****

**Guide to Conducting Oral Histories**

**Using Library Equipment**

**University of Miami Libraries**

**TABLE OF CONTENTS**

[**Before the Interview** 3](#_Toc336610986)

[Selecting a Person to Interview and Scheduling the Interview: 3](#_Toc336610987)

[Conducting Background Research: 3](#_Toc336610988)

[Creating an Interview Outline: 3](#_Toc336610989)

[Preparing for the Interview: 4](#_Toc336610990)

[**Conducting the Interview** 5](#_Toc336610991)

[Staging the Interview: 5](#_Toc336610992)

[Starting the Interview: 6](#_Toc336610993)

[Asking Questions: 6](#_Toc336610994)

[Finishing the Interview: 7](#_Toc336610995)

[**Audio-only Setup Guidelines** 7](#_Toc336610996)

[Using the Zoom H4n Digital Audio Recorder: 8](#_Toc336610997)

[**Video Setup Guidelines** 9](#_Toc336610998)

[Using the Sony NX-5U Digital HD Camcorder: 9](#_Toc336610999)

[White balance settings: 11](#_Toc336611000)

[Gain settings: 12](#_Toc336611001)

[Formatting the SD cards and hard drive: 12](#_Toc336611002)

[Audio settings: 13](#_Toc336611003)

[**Alternate Audio Capture Setups** 14](#_Toc336611004)

[Interiors with no background noise or exteriors with little or no wind: 14](#_Toc336611005)

[Interiors with some background noise: 15](#_Toc336611006)

[Exteriors with mild or stronger winds: 15](#_Toc336611007)

[**After the Interview** 16](#_Toc336611008)

[Completing the paperwork: 16](#_Toc336611009)

[Processing audio files: 16](#_Toc336611010)

[Processing video files: 17](#_Toc336611011)

[Encoding video files: 19](#_Toc336611012)

[Creating a transcript: 19](#_Toc336611013)

# Before the Interview

## Selecting a Person to Interview and Scheduling the Interview:

* Work with your library contact to develop a list of potential people to interview.
* Contact the person that you wish to interview to ask permission to conduct and record an oral history interview. Be sure to explain the purpose of the interview and the topics you wish to discuss. You can make contact in writing (letter or email) or in person. If you make the initial contact in person, follow up with a written confirmation.
* Be sure to explain that the interview will be archived at the Libraries in order to preserve and share it with future generations. Also explain that the narrator will be asked to sign a release form transferring their rights to the Libraries and that the release form allows the Libraries to make the interview available online for research purposes. Ask your library contact about any questions regarding the release form.
* After the person agrees to be interviewed, contact them to set up a time and location for the interview. Often people like to be interviewed in a place they feel comfortable, such as their home or office. You should also explain how the interview process will work, share the outline of topics you plan to discuss, and let them know what type of recording equipment you plan to bring.
* Typical interview sessions should not go over 90 minutes. If your interview will be longer, coordinate with the interviewer to split it into several sessions on different days.

## Conducting Background Research:

* Before the interview, you need to research the person and the topic you plan to discuss, so that you have enough background information to guide the interview and ask meaningful questions. Being prepared will show the narrator that you are interested in their story and will encourage them to provide detailed answers to your questions.
* Possible sources for background information include libraries, archives, and newspapers.

##

## Creating an Interview Outline:

* It is often best to create a list of topics you wish to discuss, rather than a firm list of questions. This helps you to remain flexible, so that you can follow up on interesting topics that may come up in the course of the conversation. It also gives you a road map to follow so that you won’t skip important topics you want to cover.
* Discuss the topics/questions you plan to cover with your library contact.
* You should also share your list of topics with the narrator before the interview so that they know in advance what topics you plan to discuss.
* Interviews can be biographical or topical in nature. Biographical interviews cover a person’s life history, while topical interviews focus on a specific issue or event. Make sure your questions reflect the intent of your interview project.
* Every interview, no matter what the intent, should begin with some basic biographical questions, such as birthplace, family origin, education, career, etc.

## Preparing for the Interview:

* Before you go to the interview, be sure of the logistics (the time of the interview, how to get there, how long it takes to get there, where to park). You don’t want to arrive late.
* Prepare the release form. It is much easier to have the narrator sign it during the interview, rather than having to track them down at a later date.
* Schedule an appointment with the Libraries’ Digital Production Manager to check out any necessary equipment. The Digital Production Lab can provide audio and video recording kits as well as guidance on operating the equipment.
* The audio recording kit features the Zoom H4n audio recorder, which is a digital recording device that allows you to set not only the file format, but also the sample rate and bit depth of the encoded file. It is capable of recording most oral histories performed in controlled environments (a quiet room with minimal noise interruptions). You will need to also check out a set of batteries as well as at least one SD card for storage.
* The video kits are based around a Sony NX-5U Digital HD camcorder, which does digital capture directly and simultaneously to a pair of SD cards as well as a flash-memory drive. If you are performing more than one interview, it is important to save each interview to a different storage device to prevent the files from one interview from being captured and included in another interview. Each kit is available with two flash memory drives and five SD cards.
* Prepare your recording equipment. Make sure the batteries are charged, that you have all of the cords and accessories you will need, and that all of the equipment is working. Test the microphone and the input levels. You should be familiar with how to operate the equipment before you do the interview, so practice, if necessary.
* For guidelines on testing audio equipment, refer to page 7.
* For guidelines on testing video equipment, refer to page 9.
* Make sure that any SD cards and hard drives you plan to use have been formatted. Refer to the guidelines on page 12.
* Create a checklist of everything that you need to bring with you, including:
	+ Recorder, microphone, and cables
	+ Recording media/capture cards (if needed)
	+ Batteries (if needed)
	+ Release form
	+ Paper and pens/pencils
	+ Directions

# Conducting the Interview

## Staging the Interview:

* Select a comfortable place for the interview that will have minimal distractions, such as ringing phones, television, construction noise, and barking dogs.
* Be sure to turn off your cell phone and ask the narrator if they are comfortable turning theirs off to minimize interruptions. If they are not willing to turn their phone off, it’s ok. You can stop recording if the phone rings.
* Avoid settings with a lot of background noise, such as restaurants, crowded rooms, or outdoors.
* **For audio-only equipment setup guidelines, refer to page 7.**
* **For video equipment setup guidelines, refer to page 9**
* Once you set up your equipment, do a sound check to make sure that both you and the narrator can be clearly heard. Make and necessary adjustments before starting the interview.

## Starting the Interview:

* Begin the interview with a general introduction to record basic information about the interview, such as:

“My name is [your name]. Today is [month, day, year]. I am interviewing [narrator’s name]. This interview is being done at [location, such as narrator’s home] in [city, state]. This interview is part of the [project title and description]. The interview is being recorded by [name of the person doing the recording].

* Check the recording equipment early on in the interview. If there is excessive background noise or problems with the recording, it is best to address them sooner rather than later.

## Asking Questions:

* Ask questions based on your outline, but feel free to follow interesting digressions. You can direct the conversation back to your outline when you are ready.
* It is better to ask open ended questions that encourage descriptive responses from the narrator. Examples of open ended questions include “why,” “how,” “where,” “what kind of’ or “tell me about…”
* Avoid “yes or no” questions, and leading questions designed to prompt a specific response from the narrator.
* Ask one question at a time.
* Use clear, direct questions and avoid technical jargon.
* Do not interrupt the narrator. Be sure to give him/her enough time to fully answer the question.
* Actively listen. Often your next question may come from what the narrator is saying. You can encourage the narrator to provide additional detail about something with follow up questions.
* Use body language, such as nodding your head or smiling, to show that you are interested in what the narrator is saying.
* Be polite and respectful. Do not argue with or challenge the narrator. You are there to capture his/her story, so do not inject your personal opinions. Remember, this is an interview, not a dialogue, so do not dominate the conversation.
* Moments of silence are ok. It may take the narrator a few moments to arrange his/her thoughts, or they may think of something else to add once they have finished talking.
* Take notes to remind yourself of topics you would like to cover in more detail or unfamiliar names or words where you need the correct spelling.
* If you plan to discuss any sensitive or challenging topics, consider saving those until later in the interview. It may be helpful to begin these topics with a broad question, and move towards more specific questions as the conversation develops.

## Finishing the Interview:

* Be aware of the narrator’s age and physical condition. If you notice signs of fatigue or distraction, wrap up the interview.
* Good questions to end an interview include “Is there anything that you would like to go back to and say more about?” or “Is there anything that I haven’t asked that you would like to talk about?”
* Thank the narrator for sharing his/her story before turning off the recorder.
* Make sure the narrator fills out and signs the release form.
* Ask the narrator how they would like their name to appear on the interview. Make sure you get the correct spelling of their name and any unfamiliar names or words noted from the interview.
* If you moved any furniture to set up for the interview, put everything back in place before you leave.

# Audio-only Setup Guidelines

* For audio-only recordings, you want to create a contiguous series of uncompressed WAV files named in sequence of their recording, with as high a bit-depth and sample rate as possible (up to 24-bit, 96kHz sample rate).
* Contact the Digital Production Manager with any questions about using the recorder.

## Using the Zoom H4n Digital Audio Recorder:

* Install the batteries and SD card:
	+ Open the battery cover on the back of the unit, install two AA batteries, and reclose the cover.
	+ Insert the SD card into the SD card slot on the right side of the unit and close the cover again.
* Power on the recorder:
	+ To turn the unit on, slide down the Hold/Power switch on the left side of the unit.
	+ After a brief startup sequence, the device will become ready at the main screen.
* Check the file save settings:
	+ Make sure the device is set to stereo mode by clicking the Menu button on the right side of the unit and scrolling down to “Mode” using the scroll wheel. Press down on the scroll wheel to enter the Mode menu. Use the scroll wheel to select “Stereo” from the list, and press down on the scroll wheel to confirm your selection.
	+ To check the file save settings, press the WAV/MP3 button on the front of the unit, and then use the scroll wheel to select the WAV96kHz/24bit option. Press down on the scroll wheel to confirm the selection.
* Positioning the recorder:
	+ Place the recorder on a stable surface (such as a table) that will not be bumped or rattled during the interview. The recorder should be equidistant between you and the narrator. Do a test to make sure that you can clearly hear both the narrator and yourself.
* Starting and stopping the recording:
	+ Press the Record button on the front of the unit once to turn on the mics and check levels (the ring around the record button will flash red), and then press it again to actually begin the recording (solid ring around the record button).
		- To adjust recording levels, use the Rec Level buttons on the right side of the unit to adjust recording volume up or down.
	+ Press the Stop button to stop recording. The file will be saved as a WAV file on the SD card.

# Video Setup Guidelines

* For video interviews, you want to capture at the highest quality possible and provide the Libraries with the lowest-generation files possible, since video files degrade very quickly in terms of generational quality losses.
* Ideally, you want a frame rate of 30 fps.
* Contact the Digital Production Manager with any questions about using the recorder.

## Using the Sony NX-5U Digital HD Camcorder:

* Install the battery, memory cards, and microphone:
* Insert the battery into the battery bay at the back of the camera, and slide it down to lock it in place.
* Open the SD card slot cover and insert two blank SD cards (with labels facing towards the battery), then close the cover.
* Release the flash drive cover by holding down the release catch and sliding the cover towards the back of the camera. Mount the flash memory drive in place by sliding it forward until it clicks into place.
* Open the microphone clip by flipping the latch upwards, opening the hinge, and inserting the microphone into the slot before closing and securing it again.
* Open the cover on the “INPUT1” XLR port just beneath the microphone bracket and plug the microphone in. It should click into place.
* Mount the camera on the tripod:
* Set up the tripod by spreading and extending the tripod legs to a height that is comfortable for both the interviewer and the narrator.
* Make sure the tripod mounting plate is attached to the bottom of the camcorder and then slide the camera into place at the top of the tripod head. **Make sure to lock the camera into position by tightening the locking screw on the side of the tripod head.**
* The camera’s position can be adjusted by loosening the appropriate locking screw for the adjustment you wish to make (pan and/or tilt), and then tightening it again to fix the camera’s position.
* Position the camera:
* Stage the interview in a well-lit environment where the light is evenly distributed and not overtly one-sided. For example, conducting an interview near a window in an otherwise dark house will cause the narrator to be lit harshly from one side and lose detail in the shadow areas.
* The lens of the camera should be positioned about eye-level with the narrator.
* Position the camera on the tripod to frame the narrator from approximately the waist up with enough space so that you can capture hand movements. Leave enough headroom at the top so the narrator is not cut off if he/she changes position.
* Try to avoid placing the narrator dead center in the frame. You can use a [rule-of-thirds](http://en.wikipedia.org/wiki/Rule_of_thirds) guide to have them one side of the frame or the other. The narrator should also be slightly facing towards the center of the frame.
* The background setting should not distract from the interview or interfere with the ability to see the narrator in the video. Avoid staging the interview in overly backlit settings or backgrounds with lots of movement, such as people walking by.
* Power on the camcorder and check the recording settings:
* To turn the camera on, press the green button on the right side of the camera’s power dial and then turn the dial to the “On” position.
* Open the LCD display and the lens cover by using the switch on the left side of the camera, behind the lens.
* Go to the **MENU** button at the top of the camera.
* Go to the **REC/OUT SETTINGS** and click on **REC SET** (Recording settings).
* Go to **REC FORMAT** and set it to **HD 1080/60i FX, 480/60i HQ** Make sure both cards and the external hard drive are all set the same.
	+ By selecting the above settings, you will be recording in HD quality in both the SD cards and the external hard drive.
* Since you are recording at 60 fps, your shutter speed should be set to 60. Follow these steps to set the shutter speed:
	+ Press the **SHUTTER SPEED** button on the left side of the camera.
	+ Keep the **SHUTTER SPEED** button pressed and on the display you will see a gray rectangle with a white number on it. The white number is the shutter speed. To change that number, press the Up or Down arrows that are at the top of the camera, next to the video display OR use the wheel at the bottom of the camera (underneath the Audio Levels).
* You may need to adjust the iris ring to make the recorded image brighter or darker, depending on lighting conditions. For a properly exposed image, make sure that the highlights are not blown out and that there is detail in the shadows.

## White balance settings:

* White balance should be set according to where you are filming. There are some presets that you can use, especially when you know you will be filming in only one location with a consistent source of light.
* To select a White Balance Preset, follow these steps:
* Go to the **MENU** button at the top of the camera.
* Go to the **CAMERA SETTINGS** and click on **WB PRESET**.
* Select **MANU WB TEMP** (Manual White Balance Temperature).
* Place a white card or sheet of paper in front of the camera and make sure it fills the entire frame. A white balance card is included in the video camera kit for just this purpose.
* Press the button underneath the Custom White Balance icon that is on the left side of the camera and keep it pressed until you see the color of the image change on the display. NOTE: You will know the image is white balanced once you see that the white card is indeed white and does not have any other color tint.
* It is important to revise these settings before filming so that (1) the colors all appear correctly and consistently throughout the recording, (2) the amount of time spent in color correction during post production is kept to a minimum, (3) the quality of the recording is as high as possible.

## Gain settings:

* Gain amplifies the signal coming off the camera’s image sensor, basically turning the brightness of the image up or down. Adjusting the gain comes with a compromise: the more you amplify the signal from the image sensor (increasing gain), the more noise is introduced into the image. It’s visible as an increase in the graininess of dark areas and areas of continuous tone, such as walls or other non-textured surfaces. Although adjusting the gain allows you to brighten up an overly dark scene without adjusting the shutter speed or iris settings, over-amplifying the signal can lead to a very grainy image.

[Paraphrased from the Definition of GAIN by Tim Smith - Camcorder Training Specialist; http://www.videojug.com/expertanswer/controlling-the-camcorder-picture/what-is-video-gain-and-what-does-it-do-on-my-camcorder]

##### Adjusting the gain:

* + Gain should be adjusted after the desired iris and shutter speed settings are set.
	+ Press the **GAIN** button on the side of the camera until it sets on **MANUAL GAIN.**
	+ The gain setting is displayed in the bottom center-left of the LCD viewfinder where units read in "dBs". These GAIN units can range from 0dB to 21dB, darker to brighter.
	+ Press the **GAIN** button on the side of the camera until the "A" next to the dB unit on the LCD Viewfinder disappears.
		- This changes the gain setting from "Automatic" to "Manual", and activates the Preset switches below the GAIN button labeled L, M, and H, symbolizing "Low", "Medium", and "High".
	+ After placing the iris and shutter speed to the desired settings, switch the gain to L, M, or H, for the desired brightness level.

## Formatting the SD cards and hard drive:

* Make sure that all cards and hard drives are formatted before filming. Formatting the cards/hard drive will erase all of the material that is on it, so make sure that material has already been logged and transferred before formatting.
* Formatting the SD cards and hard drive:
* To format the cards, go to the **MODE** button at the top of the camera. You will see 5 different options on the display.
* Navigate until you reach **MANAGE MEDIA** and select it. Now you should see 3 options on the display.
* Select **MEDIA FORMAT**.
* Once you select **MEDIA FORMAT**, you will see 3 options on the display. Each represents the storage media that is in the camera (SD Cards and/or hard drive). Select the one you would like to format and click **YES**. The display will ask you “Are you sure?” (Assuming you have transferred all of the material in the cards and that you want to empty the card in order to start a new recording), click **YES** again.
* Once the media is formatted, click OK and you will see the live image on the display.

## Audio settings:

* Audio can be recorded in a variety of ways. There are 2 Channel Inputs and 1 Internal Microphone from which to receive audio. Even though there are 3 possible inputs, the camera can only receive audio from 2 inputs at a time.
* Audio signals can be monitored either separately or as a unit by plugging in the headphones and selecting the monitoring settings. The headphone jack is located right underneath the viewfinder on the left side. The headphone monitor is adjacent to it.
* In order to receive a signal, each channel needs to be set correctly in 2 different areas of the camera:
* Input Line-In selection (located right next to the XLR cable connections on the right side of the camera).
* Audio Levels Line-Out Settings (located on the left side of the camera).
* Audio input settings:
	+ Make sure your audio inputs are set to same channel in each of these areas. For example, if you are recording with a Boom Microphone and with the Internal Microphone and you plugged in your Boom Microphone to Input 1, make sure that your settings are as follows:
	+ Input 1 Line-In selection (located right next to the XLR cable connections on the right side of the camera) is set to **MIC +48V**
	+ The top Audio Levels Line-Out Settings is set to **INPUT 1**
	+ Input 2 Line-In selection (located right next to the XLR cable connections on the right side of the camera) is set to **MIC**
	+ The bottom Audio Levels Line-Out Settings is set to **INT MIC**
* Plug in your headphones and make sure you are receiving a signal from both audio inputs before you begin recording. Audio level for normal conversation should read at about -12 to -20 dB on the levels meter(s).
* Never, *ever* leave your Audio Levels set to Auto. Make sure you have your Audio Levels set to **MANUAL**. When recording audio manually, you have control of when the levels should rise or go down thus reducing the amount of noise that is recorded, etc.

# Alternate Audio Capture Setups

* It is important to capture good audio for the interview to be usable. Different sound environments require different microphone setups to capture the best quality audio (either separately or captured into the video feed).
* The following are audio recording recommendations for different locations using the two XLR inputs both in the Sony NXCAM Camcorder
	+ NXCAM Input 1 should always be reserved for the most dependable audio device considering the recording location.

## Interiors with no background noise or exteriors with little or no wind:

* Narrator:
	+ NXCAM Input 1: Sennheiser Wireless Mic System attached to narrator’s lapel (No 48V Phantom necessary)
	+ NXCAM Input 2: RODE Directional Mic with Black Windscreen either mounted on-camera or pointed at the narrator (48V Phantom necessary)
* Interviewer:
	+ ZOOM mic (set to 2CH, not 4CH)
* Notes:
	+ When using the ZOOM, the interviewer must slate (or clap) in front of camera to create a sync point for editing.
	+ If ZOOM is too complicated, connect an XLR Cable to Input 2 instead of the RODE, and use an EV Hand Mic for the interviewer's voice. (48V Phantom necessary)

## Interiors with some background noise:

* Narrator:
	+ NXCAM Input 1: RODE Directional Mic with Black Windscreen (Use K-Tek Boom Stand to position mic 45 degrees above the subject, as close to the narrator as possible without getting into the camera frame, and pointed directly to his/her chest. (48V Phantom necessary)
	+ NXCAM Input 2: Sennheiser Wireless Mic System attached to narrator’s lapel (No 48V Phantom necessary)
* Interviewer:
	+ ZOOM Mic (Set to 2CH, not 4CH) (No 48V Phantom necessary)
* Notes:
	+ When using the ZOOM, the interviewer must slate (or clap) in front of camera to create a sync point for editing.
	+ If ZOOM is too complicated, connect an XLR Cable to Input 2 instead of the Sennheiser Wireless Mic system, and use an EV Hand Mic for the interviewer's voice. (48V Phantom necessary)

## Exteriors with mild or stronger winds:

* Narrator:
	+ NXCAM Input 1: RODE Directional Mic with Furry "Dead Cat" Windscreen (Use K-Tek Boom Stand to position mic 45 degrees above the subject, as close to the narrator as possible without getting into the camera frame, and pointed directly to his/her chest. (48V Phantom necessary)
	+ NXCAM Input 2: Sony On-Camera Condenser Mic (48V Phantom necessary)
* Interviewer:
	+ ZOOM Mic (Set to 2CH, not 4CHl) (No 48V Phantom necessary)
* Notes:
	+ When using the ZOOM, the interviewer must slate (or clap) in front of camera to create a sync point for editing.
	+ If ZOOM is too complicated, connect an XLR Cable to Input 2 instead of the Sony Condenser Mic, and use an EV Hand Mic for the interviewer's voice. (48V Phantom necessary)

# After the Interview

## Completing the paperwork:

* Send a thank you note to the interviewer.
* Complete the oral history checklist about the interview, including a summary paragraph, and list of questions/topics covered during the interview. It is also helpful to list any interruptions or sections of the interview that may need to be edited out.
* Note any requests made by the narrator to restrict access to the interview or request anonymity. Also note any instances of controversial, slanderous, or libelous content.
* Give the signed release form and oral history checklist to your library contact.
* Return equipment to the Digital Production Lab.
* If you are not planning to edit the audio/video files yourself, give the hard drive and/or SD cards to the Digital Production Manager when you return the equipment.

## Processing audio files:

* These are general guidelines to keep in mind if you are going to edit your audio recording. Contact the Digital Production Lab Manager with question or specifics regarding file formats and editing requirements.
* Audacity is a free, multi-platform audio editing program that is capable of performing most editing needs for audio-only oral history recordings. You can download it from their website at <http://audacity.sourceforge.net/>.
* When editing your recording, be sure to review the file for quality purposes, and edit it to include clear start and end points and to cut out any unwanted interruptions.
* The final archival files should be uncompressed WAV files with as high a bit-depth and sample rate as possible (up to 24-bit, 96kHz sample rate).
* For audio-only recordings, consider the following criteria:
	+ The start point of the recording is the start of the actual oral history interview (i.e. no sound checks or irrelevant conversation before the start of the interview).
	+ Audio levels should be consistent throughout, and you should be able to hear and understand all conversation clearly (both the narrator and yourself), with all relevant audio controls set to mid-range.
	+ Evaluate consistent background noise or recording artifacts, such as a hiss or hum, based on the level of interference with the interview, and correct it if necessary.
	+ Segments of “dead air” longer than ten seconds should be noted and removed in editing (for example, if you have to adjust the recording equipment or shuffle your notes during the interview). Do not cut out “dead air” if the narrator has paused to consider a response to a question.
	+ Edit out interruptions that cause a break in the conversation, such as the phone ringing, someone walking into the room, etc.
	+ The recording should end at the conclusion of the interview. Any additional recorded audio footage that might be of use to researchers can be appended in separate audio files.

## Processing video files:

* These are general guidelines to keep in mind if you are going to edit your video recording. Contact the Digital Production Lab Manager with question or specifics regarding file formats and editing requirements.
* You can use the video editing software that you are most comfortable with (such as Final Cut, Adobe Premiere, iMoive, etc.). The Libraries’ Digital Media Lab has workstations equipped with video editing software.
* When editing your recording, be sure to review the file for quality purposes, and edit it to include clear start and end points and to cut out any unwanted interruptions.
* When working with video files, always use the highest quality capture, sequence, and editing settings to avoid introducing generational quality losses into the video. It is best to capture/transfer the footage into the video editing software using uncompressed sequence and capture settings. You can then make the edits using the uncompressed footage, and compress the video once it is ready for export.
* Please note that the Libraries do not preserve the raw captured footage or the project files for oral histories. Once the final files have been encoded and archived, the project files and captures/rendered footage can be deleted.
* For editing video recordings, consider the following criteria:
	+ Include two title cards before the start of the interview footage. Use simple white text centered on a black screen. The Digital Production Manager can provide a template that you can use.
	+ The first title card should show the name of the project, followed by “University of Miami Libraries” on a separate line.
	+ The second title card should include:
		- * Interview with [Narrator name]
			* [Date of interview]
			* Interviewed by [Interviewer name]
			* Recorded by [videographer name]
			* Part [XX] of [YY]
	+ The start point of the footage is the start of the actual oral history interview (i.e. no sound checks or irrelevant conversation before the start of the interview).
	+ Edit out interruptions that cause a break in the conversation, such as the phone ringing, someone walking into the room, etc. The transition between two segmented clips should be a dip to black (roughly 0.7 sec duration).
	+ Audio levels should be consistent throughout the video, and you should be able to hear and understand all conversation clearly (both the narrator and yourself), with all relevant audio controls set to mid-range.
	+ Longer interviews should be split into segments no longer than 60 minutes, using the editing software to select comfortable breaks between questions to make cuts between video segments. No segment should be shorter than 20 minutes.
	+ The video footage should end at the conclusion of the interview, and be followed by a closing title card:
		- End Part [XX] of [YY]
		- Interview continues on Part [XX] **OR** End of Interview
		- Copyright [YYYY]

## Encoding video files:

* Due to the large size of uncompressed video, the files you create will be stored in a visually-lossless compressed file format.
* For encoding archival master video files, use the following settings:
	+ For HD footage:
		- Video frame size: 1280x720
		- Encoded in H.264, in a MP4 container
		- Data rate of approximately 7.2 megabytes/second (or 57.65 megabits/sec). This should result in files of about 26GB per hour of runtime.
		- AAC audio encoded at 128kbps, 48.000kHz sample rate
	+ For SD footage:
		- Video Frame size: 720x486 (NTSC)
		- Encoded in H.264, in an MP4 container
		- Data rate should be about 2.5 megabytes/second ( or 20.43 megabits/sec), and should result in files of about 8-10GB per hour of runtime
		- AAC audio encoded at 128kbps, 48.000kHz sample rate
* If you are using Adobe Media Encoder or Compressor 3.5 to encode the files, the Digital Production Manager can give you the exact settings used to encode archival master files.

## Creating a transcript:

* If you plan to create a transcript, please refer to the University of Miami Libraries’ “Transcription Guidelines for Oral Histories.”

These tips are adapted from the following resources:

* Southern Oral History Program Practical Guide. University of North Carolina at Chapel Hisll, available at: <http://www.sohp.org/site_images/csas/practical_guide_%28Apr-2009%29.pdf>
* Conducting an Oral History Interview. Louie B. Nunn Center for Oral History, University of Kentucky, available at: <http://libraries.uky.edu/forms/OralHist_tips.pdf>
* Introduction to Oral History. Baylor Institute for Oral History, available at: <http://www.baylor.edu/oralhistory/index.php?id=23566>