

Oral History – Paperwork

The three pieces of paperwork you should produce are:

- A copyright/consent/clearance form (this goes under many names)
- A deposit form
- A summary or transcription

A **consent form** usually asks someone to pass their copyright in the recording to your group. The idea of ‘Informed Consent’ means that you clearly state what uses you intend to put the recording too, and it is a good idea to include any future uses you can think of as well.

For copyright and ethics advice the Oral History Society website is very useful:

<http://www.ohs.org.uk/ethics.php>

This is the British Library/Oral History Society consent form:

http://www.ohs.org.uk/ethics/ohs_recording_agreement.pdf

A **deposit form** contains information about the interviewee, where the recording took place, why it took place, who was present, and other useful cataloguing information. For audio recordings it also helps to have details of what sound recorder was used, the settings used (44.1khz or 48khz, mono or stereo etc.), and any other notes that help someone who listens to the recording in future understand what was going on. You might add this information to a spreadsheet on a computer.

The difference between **summaries and transcripts** comes down to time and money, as transcripts take considerably longer than summaries. This is something you should consider at the start of the project. Paying someone to transcribe often comes in at £1 a minute or more, so it helps to have someone in the community who types well and is happy to volunteer their time. A compromise might be to summarise each interview and only transcribe the parts that might end up in a book or exhibition.

Examples, tips and advice can be found here –

<http://www.le.ac.uk/emoha/howtointerview/summaries.html>

The Difference between a Summary and a Transcript

This is an example of a summary of a three minute sound clip:

02186/S, EM/121

EMOHA Project Collection

Interviewee: Name withheld

b. 1921 Newton Burgoland, Leicestershire

Occupation: Shop assistant, catering

Interview Dates: 26/07/2001, 06/09/2001, 11/10/2001

NOTE: Interviewee and husband's names have been edited out of the interview

CD 1 Track 1

| | | |
|-----------------|------|--|
| Infants' class | 1:00 | Recalls Infants' class. Slates and pencils that squeaked. Grandma was caretaker. Before school holidays, Miss Oakey, the teacher, bought box of sweets to share around infants' class. Age 7: moved into 'middle' class. |
| Cleaning School | 2:00 | Describes school cleaning. One piano for three classes. No central heating. Coal fire and guard. Later, a stove. Big boiler at side of school. Grandfather stoked boiler. Grandma cleaned school Friday night. Recalls helping to clean brass taps on washbasins; grandma gave her 6d for helping. |
| School toilets | 3:06 | Describes toilets in schoolyard—one locked for staff. Men emptied the pans (metal pans/wooden seats) once a week. Horrible to use. Had same at home—but lovely white seat—father buried contents in fields. Was “a bit finicky”. |

This is an example of a transcript of the same three minute sound clip:

02186/S, EM/121

EMOHA Project Collection

Interviewee: Name withheld b. 1921 Newton Burgoland, Leicestershire

Occupation: Shop assistant, catering

Interview Dates: 26/07/2001, 06/09/2001, 11/10/2001

Interviewee: There were, there was the infants' room. Next to that was the middle one, school, and then you went up into the next one, which was, into the next room, which was divided by a screen. That was all that it was. Just a screen across the...

EMOHA: What was the...

Interviewee: So if the headmaster shouted while we were in this class you could hear every word of what he was saying. Anybody got the cane, you could hear it.

EMOHA: What was the dividing wall for, or screen for?

Interviewee: Well, it was so that if there was an assembly of any kind, it could be opened but it didn't happen very often, only when the school was hired for the village, local village show or something like that. We had one piano for those three classes and of course there were no central heating then and we had a coal fire in the, with a guard round it. Then it eventually got to a stove, and I think before I left school, the school, I think all that was done away with and it was central heating then. But the other heat was from a big boiler at the side of the school which my grandfather used to stoke morning and evening, and that kept the hot water going. And on Friday nights my grandma had to clean the school thoroughly and we used to go, my sister and I, and they were brass taps on the wash basins, and we used to go and polish the brass taps for her and do all the wash basins and she used to give us sixpence each for doing that.

EMOHA: So, what sort of toilet facilities did they have at school?

Interviewee: They were in the school yard. There was a row of them. There was one kept locked for the staff. There was the girls' side and then there was a high wall and then there was the boys' side, and of course, they were, they had the men come and empty the pans once a week.

EMOHA: When you say "empty the pans"...

Interviewee: Never conscious of it being done but it was always done.

EMOHA: What sort of pans were these?

Interviewee: Well, they were metal pans into wooden seats, you see.

EMOHA: So, each toilet...?

Interviewee: Had a wooden seat and metal pan.

EMOHA: Can you ...

Interviewee: No chains or anything.

EMOHA: Can you remember what they were like to use?

Interviewee: Horrible. Well, I thought they were.

EMOHA: Was that very different to what you had at home? What sort of toilet did you have at home?

Interviewee: Oh no, we had the same thing at home! Oh yes. Lovely white seat because my sister and I used to scrub it.

EMOHA: What happened to the pan at home?

Interviewee: My father emptied that. That went down the fields.

EMOHA: Did it?

Interviewee: Buried. So we never had an accumulation, it was always kept very nice.

EMOHA: So, the school ones weren't, you said they weren't, you didn't like using them?

Interviewee: I didn't like it but then I was a bit finicky anyway.

Style Guide for Summaries

There are many ways of writing summaries but here are two suggestions. This is the simplest version:

02314/S, EM/141

EMOHA Collection

Interviewee: Anon

Born : 1926

Occupation: Retired architect

Interview Date: 13/11/2007

| Location on recording | Summary of interview section |
|-----------------------|---|
| Track 1 | Quick outline of following – family, army, time in Palestine, School of Architecture, 1948. (Telephone goes) |
| Track 2 | Education |
| 2.15 | Found job in Bristol, returned to Leicester City Architects' Dept in 1951. |
| 4.45 | Interest in buildings. Family history. |
| 11.55 | Parents didn't mind him staying on at school; they had moved up social ladder. |
| 13.05 | Lists a few buildings in Leicester worked on e.g. Welford Rd ambulance station. Based on top floor Loseby Lane in general section. |
| 15.10 | Mentions staff at School of Arch.. Talks about how influenced by modernism. |
| 20.40 | Attitudes to Victorian/Edwardian architecture, fashion in architecture. |
| 25.25 | Clearances of terraced housing in Leicester. |
| 29.50 | Left city architects and joined Joe Everitt's practice on London Rd. Work on site of Palace Theatre. |
| 34.50 | Improvement grants for houses– surveyed quickly, still has notebooks. |
| 37.20 | Mentions work on Invicta plastics factory in Oadby; brief mention of work on a couple of factories, lists a few others. |
| 40.15 | Interest in Victorian architecture filtered into own work slightly but people didn't like it so no real choice. Reflects on current situation |
| 42.30 | Talks about learning to appreciate Victorian buildings. Mentions Vic Bonfield, Tom Wheatcroft, Gateway House. |
| Track 3 | Talks about taking photos in Leicester and in London. |
| 8.55 | Also photographed every church in Leicestershire. Walked every Victorian street in greater Leicester area – describes area covered. |
| 12.10 | Talks about how photos and other materials are stored. |
| 16.40 | Current plans for publications include memoirs. |
| 20.40 | End |

This is a fuller version:

02314/S, EM/141

EMOHA Collection

Interviewee: Anon

Born : 1926

Occupation: Retired architect

Interview Date: 13/11/2007

| Keywords | Location on recording | Summary of interview section |
|------------------------|-----------------------|--|
| Family | Track 1 | Quick outline of following - born Great Holme Street in West End. Father ran off licence. Grandfather married a Miss Swingler. Moved to Hinckley Rd. Into army 1945, Royal Engineers. Was in charge of 50 POWs at one point before starting course at Chatham in engineering. Ended up in Palestine for 18 months, returned to School of Architecture, 1948. (Telephone goes) |
| Education | Track 2 | King Richard Rd Infants, then Shaftesbury Rd, then Wyggeston School where pushed towards Classics but managed to avoid. School of Arch. was in Downing Building in Newarkes having started in Hawthorne Building. |
| Bristol | 2.15 | Found job in Bristol where designed first shop in new shopping centre. Returned to Leicester City Architects' Dept in 1951. |
| Family | 4.45 | Always interested in buildings at school, liked making things, only wanted to be architect. This was unusual for someone from his background, explains were rural only one or two generations back – mentions this and other jobs relatives did. Father sold loose wine for one shilling a pint in his off licence from small oak casks. DC ran errands for the shop. Sold bottled wine under own name, hard work so few holidays. |
| | 11.55 | Parents didn't mind DC staying on at school; they had moved up social ladder, father known locally as a gentleman. |
| Leicester buildings | 13.05 | Lists a few buildings in Leicester worked on e.g. Welford Rd ambulance station. Based on top floor Loseby Lane in general section. |
| School of Architecture | 15.10 | Mentions staff at School of Arch. where part-time teachers were practising architects trained in Edwardian period and were very good. Good preparation for practice. Talks about how influenced by modernism, visiting houses in London as students, mentions people and buildings. |
| Architecture | 20.40 | Not taught to appreciate Victorian/Edwardian architecture, general attitude was to get rid of it. Briefly reflects on modern trends. Southfields library an example of what was fashionable and worthy of study. The war made no difference to housing design. |
| Terraced housing | 25.25 | Grew up in terraced housing, explored city & county extensively on bike as a teenager. When housing was being pulled down was interested, notices in Mercury, describes how recorded. Last demolition was possibly King Richard's road area – has photos of shops. |
| Work Palace Theatre | 29.50 | Left city architects and joined Joe Everitt's practice on London Rd. Everitt not fully qualified but had been in practice before war, he got the work and DC did it. Sketchleys were clients. Worked on site of Palace Theatre which had huge pit under revolving stage – one of adjoining shops wouldn't sell up so façade only changed – explains how it ended up as it did. |

| | | |
|---------------------------|----------------|---|
| Terraced housing | 34.50 | Improvement grants for houses were good money for small practices in 1950s/60s so got lots of business surveying terraced housing for grants – surveyed quickly, still has notebooks. Didn't take camera for these. |
| Invicta Plastics | 37.20 | Mentions work on Invicta plastics factory in Oadby; brief mention of work on a couple of factories, lists a few others. |
| Architecture | 40.15 | Interest in Victorian architecture filtered into own work slightly but people didn't like it so no real choice. Reflects on current situation |
| Leicester buildings | 42.30 48.54 | Talks about learning to appreciate Victorian buildings. Thought modern buildings had no modelling to create depth, gives boring effect. Mentions again that in 1960s wouldn't have got planning permission for anything Victorian influenced, planning fashions changed. Mentions Vic Bonfield as a good contact, was architect for Tom Wheatcroft also. Mentions getting Gateway House – flatted roof design - through Wheatcroft, explains this was originally meant for industrial purposes. (Telephone goes) |
| Photography London | Track 3 | With photography originally wanted to document a familiar environment that was disappearing – Wharf St area 'almost Dickensian'. Later, explains found architectural decoration of interest. Middle rooms always dark due to back extensions but facades of interest. Also walked round London at weekends, rode every bus route, photo'd Victorian areas, more variety in London where houses set back generally with bay windows, decorative doors, porch brackets etc. London photos only in date order at present. Has written about London terraces, read many books but not many about later Victorian houses available until recently. |
| Leicester | 8.55 | Also photographed every church in Leicestershire, every unspoilt cottage could find – filed by village. Also did a 'Look up in Leicester' series. Walked every Victorian street in greater Leicester area – describes area covered. Currently working on bridges in the county. |
| Archiving | 12.10 | Talks about how photos are stored – mainly in albums. Leicester terraced house photos have been enlarged, copied by Newarke Houses Museum, stored in ring binders. Will be given to the Record Office. Survey books, original drawings such as at Invicta, are kept. Deposited plans aren't all that was done, the Invicta drawings are additional. |
| Plans for publications | 16.40 | Current plans for publications include memoirs, 19 th century Leicester housing. There are 1,000 photos of vanished Leicester. (Lots of rustling noise as start to look at photos – conversation now revolves around specific photos) |
| | 20.40 | End |

This material is made available under a Creative Commons CC-BY-NC licence. You are free to use the material as you wish but should give appropriate credit, provide a link to the license, and indicate if changes were made. Further information about this Creative Commons licence is available at <http://creativecommons.org/licenses/by-nc/4.0/>