal or informal, direct or indirect – and you need to reflect on your use of language, showing sensitivity and respect at all times.

Assuming you have secured the 'green light' from any relevant gatekeeper organisations it often a good idea to email or post a letter to your interviewees. This provides an opportunity to enclose further detail about the project (see Annex 1, Appendix 4) and to give them some time to reflect (and do some research or their own) before you call.

There is no perfect or 'right' way to approach an interviewee but a (completely fictitious) letter is included at Annex 3, Appendix 4 by way of example.

In most instances it is appropriate to send a letter or email such as this but, if your project is touching on very sensitive topics then you need to be reasonably sure that the very receipt of the letter will not in some way traumatise or upset the person. This has only happened me on one occasion but it is worth recounting to illustrate the point.

Having reviewed my interviews for a major research project I became conscious that I was relatively light on interviews with women during the Second World War. I mentioned this to one of the men I had interviewed and he reassured me that his ex-wife would be only too delighted to help. He gave me her address and I sent the standard letter setting out all of the details regarding the project and why I wanted to interview her. About a week later her son rang me to complain that the very receipt of that letter had upset his mother. As it turned out her experiences at this time were on a chain of memories that linked to other very painful aspects of her life experience, including the breakdown of her marriage and the loss of a loved one, and this letter had arrived out of the blue and really unsettled her. I obviously felt terrible, apologised profusely, and asked to speak directly to the woman. We spoke for about an hour and in the end she decided that she did actually want to record the interview but this was a salutary reminder to me that, with this type of work, no matter how hard you try to be sensitive, you are often sailing in uncharted waters and can unintentionally cause upset and harm to people who have already experienced more than their fair share of suffering and pain. This anecdote also underlines the fact that your work may impact on not just the interviewee but also their family members, all of whom experience and deal with trauma and suffering in different ways.

Advisory Committees

For large-scale projects an advisory committee can be invaluable. They can provide a sounding board, the benefit of experience, suggest interviewees (categories, themes and individuals), open doors, legitimise, and help to ensure that your methods and processes are transparent. They need not assume any direct authority (or responsibility) for your decisions and actions and neither does the time commitment need to be onerous (even an annual meeting is worth having). A fresh pair of eyes and a measure of detachment will help you to stand back from your data and shape the project to best advantage.

If you do decide to send a letter or email and to then follow up with a phone-call you need to think through the questions that your interviewee might want to ask.

To recap, these often include:

- Why me?
- What for?
- Who else?
- How much time will it take?
- What are the benefits?
- What will happen to my interview a) short-term b) long-term?
- Can I review what I have said and edit or redact statements?
- What are the risks?
- Can I trust you?
- What assurances can you offer?

I am conscious that, although we take great care to anticipate how an interviewee might feel before, during or after an interview, we rarely ask for feedback. Although it is only one interviewee's experience and does not by any means apply across the board I include below the reflections of one individual that I did ask for reflections on the interview process. He wrote back to me as follows:

The first time I was invited to give an interview for a research project was way back in October 2004. I can still remember reading the letter. I was partly bemused and partly curious to know why somebody would want to interview me. I definitely wondered about the motivation of the interviewer and the purpose of the interview.

My main concern was the effect that my thoughts and views might have on people I mentioned – former comrades and friends. I was also worried that my views could be taken out of context – and again wondered how this could affect my relationship with those that I would mention.

The interviewer rang and talked through these worries with me. She also offered to send me an outline of questions and I found this very helpful. It's not easy out of the blue to revisit the events

of fifty years ago and I wanted to prepare myself for it. I can't remember how well we stuck to the questions but it gave me an idea of the interviewer's interests and reassured me that there wouldn't be any nasty surprises on the day.

Perhaps the main reason I agreed to do the interview was my desire to put on record some of my memories and experiences and my involvement in past events.

The interview itself was a positive experience. The interviewer put me at ease and conducted the interview like an informal chat rather than a formal question and answer session. This made the whole process easy and enjoyable and I have to say I was hardly aware of the recording device on the table. The fact that interview took place in my own home was a plus. It helped me to feel in control of the situation – this was very important as I wasn't sure how I would react to the stirring up of old memories. It was also very important to me to communicate accurately material that I felt was sensitive. I was grateful that the interviewer didn't rush me as I unpicked my recollections of past events and tried to explain them by putting them in the appropriate context.

One negative was the revival of painful memories. Now in my late eighties I was being invited to revisit what happened during my twenties. It wasn't too difficult to do this in the course of the interview but I did find that in the weeks that followed I began waking at night. More and more memories came back: good, bad, and conflicting. Some were crystal clear and others were hazy. Then one day I picked up a blank copy book that belonged to one of the grandchildren and started to write down my recollections of these times – not in any particular order or sequence but just as they came to me. I found this very therapeutic – it helped me to release them and the waking at night began to ease off.

I didn't discuss these after-effects with the interviewer at the time but I was glad to receive a copy of the transcript. This enabled me to reflect on what I had said and to add further detail as it came back to me…I have to say that my family was quite happy for me to get these things off my chest and thus to offload some 'baggage'. I really enjoyed the interviews in the end. It was definitely a worthwhile experience.

This section has deliberately focused on anticipating interviewee's anxieties and fears and 'trouble-shooting' challenges. It is therefore important to note that most individuals are only too delighted to have an opportunity to put their life story or aspects of it on record and most find the process rewarding and worthwhile. You will most likely put endless hours into getting the process right and will thereby ultimately offer a very valuable service to the individual, their family and the wider community. Having taken the necessary precautions, you should thus temper your own reticence and fears with the confidence that comes from knowing that you are acting in good faith and for a worthwhile cause. In the next section we turn to the interview itself, reflecting on how we can develop effective techniques.

Section 10: Conducting the Interview

Once your first interview has agreed to participate you need to start preparing for the interview itself. It is generally advisable to craft a general outline of the topics you hope to cover and to then fine-tune it for each individual interviewee. The amount of time and effort you invest in this really depends on the project. When interviewing public figures I often include a concise biographical note and a timeline of key events alongside a list of topics to demonstrate that I have 'done my homework' and to give them a sense of the issues that I hope to cover. For most people, however, it is fine to simply run up a list of topics to guide and structure your interview. Assuming your focus is on the interviewee's life experience, then the sequencing of topics will largely be directed by them and you need only refer to the topics as a rough guide.

In Annex 5, Appendix 4 I have included some sample interviews schedules to give you some ideas about the types of issue you might want to cover (e.g. early life; school; working life; social life; parenthood; hobbies) and how you might want to sequence these.

Once you have identified a range of topics to explore at interview you need to focus on asking clear, concise and open-ended questions, with follow ups as necessary. This is discussed further below under 'developing technique'. There are also some basic questions that it is often useful to tag on to the end of your list of topics or questions. These include:

- Are there topics or issues that I have not raised with you and that you think it would be important to cover?
- Do you have any recommendations as to other individuals we should approach?
- Is there any published material (books, documentaries, newspaper cuttings, reports) to which we should pay particular attention?
- Do you have any relevant documentation (notes, memoirs, copies of material, press cuttings, etc.) which we might see and copy?
- Would you be willing to let us take your photograph to deposit with your interview?
- Can we now review and sign the recording agreement?

As noted in the section on 'legal issues' you need to secure clear consent to use the interview and any other material that the interview agrees to share with you.

While the identification of different topics you wish to cover is invariably helpful, there are pros and cons to issuing it ahead of the interview. If the interviewee is worried about being 'caught off-guard' or being forced to disclose something that they will later regret, this might offer considerable reassurance. Some interviewees may indeed ask for a list of topics as a precondition to granting an interview. There is a danger, however, that they might take the schedule of topics as somehow fixed and this could close off the exploration of other topics. It is thus important to communicate that this is simply an aide-memoire and not some class of a questionnaire. Your interviewee should come into their own in the course of an interview. Your main task is to listen intently, respectfully asking for further detail and clarification, and glancing at the schedule of topics when necessary to nudge things along.

Choice of Venue

Where possible, you should allow the interviewee to choose the venue. Many people are most comfortable in their own home but others value their privacy above all else and may prefer to come to your workplace. If that is not convenient for the interviewee you should try to identify and book a venue near where they live (e.g. many local libraries have a quiet room that they will agree to rent out for a set rate).[48]

Think carefully before offering a venue. Ensure that it is neutral, quiet, comfortable and therefore conducive to a discreet and relatively relaxed interview. You want as few distractions as possible so avoid locations that are likely to be noisy and disruptive: you need to have some control over the space if it is somewhere other than the interviewee's home. (If possible put a 'Do not disrupt'/ 'Interview in Progress' sign on the door.) It is important to remember that the interviewee is doing you a favour and as such you should be as flexible as possible with dates and timings.

Having fixed an appropriate date, time and venue, be sure to ask for clear directions and an estimation of how long it might take to get there. It is also vitally important that you get a direct contact phone number in case you run into unforeseen difficulties. Likewise make sure that your interviewee has a contact number for you in case they need to cancel at the last minute.

Before setting out, plan your route carefully, leaving plenty of time for potential mishaps (missing a connecting bus, puncture, traffic jam etc.) You should aim to arrive about half an hour before the interview to give yourself time to compose yourself and to check that all of your equipment is in order. Interviews can be exhausting and it is thus important that you are well rested beforehand. (If you are unwell, cancel. This is particularly important if your interviewee is elderly.) If appropriate, you may want to consider bringing a small gift (e.g. cake or biscuits).

48 In the context of COVID-19 it was obviously important to use a large well-ventilated room so as to minimise the possibility of spreading infection.

RECAP

Before setting out:

- ☐ Ensure that someone knows where you are going, who you are going to see, how you can be contacted, and what time you are likely to return
- ☐ Check for any potential disruption to your travel plan/ensure that you have sufficient fuel etc.
- ☐ Call ahead to confirm the appointment
- ☐ Review your list of topics and any background research
- ☐ Check that all equipment is in good working order (always run a check)

Pack:

- ☐ Audio Recorder
- ☐ Spare Batteries
- ☐ Extension lead
- ☐ Headphones
- ☐ Spare cash
- ☐ Memory Card and spares (if not built-in)
- ☐ AC Adapter or a Rechargeable Power Pack
- ☐ Back-up recorder (if available)
- ☐ Microphone (cable, stand, spare batteries, as necessary)
- ☐ Small gift (if appropriate)
- ☐ Mobile Phone (switched off on arrival)
- ☐ Folder containing:
  - o ID (if necessary)
  - o Address and telephone number of interviewee
  - o Copy of participant information sheet (see Annex 2, Appendix 4) and any additional explanatory material you sent in advance
  - o A list of interview topics
  - o Any supplementary material (e.g. biographical note, photographs, press cuttings)
  - o Two copies of recording agreement
  - o Notebook and pen

Developing Your Interview Technique

In the course of your everyday life – whether that includes holding down a stressful job, minding children, caring for elderly relatives, meeting friends, complaining about faulty goods or services, or playing a sport – you routinely practise communication skills. The minute you walk through the door of a shop a sales assistant is sizing you up – are you likely to steal, how much money (if any) are you likely to spend, what is your style. A car dealer can judge in an instant whether you are a potential buyer or a 'tyre-kicker' and they will then engage you in small talk to gather further clues as to your preferences. You in turn will decide how much of yourself to reveal and communicate verbally and non-verbally whether you want their assistance or not. These everyday exchanges in which we read clues, assess risk, build rapport, and communicate our needs and preferences all help to develop the skills you need to be an effective interviewer.

Some individuals have a natural abundance of common sense and social intelligence (often distinct from academic ability). Others need to work on these skills. Perhaps the key skill to work on is active listening. This goes well beyond 'hearing': it is a highly developed skill demanding full concentration. It involves listening not just to the words that are spoken but also to tone, implied references, and what is not said. Folded arms, mono-syllabic answers, avoiding eye-contact, nervous twitching: all of these communicate a great deal and you should respond accordingly. Your aim is obviously to put your interviewee at ease so, if it appears that they are 'clamming up' or showing signs of irritation then it is best to ask if something you have said may have annoyed them and to give them a chance to explain their feelings.

On Arrival

The first few minutes of an interview are often the most challenging. You have to introduce yourself, make a good impression, and encourage your interviewee to relax. It is important to take your cue from them. Some people are naturally affectionate and inclined to greet with a warm embrace. Others would melt with embarrassment (or take offence) if you were to hug or kiss them on arrival. Avoid using first names until your interviewee indicates that it is in order to do so (many elderly people prefer to be called 'Mrs Morton' or whatever until such times as they say, 'please call me Sadie'.). Pay particular attention also to religious and cultural sensitivities and adapt your approach accordingly. For example, some Christians may prefer to avoid doing an interview on a Sunday and Muslims will most likely want to keep Friday prayer time free. How you dress is of course entirely up to you but bear in mind that arriving in your oldest track suit might suggest an overly casual approach and a three-piece suit could just as easily intimidate.

Unless they are already well known to you, you should take some time at the start to chat informally about yourself, the interview and the nature of the research. If your interviewee is apprehensive you will need to spend time reassuring them that their story is of value and helping to build their confidence. Discreetly scan the room for evidence of their interests. Don't give in easily. As appropriate, engage in light conversation (the weather, Covid, hobbies, family pictures etc.) until you have established some kind of rapport. Humanise your research by talking about how and why you got interested in it. Listen closely for clues as to what kind of an approach is likely to work best and read your interviewee closely. Do they respond well to humour? Or are they quite formal and serious? Are they shy? What lingering fears or apprehensions might they have? What might you have in common?

If you have photographs or cuttings that are likely to be of interest this can help to engage your interviewees but if the topic is controversial you might be best to wait until you have developed some rapport and trust before sharing these with your interviewee (in case they have the opposite effect and cause them to clam up or get annoyed). The extent to which you engage in small talk can be a difficult balance to strike. You want to offer a bit of yourself in order to build trust and rapport and to help put the interviewee at ease but at the same time you want to keep the focus on them and to keep your own views and opinions in the background. That is not to say you should conceal your identity or seek to mislead the interviewee in any way, but rather that the focus should remain firmly on the interviewee. It is also important that you do not become overly familiar to the point where maintaining some degree of professional detachment becomes difficult. At the end of the day you need your interviewee to understand that, whilst you want the interview to be a rewarding and in the round relaxing experience, there is a serious side to it and hence you need to temper small talk with references to the aims and objectives of the project, information about the way in which their data will be processed and so forth.

Assuming you have not issued a list of topics in advance you might want to recap on some of the issues that you would like to cover in the course of the interview. A challenge that can arise at this point, however, is that interviewees will often launch right into really colourful and valuable anecdotes and it can be really difficult to capture this again later on record. If this happens, it might be an idea to say something like – 'let me stop you there because what you're saying is really fascinating and we want to be sure and capture that as part of your interview. If it's okay with you, maybe we could make a start here and I'll ask you to start that story again when we come to discuss your working life?'

It is also important at the outset to clarify clearly how much time you both have to spare and to state this clearly before you hit 'record'. For example, ask them if it would be okay to talk for about an hour and then take a break. At that stage you can check in with your interviewee, and agree to go on for another hour if you are both feeling up to it. If necessary, you should remind your interviewee that there is no requirement to respond to any questions that they do not wish to answer, and that they should feel free to take a break or stop the interview at any time.

Once you feel that the interviewee has – at least to some extent - relaxed ask if they have any further questions, reassure them that nothing they say will be made public without their consent, and then take whatever time you need to finish setting up, ensuring that your interviewee is seated comfortably and that the equipment (recorder and microphone) is working (you may wish to use headphones to check).

If you are plugging in your recorder, have an extension lead to hand so that you can position it near the interviewee. Alternatively you might want to use an external power bank as an alternative to mains or battery power. They usually attach to the recorder via a USB port or via an adaptor for older recorders. It is best to ensure there are batteries in the recorder as a back-up. If you are relying solely on batteries, make sure you have spares close to hand. You need to then scan the room carefully, noting any potential hazards or obstacles such as an open window, a washing machine, a television or radio and if necessary politely request that these be turned off. Once I hit record I usually state the date, the name of the interviewee, and where the interview is taking place. It is best to then start with an easy, open-ended question such as 'tell me a bit about when and where you were born'.

With experience you will develop an acute sense of when there is more to tell, when it is appropriate to pause and let the interviewee delve deeper, and when to move on to the next question. You will learn to frame questions that elicit frank and meaningful responses. And with growing self-confidence, you will enable your interviewees to relax and enjoy the exchange.

It is a privilege to share in the details of another human being's life story but, as was discussed in the section on 'Ethical Protocols', actively listening and in particular bearing witness to suffering and pain can be exhausting. Truly empathetic engagement demands that you surrender to the perspective of your interviewee, putting yourself in their shoes and trying to understand things from their point of view (no matter how uncomfortable or incredible that may be). At the same time you need to be ready to move on to the next topic when appropriate and to remain constantly vigilant to any signs of upset or distress. Locking on to your interviewee in this way generates a sustained tension. From the moment the recorder goes on until the moment it goes off you must concentrate completely. You cannot let your mind wander for a second – you must stay with your interviewee encouraging them, supporting them, listening, and thus fuelling the interview. Listening and at the same time giving shape and structure to the interview is also underlined by time pressure. Having established how much time your interviewee can give, you need to decide if and when to bring things to a close and perhaps arrange another date to discuss the topics that you didn't manage to cover.

Don't Be Afraid of Silence

When we are apprehensive or nervous (as is often the case in an interview situation) we are sometimes inclined to gabble. Rather than risk an awkward pause I have often been guilty of moving on too quickly to the next topic. With experience, however, you learn not to shy away from silence and to instead afford the interviewee whatever time they need to compose themselves, reflect on the question put, and offer additional reflections and insights if they so wish. With your eyes, facial expression, and body language you can communicate that you are interested and therefore listening intently, that you empathise with what the interviewee is telling you, and that you are keen to hear more.

Self-correct

An interview is not an examination. If you feel that you have misspoken or that you have framed a question clumsily, say so. If an interviewee's body language or eye contact (raised eyebrow, slight tensing, vacant expression) suggests that they do not understand the question or that they take exception to it, have the confidence to stop and say, 'Sorry, I'm not making myself clear. Let me rephrase that'. If you get the impression that the question is deemed irrelevant or somehow inappropriate, and you do not understand why, then say so: 'Is that a misunderstanding on my part?' This demonstrates active listening, empathy, maturity and understanding. By affording your interviewee a chance to say why they take exception to a particular question or the way that it is framed, you are also gathering valuable information about their perspective and sense of identity.

When to Interject

As discussed above in relation to sampling, the extent to which you seek to shape and structure your interview really depends on the nature of your research. As the iconic author, historian and broadcaster, Studs Terkel, states: 'There aren't any rules. You do it your own way. You experiment. You try this, you try that. With one person one way's best, with another person another. Stay loose, stay flexible.'[49] If your interviewee is a natural storyteller it is often simply a case of setting up the interview equipment and letting them talk. If, however, they are shy or uncertain you will need to help them along.

49 Terkel, S. with Parker, T. (2016) 'Interviewing an Interviewer', in Perks, R. and Thomson, A. (eds.) The Oral History Reader. 3rd edn. London: Routledge, 147-152, 147.

Whether bashful or not, most interviewees take some time to 'warm up'. They are in the first few minutes of the interview forming an assessment of you, your knowledge of the topic, and your general attitude. If your questions betray an inexcusable level of ignorance (as a result of having done no background research) then they may decide that the encounter is not worthwhile and fob you off with short and relatively shallow responses. If, on the other hand, they get the impression that you are genuine, sincere and respectful they will most likely begin to relax and offer lengthier and more reflective responses as the interview unfolds. The most successful interviews then take on a life of their own. You need only glance at your topics from time to time as you listen intently to the interviewee and pose follow-on questions based on what they tell you. When in doubt, listen.

In the course of an interview it is sometimes hard to suppress your own views and opinions. Paradoxically it is often easier to do this when you disagree with what is being said. You listen all the more intently in an attempt to understand the interviewee's perspective. If you agree wholeheartedly with what is being said, however, it is sometimes tempting to offer an even better or more colourful anecdote to underline and reinforce the point that they are making. There is nothing wrong with agreeing with your interviewee but it is best to maintain a degree of professional detachment and to ensure that you do not take over. The important thing to remember is that you are there to listen and to record, not to co-respond or pass judgment.

Questioning Strategies

As noted above, it is generally best to begin with clear and open questions. The opposite – closed questions – will often provoke mono-syllabic answers.

Closed	More Open
What was the name of your Primary School?	Can you tell me a bit about your Primary School?
Were you conscious of racial tensions?	To what extent were you conscious of racial tensions as a child?
Did that have a negative effect on you?	In what ways did that affect you?
Did you move away from Belfast at any point?	What were your thoughts on leaving Belfast? Did you ever consider it?
Was your organisation satisfied with the deal?	How did people in your organisation feel about the deal? What were the main arguments for and against what was on offer?

The interviewee is your main focus and we have thus suggested that it is best to keep your own personal views and reactions in the background. If, for example, an interviewee recounts something that they regret, you would obviously want to avoid expressing value-judgements such as: 'I don't believe you! That's horrendous.' Or 'That was clearly a bad move.' Rather you might simply nod and say, 'What are thoughts on that, looking back on it now?' Listen to their story and help them to set the context and to explain how and why they acted as they did.

It is, of course, possible to combine open and closed questions. You might begin, for example, by asking for the name of a Primary School and the years that your interviewee attended, and then proceed to ask an open question. Alternatively you can start off with general reflections and then ask for further contextual details such as:

- Was this after you got married?
- This was before your mother passed away?
- Can you remember roughly what year that was?

If you find that your question has provoked a short answer and you want to know more, ask for illustrations. For example:

Q: How difficult was it to reconcile your various responsibilities at that time – to your family, your organisation and wider society?
A: Ach, you were sometimes pulled in different directions. There were definitely a few difficult decisions to be made at that time [Pause].

Q: Can you think of any telling examples?
Or
Q Are there any particular decisions that stand out?

Another technique is to ask your interviewee to address the same question in a number of different ways, for example, focusing first on them, then their family and next the wider community. When introducing new topics it is good practice to refer back to what was said earlier. This shows that you are listening and that you value what you are being told. It can also be helpful to 'shake the tree' before moving onto the next topic asking, for example, 'is there anything else of particular significance about that period before we move on?'

Encouragement

We all respond well to praise and encouragement. Be sure to let your interviewee know that what they are telling you is of value and interest. Before moving on to the next question say, 'That is very interesting. Could you expand a bit on that?' Or 'I hadn't thought of it like that but it makes perfect sense now that you say it.' No matter how reassuring your stance, shy interviewees will pause frequently to say, 'Is any of this of any interest? Are you sure this is the kind of thing that you want?' As noted, you will in these instances to reassure them and to spell out how and why their recollections are of value.

More Probing Questions

Open-ended questions are designed to encourage your interviewee to give reflective and wide-ranging responses. Depending on the interviewee and the nature of your project you might want to include some more direct and challenging questions. Common sense dictates that you should first establish rapport and understanding and avoid questions that could alarm or offend. More often than not, however,, interviewees will respond by saying: 'That's a really interesting question. I hadn't thought of it like that before.'

Direct personal questions will not be relevant for every project but in some instances it is useful to ask some reflective questions towards the end. These might include, for example:

- Was this the most important thing ever to happen to you?
- To what extent have you changed? Do you still recognise that young woman?
- Looking back on your working life, what do you consider to be your greatest a) triumph b) failure?
- Do you have any personal regrets?
- Reflecting on your own personal experience, what message would you give to the youngsters who will listen to this interview in fifty years time?

If you decide to pose direct and personal questions it is important to deliver them in plain language and with confidence. If you race through the question and then shrink under the table, your interviewee is much more likely to consider it inappropriate. If, on the other hand, you speak clearly and respectfully hold their gaze, they are much more likely to offer a frank and unabashed response.

Keeping an Open Mind

You should enter all interviews in a spirit of open and honest enquiry, ready to set aside all prior assumptions and knowledge of the topic. Your background research demonstrates respect for your interviewee, shows that you are serious, and will help you to pose reasonably well-informed questions. But new perspectives and new information revealed by interviewees may well cause you to question what you thought you knew. The important thing is to listen, to remain open to unexpected twists, and to depart from your original schedule of topics as necessary.

Auto-Pilots

We have considered shy and reluctant interviewees. At the other extreme you will encounter those who need no encouragement whatsoever. If what they are telling you is relevant and interesting this need not pose a problem. But if it is of minimal relevance to your project then you may need to exercise some gentle authority to keep the interview on track. Those in the public eye understandably have an eye to the present and to the potentially damaging consequences of a word out of place in an interview. One interview that stands out in my mind was with a prominent local politician who spoke in almost perfect paragraphs, in accordance with a script that I think he had more or less learned off by heart. Unlike a probing investigative journalist, our objective is not to challenge or take apart these constructed narratives. Rather our job is to listen and as such I let him present his truth as he wished. It is reassuring to note, however, that few people can keep that type of a performance up for a full two hours. In this instance, once the interviewee had finished reciting some key points he settled down into a more reflective second half interview, with more authentic and spontaneous reflections on his past experience.

Wearing Your Knowledge Lightly

We have noted that some interviewees will test you in the early part of an interview. They will want to know that you have taken the time and trouble to find out a little bit about them and your research topic. Others could find it a bit intimidating, disconcerting, and (if they place a high value on privacy) mildly offensive to discover that you have done a lot of digging on them and their family. You thus need to judge how and when to demonstrate your background knowledge. In most instances it is best to wear your knowledge lightly. Your ignorance may even on occasion be an asset as it could encourage the interviewee to put you and the record straight. As long as you show a respectful desire to learn and have done your best to prepare for the interview, interviewees will generally look kindly on any gaps in your knowledge or understanding.

I learned the lesson about 'wearing your knowledge lightly' in one of the very first interviews I conducted as a student. I was quite nervous before the interview and was at great pains to demonstrate to my interviewee that I had indeed done my 'homework'. The ensuing transcript provided some excellent illustrations of how not to conduct an interview. One example of a long-winded question from me that resulted in a monosyllabic answer is set out below:

Q: I was explaining to you earlier before we began that I'm interested in those riots in 1938. I hadn't even heard of them before I started this project but I spent the last few months going through the local papers for this whole period and it's amazing the impact that they had. It seems to have brought the town to a standstill for weeks on end and a few people I've spoken to said that it poisoned the atmosphere for years and years afterwards. The bunting seems to have been the main bone of contention.
A: Well you have all that now so what was the next thing?

What Can Go Wrong?

As we have noted throughout this toolkit, the best way to avoid or mitigate potentially negative outcomes is to anticipate and, where possible, prepare. I have included below some scenarios that could unfold in the course of an interview and offer some advice as to how you might deal with them.

Your Interviewee Starts to Weep

If you plan to discuss an emotive topic then it is highly likely that this will happen at some point. As discussed further in Appendix 1, it is important to remember that the most innocent question could indirectly provoke an upsetting or traumatic memory. Crying is a very human reaction. Most individuals are not ashamed to shed a few tears and thus acknowledge grief or sadness; others may feel a bit embarrassed and laugh off the process. For some, however, it can be mortifying to break down in front of a relative stranger.

As an interviewer it is important that you recognise the reaction: do not proceed as if nothing has happened. To begin you should gently interject to say, 'I can see that this is upsetting for you' and then give the interviewee whatever time they need to decide how they want to proceed. You must then judge whether you need

- a compassionate pause in the interview
- to take a break for ten minutes
- to offer to come back at a later date (as resuming the interview is likely to further distress)

It is important that you strike a balance between recognising your interviewee's pain and discomfort and willing yourself into the role of a therapist. As discussed further in Appendix 1, you need to be aware of your limitations and bring the interview to a gentle close if you think that your interviewee is experiencing a disproportionate level of trauma and upset.

If the interviewee lives alone and they have been adversely affected by the interview, contact a relative or friend or support agency (with their permission) and explain what has happened. If you are truly concerned for the safety and/or well-being of the interviewee – seek professional advice and assistance. At the very least you should follow up with a phone-call to thank them for making the time to see you and to check that they are okay. Again, we discuss further steps that you can take to support interviewees who have experienced trauma in Appendix 1.

Your Interviewee Gets Angry

Your interviewee may express a wide range of emotions in the course of an interview (happiness, sadness, pain, sorrow, regret, frustration, nostalgia, bitterness, etc.) While it is quite in order for an interviewee to recall the past with anger it is quite another matter for them to direct anger at you. It is highly unlikely to arise but if your interviewee decides to channel their anger about the issues under investigation directly at you, you need to bring the interview to a close and remove yourself from the situation as quickly as possible. If it is safe to do so, allow the interviewee to vent their anger and then apologise for unintentionally upsetting them. Try not to take any abuse personally and suggest that you get back in touch when you have both had a chance to reflect on what has gone wrong and why. If, on reflection, something that you said or did was out of order or unintentionally insensitive then follow up with a letter of apology. If appropriate (and if you think there is any possibility of success) you might want to ask whether or not they would consider offering you a second chance. If, on the other hand, you feel that the reaction was unwarranted, unreasonable and unjustified, then send a note indicating your regret that the interview was the cause of upset and confirming what you plan to do with the recording. If the interviewee has not already indicated their preference you will need to negotiate this with them. Assuming that any copyright accruing to them has not been assigned to you in writing, you should agree to destroy the recording if that is the interviewee's clearly stated preference.

You Get Upset

As noted in the section on ethical protocols, it is quite possible that something an interviewee says may trigger an emotional memory or upset you because of something that has happened to you in the past or because it offends your values or beliefs. Within reason, try to suppress your feelings and focus intently on the interviewee's story. The interview is about them, their feelings and experiences, not yours. If it is all too much, pause the interview and (if appropriate) explain to the interviewee that you need a moment to compose yourself. If you feel able to resume the interview do so but do not be afraid to call a halt to proceedings.
Even the most straightforward interviews can be intense and emotionally draining. As we discuss in the section on 'self-care', you are not a passive participant and need to take appropriate steps to safeguard your own mental health and well-being.

Support and services available through VSS

The Victims and Survivors Service (VSS), in collaboration with community-based partner organisations, provides a broad range of support and services to victims and survivors, such as talking therapies and complementary therapies, as well providing opportunities for social interaction, personal/professional development and welfare support.

The VSS also provides support to victims and survivors through a **Health and Wellbeing Caseworker Network** and an **Advocacy Support Network**. These networks provide one to one support for access to health and well-being and other support services related to Legacy, Truth, Justice and Acknowledgement.

Health and Well-being Caseworkers or Advocacy Support Workers can provide support to individual interviewees. This is particularly effective where relationships of trust have already been established.

The available services delivered directly by community-based partners are listed at: **https://www.victimsservice.org/**

Handling Third Parties

In general I prefer to conduct interviews on a one-to-one basis as this enables me to focus completely on the individual interviewee. As we have noted, however, victims and survivors may prefer to have an advocacy support worker present or perhaps a friend or family member and you should, of course, facilitate this.

You need also to note that, whether planned or not, family members sometimes intervene in the course of an interview. This is often a welcome distraction, helping to put an interviewee at ease or to jog their memory. If on the other hand the third party tries to 'take over' it can be more challenging. One memorable example of the latter took place during a review of an elderly interviewee's transcript. As we went through it line by line the woman (who had been very unsure that her life story was worth recording) became more and more confident about the value of her recollections. And then her daughter arrived. As she leafed through the pages she sighed, 'Oh mum, your grammar is atrocious.' The confidence-building collapsed and the interview was ultimately lost. On another occasion an interviewee asked at the last minute if an old friend (with similar experiences) could sit in on his interview. This interview proceeded well until one of the men went to the toilet. The second interviewee then proceeded to dismantle and disagree with almost everything the first had said. Thereafter I found it hard to maintain rapport with both.

From a practical point of view, if you are interviewing more than one person you need to pay attention to sound quality (ensure that each wears a microphone). You should also take every opportunity to identify the interviewee to make things easier at the transcription stage ('From what you're saying, Róisín, I understand that [...] Now let me put a similar question to you, Johnny').

You Lose an Interview

If you take care to record and promptly upload your interview recording it is highly unlikely that you should ever lose an interview. If an interview has failed to record (due to a technical or human error) or you somehow manage subsequently to delete it, you must inform the interviewee. They have given the account in good faith and have a right to know what has happened to their recording. Depending on the individual and the circumstances you may be given a second chance. It may also be possible to retrieve something from your interview notes and from memory. You can then at least send this to the interviewee as the basis for a fresh recording. If you are working with, or on behalf of, another individual or organisation you should immediately report the incident and seek advice as to how best to proceed.

You Discover That a Third Party has Accessed Confidential Material

It is important first to consider what constitutes confidential material. To a large extent this is dictated by the interviewee. A seemingly innocent recollection or disclosure may be confidential to the interviewee – and could cause considerable embarrassment. All information, therefore, is confidential until you have explicit permission to release it - this includes factual details such as age, address, education, work experience etc. (The nature of private and sensitive data is set out more fully in Appendix 2).

If you have taken all reasonable steps to protect and safeguard your recordings and transcripts, it is again highly unlikely that the issue of unauthorised access should arise. If, for some reason (oversight, carelessness, theft) the confidentiality of your material is compromised you must immediately report the issue to an appropriate senior. This might be the project director or – if you are working independently – a trusted colleague or friend. If you fear that the accounts have been accessed unlawfully you will need to report the matter to the police. If you know who has accessed the material (for example, staff in your department or organisation) seek permission to issue a notification alerting people to the confidentiality of the material and plead with them to respect the wishes and rights of the interviewee in question. At any rate you must let the interviewee know that a potential breach of security has arisen and inform them of the steps that you have taken to mitigate the damage. You must then conduct a thorough review of your protocols and procedures and take action to minimise the chance of this ever happening again.

You Betray a Confidence

If you knowingly or unknowingly betray a confidence and it seems likely that this will have negative consequences, you must take steps immediately to repair or mitigate the damage. This might involve contacting the individual(s) concerned to explain that you should not have divulged this information and alerting them to the potential repercussions for you, your colleagues, and your employer should this become public knowledge. Depending on the scale and nature of the likely repercussions, you should consider the steps outlined above in the context of a breach of security by a third party.

Knowing When to Stop

It is easy to lose track of time if you are fully engaged in listening. If you have travelled some distance to see an interviewee and the information that they are relaying is particularly useful it is very tempting to 'milk it'. You should however resist the temptation to stretch an interviewee beyond that which is reasonable (especially if they are elderly). Look out for any hint of tiredness, unease or impatience. It is much better for you confidently to bring the encounter to a conclusion than to exhaust your interviewee and possibly irritate them and their family. Most 'life experience' interviews are typically in the one to two-hour range. It is generally a good idea to offer a short break after forty-five minutes or so and then let your interviewee decide if they want to press on or reschedule a follow-up meeting. It is also very important to leave time at the end to attend to the paperwork, thank your interviewee, and recap on next steps.

Once you have returned to base and have uploaded the recordings you should always take the time to email or write to your interviewee and to any facilitators to thank them for their time. You should also make a note of your reflections: what worked and what did not, what you wanted to ask but didn't, how successful the interview was overall, and what you will do differently next time.

Some Basic 'Dos and Don'ts'

DO	DON'T
Think Ahead	Stumble in
Anticipate	Promise more than you can deliver
Prepare	Deceive
Practise	Arrive late
Show sensitivity	Overstay your welcome
Be transparent	Record information about crimes that have not been processed and fully determined by the courts of the legal system(s)
Choose equipment carefully and practice	
Attend to long-term storage	
Treat all of your interviewees with courtesy and respect	Allow your mind to wander (concentrate fully on what interviewee is saying)
Rest the night before	Interview a minor on their own
Bring a small gift if appropriate	Try to assume the role of a counsellor
Listen patiently and closely	Be afraid of silence
Upload, save and back up your recording as soon as possible after the interview	Give offence
Take a photograph of your interviewee	Schedule too many interviews in one day
Send a thank you letter, card or message	Show any sign of impatience
Catalogue as you go	Assume to know what your interviewee is going to say (you don't)
Review (feasibility, scope, scale, likely outcomes, aims, objectives)	Interview anyone who is under the influence of strong medication or alcohol
Be flexible and adapt in light of both realities and findings	Pester interviewees – if they emphatically decline to be interviewed respect their wishes
	Leave interview files (audio, transcript, contact details, photographs, etc.) lying around
	Succumb to the temptation to repeat a colourful but confidential anecdote to friends or relatives (equipment can easily be repaired; reputations cannot)

WORST CASE SCENARIOS

Fears	Mitigation
You unintentionally give offence to an interviewee	Take advice from a seasoned insider about particular sensitivities. Proceed cautiously. If you do unintentionally give offence, apologise and ask for a second chance.
Your interviewee starts to show signs of distress, weeps and/or is re-traumatised by revisiting painful memories	Think in advance about the extent to which your research topic is likely to provoke painful and possibly traumatic memories. If you have access to an ethics committee seek their advice and ask them to help you draft a comprehensive ethics' policy. Consult also with victims' representative organisations, counsellors and others with a special understanding of the sensitivities, needs and vulnerabilities of those you propose to interview. If appropriate, facilitate access (on an anonymous basis) to a counselling service. Alternatively post information about relevant counselling services on your project literature.
You unintentionally provoke an unmerciful row in a local community	Take care to seek out a wide range of opinions and perspectives. Ensure that your procedures and policies are transparent and enforce them consistently. Forewarn interviewees about anticipated outcomes. Exercise good judgement. If the publication of your findings is likely to do more harm than good, defer action and reconsider before proceeding.
You finally secure the interview you have been waiting for. The recording machine malfunctions.	It is always worth bringing and running a back-up recorder – even if it simply your smartphone. Always check the equipment before setting out and run a sound-check at the commencement of the interview.
You return from an interview to discover that the memory card is blank/You unintentionally delete an interview	Use headphones at the beginning of the interview to check the sound quality. If for some reason you lose an interview recording, immediately write down notes. If you send these to the interviewee they may give you a second chance. At any rate they have a right to know what has happened to the recording.
Your interviewee is late and you suddenly start to worry that you have come to the wrong place	Always bring a contact number and double-check directions. Confirm with your interviewee a day in advance
You overschedule and don't know whether to cut a precious interview short or finish it out and risk mortally offending the next in line.	Be realistic about how many interviews can do in one day. If an interview runs way over schedule, be frank with your interviewee. Explain that you have another appointment and ask if you can come back on another date.
You forget to bring the relevant interview documentation	Have a check list for each interview – tick it off before you leave home.
Your budget runs dry and you cannot complete your interviews/honour assurances given regarding the issue of transcript, the delivery of project outputs etc.	Plan project – budget carefully for transcription etc. Don't promise on projected funds. Promise on resources in hand.
An unprincipled journalist misrepresents your work causing upset for your interviewees	Guard all interview material conscientiously. Do not quote your interviewees without first securing their permission. Take media training if necessary.
An unauthorised party gets hold of one of your interviewee's contact details (name, address, telephone number)	Establish clear protocols for the storage and processing of personal data in line with Data Protection legislation. If you think that any of your interviewees are vulnerable to attack put in place a robust security policy to protect their personal details.
Law enforcement agencies seize one or more of your interviews	Do not record and preserve information about crimes that have not been processed and fully determined by the courts of the relevant jurisdictions. If you think that this is likely/possible to arise, issue a caution at the start of the interview and if necessary halt the interview.
An interviewee disagrees with your analysis/presentation of the material and feels that you have misrepresented or exploited them	Take time to explain the interview process and the options regarding access. Be transparent and upfront about your aims and objectives. If you plan to adopt a specific form of analysis (feminist, post-colonial, anti-republican etc.) it is advisable to forewarn your interviewees. Your interviewees do not need to agree with your analysis but you should at all costs avoid misrepresenting their account or misleading them about the future use of their interview.

PART 4: PROCESSING YOUR DATA & DEVELOPING YOUR SKILLSET

Section 11: Data Processing and Management

We have a natural tendency to focus on the job in hand. There are often deadlines to meet, obligations to honour and a natural desire to get on with the interviews. It is however vital that you set aside time at the outset to consider and note how you are going to store and process your interviews, who will have access to them (audio, transcript and supporting material), how you will safeguard the viability of the recordings going forward, and what you intend to do with the interviews when your outputs have been delivered and your project ends. As discussed further in Appendix 2 on GDPR, 'archiving in the public interest' is the most straightforward means of avoiding the obligation to destroy personal data once it has served its stated purpose.

All too often our rich oral heritage is left to decay and ultimately become obsolete – in bottom drawers, filing cabinets and attics. It may well be possible to salvage the material at a later date but establishing good working practices as you develop your project will be a great service to future archivists and users.

Choosing an Archive

In an ideal world you should identify a suitable archive and work with them from the outset to agree protocols that will make the process of data deposit and preservation run smoothly. In a post-conflict society, however, it cannot be assumed that archives are automatically trust-worthy institutions. Many are seen as either too close to the state or to a particular community interest. It requires a significant leap of faith to hand over your data (and with it the assurances that you have given your interviewees). In post-conflict societies where there is often a deficit of trust in official archives the overarching tendency is to hold onto your data to be on the safe side. This does, however, run the risk of data degradation and may well leave you in breach of data protection legislation (if you do not have the resources to demonstrate that you are 'archiving' personal data in the public interest and therefore have a legitimate legal basis for holding onto it).

There are a number of local archives with expertise in curating and preserving audio material. The archive with the longest track record in audio archiving is the Ulster Folk and Transport Museum although its remit until relatively recently was quite narrow.[50] The Public Records Office of Northern Ireland has traditionally been the custodian of written official records but it has in recent years acquired expertise in handling audio collections, most notably through its curation of the Prison Memory Archive. The Linen Hall library has significantly developed its expertise in handling oral history material through, for example, the audio gallery it developed as part of the 'Divided Society' project.[51] There are also a number of local and community archives that have built up impressive oral archives in recent years. They include the Dúchas Oral History Archive established by the Falls Community Council in 1999[52] and the oral history project developed by the RUC George Cross Foundation.[53] Other options include the Digital Repository of Ireland, the National Folklore Collection at University College Dublin and the British Library's Oral History Collection.

Despite the variety of options available, it is notable that the 'storytelling' audit carried out by Gráinne Kelly in 2005 for the NGO, Healing Through Remembering, indicated that the vast majority of audio collections reviewed remained in private possession, with no clear plans for deposit in an archive.[54] In the intervening years I have served on the advisory committee of a number of projects (including the Maze-Long Kesh Regeneration Project and Ulster University's Accounts of the Conflict project) that have endeavoured to provide a central archive for post-conflict material. Accounts of the Conflict did valiant work in identifying and making available a selection of existing accounts but long-term sustainable funding is required to keep pace with demand and technological change. There is not the space in this toolkit to develop my thinking on post-conflict archives. I fully understand why many individuals and groups are reluctant to share their data with an official archive and I would indeed urge them to exercise caution when considering doing so. However, I am also mindful of the risk of endangering our oral heritage and of losing valuable historical material. I would thus encourage groups to at least proceed in the hope of preservation, exploring options with local archives, and at the very least providing for the prospect of deposit by safely backing-up all their data on multiple computer drives in multiple locations, and tailoring recording agreements and workflows to facilitate long term preservation.

50 It is important to note that this archive does contain the BBC Legacy collection and that it has been working in recent years to develop conflict-related collections. It has also worked closely with the British Library as the Northern Ireland hub for the Save Our Sounds project. See further Save our Sounds | Projects | The British Library - The British Library (bl.uk) (Accessed 31 January 2022).
51 See Lien Hall Library, Divided Society Northern Ireland 1990-1998. Available at: https://www.dividedsociety.org/ (Accessed 6 February 2022).
52 The Falls Community Council (2014) Dúchas Oral History Archive. Available at: http://www.duchasarchive.com/ (Accessed 6 February 2022).
53 The Royal Ulster Constabulary George Cross Foundation , The Oral History Project. Available at: https://www.rucgcfoundation.org/oral-history/ (Accessed 6 February 2022).
54 See Kelly, G. (2005, 2007) 'Storytelling Audit' An Audit of Personal Story, Narrative and Testimony Initiatives Related to the Conflict in and about Northern Ireland, Healing Through Remembering. Available at: http://webpreviews. com/healingthroughremembering/wp-content/uploads/2015/11/Storytelling-Audit_2005.pdf (Accessed 2 February 2022).

Pros and Cons of an Embargo

If you do identify an archive that you can trust you will be in a much stronger position to offer assurances that you can stand over – such as placing access restrictions on some or all of the interview for a set period of time.

We have emphasised that all interviews must be approached and handled with care, with due regard for the unexpected. If you plan to research a topic of particular social, political or organisational sensitivity and that is likely to libel, damage or even endanger individuals then you will need to give serious consideration to an embargo and then take additional steps to safeguard your interviewees and your research materials.

While it makes sense to consult your interviewees before settling the terms and conditions of access you should acknowledge that you have primary responsibility for any consequences arising from the interview, including the safety of all concerned. As we have noted, it is quite possible that an interviewee will be happy (and perhaps even insistent) that their full account reach as wide an audience as soon as possible but you must explain that you are strictly bound by ethical and legal guidelines. Some interviewees, for example, are happy for their account to be made public after their demise. While this arrangement protects the interviewee from any potential repercussions, it has no regard for third parties: you must agree an embargo that balances the interests of the interviewee and that of all other relevant parties, notably any identifiable living individuals mentioned in the interview who might be 'damaged and distressed' if and when an interview is opened to the public.

As noted, it is vitally important that your interviewees understand that there is no such thing as a cast-iron guarantee of closure. Your recording agreement should stipulate that the material will remain closed to public access unless required to be disclosed by law or by the court or other authority of a competent jurisdiction. It must be stipulated in writing that you cannot offer an absolute guarantee of confidentiality.

Ensuring confidentiality in collecting, processing and storing your research materials (negotiating with archives, etc.) is costly and time consuming and it brings with it a considerable burden of responsibility. As with any assurance you offer to interviewees, you must be able to stand over it.

Disadvantages of an Embargo

- It is a significant sacrifice for other scholars who might wish to draw upon, benefit from, or challenge your work. In principle you should not restrict your interviews unless it is absolutely necessary.
- Some scholars have argued that, in post-conflict societies there is ethical obligation to advance peace and justice by sharing the data we collect.[55]
- It might prove counter-productive - drawing undue attention to the interviews, sensationalising and dramatising their content, and encouraging requests for access under the terms of freedom of information or data protection legislation.
- It is costly and time-consuming to enforce, bringing obligations that often extend for many years beyond the recording of the interviews.

Advantages of an Embargo

- It may well be a necessary evil: the only way in which reluctant interviewees will agree to participate
- Interviewees are more likely to speak frankly and for history, rather than with the constraint of duty to others in mind, or the politics and pressing concerns of the moment. This can create a momentum of revelation and truth that would be impossible in conventional academic research or journalism
- It is a considerable reassurance for interviewees to know that your mutual goal is to preserve material for future generations rather than to serve any shortterm or selfish motive.

If you decide to introduce an embargo you must give careful consideration to data security whilst it is in your control.

- Take legal advice on the wording of your recording agreement and the implications for your project of data protection and freedom of information legislation.
- Ensure that all data handlers (including transcribers and volunteers) agree to uphold data confidentiality at all times. See Annex 7, Appendix 4 for a sample confidentiality memo.
- Encrypt (to the appropriate standard) all desktops or laptops containing interview files and related confidential databases and supporting documentation. Never use 'shared access' computers.
- Use encrypted external drives (expansion drives/USB keys) for the transfer of audio files and for back-up.
- Avoid the use of email for the transfer of interview files unless absolutely necessary. If files must be sent electronically ensure that they are suitably encrypted, immediately uploaded, and deleted from the relevant transfer folders. Do not allow confidential data to sit in cyberspace.
- Do not use internet-based solutions for data storage.

55 See, for example, Ganiel, G. (2013) 'Research Ethics in Divided and Violent Societies: Seizing the Ethical Opportunity', in Russell, C., Hogan, L. and Junker-Kenny, M. (eds.) Ethics for Graduate Researchers. London: Elsevier, 167-181.

- Ensure that any smartphones likely to contain biographical data (for example, interviewee contact details) and/or emails relating to interview processes and procedures are encrypted.
- Use a secure cabinet to store your encrypted expansion drives and any documentation relating to the interviews – pending transfer to an appropriate archive.

Once you have deposited your confidential collection under embargo at a secure archive you may be required to permanently delete and physically destroy all hard drives that ever held interview-related files. Bear in mind that when you 'delete' a file you simply remove it from immediate view and it can quite easily be retrieved. A fail-safe way to decommission a hard-drive is to remove it from the computer, take a hammer to it and then immerse the parts in a bowl of water. If you are using encrypted USB keys and want to delete files to enable you to reuse it you should 'format' the disc after deleting your file. An alternative is to have a reputable commercial company carry out the task for you. They will usually certify the process.

For highly confidential collections destined to be restricted from public access for several years, it is advisable to draw up a written contract (setting out agreement to adhere to established security guidelines and to abide by obligations under the terms of the relevant legislation) to be signed by all relevant data handlers (including outside contractors). An example is included at Annex 6, Appendix 4.

It is also important to periodically review your data security policy. Few projects operate within a static environment (there will most likely be some change in personnel and in the location of staff during the lifetime of the research). Technology also evolves rapidly and you need to be vigilant about the security implications of new software and equipment.

As with all security reviews you must consider both the likelihood of a breach and the potential repercussions. If the likelihood of a breach of security is minimal but the potential damage is great then, on balance, you must proceed to introduce all proportionate measures to safeguard the confidentiality of your material.

Implementing an embargo demands that you assume much tighter control over the interview recording process than is normally the case. It is common practice to afford interviewees the right to review and if necessary edit their accounts. When handling a sensitive collection, however, you need to be satisfied that each interviewee fully understands the need to protect the confidentiality of the interview collection as a whole, agrees to abide by established security protocols, and is capable of so doing. And even if the interviewee does fully understand the need to abide by such conditions they could die before you have an opportunity to retrieve their transcript or they may return it only after making a copy for inclusion in their personal papers.

Upon their death, their next of kin may then consign the script to the wastepaper basket or leave it on the morning train. Even if the content of this account was utterly banal, the 'leak' could still do considerable damage to the wider project, and to your ability to convince other interviewees that your promise to keep the material confidential and store it under embargo is meaningful.

If the interviewee is anxious to review their transcript and you are reasonably satisfied that they understand the implications for the wider project of any breach of security you should ask if they intend to retain a copy and then, if necessary, request that they affix to the transcript a top-copy memo explaining that it is part of a confidential collection.

Processing Your Data

Once you have completed your recording you need to transfer it to a computer. For security purposes it is advisable to do this as soon as possible after the interview and, once you are certain that the audio has transferred successfully, you should wipe and reformat the (highly portable and therefore easily lost) SD card. You can then reuse the SD card for your next interview.

Nowadays many computers have a portal where you can directly insert the SD card. In some cases you may need to use an SD adapter (e.g. if you are using mini-SD cards).

Once you have connected the SD card to your computer go to 'my computer' and open the recording. Listen back to ensure that it is fully intact and then right click and save it to your hard drive. You may also want to copy it to a back-up folder on a secure external drive (see further under data management). It is best practice to use checksum software[56] when you move an audio file to a new location. Once you have safely uploaded your file you can rename it in accordance with your cataloguing system. You can then delete the audio recording from the SD card and reformat it.

It is important to decide at the outset how best to organise your data. You need to establish a file-naming system that enables you to keep a handle on your audio recordings and all associated documentation.

For example, your audio recordings might be labelled:
RLEProject_JaneMcPeake_0001_masterwav
RLEProject_DonRoddy_0002_masterwav
RLEProject_MargaretRogers_0003_masterwav

56 See Doug Boyd's introduction to 'checksum'. Boyd, D. (2012) The 'Checksum' and the Digital Preservation of Oral History, YouTube. Available at: https://www.youtube.com/watch?v=Emom_ncMqu0 (Accessed 6 February 2022).

I generally open a new folder for each interviewee and store within it their audio recordings, transcripts (original, edited, final), photograph, scanned versions of their recording agreement, the approach letter and any other correspondence or documentation relating to their interview.

It is also good practice to maintain an Excel spreadsheet that catalogues all the interviews for a particular project. This should log the date on which the interview was conducted, the interviewee's name (and if possible their date of birth), the interviewee's contact address, the interviewer's name, the name and make of the audio recorder and audio file type used, the audio file name and any notes about the recording ('poor quality for last ten minutes', 'note the access restrictions regarding anecdote about shopping conviction as a teenager' etc.).

To safeguard your data you should periodically (weekly if not daily) back up all of your project data to a secure external drive or a secure networked system.

I find it helpful to create a work-flow for each interview and to tick off as each stage has been completed:

- ☐ Approach letter and participant information form sent (see Annex 1 and 4, Appendix 4)
- ☐ Phonecall made
- ☐ First interview recording completed
- ☐ Recording agreement signed (see Annex 3, Appendix 4)
- ☐ Note of thanks issued
- ☐ First interview recording and photograph uploaded and backed up
- ☐ First transcript completed and backed up
- ☐ First transcript returned to interviewee for review
- ☐ First transcript finalised and backed up
- ☐ Second interview recording completed
- ☐ Second transcript completed and backed up
- ☐ Second transcript returned to interviewee for review
- ☐ Second transcript finalized
- ☐ Master catalogue updated
- ☐ All data backed up to external drive

Editing Audio Recordings

As noted above in the section on transcripts, most oral historians are wary of tampering with the original audio recordings but if an interviewee feels strongly that they want to remove something that they said then you should obviously try to facilitate this. It is best to redact and mute the access copy rather than permanently delete part of the interview (the relevant timecodes should be noted on the Recording Agreement, see Annex 3, Appendix 4). It is not possible within the confines of this manual to explore all of the available options for editing audio material but you should note that software packages like Audacity and (better) WaveLab enable you to ringfence and delete sections of the recording. This also opens up a world of possibilities for the presentation of your material, enabling you (with your interviewee's permission) to export select audio quotes for inclusion in a presentation or exhibition, to upload interview clips to the project website, and even to make your own documentary or movie. There are numerous online tutorials that will guide you in the use of this software e.g. Basic Recording and Editing With Audacity : 8 Steps - Instructables.[57]

57 Instructables Circuits (2022) Basic Recording and Editing with Audacity. Available at: https://www.instructables.com/Basic-recording-and-editing-with-Audacity/#:~:text=1%20Recording%20and%20Playback.%20The%20first%20thing%20I,and%20click%20save.%20Did%20you%20make%20this%20project%3F (Accessed 6 February 2022).

APPENDICES

Appendix 1: Engaging with Trauma: Challenges and Mitigation

Disclaimer: The following overview draws on some of the recent literature on trauma in oral history and post-conflict studies. It represents my best attempt to make sense of the relevant issues and to offer practical advice regarding how to mitigate harm when setting out to record lived experience with victims and survivors. It should not, however, be relied upon as clinical advice. Each individual's experience of trauma is unique to them and only a trained professional with access to their full medical history is qualified to assess what form of therapy and healing is best suited to their evolving needs.

When working with victims and survivors is important to remember that participants will most likely have been exposed to trauma at some point in their lives, and that talking about these experiences can be difficult and at times distressing. This can manifest in different ways during an interview, and it is crucial that as an interviewer you are able to recognise signs of trauma and respond appropriately.

We have noted that the process of recording lived experiences can have significant therapeutic benefits for those sharing their stories. The process of 'being heard' and knowing that your story and that of your community has been validated and will be preserved for future generations is immensely important. Availing of the opportunity to compose a self-narrative and to make sense of or at least come to terms with past events can help individuals who feel cut off, misunderstood or ignored to feel connected and valued. The process of externalising and re-evaluating past experiences, placing them in a broader context, can also assist with what is sometimes referred to as post-traumatic growth.[58] We have also noted that it is possible for interviewers to experience vicarious post-traumatic growth as they learn from the experience of other victims and survivors. That said, it is very important to remember that recording lived experience is a complement to rather than a substitute for professional therapy. We are not trained therapists and need to be mindful of our limitations and to make this clear to participants.[59]

58 See further S. Joseph and P. Alex Linley (eds.) (2008) Trauma, Recovery and Growth: Positive Psychological Perspectives on Posttraumatic Stress New Jersey: Wiley.
59 There are many differences between therapy and the process of recording lived experience. For example, therapy is private, it takes place in a controlled environment, there is a specific timeframe to the meeting, it is strictly regulated, and therapists are trained in specific forms of therapy. The process of recording lived experience by contrast is not private, it does not have a rigid time-frame and interviewers are typically not trained therapists.

In order to adhere to the ethical principle of avoiding undue harm, you need to take all appropriate steps to ensure that you are able to recognise trauma and to minimise any adverse effects for your interviewee. The well-being of the participant should always be front and centre of your decision-making process, second to any considerations about the 'public interest' or the demands of archival curation. You must first and foremost carefully evaluate the purpose of exposing participants to the risk of trauma and have a legitimate and justifiable rationale that goes well beyond mere curiosity or pleasure.

What is Trauma?

Trauma can be conceptualised as the memories of and reactions to an experience (or multiple experiences) that caused or threatened emotional, psychological, or physical harm. Trauma can be 'acute' (if it stems from a singular episode), 'chronic' (if it involves repeated or prolonged exposure to the harm), and/or 'complex' (if it results in multiple different incidents and outcomes). Trauma can be provoked by physical abuse, mental abuse, family conflict, violence, war, natural disasters, and a variety of other events. Chronic and complex trauma can be particularly challenging to deal with as the 'reference points' may not be immediately obvious.

Traumatic experiences often involve feelings of shame, humiliation, guilt, anxiety, stress, loneliness, betrayal, anguish, grief, helplessness, and fear. Such emotions can alter a person's understanding of the self and the world, affecting the way that they construct, interpret, filter, or draw meaning from events and communication with others.[60] It can also impact the way that an individual remembers or represents past events, and can lead to fragmented, intrusive, disjointed, or even imaginary recollections. This can make understanding these experiences all the more complex and challenging.

The symptoms of trauma include nightmares, flashbacks, rumination, intrusive memories, avoidance, numbness, delusion, detachment, difficulty concentrating, anxiety, and depression. Some individuals have learned to cope by masking and hiding their trauma in such a way that it is not immediately apparent to those around them. It is important to note that the symptoms of trauma can manifest differently for each person, and can vary according to age group. Children, for example, are more likely to exhibit anxious attachment, regressive behaviour, self-destructive

60 Field, S. (2006) 'Beyond "Healing": Trauma, Oral History and Regeneration', Oral History Society, 34(1), 31-42. Available at: https://www.jstor.org/stable/40179842?read-now=1&seq=1#page_scan_tab_contents (Accessed 6 February 2022).

action, withdrawal, rage, or shame, and are also more likely to have somatic responses (e.g. stomach ache, vomiting, headache, etc.).[61]

As we have noted, many people exposed to traumatic events develop coping strategies to deal with its effects and show minimal distress over time. Some individuals will, of course, meet the threshold for formal diagnosis of PTSD or Acute Stress Disorder but thousands more have normalised symptoms that, whilst compatible with daily life, are nonetheless deeply distressing and thwart their personal growth and well-being.

In some instances, an individual might be well aware of the triggers that set off their trauma response, but in many instances the response will be completely unexpected. You may expect an interviewee to be triggered when talking about a direct harm that they or a family member experienced but they may be quite composed when talking about that and then get unexpectedly upset when talking about something seemingly unrelated. Unexpected trauma refers to the moments in which participants relate experiences 'that often have a tangential relationship to the stated purpose of the interview'.[62] In other words, seemingly safe or benign questions can sometimes bring up traumatic memories. For instance, if you were focused on discussing an event in a specific town and asked the participant in passing how they knew the place so well, it might provoke them to recall the murder of a parent that spurred the family to temporarily relocate there, and this might catch both you and the participant off guard. It is important to consider and prepare for these unexpected moments.

Trauma may result from the effects of sharing personal stories and experiences and of reliving memories, but it may also be triggered by other aspects of the process. For instance, as we discussed in the section on 'choosing the interviewer' you need to bear in mind that some individuals might be triggered by you, based on your (perceived) identity. As a result of their past experiences they may make assumptions about you based on your gender, nationality, ethnicity, occupation, authority and this might disproportionately influence their relationship with you. For other people, trauma can be provoked by certain sounds, a smell, something seemingly unimportant about another person's attitude or behaviour, a phrase, or the physical environment.

61 The various developmental stages impact the way trauma manifests. For young children, regression in developmental skills is common, along with somatic symptoms and difficulty with self-regulation. Teens often display rebellious behaviour, become withdrawn, or self-harm. Studies around Adverse Childhood Experiences (ACEs) have revealed that traumatic experiences can impact development and have long-lasting effects. For further information, visit the National Child Traumatic Stress Network (http://www.nctsn.org).
62 Vickers, E. (2019) U'nexpected Trauma in Oral Interviewing', Oral History Review, 46(1). Available at: http://researchonline.ljmu.ac.uk/id/eprint/9863/8/Vickers_Unexpected%20Trauma%20in%20Oral%20Interviewing_final%20for%20production.pdf (Accessed 6 February 2022).

As individuals who collect and archive people's memories, it is important to remember that we have no entitlement to share in people's trauma. To justify the risks, it is vital that we reflect carefully on the potential 'cost' of participation for the participant, their family, their friends, and their community. With any project, we need to start by asking ourselves questions such as: 'What is the purpose of this interview? Are we adequately prepared to conduct the project with the necessary resources, staff, or training to adhere to legal and ethical guidelines? Can we stand over any assurances we offer? This is doubly important when you are working with vulnerable individuals who have experienced trauma at some point in their lives.

Some Common Types of Trauma

Individual Trauma	Trauma responses and effects stemming from event(s) that are experienced by an individual and typically have lasting impacts on the individual's mental, physical, social, or emotional well-being.	Examples: Someone who has been incarcerated; former military personnel; an asylum seeker
Intergenerational Trauma	Traumatic responses and effects are transferred within a family across generations.	A child whose parent experienced domestic abuse; the grandchild of someone who survived the Armenian genocide; the grandchild of someone who lost both legs in a bomb attack.
Collective Trauma	Traumatic responses and effects are transferred within a group or population across generations. Historical Trauma: Collective trauma that is inflicted upon a population with a particular identity, ethnicity, religion.	Jewish experience of the Holocaust; African-American experience of slavery; Indigenous North American experience of genocide

How to Recognise Trauma

For many individuals, the trauma they feel is current and in the present moment—not just a thing of the past. Having a participant share their past experiences with you can nonetheless make them feel especially vulnerable and can provoke additional fears and anxieties. They might fear not being believed, not being properly understood, not having control, or not sounding articulate in addition to the stress of re-living their trauma. It is therefore very common for individuals to feel nervous prior to an interview. During the process, their trauma might appear in a variety of ways. For instance, they might become emotional. Emotion can be expressed through a shift in the mood, through body language, or through explicit verbal communication. They might also become paralysed with fear or withdraw and act numb. They might experience anger and outrage (potentially misdirected at you), or display admiration and idealisation. Remember that responses are specific to the individual, so whereas one person might give a tearful account of their experience, another person could give a very detached description. Similarly, although some participants might seek connection and eye contact, others might prefer to look away from you as they talk.

In general, we advise that it is best to maintain eye contact with your interviewee but you need to be prepared to set aside 'normal guidelines' as necessary when dealing with an individual that has experienced trauma. I vividly recall that one interviewee who had experienced significant trauma never met my eye in the course of the interview that he emphatically wanted to give. He sat with his body turned away from me, looking out the window at a fixed point. At the end he announced that we were now going to walk to a memorial garden where there was a commemorative plaque in honour of the loved one that he had lost. This was not scripted and was not in my plan for the working day but, as noted above, in situations like this, the needs of your interviewee take precedence. I said very little in the course of that interview and the trip to the memorial garden but rather let the man set the pace and tell his story and recount his pain in his preferred way. Time is absolutely crucial to building trust. If you appear to rush your interviewee in any way you may well lose their confidence. I also recall that I was physically and emotionally exhausted in the aftermath of that afternoon and most certainly needed to offload some of my own vicarious trauma to a trusted colleague and friend.

Here are some of signs to look out for that may indicate traumatic responses:

- changes in body language
- speaking without emotion or in monotone
- repeating stories
- long silence or pauses
- inability to find vocabulary or formulate words
- lack of emotional control
- flattening of affect
- focus on factual details
- fear, numbness, frustration
- excessive guilt
- avoidance
- anger
- withdrawal

How to plan for trauma/design techniques for trauma minimisation

While trauma may not be entirely avoidable, there are steps you can take to try to prevent it and minimise its impact. The best thing you can do is to clearly set out your aims and objectives, plan your project, take advice, and assess risk. The goal is to minimise trauma and maximise the benefits for your interviewees.

As discussed above, allowing more time that you would normally schedule for an interview is crucially important. Do not overbook yourself and leave plenty of time post-interview to allow the interviewee to debrief and 'recover' from the experience if they so wish. You need to also make sure that you leave enough time to discuss difficult topics, and be prepared to set your interview plan to one side if an issue comes up that takes time to describe and that is clearly important to your interviewee. Talk to your interviewee (and/or their carer) in advance about what format will work best – one long interview or a series of smaller, more manageable meetings? Other practical considerations include prioritising participant safety and comfort. Be considerate when setting up the interview and make sure you have considered disability access (if relevant), access to restrooms and kitchen facilities (a cup of tea always helps), general noise levels and privacy.

In addition to your normal background research on the relevant events, the participant and their family, and the trauma that they may have experienced, you need to speak to the individual and, if appropriate, those who care for them and their needs to ascertain what additional steps you need to put in place. If you are working with populations with a high risk of trauma, it is advisable to undertake general trauma courses as well as any topic specific trainings related to the participants (e.g. specific training for working with LGBTQ+ individuals or human trafficking populations, etc). Try to be mindful of any issues that could impact the experience and your relationship to the participant (i.e. cultural, historical, or gender issues). Seek further guidance from other organisations, experienced mentors, or literature in the field. Having put in place bespoke ethical protocols, you need to ensure that all partners, collaborators and data handlers are fully briefed.

Example: If your organisation is planning to do a project with trafficked women, there are many different factors that you would want to consider. First, when planning a meeting, you would want to make sure it is in a safe and private location. Consider who could see the participant entering the building, who might be around, or if there are any security flaws in the building. Might a location close to a police station make the participant more comfortable or uncomfortable? Are there other people around who could recognise them or prevent them from feeling safe to share their experience? It may be necessary to consider the gender of the interviewer. If your organisation has several different interviewers available, it may be considerate to ask the participant if they would be more comfortable meeting with someone of a particular gender. Look into the specific types of trauma common within the trafficking community and see how you might anticipate or prevent compounding it.

Try to consider a range of variables that might impact an individuals' experience:

- time of day
- participant's health and well-being
- location
- whether they've eaten
- current comfort level
- if they're having a good or bad day
- energy level or amount of sleep
- ability to process the trauma (possibly impacted by how recent it was)
- anniversary of event
- your level of training

In addition to putting in place safeguards and mitigations it is of course essential to build rapport and trust with participants. They should feel comfortable and at ease before they are asked to share their experiences. Bearing in mind that one of the cruel consequences of trauma is often the erosion of trust in others, you need to work really hard at this. For many individuals who have experienced trauma, the 'faith in the world' that is enjoyed by others (and potentially by you as the interviewer) does not exist. Belief in or even hope for human decency, permanence, and a relatively benign world may have been seriously damaged. Things that you take for granted in your everyday life may be completely alien to them. They are coming from a different perspective and you need to try to get your head around it if you are to have any hope of building a meaningful relationship.

From a practical point of view, we have noted in the section on 'choosing the interviewer' that it may well be advisable to have an advocacy support worker or a friend or family member present to offer support throughout the interview. We have also discussed the pros and cons of choosing an interviewer that 'gets' the sensitivities and challenges for a particular individual and understands their worldview. Again, this can only be decided on a case by case basis, in consultation with the interviewee and those who care for them.

If your interviewee is not well known to you it is particularly important to allow time to build rapport ahead of the interview. You need to allow additional time to show empathy, sensitivity, and respect and to thus hopefully put your interviewee at ease. When chatting to your interviewee ahead of the interview, check in with regard to their comfort and feelings of safety, and giving them space to explain any special needs or requirements they may have. Don't assume anything and rather ask, 'is there anything else I should be aware of or that I can do to make sure that this is a positive and rewarding experience for you?' Listen carefully to their responses and adapt your approach accordingly. It is particularly important when working with victims and survivors to maximise opportunities for co-design and collaboration as this in itself can safeguard against re-living feelings of helplessness or lack of control that often comes with trauma. You can help the participant feel empowered by giving them choices, letting them make decisions, and listening closely and respectfully to their contributions and suggestions. You should also remind them that they do not have to answer anything that makes them uncomfortable or that they do not want to discuss. In the course of any interview we remain vigilant to signs of tiredness or distress but it is particularly important to check in with vulnerable participants at different points in the interview to ask about their comfort level and well-being. Offer breaks as necessary.

In terms of questioning formats, the general rule about framing open-ended questions and refraining from judgment holds firm. You should, however, refrain from asking questions that are designed to provoke an emotionally charged response. This is sadly all too common in unscrupulous journalism and it has no place in an ethical oral history process. Use a trauma-informed approach to ask non-judgmental questions such as:

- 'Where would you like to start?'
- 'Would you mind telling me a bit about your experience that day? Would that be okay?'
- 'Are you able to tell me more about X or is it too painful to recount right now?'

If you are interviewing children who may have been traumatised, think about having toys or fidget tools available, like a stress ball. You could also agree in advance some signs that will indicate that they do not want to talk about a particular subject or they want to pause the interview (pick up a specific object, work on a jigsaw, point to a colour of paper, touch their nose, etc). You could then ask the responsible adult present to help you to monitor this in the course of the interview.

It is important to remember that, after you leave, the participant will have to continue processing the impact of their trauma. Ask yourself 'what happens after I leave?' While you might be able to walk away relatively unscathed, these experiences and memories may have adverse effects on your interviewee. It is common for participants to experience nightmares and sleep disturbances after an interview, to ruminate on their experience, or to feel emotional or distressed. It might be appropriate to discuss these potential consequences in advance as part of your risk assessment. Whilst we understandably focus on the potential negative outcomes, it is worth remembering that many participants report that the process of telling their story helped reduce their anxiety and lessened their trauma. It is thus appropriate to explore the potential positive impacts of their involvement and the ways in which sharing their experience might help others.

As always, you should emphasise the value of your interviewee's contribution and validate their life-story. Thank them for their time, effort, and courage. Remind them that it is common to feel emotional in the wake of recording lived experiences and warn them that they might notice changes in their mood over the following hours or days. Invite them to practice self-care or think about ways to decompress, and help identify the resources available to them for support.

When conducting sensitive interview projects I have in the past listed the relevant support services (including those offering counselling) in the project literature and made sure to leave a copy with each interviewee. On one occasion, we had counsellors on site to offer support to interviewees on the day as necessary. Whilst it is certainly advisable to include reference to support services you need to take professional advice on this and ensure that the services you suggest are first and foremost available to the interviewee and secondly that they are approved by the relevant professional and support staff who care for their needs. You also need to be very sensitive when deciding when to signpost someone to counselling. Again, you are not qualified to make this decision so it is generally best to offer the same range of support to everyone and gently remind someone of the services if you feel that they have been unduly upset or distressed by the interview.

How to respond to trauma

Despite your best attempts to prevent trauma, it is almost inevitable that it will arise at some point in your work with victims and survivors. As we noted in the section on 'interviewing technique' it is important to acknowledge and validate the emotion of the moment and to give participants the option to pause, take a break, or cease the interview. If an interviewee gets very distressed it might be advisable to use what is referred to as a 'grounding technique', whereby attention is brought back to the present moment—refocusing on the safety of the present situation and environment by taking deep breaths, concentrating on an item in the room, like the feel of the chair, the texture of the carpet, or the feel of a warm drink in your hand. If the safety or sense of well-being in the immediate environment had been interrupted or broken in some way, it may be advisable to shift locations or reschedule for another time and place.

Ultimately, you will have to judge (ideally in consultation with your interviewee and anyone who is present to care for them) if a line of enquiry is likely to cause disproportionate and unwarranted damage for your interviewee. You must respect the participant's wishes at all times. If they indicate they do not want to address a particular subject or they seem unwilling to talk about it, you should not push them to do so. While you do not need to avoid talking about trauma or emotional material altogether, you should monitor and respect their comfort levels.

Before pursuing a particular line of enquiry, ask yourself: Will I be an adequate listener? Is the information relevant to my purpose? Is my question likely to rattle?[63] Do I have the ability to do this ethically? Am I prepared? What could go wrong? In the event that a particular question provokes upset or distress, you should respond with empathy:

- acknowledge emotion
- actively listen
- bring attention to present moment (grounding techniques)
- respect speaker's right to silence
- give them the space to share
- offer to pause or stop interview
- offer a break
- make a cup of tea
- have a box of tissues ready
- ask how they are feeling
- avoid displaying shock or being overly emotional
- suggest going for a walk
- provide information on counselling or other resources
- be respectful and sensitive
- remind them of support systems and resources
- remind them of self-care

63 Whilst gentle probing or seeking clarification is generally acceptable, you should not shatter their self-narrative or self-perception.

When a participant is heavily impacted by trauma, it may be necessary to offer a more robust and active response. Offer to do an activity with them, go for a short walk, or help identify practices and resources that are available to support them. This could include counselling, speaking to peers, writing in a journal, self-care, or practicing grounding techniques. Whether you have noticed the trauma or not, consider providing with a pamphlet of resources and support structures (counselling, suicide hotlines, legal advice, housing information, rehabilitation programmes, help services, etc.). Again, you need to check in advance to ensure that the organisations have the capacity to help and to make them aware that individuals might contact them. You might additionally offer to meet with participants again or suggest a follow up session.

Finally, it is important to try to maintain your own composure during the interview. You are not a passive participant but you should work hard to keep the focus on your interviewee. This is not about you and your response to the interviewee's trauma. This is not to suggest that you should set aside the need to exercise self-care and self-compassion. It is simply to emphasise that you must focus as intently as you can on your interviewee's needs and be aware of your own limitations. Do not wilfully assume the role of a therapist or a 'rescuer'. Attempt to control your emotions until after the interview is complete. If necessary, politely ask for a break. Your interviewee will of course understand that you are human too. In the aftermath of the interview it is then appropriate to bring the focus back to you and, as discussed in Section 10, practice your own self-care.

Appendix 2:

Legal Issues Revisited: GDPR & What it Means for Your Research

The following guidance has been extracted (with the kind permission of the authors) from the GDPR workshop presentation that was prepared by the oral history team at the British Library (BL) – Rob Perks, Mary Stewart, Camille Johnston and Charlie Morgan. For more details about the training course from which this guidance is drawn go to **https://www.ohs.org.uk/training/gdpr-training/**

This guidance highlights the key points of relevance for oral history and recording lived experience research. It was accurate at February 2022: any subsequent updates and changes will be found in the more detailed guidance on the Oral History Society's (OHS) website at **https://www.ohs.org.uk/gdpr-2/**

Background to Data Protection Legislation

- General Data Protection Regulation (GDPR) came into effect in the UK (and the EU) from 25 May 2018, alongside the new UK Data Protection Act 2018.
- GDPR applies to any organisation, individual or group which collects personal data, including oral history projects, charities, community organisations, youth groups, libraries, museums, archives, educational organisations etc, but also individual researchers, whether salaried, self-employed or voluntary.
- GDPR requires organisations to be or have a named 'data controller', responsible for personal data. 'Data processors' process data on behalf on 'data controllers'.

UK GDPR: Legal Jurisdiction

- Although the UK left the EU on 31 December 2020 nothing changes due to 'adequacy'. The UK is now a 'third country' outside the EU GDPR zone but it has 'adequacy status' under the EU-UK Trade & Co-operation Agreement, allowing personal data to flow freely. So UK-EU joint projects can continue to share personal data.
- Data transfer to the US is no longer GDPR-compliant due to a recent EU legal ruling, but in practice many UK organisations are reviewing the privacy/data policies of US-based software/web/cloud storage providers, and generally concluding that it is an 'acceptable risk' to proceed.
- The UK government has announced that it wants to review and 'reform' UK GDPR over the next five years. Consultation on their initial proposed changes concluded in November 2021.

GDPR and Personal Data

- GDPR gives individuals certain rights over their personal data, such as: the right to be informed about what data is held about them, who has access to it, how it's stored, and the right to request a copy
- Personal data is anything that allows a living individual to be identified directly, or in combination with other information such as:
    - Name, address, phone number, email address
    - What they look like
    - What they do for a living and what they earn
    - What their relationship is with another person
    - What their hobbies are
    - What their opinions are and the opinions of others about them
- This applies to interviewees but importantly also to **any identifiable living individual mentioned in an interview ('third parties')**

GDPR and the oral history workflow

GDPR applies at three distinct phases, each needing a different justification within the law:

1. Collecting and processing personal data for immediate use ('legitimate purposes')
2. Retention and long-term storage of personal data for archive purposes ('archiving in the public interest')
3. Release of personal data to the public for access and reuse (sensitive data check to avoid 'substantial damage and distress')

1. Collecting: legally 'processing' personal data

- Personal data should be 'processed' i.e. collected/stored/accessed: lawfully, transparently and securely (= you need a privacy policy)
- The data should be relevant and accurate and processed for 'legitimate purposes'
- Any organisation or individual which collects and archives personal data 'for purposes having public value beyond the immediate interests of the organisation itself' as part of its 'legitimate interests' or for the 'performance of a task in the public interest', can use this as the legal basis for processing personal data
- Every instance of personal data processing must be justified with a 'legal basis for processing' and you can only assert one legal basis for each type of processing (i.e. each phase)

2. Retention: GDPR Exemptions for Oral History

- GDPR demands that personal data should be retained for no longer than is necessary for the original purpose....
- However personal data may be stored for longer periods **if it will be processed solely for 'archiving purposes in the public interest'** or for scientific or historical research purposes
- So if processing personal data in a certain way (such as recording and preserving oral histories) is part of your public and legitimate purpose you can then use the 'Archiving in the Public Interest' exemption as the legal basis and purpose for retaining, archiving and processing sensitive personal data ('special category data').
- Warning: If your legal basis is 'consent' and this is subsequently withdrawn you cannot substitute another legal basis to continue processing that data. So the British Library/Oral History Society advises against using 'consent'.

Benefits of the 'Archiving in the Public Interest' Exemption

- Where data processing is for the purpose of 'archiving in the public interest' then the processing is exempt from:
    - A data subject's right to access and confirmation of processing (e.g. you do not have to search your entire archive in response to a Subject Access Request for 'everything you hold about me')
    - Their right to rectification (e.g. you do not have to 'correct' a historical record, although you may wish to add commentary in the event of disputed material)
    - The need to delete data after its original purpose has expired (i.e. you can retain personal data indefinitely to maintain the historic record).
    - Their right to restrict processing or object to processing (e.g. you do not have to supress access to an archival recording upon request, unless the processing is causing 'substantial damage or distress' to one of the persons mentioned in it or related to it in some other way)

3. Release of Personal Data for Access/Reuse

- Certain 'special category' personal data needs handling with extra care. This includes sensitive personal data about identifiable living people where its public release is likely to cause 'substantial damage and distress' to those individuals such as:
    - Religious/philosophical
    - Political
    - Sexual/sexuality

- Trade union activities
- Corporate or industry
- Illegal/criminal/bad behavior/bullying/malpractice
- Race or ethnicity related
- War/violence/conflict/colonial military activity
- Medical or health related
- Scurrilous content/gossip/rumours

Processing 'Special Category Data'

- The processing of Special Category Data (previously called 'sensitive personal data') requires an additional legal basis and 'archival purposes' is covered in Section 4(a) of Schedule 1 of the Data Protection Act 2018 – 'necessary for archiving purposes... in the public interest'.
- **So: If you are archiving 'in the public interest' it is legally allowable to collect and even publish quite sensitive personal information as part of an oral history recording, as long as such processing would not cause 'substantial damage or distress' to any person.**

What Does 'Substantial Damage and Distress' Mean?

- Financial loss
- Physical harm
- 'A level of upset or emotional or mental pain that goes beyond annoyance, irritation, strong dislike, or a feeling that the data's release is morally abhorrent' (ICO)
- **Note:** it is no longer an adequate defence under GDPR to remove offending content from a website under only a 'notice and takedown' policy: steps must be taken before it is made public to assess it for sensitive content

Sensitivity Checking Workflow:

1. Staff awareness
2. Identify and document possibly sensitive data
3. Listen to identified sections
4. Discuss and sign off decisions
5. Mute contentious sections in access file
6. Ensure that all decisions are carefully documented

Practical steps for compliance (1): Interview documentation

- **Information leaflet about the project:** to be issued prior to the interview explaining objectives and data/privacy policies (see Annex 1, Appendix 4)
- **Interview participation agreement:** a pre-interview form to seek agreement from interviewees that they understand the purpose of the project, including how and where their data will be stored and used, and that their data will be processed under the 'archiving in the public interest' exemption of GDPR (see Annex 2, Appendix 4)
- **Interview recording agreement:** a post-interview form (unchanged) seeking copyright assignment and documenting any embargos, closures or other access restrictions (clearly time- coded and dated) (see Annex 3, Appendix 4)

Practical Steps for Compliance (2): Data Sensitivity Awareness

- **All staff:** awareness and training on sensitive data about identifiable living people not already in the public domain which might cause substantial damage and distress
- **Interviewer:**
  - Ensure pre-interview participation agreement completed
  - Flag-up possible sensitive content in interview to manager using 'Interview sensitivity review form' (spreadsheet)
- **Project Manager/Archivist:**
  - Reviews, listens, decides whether to redact/embargo
  - Documents all decisions in 'Interview sensitivity review form'
- **Interviewer/Project team:** Reviews and finalises Recording Agreement; updates content documentation (summaries)

Track	Timecodes	Details of Potentially Redactable Sensitive Content	Date of First Review	Author of First Review	Decisions Taken	Date of Second Review	Author of Second Review	Decisions Taken
2	00:43:23-00:46:21	Story about manager dismissing colleague who was caught stealing	05/12/19	A.J.	Colleague is named. Consider level of distress for third party	21/12/19	P.McK	Close for lifetime of named colleague
8	01:20:03-01:32:40	Story about disciplinary hearing: line manager and VB allegedly attacked by individual	08/4/20	A.J.	Mention of sensitive employment issue. Third party not identifiable. No action	09/6/20	P.McK	
9	00:56:10-00:58:23	Comments on colleague having affair with local Councillor	05/12/20	A.J.	Information in public domain (newspaper article). No action.	17/12/20	P.McK	

For further information see the Oral History Society GDPR advice available at:
https://www.ohs.org.uk/gdpr-2/

This includes a more detailed document on the outline approach to sensitivity reviews. See also the website of the Information Commissioner's Office - Home | ICO - which contains numerous resources and support including templates and self-assessment toolkits.

Appendix 3: Audio-Visual Interviews

***Please note that the following advice draws on guidance that was originally prepared by the filmmaker and academic, Mairéad McClean (www.maireadmmclean.com), for a chapter in a book I co-authored with Seán McConville titled The Routledge Guide to Interviewing: Oral History, Social Investigation.[64] With the kind permission of Mairéad, that advice is reproduced here with some minor adjustments and updates regarding equipment options.**

What follows is very basic guidelines and pointers regarding filmed interviews. Please note that the British Library Oral History section runs, in conjunction with the Oral History Society, a one-day oral history and video training course Lives in Focus: Recording Oral History on Video – http://www.ohs.org.uk/training/lives-in-focus-recording-oral-history-interviews-onvideo . Other relevant training opportunities are listed at the end of the toolkit.

Almost everything that we have stated in relation to the ethical and legal standards for audio interviews are also relevant to audio-visual work. The skills necessary to master this medium are in many ways an extension of those that we employ in audio work. Bearing in mind that hearing and seeing provoke different kinds of emotional responses in the viewer or listener, you need to think carefully about what you want to communicate and whether adding picture to sound will further your objectives.

The Moving Image

Capturing sound and vision has never been easier. Rapid advances in technology have generated an increasingly accessible range of recording equipment. Film making is a growing and varied profession and it now more possible than ever to develop creative partnerships and thus open up new opportunities for the dissemination of your stories.

There are two clear routes into the audio-visual world. If you plan to 'go it alone' you will need to undergo some training (see list of training listed at the end of the toolkit).

In this scenario you will play a dual role: as interviewer and camera operator. This need not be daunting. You are already familiar with using a microphone and audio recorder: learning to use a camera to record sound as well as image is simply the next step. The core additional skills relate to framing and shot sizes (see overleaf).

64 Bryson, A. and McConville, S (2014) The Routledge Guide to Interviewing: Oral History, Social Inquiry and Investigation. London: Routledge

The second route leads to the kind of documentary you are accustomed to seeing on television or in cinema. For this purpose, you will most likely need to engage the assistance of a crew (or at least an assistant). In this section we review the pros and cons of each approach. But before we do so let's consider what you can you do with a camera that you cannot with an audio recorder.

Integrating Picture and Sound

A still camera captures an image. The viewer sees what they see. But the audio-visual camera goes well beyond 'superficial' appearances. It records, for example, how a person:

- walks and talks (their gait and general demeanour)
- sits in their seat (slouching, on edge, upright, awkward, relaxed)
- moves or holds their hands, gestures or gesticulates
- listens (intently, closely, distractedly, looking away, looking at the camera, closing eyes)
- speaks (softly, loudly, gently, clearly, with accent, carefully, slowly, aggressively, fluently, with difficulty)
- moves their eyes (twinkles, winks, blinks a tear, stares, looks away)
- uses body language (frowns, raises eyebrow, folded arms, shoulders back, tenses)
- how they visibly respond to a question (laughs, relaxes; expresses: shock, horror, anguish, suspicion, pain, delight, frustration, confusion, approval)

We can visualise the person being interviewed and the location in which it takes place – with all the added and implied meaning that this brings. Set out below are examples of the kind of interview location you see on television and what they might denote:

INTERVIEW LOCATION	IMPLIED OR INFERRED MEANING
Kitchen	A family person, a parent or home-maker
Garage or Fire Station	A practical person
Classroom	A student or teacher
Study with lots of books	A scholar, someone cerebral
Office	A business person or an administrator
Living room	A homely person
Inside of a car, carpark	A person who has something to hide
Dressing room	A performer
On stage	Someone in the public eye
Lecture theatre	An expert in their field
TV studio	A public figure

Developing awareness of all that the camera captures is key. An inexperienced operator will record material that detracts rather than adds meaning. The visual information recorded should be there for a reason. Showing a badge or insignia on someone's jacket (denoting, for example, allegiance to a particular football team) may well be something that you (or they) want to communicate. In other instances it may unhelpfully distract from what they are saying. This kind of issue does not arise with an audio interview.

Whether Film or Not

- Will visual information help my audience to understand what is being said?
- Will it add meaning and depth?
- Is it necessary for the outputs I have in mind?

Images can be powerfully seductive. By integrating visual and recorded material you will exponentially increase the opportunities and outputs for your research. Multiple platforms exist on the web (eBooks, blogs, websites like Youtube and Vimeo, online resources and so forth). Audio and visual can also be uncoupled, giving way to podcasts and vodcasts. Learning how to work with picture and sound, together and separately, will enable you to reach a much wider audience including those who are not inclined to read books, those who find it easier to digest audio-visual information, and the ever-widening cyber-community.

It is also possible that - even on a shoe-string budget - you can produce a documentary film. Most researchers will want to start with a pilot. They will shoot their own footage and then use this to apply for funding to develop the material to suit a particular documentary strand or television series. This is not always necessary. Tarnation (2003, 88mins, USA) documents the life of a young man, Jonathan Caouette, and his mentally ill mother. It was compiled from hours of old family videos and interviews: the total cost of production was $218. Caouette (the filmmaker and focus of the film), edited the material using simple iMovie software (now pre-installed on most MAC computers). The film was awarded 'Best Documentary Film by the National Society of Film Critics in America' in 2004 and was screened in international film festivals to critical acclaim. (Funding was secured to cover the copyright clearance costs of music and clips of old films, thus enabling the film to be screened in multiple jurisdictions). It is interesting to note that Caouette casually collected recorded material over a period of years, in both audio and video. He filmed on various low-grade video cameras; recorded sound on ghetto-blasters or whatever else he could get his hands on, and throughout had scant regard for the established codes and conventions. He became a professional by making mistakes and learning from them. Since 2003, when this film was cut, technology has advanced at a seemingly relentless pace. The tools of the filmmaking trade are now so readily available that the only things standing in the way of successful production are operational skills and imagination.

There are many ways to integrate still and moving image into your working practice. It can enhance your recordings and help to bring the subject to life. In this appendix we examine the basic requirements for working in this field. The pace of change is such that we can only highlight some current possibilities. Your basic skills and creativity will help you to identify and exploit new technology as it becomes available. The demographic of internet users has changed dramatically in recent years – to include pre-school children using iPads and those in their nineties surveying online census data.

Extras

An added advantage of the audio-visual medium is the capacity to layer your interview with 'extras'. Alongside the edited interview, a researcher can feature discarded sections and a post-interview exchange with the interviewee. They can film their own reflections on the assignment: what aspects of the work they found most challenging, what they would like to have done differently, what worked, what did not, and why.

Other 'interactive' possibilities

As we have noted, the internet has transformed the way we communicate and the range of possibilities for dissemination of information. Audio-visual recordings were once confined to special interest DVDs, websites or blogs. But art galleries and museums now provide excellent spaces for exhibiting your work. Conventional television is no longer the key port-of-call for your documentary: you might want to consider semi-closed platforms to test your product, allowing it to snowball around interested parties. The internet thus enables you to reach a variety of specialist audiences that will give your work a proper review as opposed to relying on the somewhat superficial response of a major production company. If you decide to publish your film online you can also provide links to a range of relevant resources – online books or articles, databases or statistical resources.

What then are the limitations?

Using a camera as opposed to a discreet recorder and microphone is undoubtedly more intrusive (especially if you come with an entourage): the introduction of lights, powder to dampen the shine on a forehead, and studio-like set-ups, can all inhibit your interviewee. They may feel under pressure to 'perform' and fail to deliver 'real' responses. This may prove counter-productive: it is possible that you show up with the tools necessary to capture more but those same tools cause your interviewee to communicate less. You should thus reflect carefully on the type of interview you want to conduct, the extent to which your interviewee is likely to be 'camera-shy', and your end product.

In the past the main disadvantages of using a camera were the cost and bulk of the kit. The advent of 'nano' technology has, however, opened the way to smaller, lightweight cameras. Equipment that was once the preserve of video professionals is now within reach of the average consumer. This does not guarantee top quality image or sound but it does open the door. With skillful handling, a basic understanding of shot sizes, framing and editing software, you can produce watchable films, incorporating interviews, cutaways, still images of documents, voice-over narration, sound tracks and on-screen text, in whatever combination you choose.

Key considerations include:

- Lighting: natural light is preferable so you may have to ask your interviewee to sit in a particular position in order to make best use of available light.
- Background sound or interference: it can be difficult to cut or edit the talking head without the interviewee appearing to 'jump' in the frame. (Jump cut)
- Expense: although they are increasingly affordable, adding a video camera to your kit will cost. If you cannot afford a model capable of delivering the desired output you may ultimately be disappointed.
- Compatibility: if you plan to use your smart phone or tablet as a back-up, it is vital that you test the quality beforehand to check that the output matches that of the main camera.
- Assistance: depending on your level of expertise and level of filming you anticipate you may need to engage a crew (they will most likely prefer to use their own kit and you need to budget accordingly).
- Expertise: be realistic about your abilities. Are you prepared to put in the necessary time to make effective use of the equipment that you have bought or hired, learn how to edit to the appropriate level; and to process the raw material - sub-editing, adding titles, subtitles, voice-over, music etc.? If not you will have to either lower you expectations or up your budget.

Thinking Ahead

As with audio interviews the key to success is forward planning. And you must then check and recheck as you go. Inattention to detail can potentially blow weeks of preparation and a once in a lifetime opportunity.

The table below sets out some key questions that you should ask yourself before deciding to film. This list is by no means exhaustive but it will help to get you started.

LOCATION

ISSUE	ACTION
Do you need to book the venue you are using for your interview in advance? Is a fee required?	Book well in advance for popular locations and discounts. Tip: hotel meeting rooms are much cheaper at off-peak times.
Are you filming in an outdoor location or on private grounds with a tripod?	You may need a filming permit from the local council or written permission from the landowner. Tip: always carry the relevant paperwork with you.
Do you plan to interview people on the street (vox pops) as well as individuals?	You must have a consent form for all who 'talk' to the camera. In most instances passers-by will not need to sign a consent form but you need to check.
Are you familiar with the location? What health and safety issues might arise? (For example, do you plan to film in a factory with dangerous equipment, or in a tumble-down cottage in a rural setting?)	Bring extension leads to avoid trailing on stretched wires. Avoid naked flames (a hotel kitchen, bonfire, open hearth), pools of water or damp, moist conditions or extremes of temperature. These may affect the mechanics of the recorder. Tip: before heading out 'on location' consider taking a first aid course.
Is the location a 'hostile environment' (for example, a conflict zone, a place of flooding or rioting)? What kind of insurance do you have?	Are you personally insured against injury? Is your equipment insured? To what extent are third parties insured? Can you make contact with other people who have recently been there? Tip: if working abroad, always carry with you ID, a copy of your passport, details of your country's Embassy, your health insurance details, and contact details for local hospitals.
Have you done a recce or recon of the location?	You should check the following: • Which direction does the natural light come from? Will you need extra lighting? • What is the best place to position both the interviewee and the camera? • Where are the electrical sockets, walls or floors? • What are the acoustics like? (Avoid echoey rooms) • What will you use as a backdrop for your interviewee? • Will you need any props (for example, a book shelf, flowers, musical instruments? In other words do you need to 'dress the set'?)

KIT

ISSUE	ACTION
Do you have sufficient recording material (for example, tapes or SD cards)?	Always bring twice the number that you think you might need.
Have you tested all of your recording equipment?	Make sure that you check all of your equipment including your batteries and microphone several days before the interview in case you need to replace a specialist item such as tapes or SD cards.
Have you tested the microphone with your headphones on prior to the interview? Have you established where best to position the mic?	Is a lapel mic more appropriate than a shotgun or boom? Practice with a friend beforehand.

ISSUE	ACTION
Have you brought your electrical power charger as well as spare batteries for your camera? Do you know how much shooting time you have for each battery? Do you have an extension lead (if any of your equipment is non-battery operated)?	You should have a check list in your camera-bag which you go through in advance of the shoot. (Camera batteries usually need to be charged for a long time, preferably overnight) The basic list should include: • Camera (see camera types) • Camera Mains Lead • Camera Batteries (charged) • Several clean tapes or SD cards (check to ensure that SD cards are blank) • Separate Mics, lapel and shotgun, and boom if necessary • Batteries for the Mic, if required • Two tripods - one large, one small • Headphones • Back up recorder- smartphone or equivalent
Have you checked the settings on your camera?	If you are on auto-setting, the focus may not stay still. It will constantly zoom in and out trying to fix focus. This is very annoying to look at and you may have problems editing such takes.

THE SHOOT

ISSUE	ACTION
Is the camera powered up?	Check if the red light is on.
If using a tripod, is the camera securely fastened on its head? Is it level?	Test to ensure that it will not fall off if nudged.
If setting the camera on the table, do you need to raise the height in order to get a better eye-line, a better frame?	Shots that look up or down on the subject can make the interviewee appear either too dominant or too submissive. They are also unflattering to the face. Avoid this either by using a small table tripod or some books to raise the height of the camera.

ISSUE	ACTION
Have you checked the white balance?	If you are filming both indoors and out, you will need to adjust the settings on your camera: tungston light (indoor/yellowish) and daylight (outdoor/blueish) If the camera settings are on manual, this needs to be changed on the camera as move from interior to exterior.
Do you plan to use a mid-shot framing throughout?	If so check the focus and make sure that your interviewee cannot move too far out of the frame – for example, do not put them on a chair that swings around or that moves on wheels.
Have you checked that the microphone is working? Have you rechecked with a set of headphones?	This is essential! If your mic is not functioning properly your efforts will come to nothing. Check and check again. Some mics have their own battery, check in advance. Some mics take power from the camera (phantom power) when they are plugged in, check in advance.
Have you conducted a sound test?	Once the mic is in position ask your interviewee to speak. Ask them a simple question like what they had for breakfast. Meanwhile check the record level either on your audio recorder or camera. Voice should peak at about -12db. Tip: record some room atmosphere (silence). This may be useful for your edit.

THE EDIT

ISSUE	ACTION
Have you access to a laptop or computer with a basic editing package pre-installed?	The most common are: • iMovie (MAC computers; basic) • Final Cut Express or Pro (both) • Premiere (both) • Avid (professional)
Have you the correct cables to link your camera or audio device to the computer you are using?	Usually this will be a firewire cable or a USB cable, depending on the camera or computer you are using. Check this when you buy or hire your camera.

ISSUE	ACTION
Have you kept a log of all the material shot? Do you plan to transcribe your interviews?	There can be no short-cuts here. The more information you have regarding your material, the easier the edit will be. Observe and log all relevant material. Transcribe interviews in full if you can.
How will you approach the edit?	Don't get caught up in minutiae early on. Make a very rough cut to begin: this can all be tidied up once you decide on the focus of your film.
Will you let others review your work in progress?	A fresh eye is always helpful. When you are immersed in recording and editing, it is easy to lose track of clarity. What seems self-explanatory to you may actually be quite confusing for a viewer. The more feedback you can get at different points in your edit the better.
Will you add sound and music to your film?	If you want to add sound you must observe the following rules: • Always make sure you have secured the necessary permission. • Do not edit to the music. Everything should be cut with the native sound attached. Once you are happy that everything is in the right place then you can identify which part(s) might benefit from some music. • Generally it is not a good idea to wash your film with music – even if they are your favourite songs. It can distract from what is being said on screen, even when dimmed to a low level.

Contingency

Things do not always go according to plan: some things are beyond are control and we can, with the best will in the world, make mistakes.

Case Study

You have scheduled an interview with an elderly man in the grounds of the building that he has tended all his life. On the day you arrive it is pouring rain. What do you do?

Your first concern must be the well-being of your interviewee. You cannot ask him to stand out in the rain for the sake of the backdrop, no matter how crucial you consider it to be. Your pre-interview visit to the location will solve the problem. You noticed on that occasion a large greenhouse. It is well lit and full of little pots of seedlings. Johnny often works there and so it is an appropriate backdrop for the interview. It is not your first choice: you are concerned about the sound of heavy rain hitting the windows and the possibility of a glare from the windows if the sun comes out. You mitigate your sound concerns by opting for a lapel microphone which will hone in on Johnny's voice, with the rain firmly in the background. If the rain stops you may step outside and adjust your set-up accordingly: you check to ensure that Johnny is happy with your plan.

Remember: Your interviewee's time is precious. If you are too demanding or unreasonable you might achieve your ideal set-up but you will not get the best from your interviewee. Within reason you should try to accommodate their needs, preferences and schedule.

Outputs

As mentioned at the beginning of this section, much will be dictated by your desired end products. Set out below is a list of potential outputs and the process required to produce them. We start with the most basic (low budget) and progress to more complicated operations (funding and professional film crew required). This table will help you to decide what level of audio-visual equipment and expertise you need.

OUTPUT A	Blogs, Websites, Lectures
Plan	Who do you need to interview? How can you contact them? What kind of shots do you need for your blog, website, online lecture? (Talking head, medium close-up?) List the various options in a table.
Shoot	For a talking head interview with one shot size only (MCU) you will require, audio and video recordings on a digital camera, with a separate microphone (do not use the onboard microphone on your camera).
Crew	One person can perform both the role of interviewer and camera/sound person. They will also be responsible for issuing consent forms and getting them signed.
Kit Required	One small video camera, a lapel mic or shotgun mic. Tripod optional. One back-up smartphone to record sound and image, if necessary.
Editing	Most laptops/computers have pre-installed editing software packages. You will digitise the footage and bring it into a timeline. You can then trim the clip to cut out the voice of the interviewer and/or any other non-essential information, add a simple title, and check the sound levels to ensure that the recording is audible. Once you are happy that the clip is ready you can export it from the timeline as a mov. or mpeg file. You can then upload it to your blog, social networking page or website or insert it into presentation (talk, lecture etc.)

OUTPUT B	Blogs/single channel video platforms (such as YouTube or Vimeo)
Plan	Write a plan of what you want, who you would like to interview (essential and desirable). What kind of shots are required? (Close up (CU), Medium close up (MCU), cutaways etc). Again compile a list/table.
Shoot	A talking head interview. One shot size only (MCU). For this output you will additionally shoot cutaways, close-ups on hands, close-ups on the face, as well as shots that detail the interview space (ornaments on mantel piece, old photographs on piano, books on shelves). You might also want an establishing shot of the interviewee in their chair, and perhaps an exterior shot. This can all be done postinterview (schedule permitting). It is usually easier to pinpoint images after an interviewee has shared their story.
Crew	One person performs the role of both interviewer and camera/sound person (and if possible, an assistant to help). The interviewer/assistant will issue consent forms and ensure that they are signed.

Kit Required	One small video camera to record audio and video, a separate microphone (not the onboard camera microphone): a lapel mic or a shotgun mic is recommended. Again a tripod is optional.
Editing	A laptop or computer with a simple editing software package. As above, you will digitise the footage, bring it into a timeline, and trim the clip to cut out the voice of the interviewer and/or any other nonessential information. The editing work will be more detailed. Firstly, cut the interview into sections. As you listen to each section, review a list of the footage that you have and jot down where it might fit in. For example, as your interviewee talks about their early years you will be reminded of the old photograph of them as a child. As they go on to speak about the student protests of 1968 you will recall the Anti-Vietnam war poster you captured on the way out. Once the interview is inter-cut with the relevant visual material you will have what looks like a short documentary piece. Again, you can add a simple title if required. When the sequence is complete, export it from the timeline as a mov. or mpeg file. As before you can then upload it to you blog, social networking page or website, or insert it into a power point presentation for a talk, lecture or presentation. It can also be uploaded to a platform for single screen documentaries or to a single interest discussion room or forum for feedback.

OUTPUT C	Film for Broadcast or Cinema
	The parameters shift considerably when you introduce a team. The key to success is communication. If you plan to work with a camera-person you must familiarise yourself the terminology used to describe the shots you require and for what purpose you require them. They in turn need to understand the nuances of what you want to capture. If they have not been told that your interviewee is very proud of the fact that one of the boys he trained at underage went on to win an All-Ireland medal, they may bypass a photograph of him holding the Sam Maguire cup. And if they do not understand that you are particularly interested in his religious beliefs they may not pause to capture the full range of theological works on his bookshelf.
Plan	Present to the crew an outline shot list - the kinds of shots you think you will need whilst the interview is being conducted. Listen also to their advice – they will have a lot of experience of framing, choosing appropriate shot sizes etc. Issue check-lists to tick off during the day.

Shoot	You will need to shoot some or all of the following: **Testimony:** Recording of information or perspectives offered by a witness, expert or other participant. This may involve A Talking Head interview, or simply recorded voice. You will normally shoot several different frame sizes - establishing shot, mid shot, close-up etc. You might also record **Overheard Exchange:** This is the recording of seemingly spontaneous dialogue between two or more participants engaged in conversation. As above, you will also shoot 'cutaways' – for example, close-up of hands and faces, and the additional shots that detail the space itself (ornaments, photographs, memorabilia, books), or a long shot of the interviewee in their chair, in the space. Again, an exterior shot taken outside the building in which the interview takes place may be desirable. You might also want to record the grounds, any interesting details on the building or its gates, nearby streets and shops or, if in the countryside a rural scene. As noted in the section above, it is often easier to capture these post-interview when you have a clearer idea of the relevant themes.
Crew	Two or more people who will perform the role of interviewer, camera operator and lighting director. You may also require a separate sound recordist. You or an assistant will be responsible for organising consent forms and getting them signed.
Kit Required	If you budgeted to hire a professional crew, they will most likely come with their own kit (do not ask someone to operate a camera they are not familiar with or have never used before). It is vitally important that you discuss in advance how the filmed material will be presented to you. Will you receive transferred digital files or, if shot on tape, will you ask for the tape to be converted to digital files? Either way you need to ensure that you will have ready access to the recorded material. You also might want a copy of the original tapes for your own archive. If some of the material that you capture is confidential you may insist that the crew's copy is destroyed. All of this must be established before you set out.
Editing	Depending on your budget and your expertise you will either make a rough cut of the material yourself or you will work with a professional editor. Performing a rough cut (using a personal laptop or computer, as above) can save much time in the professional editing room and will thus save you money. To save time later on keep a list of the clips that you definitely want to use in the final version and store them in a separate folder on an external hard drive. It is important to be as methodical as possible, naming all folders and files so that you can easily identify material when working with your professional editor on the 'online'/final edit. Your edit does not need to be perfect. It is designed simply to block out roughly what is in and what is out, and how the material might be slung together. This will give you much more control over the final output as you will have reviewed the footage in its entirety and will have a good sense of the narrative – the beginning, middle and end.

Working with a professional editor	Once you are satisfied with your rough cut you can deliver all of the clips on a hard drive (retain a copy for your own reference/back-up). If you have edited on Final Cut and your online editor also uses this software you can save your whole project to an external hard drive. The editor will then work with you to fine tune the edits, sounds, credits and titles. A word of caution - an editor may miss finer points of subtlety within the interview. They may also often favour image over substance and thus remove a shaky shot even though what is being said in this instance is vitally important. It is thus vital that you, as producer, communicate clearly what you want to retain/discard. You should also give some thought to sound. Bring copies of your preferred tracks and discuss with the editor where they might be placed to achieve the right balance of voice/background track. (See Legalities for details of how to secure permission to use sound recordings). The editor can then advise on the finer points of the edit, suggesting, for example, a more sophisticated title or credit sequence. This help to achieve a professional and polished finish. Once the film is finished to your satisfaction, the editor will either export it from the timeline as a mov. or mpeg file or another format, and produce a version for DVD. This will be your master copy to be reproduced for distribution or projection proposes. Depending on who has funded your project there may be restrictions on where and when it can be screened. Some funders will insist on a private screening before it can be shown publicly. Others will require a premiere screening at a given film festival or, if it has been funded by a television company, they will most likely require that it is first screened on their preferred channel. It is crucial that you review the terms of your funding contract before uploading your film to any internet platform (including social media sites). It may, however, be possible to create a trailer for your film in order to promote it. It might also be possible to adapt your material for educational purposes such as talks or presentations – but always check in advance.

Adapting Your Legal & Ethical Code for Audio-Visual Work

A: Interviewees/Participants

As with audio interviews, you will need to establish that your interviewees agree to be interviewed and that they understand the purpose for which the interview is being conducted (by whom, for whom and sponsored by whom). It is important to spell out that you intend to edit their contribution (without distortion or misrepresentation). Explain that observations will be edited, primarily for the purposes of length. Film interviewees are rarely offered editorial control over the final cut, so they must trust you to represent what they say with integrity and honesty.

As noted above, a participation agreement is also required for anyone who speaks to the camera (even in passing, as in a vox-pop). If you are filming in a sensitive area (such as a hospital corridor, a law court, a betting office, or a gay club) you will need to complete additional paperwork to cover and protect individuals visible in the background. If in doubt, take advice: it is better to overdo the consent forms that to discover that vital footage is compromised by an uncleared 'extra'.

In view of the varied (and ever-changing) platforms available for dissemination it is best to create an all-embracing waiver. A television broadcast may seem highly unlikely starting out but it is impossible to know how your work might snowball. If your interviewee is uneasy about the proposed level of exposure, try to ascertain what outputs they would be comfortable with and amend your waiver accordingly. Be sure to establish clearly in writing the specific restrictions that they want to introduce. If they have had a change of heart with regard to audio-visual exposure ask if they would consider letting you use the audio recording (either alone - with a different camera angle so that the interviewee's face is not shown - or to support an anonymous voiceover).

B: Location Releases

You will need permission to shoot anywhere other than a) a public street or b) a property that you own yourself. If you want to shoot on public transport networks (trains, buses, or Underground systems), in public places (schools, hospitals, clubs, bars etc.) allow plenty of time for your filming request to be processed. Many locations will require that you put up signs to say that you are filming and will ask that you get written permission for anyone (customer, client, passer-by) who appears in your film. You must keep and carry with you a signed letter, outlining your permission to film in a set location.

C: Other Releases

You need then to consider the specific clearances and permissions necessary to include supporting material. It is much better to seek permission at the outset than to hang whole sections of your material around a soundtrack or image, only to discover that it is not possible to use it. Whether or not there is payment involved, you need to inform the owner of your intention to use their material and get their permission in writing.

For many educational projects you will be able to avail of a publicly available (free-touse) copyright licence with relaxed restrictions such as a Creative Commons License: this will enable you to use certain copyright works for educational purposes. These public copyright licences enable certain copyright protected works to be distributed, shared and enhanced by others. Some musicians and artists, for example, allow only non-commercial use of their work under the terms of these licences. There are many variations of agreement and you need to check carefully whether or not the desired piece of work falls into this category: it is always best to check with the artist, publisher and/or distributor. Reference works such as the Filmmakers Yearbook or the Writers' and Artists' Yearbook may help with contact details.

It is worth noting that some online music websites sell background music at relatively low cost. You might also considering asking a musician to compose something for you in return for a credit (and the promotion of their talent.) Even if the musician is a close friend and you both clearly understand the terms and conditions of the agreement you should create and sign a written agreement. In general avoid filming copyrighted works such as paintings or photographs, and well-known visual branding (such as McDonalds) unless it is essential to the story. And, quite aside from permissions, remember also that your product should contain at least 80-90% original material. Here is an outline of the types of issues/material that require clearance:

What you need to Clear	How you need to clear it
People and places	Interview and Location release forms
Music (whether from CD/cassette/record, downloaded from the web, or live recording – in public or private setting)	Clearance from the proprietor/copyright holder (artist and/or publisher)
Documentary material: books, articles, poems etc.	Clearance from proprietor/copyright holder (publisher and/or author)
Websites, blogs or any material from the web	Clearance from proprietor/copyright holder (author and/or host)
Advertisements – for example, shots of billboards or posters	Clearance from the proprietor/copyright holder (company for whom the advertisement has been compiled and/or advertising company)
Privately owned film clips, photographs and memorabilia	Proprietor/copyright holder and/or head of the family
News footage	Proprietor/copyright holder (most likely the news gathering organisation)
Newspaper clippings	Proprietor/copyright holder (newspaper owner and if necessary the author)

Additional Legal Considerations

As with any research, it is important to remember that filming certain groups will require additional safeguards, for example:

- If you are filming interviews with minors you will require the written permission of a parent or legal carer. You will need to conceal the faces of any children for whom permission to film has not been granted. The written permission of the appropriate school or local authority may also be required.
- As with audio recordings, you should not include information about crimes that have not been processed and fully determined in the courts of the relevant jurisdictions. You must take every care to take every care to ensure that you do not record material that could, for example, be defamatory or prejudice due process.
- You should take particular care with stories that are controversial or contentious, and think very carefully before publishing material that could lead to you or your interviewees being threatened or harmed.

SAMPLE DOCUMENTARY RELEASE FORM

Name and Address of Researcher/Producer (or letterhead of production company)

Name and address of Contributor:

Title of the Documentary/Research Project (working title)

I agree to be interviewed and to the inclusion of my contribution in the above documentary. The nature of the documentary has been explained to me. I understand that my contribution will be edited and that there is no guarantee that my contribution will appear in the final film. I agree that my contribution may be used to publicise the documentary.

I have agreed to accept _____ in return for the use of my contribution. This fee is payable on completion of the interview.

I understand that this documentary (or sequences from it) may be distributed in any medium in any part of the world.

My contribution has, to the best of my knowledge, been truthful and honest. I have told the truth and have not deliberately sought to conceal any relevant facts from the makers of this film.

Signed: _____

Date: _____

SAMPLE LOCATION RELEASE FORM

From: Name and address of company/individual
To: Name and address of proprietor
Date:

Dear (Proprietor)

Re: Name of film (the "Film")

This letter is to confirm that we have permission to film at your property, hereafter refer to as _____ (the "Property") from [start time] to [finish time] on [date]. We will set up between the hour of [x and y] and will do everything in our power to vacate the premises by [x].

It is therefore agreed as follows:

1. That our personnel, props, equipment, vehicles employed on our production are permitted to access the Property for the purpose of setting up and filming at the agreed dates and times.
2. We may return to the Property at a later date if principal photography and recording is not completed within this period.
3. We have notified you of the scenes which are to be shot on or around the Property and you confirm and agree that you consent to the filming of these scenes.
4. We are entitled to incorporate all films, photographs and recordings, whether audio or audio-visual, made in or about the Property in the Film as we may require in accordance with our sole discretion.
4. We shall not make any structural or decorative alterations to the Premises without your prior consent. In the event that we do want to make alterations and you agree, we shall reinstate any part of the Property to the condition it was in prior to those alterations.

6 In consideration of the rights granted in this letter we will pay you the sum of £amount on date.

7 You agree to indemnify us and to keep us fully indemnified from and against all actions, proceedings, costs, claims, damages and demands however arising in respect of any actual or alleged breach or non-performance by you of any or all of your undertakings, warranties and obligations under this agreement.

8 This agreement shall be governed by and construed in accordance with the law of England and Wales and subject to the jurisdiction of the English Courts (amend as appropriate).

Please signify your acceptance of the above terms by signing and returning to us the enclosed copy.

Yours sincerely,

Signed_____

Resources: The Camera

Buying Equipment

Innovations in the field of digital video are ongoing so it is recommended that you consult with an audio-visual expert to help you choose kit that, within budget, will best serve your needs. There is also a wide range of reviews and recommendations available on internet sites such as YouTube that can educate and inform around the purchase of equipment. Do your research!

Buying equipment to record and edit digital video is a series of trade-offs that are primarily dictated by your budgetary limits. This limit directly affects the quality of video footage recorded, the bitrate of recorded footage and, following on from that, the cost of the storage media needed to record, edit and archive that footage.

The size of the camera sensor is one important factor in the capture of footage. A larger sensor provides a shallow depth of field (more cinematic), and it will perform better in low light situations. Larger sensors are also more expensive; they can capture more information but also demand larger capacity capture and storage media. When buying a camera, you will also need to purchase fast capture cards to record video on, and a storage solution to store the ingested footage on.

Recording Formats

A wide range of recording codecs and containers are available to capture digital video, from more prosumer AVCHD and H264/5 to industry-standard lossy and lossless codecs such as ProRes and DNxHD. There is a direct correlation between the size of captured footage and the type of recording codec used. Prosumer codecs tend to be more compressed and capture longer video in less space. While industry-standard codecs are more focused on the quality of the footage captured and less worried about space.

Video Capture

Fast SDHC capture cards are reasonably priced for the capture of semi-professional footage. Capture media for more expensive cameras are likely to be more expensive.

Video Storage

A dedicated, fast hard drive is needed for the storage and editing of high definition and 4K footage. An external drive dedicated to video can start around £200 but for codecs with a higher bitrate, e.g. 500Mbps, the cost can be in the £1000's due to the need for increased capacity.

Cameras

Semi-Professional fixed lens Camcorder HD & 4K recording	
1-2K Cameras:**Sony HXR-NX200, Canon XA40**	
Pros These cameras generally have a reasonably sized sensor allowing for good shallow depth of field. Recording media is affordable, and they can record in a range of bit rates and codecs which gives you flexibility around the quality of footage captured by the sensor. They can have built-in XLR inputs allowing for a range of professional microphones to be used.	**Cons** The higher the quality of footage captured the greater the capacity of storage needed to store it. These cameras demand a level of expertise to operate correctly, so you should factor in training or hiring a camera operator.

Professional Video and Cine Cameras with interchangeable lenses HD & 4K recording	
3k+ Cameras:**Sony FX6 ILME-FX6, Blackmagic Pocket Cinema Camera 6K Pro, Canon C70**	
Pros Large cine size sensors allow the capture of very shallow depth of field. Large sensors capture a wider dynamic range, resulting in more detail being captured in the picture. They have built-in XLR inputs as standard, allowing for a range of professional microphones to be used.	**Cons** Interchangeable lenses are expensive and a good set can easily cost as much as the camera if not more. Capture media is also more expensive and captured footage needs larger storage space. These cameras demand an even greater level of expertise to operate correctly, so you should factor in training or hiring a camera operator.

Digital SLR

Semi-Professional fixed lens Camcorder HD & 4K recording	
£600+ Cameras:**Canon EOS 250D, Nikon D7500**	
Pros A digital SLR offers a cheaper entry-level than other semi-pro and pro options. Image quality is high and lenses are generally cheaper and more readily available. These cameras are generally smaller and easier to transport. They also benefit from being less intrusive.	**Cons** It is likely you will need to record your audio separately and sync it with the footage during the edit. A tripod or a lens with built-in optical image stabilisation is necessary for recording footage that doesn't shake. Batteries tend to be smaller, so your shooting time is limited. A knowledge of photography and how to use a DLSR to capture video footage is a prerequisite.

Smartphone

Semi-Professional fixed lens Camcorder HD & 4K recording	
£1000+ Cameras:**Xperia 1 II, Apple iPhone Pro Max**	
Pros The latest smartphones on the market can capture very high-quality footage up to 4K. The phone fits in your pocket. Some even provide access to pro-codecs. They make great second cameras. Several manufacturers now manufacture video-related accessories for phone captured video, from stabilising gimbals to cages with light and sound attachments.	**Cons** The price for a phone to capture decent quality footage is high. Audio capture is improving but you will likely need another solution. Battery life may be limited.

Resources: The Editing Kit

Choosing an editing system can be daunting. If possible seek the advice of an expert, reminding them that you are a beginner and want something that is reasonably easy to navigate. You should also be realistic in terms of your budget and think carefully about what you actually need in order to achieve the desired result. Most computers now have basic editing software packages pre-installed. Begin by practising with this. Read around the subject, take online tutorials, and, if you can, attend a course. Should your interviews involve travel it will make sense to invest in a laptop or tablet instead of/in addition to a desktop computer. (You can also record directly on to these devices if required.) Below is a list of basic kit (as of mid-2013). Prices and models are subject to continuous change and you must keep a close eye on the necessary processing power and hard drive space. Complex graphics demand considerable processing speed: if you plan to use a simple title a moderate processor will suffice.

	Mac or PC	Software	Specifications
Basic	Basic iMac (24" inch screen) Macbook Air	iMovie/Final Cut Pro	Apple Silicon M1, 8 Core GPU, 16GB ram, 500 GB HD, MacOs Big Sur
Intermediate/ Advanced	Mac(separate screen size of your choosing)	Final Cut Pro	Apple Silicon M1, 16GB ram 1 terabyte HD, MacOs Big Sur

	Mac or PC	Software	Specifications
Intermediate/ Advanced	PC (separate screen size of your choosing)	Premiere Pro	16GB ram, 1 terabyte HD
Intermediate/ Advanced	MacBook-Pro 14"or 16" (laptop)	Final Cut Pro	Apple Silicon M1 Pro or M1 Max, min 16GB ram 1 terabyte HD MacOs Big Sur

NB: Apple Silicon M1 Pro and M1 Max Pro chips have a built-in media engine that is designed to accelerate video processing.–Good for 4k and 8k workflows–The entry-level M1 chip is capable of basic 4K editing. See further: https://larryjordan.com/articles/the-impact-of-apples-m1-silicon-onvideo-editing/

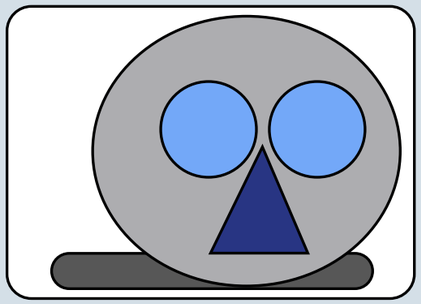
Notes on hiring a self-equipped crew

- Check in advance the specs of their standard kit.
- Discuss lighting: how much space does their equipment occupy?
- How quickly does the equipment heat up?
- What kind of tripod do they propose to use?

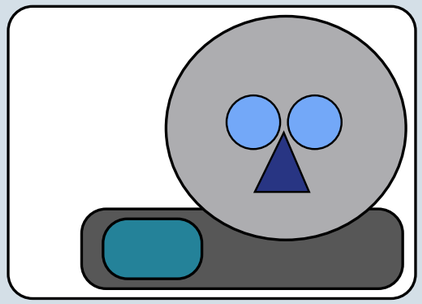
As noted, communication is key. Meet your crew in advance to discuss the desired shooting style, footage, and the ultimate objectives of the exercise. Inform them about any potential sensitivities (personal, local, social, religious or political). If you need to involve a series of crews ensure that all members are given an equally comprehensive brief. (You may, for example, wish to integrate old video or super eight footage, restored photographs, reel-to-reel tape recordings, diagrams or maps, or combine footage that has been shot by colleagues working in a different country.)

If your film has multiple components you should prepare a brief for all participants. This should include the core elements of what film sponsors refer to as 'A Treatment' (in essence, your proposal). It should detail all that is necessary to create the desired film–from interviewees names and locations, through to footage and other support materials, and the rationale for making the film in this way, at this time.

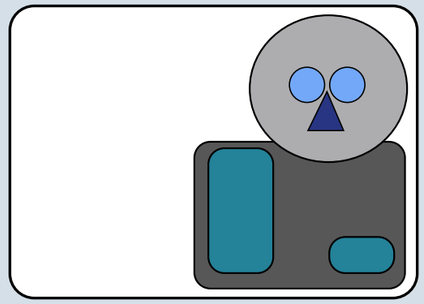
Shot Types



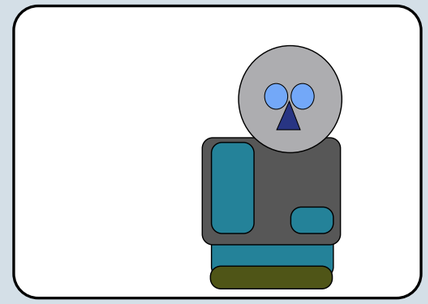
ECU (Extreme Close-up)



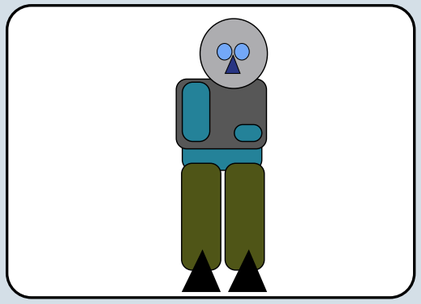
CU (Close-up)



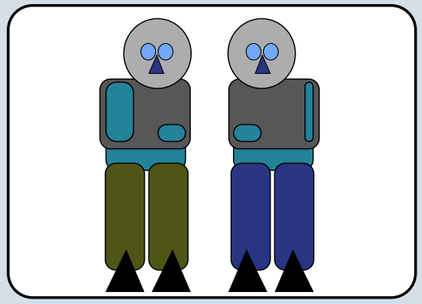
MCU (Medium Close-up)



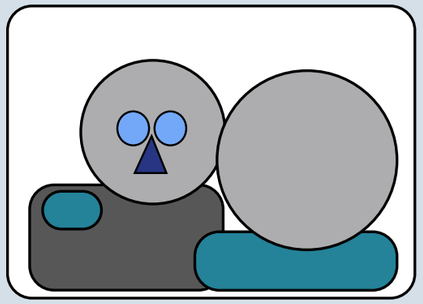
MS (Mid Shot)



WS (Wide Shot)



Two Shot



OSS (Over the Shoulder Shot)

The following list is adapted from the entry qualification criteria established by Skill Set, the Moving Industry Standards Organisation. You can use this list to ascertain where your key strengths and weakness lie. In which areas do you need practice and/or professional assistance?

Performance criteria	You must be able to:
	• Select a camera and/or video recorder appropriate to the task and check it thoroughly before use. • Record and monitor audio levels. • Select appropriate microphones for the assignment, or make adjustments for the characteristics of the available options • Check camera settings and carry out white balance before proceeding to record video in the appropriate medium and format. • Identify, and deal promptly with, equipment failures. • Assess systematically a range of locations for suitability and safety. • Where necessary, mitigate problems presented by intrusive and unforeseen noise or visual distractions. • Use recording equipment safely, without putting yourself or others at risk, or causing damage to property.
	• Keep recording equipment secure at all times. • Brief relevant parties on the detail of the interviews and recording requirements. • Brief interviewees accurately about the purpose of the assignment, practicalities, and the nature of the video recording process.
	• Conduct interviews and record vox-pops as appropriate, recognising and responding to unfolding events. • Where applicable, recognise and act on the opportunity to record relevant and effective images, audio and actuality, to accompany interviews. • Ensure that sufficient and relevant material is recorded for the intended purpose, but be selective, taking into account the amount of original recorded material likely to be used in the final product. • Recognise and, where necessary, seek advice about legal or compliance issues. • Review the brief in light of the material gathered and judge whether changes in value, treatment, or writing are necessary and/or further raw material is required. • Label all video materials accurately in line with established protocols, save and store them securely.
	• Maintain comprehensive records of material, sequences, and actuality to support editing and archiving processes. • Where necessary, produce accurate editing instructions to accompany the recorded material. • If appropriate, record a commentary at the location. • Complete the recording of material in line with deadlines. • File your material from location back to base using the available/ appropriate means of delivery (bearing in mind the confidentiality of the material collected and the platforms for which it is intended).

Background Research: Identifying and Approaching Interviewees

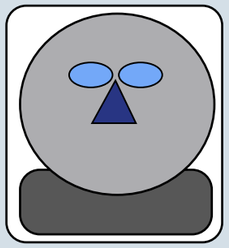
The groundwork for audio-visual interviews is broadly similar to that of audio work. Until you develop a reputation for consistency and integrity you are essentially asking interviewees to make a leap of faith. Relationship building and contacts are key. Everyone has to start somewhere and sometimes the 'innocent abroad' can fair better than a well-known broadcaster. You must, however, be upfront. Do not try to hoodwink people into thinking that you are more experienced or more senior than you are. It makes sense to spend some time researching and getting to know a community before setting about filming. A combination of openness, genuine curiosity, humility, common sense, and manners will go a long way. The most important card that you carry is your reputation: it is much harder to repair than equipment. Once you have established the trust of key individuals in your field you will begin to develop a network of contacts and gatekeepers. In the main body of this toolkit we emphasized the need to view things from the perspective of an interviewee.

In Nick Broomfield's film 'The Leader, the Driver, and the Driver's Wife, (1991) the main focus is access to Eugene Terre'Blanche, founder and leader of a far-right South African apartheid organisation, AWB. Broomfield's efforts are concentrated on Blanche's driver and, by proxy, his wife. The reflections and interactions of these individuals reveals more about Blanche's life than could ever be gained from an interview with 'the Leader'. In the end Broomfield and his crew are granted an interview with Terre'Blanche only to be sent packing after the first question because they had the audacity, as he put it, to arrive ten minutes late.

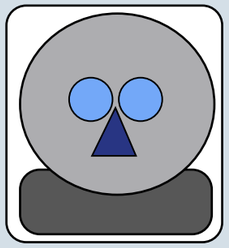
This film illustrates a number of points. Firstly, access can be problematic. Your ability to clear the ground, make contacts, and read clues are crucial. The better your contacts, the better your access. Secondly, cast your net widely - interviewees (or information) that at first seems peripheral could become centrally important.

Funding Networks and Distribution

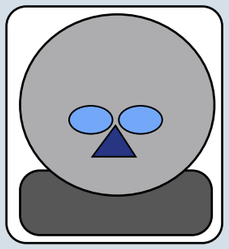
Filming is likely to more costly than audio work (equipment, expertise, software, processing, personnel, permissions, insurance, travel). It is thus likely that you will need to raise sponsorship. As with funding for any interview-based project it is important to 'think outside the box'. If your project is serving a bona fide purpose (safeguarding heritage, helping victims and survivors, raising awareness about important social and political issues, empowering the elderly etc.) then you may have some success with crowdfunding or perhaps an official sponsor.



Low Angle



Eye Level



High Angle

Basic Camera Moves

Panning left to right or right to left: the camera moves from side to side, with no movement on the vertical. It is most effective when using a tripod (loosen the tripod head). Always ensure that you have a clear start and end point so that the pan appears finished.

Tilting: the camera moves up and down, with no horizontal movement. Again it is best to use a tripod and the start/end point is important. If you don't have this it will be difficult to incorporate into your final edit.

Zooming - in and out: the camera lens moves closer or further away from the subject. The camera itself does not physically move (this would be a tracking shot). It is the lens that moves. When you zoom in closer to a subject, you will be getting a "tighter" shot. As you zoom out, you will get a "looser" shot. It is not good practice to zoom in or out when someone is speaking. Zooming out may communicate that what the interviewee is saying is not worthy of the audience's attention. Zooming in gives the impression that something important is being said, something to take note of, to sit up and listen. Use the zoom sparingly and wisely.

Following: This is when you are holding the camera, either on your shoulder or under your arm and you are following someone while walking. You will need to practice this shot: you will learn to keep the camera steady so that the shot does not wobble.

Specific Questions an Interviewee Might Ask Before Agreeing to a Filmed Interview:

- Who are you (the filmmaker/researcher)?
- Who are you representing (organisation, online, print, radio, television, advertising or production company)?
- To whom are you are affiliated?
- How is your research being funded (public, private, match)?
- What is your film/research about?
- Do you have a pre-ordained 'angle'?
- Who is the main interviewee?
- Who else is participating?
- What is required of other participants?
- How will they be represented? (Types of shots, supporting material, camera, microphone, lighting, set-up)
- What outputs have you planned?
- What kind of a consent form will you require?

Interview Technique

The interview skills discussed in Section 10 are all relevant to audio-visual work. You need simply to adapt them when working with a camera. Rather than utter 'yes', 'sure', or 'I know', you will learn to nod reassuringly so as not to complicate the edit. For the same purpose, you might consider pausing briefly before progressing to the next question.

There are some basic guidelines that you should follow but your style of interviewing is your own and, with practice, you will gain confidence in your own approach. Only you can decide what works best on a particular occasion. With audio work you develop a keen ear for a turn of phrase or a 'way of telling'. With camera work you need to develop a further sense of onscreen energy, charisma and visuals – this comes with regular camera work and editing experience.

Technical Skills

With experience you will develop a hunch for the optimum interview set-up. Likewise, you will learn to position microphones to best effect and you will develop an innate sense of how close you can come to a person without making them feel uncomfortable. For some individuals it is so much water off a duck's back, for others it is excruciatingly embarrassing. You will learn to bounce light off your interviewer's face rather than place a light directly in front of them. Once you become familiar with your equipment, everything will become much easier. With growing confidence you will come across as relaxed and in control, and your interviewee will follow suit.

Editing

Learning to cut images with voiceovers again improves with practice. Your work might appear clunky at first but the more familiar you become with the process the more you will learn from existing documentaries. You can also glean much from online tutorials. Editing is a creative act, open to all kinds of manipulation, and so it is important to recap periodically on your obligations (to interviewees, funders, sponsors, gatekeepers, and so forth). As your editing abilities advance, you will be amazed at the extent to which you can fine tune visual edits and audio sound levels. This cannot be stressed enough. Poor quality sound makes the viewer think they are watching poor quality images. It rarely operates in reverse. When making a documentary film based on interviews, sound is king.

Errol Morris's film Fog of War is an Oscar winning, single-protagonist interview-based film, focusing on US Secretary of Defence Robert McNamara. Editing is used to tremendous effect to build narrative and a compelling story. This is a reminder that a single interview can provide the basis for a full feature length documentary. Morris encourages the interviewee to look straight at the camera and thus engage directly with the audience. He also uses cutaways to vary the scenes and to add context and meaning. Your final edit can be as bold and as creative as you wish but should always accurately and fairly reflect what your interviewee said. You can be controversial, challenging and provocative without misrepresenting.

Edit sound first	Concentrate on what is being said and the order in which it might appear – beginning, middle or end of film. Focus on an appropriate and compelling sonic sequence.
Basic cutting	A cut is when a shot changes from one viewpoint or location to another. Cutting may include some or all of the following: • Change of scene • Compression of time • Variation of perspective/viewpoint • Development of an idea
Establishing the four W's within a sequence	• Who are the characters? • What is the situation? • Where does it take place? • What is its relevance to the story that I am telling?
Picture and sound edit:	
Motivation	There should be a good reason for each edit
Information	Each new shot should provide fresh information
Composition	When there is a choice, select the shot that has the best audio, followed by best composition
Camera Angle	Where possible the camera angle should change from one shot to another
Continuity	Where possible the movement between two shots should be evident (it should not 'jump')
	The ideal cut adheres to all of the above but in reality we must make the best use of the material and tools available.
In or Out?	If you are unsure about a shot, nine times out of ten it should go. The final edit is all about discarding material that is not essential to the story.

iMovie timeline

Appendix 4: Resources for Interviewing

ANNEX 1: SAMPLE PROJECT INFORMATION SHEET

The LEAP (Listen, Empower, Acknowledge, Preserve) Project Information Sheet

We are sending you this information sheet because we would like to invite you to take part in a 'Recording Lived Experience' project called **LEAP (Listen, Empower, Acknowledge, Preserve)**.

The project is a collaboration between X and Y.

Before you decide whether to participate in our project we would like to outline why the project is being developed and what it will involve. Please read this information and feel free to get in touch with us if anything is unclear, or if you have any further questions.

Why have I been asked to take part?

We would be very grateful if you would agree to provide an interview for this project. It is our intention to capture a diverse range of experiences of those who have suffered serious injury and bereavement in the course of the Troubles/conflict.

What is the purpose of the project?

The aim of the project is to collect a total of 50 life histories. We hope to explore each individual's full life-story (or as much of this as they feel comfortable sharing). We will seek to document the pain and suffering that participants and their families have endured as well as their post-traumatic growth and development.

You can find about more about the project objectives here: **https://www.leap.com**

Who is organising and funding the research?

The project is being run by X organisation and the funding is provided by the EU PEACE IV Programme (administered by the Victims and Survivors Service NI).

We have appointed a team of three researchers to develop the project. Interviews will be carried out by X and Y. Our volunteer researcher on the project is X.

This is a two-year project, running from April 2022–April 2024.

Do I have to take part?

There is absolutely no obligation for you to take part. We do, however, believe that you have something very valuable to contribute to fellow victims and survivors, to broader society and to future generations who want to learn from the experience of the past. We very much hope that you will therefore agree to contribute to this project.

If you agree to take part you will be asked to sign an Interview Participation Agreement, indicating your agreement to the interview being recorded.

What are the possible benefits of taking part?

We believe that the interview will provide you with an opportunity to put your life story on record for the benefit of your family and the wider community. Your insights will undoubtedly contribute to better understanding of the complex needs of victims and survivors and will provide an invaluable service to future generations.

What does taking part mean?

If you agree to take part we will arrange an interview with you and will audio-record the interview. The nature of the interview and the recording requirements mean that a quiet space is needed. This could be in your home or your workplace.

The interview will almost certainly require more than one session (each lasting approximately 1-2 hours) and will cover in detail your childhood and family life, your education, your social, political and other interests and activities, your working life, your experience of direct harm and your post-traumatic growth. The purpose of considering these broader contextual details is to place your story in an appropriate biographical and historical context and to document fully and in detail the richness of your life experience. You are obviously not obliged to answer any questions on any subject if you do not wish to do so.

What are the possible advantages and risks of taking part?

We hope that the experience of taking part will be worthwhile. We are nonetheless conscious that it may be challenging to recount sad and painful experiences. To mitigate any potential harm we have developed a set of ethical protocols that guide and direct our work (include pointers from Appendix 1 on Trauma if appropriate). We have enclosed these ethical protocols with this summary and hope that you find it reassuring. We are, of course, open to working with you and those who support you to put in place any other additional steps that you think appropriate.

What will happen to my interview?

Our project team, a transcriber and our volunteer researcher will (if you consent) have access to the interview data. The interview recording will be fully transcribed and stored digitally on our secure project computer and on an encrypted back up drive. The interview transcript will (again if you consent) be analysed to help inform the exhibition and book that we hope to produce at the end of the project. The complete audio recording, transcript and relevant interview documentation will be stored by our project for 5 years after the official end date. Before the end of that 5-year period we propose to deposit (with your permission) the complete collection of audio interviews with an appropriate archive so that they may be curated and preserved for future generations. We anticipate that your interview will ultimately become available to the public to listen to, **in line with any access restrictions you request**.

Will my taking part in the project be kept confidential?

We do not propose to anonymise these interviews but any information you share with us will remain confidential until you have consented to share it. If you prefer to restrict your contribution (or part thereof) from public access for a period of time, this will be possible, and will be carried out in discussion with you, and specified in the Recording Agreement.

What is the Participation Agreement?

You will be asked to sign a Participation Agreement before the first interview session takes place. This form sets out your agreement for our project team to use your interview material for the project. It confirms that you have read this information sheet and understand what the project is about, the ways in which the interviews will be used, the interview topics and who to contact with any queries. It also shows that you have agreed to the collection, storage and processing of your personal data so that we comply with the General Data Protection Regulations 2018 (GDPR).

What is the Recording Agreement?

At the conclusion of the interviews, you will be asked to complete a Recording Agreement to ensure that your recording is processed and preserved in strict accordance with your wishes. The Agreement confirms your willingness to take part in the recording and specifies the terms under which your recording will be archived and made publicly accessible. If you wish to listen to your recording and/or read a transcript before you fill in the Recording Agreement, please let us know.

The Recording Agreement sets out any access restrictions and the copyright arrangements for your recording.

Access Restrictions: The Recording Agreement allows you to specify how we use your recording - both now and in the future.

If you wish to restrict access to all or part of your recording there is space on the Agreement to specify these restrictions.

- If you do not wish to impose any access restrictions, then simply leave this section of the Agreement blank.

- If you do wish to restrict access to the recording – in its entirety or particular parts – please specify this in the space provided. You are required to give an end date to each restriction that you specify. In most cases a maximum closure period of thirty years is appropriate.
- If you have requested an embargo for all or part of your recording, please note that it is not possible for anyone to request access to the embargoed material under the Freedom of Information or Data Protection Acts, due to the confidential nature of the material.
- If at a later date you wish to change the access restrictions, you can contact a member of our team and we will do everything in our power to ensure that your wishes are respected.

Copyright: The Recording Agreement also includes a statement about the assignment of copyright in your contribution.

The Agreement states that you, as the interviewee, assign your copyright in the recording to our project team. Please note the X organisation will retain copyright in your recording for five years after the end of the project and will be responsible for dealing with requests to use written or audio quotations of your words. After this period of time, we proposed to transfer copyright to an appropriate archive, capable of professionally curating and preserving your interview in a permanent collection.

We will only work with an archive that adheres to our ethical protocols and that can assure us that they will faithfully comply with any access restrictions that you specify.

Kindly note that assignment of copyright does not affect your moral right - that is your right to be identified as a contributor and for your contribution to be protected from derogatory treatment which might damage your reputation or the integrity of your contribution.

You have the option not to assign copyright to us. We would ask you to bear in mind that, if you retain copyright, it could cause considerable difficulties for the preservation of your interview in due course. This is because no public, published or broadcast use can be made of the recordings without the interviewee's written permission. If we were to lose contact with you (or, after your death, your relatives or your estate), this would prevent your interview being made available in the future.

When it comes to signing the Recording Agreement, your options are as follows:

- If you are happy to assign your copyright to our project, leave the Agreement as it is and sign it at the bottom.
- If you wish to retain your copyright in the recording, please strike through the relevant sentence on the Agreement. Then choose one of the following options regarding the duration of the retention of copyright and write it in the space provided:

a I retain my copyright in the recording until 20XX after which I assign copyright to the LEAP project. I undertake to keep the LEAP project informed of any changes in my address.

b I retain my copyright in the recording for the duration of my lifetime after which I assign copyright to the LEAP project. I undertake to keep the LEAP project informed of any changes in my address.

c I retain my copyright in the recording. I undertake to keep the LEAP project informed of any changes of address and to update them with the address and contact details of my next of kin and solicitor.

What about the project outputs?

As noted, we hope to produce a book and to run an exhibition that showcases a selection of biographical notes and interview quotes. Drawing on our own broader research we will produce some inter-connecting text to place the life narratives that we collect in context.

Who has reviewed the project?

We have discussed the project objectives and processes with X and Y. This has informed our ethical protocols.

Who do I contact if I have a concern about the project?

If you have a concern about any aspect of this project, please contact the Project lead, Ms X, j.burton@xyz.com / 07927 459940 and she will do her best to answer your query. Members of the wider project team are also on hand at any time to help answer your questions and to offer support. They will remain in touch with you after the interview, providing regular updates on progress and alerting you to any new developments.

Data Protection

The X organisation is the data controller with respect to your personal data, and as such will determine how your personal data is used in the study.

This organisation will only process your personal data for the purpose of the project outlined above. Research such as this is a task that is performed in the public interest.

Contact for further information:

Ms X
Address
Email: j.burton@xyz.com
Phone: 07927 459940

ANNEX 2: SAMPLE PARTICIPANT AGREEMENT FORM

[Project name and contact details]

The purpose of this form is to explain how the recorded interview which you agree to undertake with the LEAP project will be collected and processed by the X organisation and then archived with a suitable repository. When you sign this form, you are agreeing to take part in the interview and that the interview can be recorded. You are also agreeing that the LEAP project can store and make use of your personal data now and in the future in order to administer and archive your interview.

After your interview, we will ask you to complete a Recording Agreement to sign-off the terms under which your interview may be used.

The collection to which you are contributing

You have been invited to take part in the 'LEAP' Recording Lived Experience Project which aims to capture a diverse range of life histories of those who have suffered serious injury and bereavement in the course of the Troubles/conflict.

The project is managed by X and the project team members are: x, y and z.

What we will do with your personal data

Data protection legislation (the General Data Protection Regulation [GDPR] which came into effect on 25 May 2018, and its implementing legislation, the Data Protection Act 2018) has changed the way in which we inform you about how your personal data is stored and processed, and how you can get access to it.

For information about how the LEAP project will collect, process and use your personal data see the Project Information Sheet.

The data contained within this form will be held securely and not shared with anyone, unless the X organisation is obliged to do so for legal purposes, such as evidencing ownership or demonstrating a valid Agreement.

For the duration of the project, members of our team will store, process and retain your personal data (as captured in the signed permissions forms, the audio files, transcripts and other interview-related documentation) in order to pursue the project's aims, objectives and activities. The data will be subject to our organisation's data protection policy and kept securely on a password-protected computer and backed up on an encrypted expansion drive. Access to the data will only be granted to the project team and, if necessary for auditing purposes, senior members of our organisation. You can request a copy of the personal data we hold about you at any time by contacting X.

The complete audio recording, transcript and relevant interview documentation will be stored by our project for 5 years after the official end date. Before the end of that 5 year period we propose to deposit (with your permission) the complete collection of audio interviews with an appropriate archive so that they may be curated and preserved for future generations. Once deposited at an appropriate archive, the information contained within the interview itself will be made available (subject to your agreement) to researchers, academics and other members of the public who wish to access it, subject to **any access restrictions you request.**

You can request partial or complete closure of your interview to public access using the Recording Agreement which you will complete <u>after</u> your interview has been completed. You can request a copy of the personal data held about you at any time.

Your agreement to take part:

This Agreement is made between the LEAP project and you ("the Interviewee", "I"):

Your name: _____

Your address: _____

Your email: _____

Declaration

I hereby agree to take part in an interview for the '**LEAP**' Recording Lived Experience project which will be stored at the X organisation and then archived at a suitable repository to facilitate long-term preservation. I am fully aware that the content of this interview will be publicly available, subject to any closure or other restrictions that I might request when the interview has been completed.

I confirm that I have read and understand the project information sheet for the above study.
I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

By or on behalf of the Interviewee

Signed: _____

Name in block capitals: _____ Date: _____

ANNEX 3: SAMPLE RECORDING AGREEMENT

[Project name and contact details]

The purpose of this Agreement is to ensure that your contribution to the '**LEAP' Recording Lived Experience project** is used in strict accordance with your wishes. Your recorded interview will ultimately become available at a suitable archival repository, where it will be preserved as a permanent public reference resource for use in research, publication, education, lectures, broadcasting and internet access. For five years after the project ends, the LEAP project will retain copyright. After this period of time, copyright will be transferred to an archive capable of professionally curating and preserving your interview in a permanent collection. We will only work with an archive that adheres to our ethical protocols and that can assure us that they will faithfully comply with any access restrictions that you specify.

This Agreement is made between the LEAP project and you ("the Interviewee", "I"):

Your name _____

Your address: _____

in regard to the recorded interview/s which took place on:

Date/s: _____

Declaration: I, the Interviewee confirm that I agreed to take part in the recording and hereby assign all copyright in my contribution for use in all and any media to the LEAP project. I understand that this will not affect my moral right to be identified as the 'performer' in accordance with the Copyright, Design and Patents Act 1988.

If you do not wish to assign your copyright to the LEAP project, or you wish to limit public access to all or part of your contribution for a period of years, please state these conditions here:

.....

.....

.....

Both parties shall, by signing below, indicate acceptance of the Agreement.

By or on behalf of the Interviewee:

Signed:

.....

Name in block capitals: _____ Date: _____

By or on behalf of the LEAP project:

Signed:

.....

Name in block capitals: _____ Date: _____

ANNEX 4: SAMPLE APPROACH LETTER

[Contact Address
Date]

Dear Tim,

I am writing to introduce a project that is just getting off the ground at [list organisation].

The purpose of the project is to capture the lived experience of a diverse range of victims and survivors before it is too late (add aims and objectives as appropriate and 'sell' the general value of the project). We have identified a number of themes that are of particular interest (e.g. x, y and z) but we are open to revising and developing that as the project develops.

Our project is titled [X] and it is funded by [X]. A small team of four (including myself, x, y and z) has been appointed to complete the work between now and December 2023.

Having reflected on the time and resources available we anticipate that we can complete a total of 30 interviews. These type of life story interviews can range from anything between 2 and 6 hours and may be conducted over one sitting or several sittings, depending on the interviewee's wishes.

We are obviously familiar with the broad details of your family's story but this interview would be an opportunity for you to put your experience in context, and in the process to create a document that will be of lasting value not just for our organisation but for wider society. Yours is one of the very few voices that can speak to the experience of the events at X in the early seventies and indeed to the experience of growing up in X in the fifties and sixties. We thus hope that you might be willing to share your story with us and to allow us to preserve it for future generations.

The anticipated final outputs include (x, y and z). The complete collection of interviews will be deposited at x archive at the conclusion of the project. This will ensure that the valuable life stories we collect will be preserved and safeguarded into the future.

As you will see on the attached Participant Information Agreement, the process is entirely voluntary and there are of course options as to how we handle your story. Needless to say we will not use or publish anything without your consent.

We have a quiet office here at X where we can record the interview but we would be equally happy to come to your house at a time and date that suits you. We generally find it's best to start mid-morning and to take breaks as necessary.

Our focus will be on putting your experience of hurt and trauma in context and we hope to do this by recording as much of your whole life experience as you feel comfortable sharing. We are nonetheless very conscious that we would be touching on issues and events that caused unspeakable pain and suffering for you and your family and we obviously want to ensure that we do not compound that harm in any way. I have enclosed a summary of our ethical protocols and the assurances that we can offer, together with a more detailed overview of the project. There may, of course, be other issues that we have overlooked so we would be very grateful if you could review this and let us know if there is anything else we can do to allay any fears or anxieties you may have.

You may wish in the first instance to have a chat with someone at our organisation and to discuss whether or not, for example, you would like a family member or one of our advocacy support workers to be present at the interview.

I will follow up in a week's time when you have had a chance to turn this over in your mind. In the meantime if you have any questions at all please feel free to call me at: xxxxx or to email me at: xxxxxx.

Thanks for taking the time to read this and I'll look forward to speaking with you next week.

Kind regards,
Josephine Bloggs

ANNEX 5: SAMPLE SCHEDULES OF TOPICS / QUESTIONS

These sample topics and questions are merely indicative. There is no 'perfect' or 'right' way to approach an interview. As we have emphasised throughout this toolkit you need to tailor your questions to suit the preferences and needs of each individual interviewee and the aims and objectives of your wider project.

In the hope that it helps to get you started I have included below some topics that you might consider including in a life history interview.

Indicative interview topic schedule for life story interviews

Family/Childhood

- Year of birth
- Place of birth
- Family name
- Childhood home
- Location
- Description
- Parents
- Father
    - Age occupation, interests and activities outside work etc.
- Mother
    - Age occupation, interest and activities outside work etc.
- Interviewee's relationship with parents
- Siblings
- How many and interviewee place within the family
- Social class and financial situation
- Awareness and understanding of class as a child/adolescent
- Change in class since childhood
- Family attitude to money
- Impact of social class on interviewee's adult life
- Impact of parental moral attitudes on interviewee's adult life
- Family religion – ask about each parent in turn – deal with them separately
- Parent's religious beliefs, if any
- Parent's religious observance – formal and domestic
- Impact of parent's religion on interviewee's adult life
- Family political views – ask about each parent in turn – deal with them separately
- Parent's political views
- Impact of parent's political views on interviewee's adult life
- Family consumption of media
- Availability of print media in the home (newspapers, magazines, journals)
- Availability of broadcast media in the home (radio, TV programmes)
- School education
- Primary education
    - Type of school
    - Feelings about school
- Secondary education
    - Type of school
    - Feelings about school
    - Aptitude for/attitudes towards different subjects
    - Teachers
- End of School
    - Age when left school
    - Exams taken and results
    - Interviewee's view of self at that age
    - Interviewee's future plans when leaving school
    - What happened next?
- Ethnicity
    - Awareness and understanding of race as a child/adolescent
    - Impact of race on interviewee's adult life

- Gender
    - Awareness and understanding of gender as a child/adolescent
    - Impact of gender on interviewee's adult life
- Disability
    - Awareness and understanding of disability as a child/adolescent
    - Impact of disability on interviewee's adult life
- Extracurricular activities
- Early experiences of justice/injustice – at home, school, in the community or elsewhere
- Early experiences of the law and the legal system – civil or criminal

Higher education (if applicable)

- Higher education details – name, place, type
- Previous family experience of university
- Choice of degree
- Subjects studied within degree – reasons why
- Activities/interests apart from studying
    - Membership of clubs and societies
    - Political involvement
- Friends – what they studied, what activities they did
- Relationship with other students
- Whether interviewee enjoyed university – reasons why
- Whether interviewee enjoyed their degree – reasons why

End of university:

- Interviewee's attitude to education
- Interviewee's view of self at that age
- Interviewee's future plans at this stage
- What happened next?

Next step: Establish what the interviewee did next and tailor questions accordingly e.g. move on to:

Working Life

Establish if and where interviewee worked upon finishing their formal education and then in chronological order for each job discuss:

- Role
- Organisation
    - Name
    - Place
    - Type/Purpose
    - Size
- When job started
    - Decision to apply for job
- Nature of role
- Pay and other terms and conditions
- Relationship with other employees
- Relationship with managers
- Whether or not enjoyed work – reasons why
- Any experiences of justice/injustice/discrimination etc at work
- Period worked there
- Changes to organisation/role during time in employment
- Any significant personal relationships
    - Close friendships
    - Partner
    - Adversaries
- End of employment
    - When employment ended
    - Reasons for leaving
    - Ask interviewee whether their view of themselves had changed
    - Interviewee's future plans when leaving role
    - What happened next?

Activities outside work

Voluntary work

- Which organisation or activities and reasons why
- Type of involvement
- Other people involved in the organisation/activities
- Relationships with other people involved

Political involvement/campaigning activities/interests

- Which organisation/activities/interests and reasons why
- Type of involvement
- Other people involved in the organisation/activities
- Relationships with other people involved
- Membership of any political party – if so, which one?
- Explore impact of politics/campaigning/interests

Community Networks

- Involvement with local and community organisations and networks
- Awareness of the work done by other community groups
- Involvement with trade unions/other national or regional organisations

Private and family live

Current relationship – spouse or partner?

- When interviewee and spouse/partner met and where

Previous significant spouse/partner relationships

Any children

- How many children?
- Ages
- Relationship with children

Experience of direct harm/injury/bereavement (if relevant)

Discussion of what happened (if interviewee willing and able to share)

- Immediate impact (physical, emotional, psychological)
- Memories of the funeral and burial (if appropriate)
- Impact on:
  - Self
  - Family Life
  - Working Life
  - Relationships with siblings, neighbours, colleagues, friends
- Medium and long-term impact (physical, emotional, psychological) on:
  - Self
  - Wider family (including children and grandchildren, nieces and nephews etc.)
  - Working Life
  - Relationships with siblings, neighbours, colleagues, friends
- Coping Mechanisms
  - Barriers to accessing support
  - Availability of support at different points (formal and informal)
  - Advocacy for truth, justice and accountability
  - Post-traumatic growth

Final Reflections

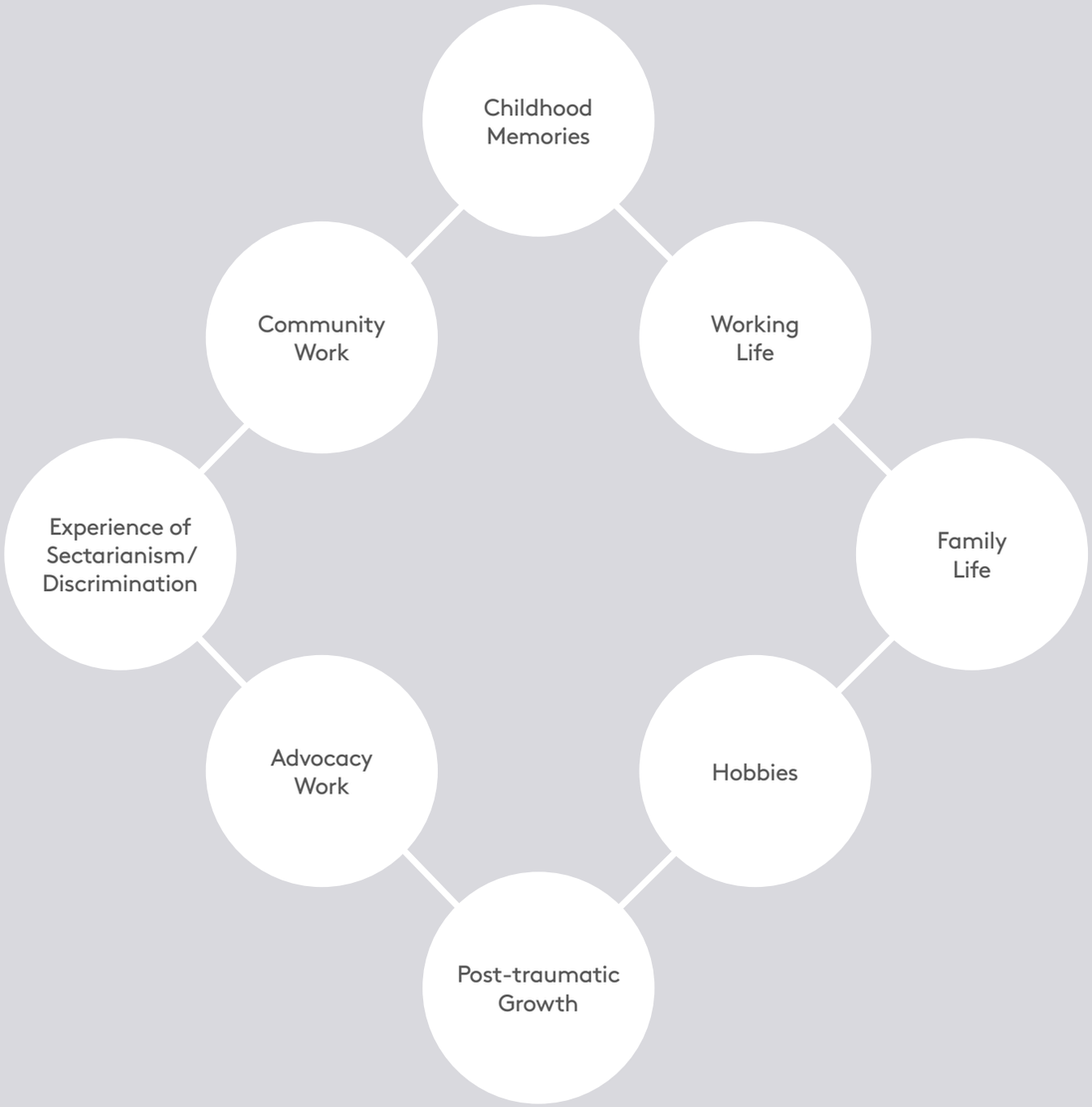
- Any activities and interests not yet discussed and that interviewee would like to add?
- Interviewee's greatest achievements/proudest moments?
- Any regrets?
- What advice would the interviewee give their younger self?
- What message would the interviewee like to impart to future generations that will listen to this recording?

Closing

- Are there documents/publications to which we should pay particular attention?
- Do you have any relevant documentation (notes, memoirs, copies of material, press cuttings, etc.) which we might see, and with your permission copy?
- Do you have any particular recommendations as to other individuals we should contact?
- Would you be willing to let us take your photograph to deposit with your interview?
- Would you be willing to sign the recording agreement?
- Thank-you

Bubble Schedules

Rather than working through a list of questions, some interviewers prefer to set out the key topics on linked bubbles. This enables you to see the main points at a glance and to raise related issues as and when required.



ANNEX 6: SAMPLE CONFIDENTIALITY AGREEMENT

*Note that this is optional but if you are engaging third parties to help process your data it can help to underline the seriousness of your ethical and legal protocols. You will need to tailor to suit the specifics of your project.

Confidentiality Agreement

This contract sets out the agreement between A and B, for the provision of services in relation to X project led by Y and funded by Z.

The Service:

- To [e.g. conduct interviews, transcribe interviews, provide interview summaries, collate quotes for an exhibition etc.] as directed by the project lead.
- To maintain at all times complete confidentiality with regard to all material handled in the course of work on this project. No data will be shared without explicit prior permission from the project lead. Particular care will be taken to protect the confidentiality of interview data until such times as the interviewee has given permission for their material to be shared.

Data Protection

- I am fully aware of my obligations with regard to Data Protection legislation and will comply with all relevant legal and ethical protocols established by the project.

I confirm that I have reviewed the project information summary and I hereby consent to abide by the protocols set out above.

Signed:

.....

Dated:

.....

ANNEX 7: SAMPLE DATA SECURITY MEMO

*Note that this is only relevant if you are handling highly confidential and sensitive data.

DATA SECURITY MEMO [PROJECT NAME] **DATE**

The LEAP team is committed to the security of all project data processed and stored both electronically and in hardcopy format.

The following policy guidelines must be adhered to by all project staff to ensure that project data is protected at all times.

- Desktops used to store confidential interview data will be password protected.
- All computers (desktops/laptops/tablets) used to store or process confidential data must have the hard disks permanently deleted or destroyed once the data has been transferred to an appropriate archive (or if the machine becomes obsolete).

All external devices used to store or process confidential data e.g. USB devices; back-up external hard drives etc. must be encrypted.
Note: Where confidential data has been processed and is no longer needed it should be permanently deleted/shredded

- All smart phones, tablets or other mobile devices used to temporarily store or process project data must have a strong password at start-up and after a few minutes of inactivity.
- All passwords used to log into computers or mobile devices, or to access encrypted/password protected files must be good 'strong' passwords and should not be words that you would find in a dictionary.
  Bad password examples include: password (too obvious) red (too short) marysmith (names are obvious)
  Good password examples include: wiHufh8h5% (10 characters, not a dictionary word, includes capital letter and a symbol)
- Passwords must not be stored with the device that they protect.
  E.G. a login password for a computer should not be written on a post-it note on the computer. This is important as it would invalidate the encryption on a computer if it were lost or stolen as someone seeing the password could logon to the computer. You must, however, ensure that another team member is aware of your password.

- Passwords used to encrypt documents that are sent by email must not be sent in the email also. They should be communicated via a different medium e.g. by phone or text message.
- Passwords used to protect data in this project must be new passwords, do not reuse your email password, Facebook, Gmail passwords etc.
- All external media hardcopies of confidential data (printed documents, hard drives etc) must be stored in a secure safe which is for the sole use of this project and which cannot be accessed by any individuals not related to the project.
  Note: the key or pincode for the safe should not be stored/written down in the same room/in the vicinity of the safe. Another team member must, however, be made aware of its location.
- No confidential data related to this study should ever be stored on an internet server or in internet accessible document storage, even for backup purposes.
- Data must be backed up to an encrypted external hard drive which is stored in a security cabinet.
- This is the responsibility of X, Y and Z. Part-time employees involved in this project must not make backups or copies of any project data without the permission of the Project Director.

Signed:

.....

Date:

.....

Select Further Reading

General guides on conducting oral history and interviews:

- The Routledge Guide to Interviewing: Oral History, Social Enquiry and Investigation by Anna Bryson and Seán McConville
- Oral History Society **https://www.ohs.org.uk/for-beginners/**
  See in particular the excellent list of 'Further Reading' at **https://www.ohs.org.uk/advice/oral-history-a-bibliography/**
- The National Archives **https://www.nationalarchives.gov.uk/informationmanagement/manage-information/**
- Oral History Network of Ireland **https://oralhistorynetworkireland.ie/practicalguidelines** or **https://oralhistorynetworkireland.ie/recommended-reading**
- Northern Ireland Council for Integrated Education **http://www.nicie.org/wpcontent/uploads/2017/03/Oral-History-Training-Manual.pdf**
- Judith Moyer's guide **https://dohistory.org/on_your_own/toolkit/oralHistory.html**
- Nebraska State Historical Society **https://www.oralhistory.org/wpcontent/uploads/2018/06/Capturing_the_Living_Past_-_An_Oral_History_Primer-3.pdf**
- University of Florida **https://oral.history.ufl.edu/research/tutorials/**
- Baylor University Institute for Oral History **https://www.baylor.edu/library/index.php?id=974438**

Remote interviewing:

- Oral History Society 'Remote oral history interviewing during Covid-19'.
- Oral History in the Digital Age **http://ohda.matrix.msu.edu/**
- Oral History Association **https://www.oralhistory.org/remote-interviewingresources/**
- University of California Berkeley **https://www.lib.berkeley.edu/libraries/bancroft-library/oral-historycenter/remote-interviewing**

Resources for OHMS:

- **https://www.oralhistoryonline.org/examples/**
- **https://www.oralhistoryonline.org/start-using-ohms/**
- **https://www.oralhistoryonline.org/documentation/**

Trauma:

- US Holocaust Memorial Museum **https://www.ushmm.org/m/pdfs/20121003-oral-history-interview-guide.pdf**
- Substance Abuse and Mental Health Services Administration, **https://ncsacw.samhsa.gov/userfiles/files/SAMHSA_Trauma.pdf and https://www.ncbi.nlm.nih.gov/books/NBK207201/pdf/Bookshelf_NBK207201.pdf**
- WHO, Ethical and Safety Recommendation for Interviewing Trafficked Women **https://www.who.int/mip/2003/other_documents/en/Ethical_Safety-GWH.pdf**
- British Medical Association on vicarious trauma **https://www.bma.org.uk/advice-and-support/your-well-being/vicarioustrauma/vicarious-trauma-signs-and-strategies-for-coping**
- Safeguarding Board for Northern Ireland **https://www.safeguardingni.org/acesand-trauma-informed-practice and https://pureadmin.qub.ac.uk/ws/files/168356931/ACEs_Report_A4_Feb_2019_Key_Messages.pdf**
- ACES information **https://www.acesonlinelearning.com/**
- Emma Vickers, Unexpected Trauma in Oral Interviewing, **http://researchonline.ljmu.ac.uk/id/eprint/9863/8/Vickers_Unexpected%20Trauma%20in%20Oral%20Interviewing_final%20for%20production.pdf**
- Carrie Hamilton, On Being a Good Interviewer, **https://www.academia.edu/10362484/_On_Being_a_Good_Interviewer_Empathy_Ethics_and_the_Politics_of_Oral_History_**
- Wendy Rickard, Oral History: More Dangerous than Therapy, **https://www.jstor.org/stable/40179520**
- Sean Field, Beyond Healing: Trauma, Oral History and Regeneration, **https://www.jstor.org/stable/40179842?readnow=1&seq=1#page_scan_tab_contents**
- David Jones, Distressing Histories and Unhappy Interviewing, **https://www.researchgate.net/publication/264002540_Distressing_Histories_and_Unhappy_Interviewing**
- Robert Reynolds, Trauma and The Relational Dynamics of Life-History Interviewing, **https://www.tandfonline.com/doi/pdf/10.1080/1031461X.2011.645842?needAccess=true**
- Jennifer Cramer, First, Do No Harm, **https://www.tandfonline.com/doi/pdf/10.1080/00940798.2020.1793679?needAccess=true**
- Anna Sheftel and Stacey Zembrzychi, eds., Oral History off the Record: Towards and Ethnography of Practice (especially ch 4 'The Vulnerable Listener' by Martha Norkunas and ch 7 'Not Just Another Interview: Befriending a Holocaust Survivor' by Stacey Zembryzycki), **https://www.academia.edu/13503636/The_Vulnerable_Listener**
- Oral History off the Record: towards an ethnography of practice, edited by Anna Sheftel and Stacey Zembrzycki (Palgrave Macmillan ,2013) – Ch 4: The vulnerable listener by Martha Norkunas, and Ch 7: Not just another interview – befriending a Holocaust survivor by Stacey Zembrzycki. **(PDF) The Vulnerable Listener | Martha Norkunas - Academia.edu**

Children-focused Trauma Resources:

- National Child Traumatic Stress Network **https://www.nctsn.org/** and **https://www.nctsn. org/sites/default/files/resources/age_related_reactions_to_traumatic_events.pdf**
- Trauma informed techniques for immigrant children **https://4ao7ry48spy847yi1v2f88gj-wpengine.netdna-ssl.com/wpcontent/uploads/2019/11/Recommendations_2019-11_04.pdf**

Ethical and Legal Issues:

- Oral History Society **https://www.ohs.org.uk/legal-and-ethical-advice/**
- Confidentiality Agreement **https://www.ohs.org.uk/wpcontent/uploads/2020/10/Confidentiality-Agreement-transcribers-2019.pdf**
- UK Archive Service Accreditation Standards **https://cdn.nationalarchives.gov.uk/documents/archives/archive-serviceaccreditation-standard-june-2018.pdf**
- The Information Commissioner's Office (IOC): **https://ico.org.uk/fororganisations/guide-to-the-general-data-protection-regulation-gdpr/**
- **https://ico.org.uk/media/fororganisations/documents/1183/the_public_interest_test.pdf**
- Canada's ABC Method: A Risk Management Approach to the Preservation of Cultural Heritage **https://www.canada.ca/en/conservationinstitute/services/risk-management-heritage-collections/abc-method-riskmanagement-approach.html**
- QUOTE, Copyright for **Oral Historians https://quote.qub.ac.uk/assets/uploads/QUOTE-resources-Introduction-to-Copyright.pdf**
- 'The ethics of silence: action research, community truth-telling and post-conflict transition in Northern Ireland', Action Research 4(1): 49-64. Accessible at: **http://eprints.ulster.ac.uk/16368/1/Action_Research.pdf**
- G. Ganiel (2013) 'Research Ethics in Divided and Violent Societies: Seizing the Ethical Opportunity,' in Cathriona Russell, Linda Hogan and Maureen Junker-Kenny, eds., Ethics for Graduate Researchers, London: Elsevier.
- Beatty (2010) 'How Did it Feel for You? Emotion, Narrative, and the Limits of Ethnography', American Anthropologist 12 (3): 430-443
- M. Bloor, B. Fincham and H. Sampson (2010) 'Unprepared for the worst: risks of harm for qualitative researchers', Methodological innovations 5(1): 45-55. Accessible at: **http://www.methodologicalinnovations.org.uk/wpcontent/uploads/2013/11/4.-Bloor-et-al-45-55-Proofed.pdf**

Technology

- Oral History Centre **http://oralhistorycentre.ca/introduction-recording-interviewios-devices-smartphones-and-tablets**
- Basic Recording and Editing With Audacity **https://www.instructables.com/Basic-recording-and-editing-with-Audacity/#:~:text=1%20Recording%20and%20Playback.%20The%20first%20thing%20I,and%20click%20save.%20Did%20you%20make%20this%20project%3F**

Some Local Reference Points:

- Dealing with the Past NI **www.dealingwiththepastni.com**
- Linen Hall Library, Divided Society **https://www.dividedsociety.org/**
- Prisons Memory Archive **https://www.prisonsmemoryarchive.com/**
- Dúchas Oral History Archive **http://www.duchasarchive.com/**
- RUC George Cross Foundation **https://www.rucgcfoundation.org/oral-history/**
- The Stories Network **http://healingthroughremembering.org/the-storiesnetwork/#:~:text=The%20Stories%20Network%20is%20a,history%20projects%20across%20Northern%20Ireland**
- PRONI depository **https://www.nidirect.gov.uk/articles/depositing-records**

Training and Development

There are many different types of training available for building skills related to recording lived experience including:

- Oral History Society training courses: **https://www.ohs.org.uk/training/**
- The National Archives training courses: **https://www.nationalarchives.gov.uk/information-management/training/**
- Oral History Network of Ireland training courses: **https://oralhistorynetworkireland.ie/training**
- Institute of Historical Research training courses: **https://www.history.ac.uk/study-training/research-training**

There are also more specific courses that can help you hone particular skills e.g.:

- Oral History Society video training **http://www.ohs.org.uk/training/lives-infocus-recording-oral-history-interviews-on-video**
- WAVE trauma training **https://wavetraumacentre.org.uk/what-we-do/traumaeducation/** and **https://wavetraumacentre.org.uk/connect/news/**

Recording Lived Experience:
A Toolkit for Victims and Survivors

VSS
Victims & Survivors Service

Peace
EUROPEAN UNION
Northern Ireland - Ireland
European Regional Development Fund

QUEEN'S UNIVERSITY BELFAST

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