# Training Session – Oral History Team: Interviewers

## For: New Forest Remembers WWII Project by Gareth Owen

*This index is added to this four part training pack for ease of editing and review and should not be included in the final packs.*

## *Introduction*

Thank you for volunteering to be part of the Oral History Team for the New Forest Remembers project.  As you know, the aim of this phase of the project is to record, archive and make available oral histories (memories) relating to the New Forest during the World War II years.

Audio recording of memories (oral histories) is a significant tool in the archaeologists/researchers' "tool kit" and brings a connective dimension to our appreciation and understanding of the past.

Audio material like podcasts, oral histories and sound-bites are a useful and accessible means of capturing and disseminating historical information. Many oral histories and other audio programs are accessed via personal listening devices, like those found in many museums, or heard on personal mobile devices, as with most "MP3" podcasts.  For the listener it can be a very personal experience.

Via the training session and this guide we hope to introduce you to the basic skills, techniques and equipment needed to conduct and record oral histories.

## *Objectives*

The aims of the training session and this guide are to:
Teach the necessary skills and techniques needed to conduct and record oral history interviews.
Highlight how the New Forest National Park Authority and the WWII project would like you to conduct and process the Oral History element of the project.
Introduce some of the other elements/tasks of the Oral History Team: transcription, editing, program production (including sound-bites) and archiving.

## *Outcomes*

Volunteers are proficient in using the recording equipment in various configurations.
Volunteers are comfortable with and able to conduct oral history interviews.
Volunteers are able to produce suitable interview reports and good quality recordings.
Volunteers feel part of the team and are able to develop their skills in a supportive environment.

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# Part I:

# The Equipment

<u>Comments and Notes page:</u>

## *The Equipment*

The Audio Kitbags contain all the equipment needed to record high quality audio recordings.  You are encouraged to get to know the kit, the names of the parts, their assembly in different ways and what to use and when.  Putting the kit together should become second nature.  Each kit is available to be loaned out to you for the purposes of the project and training.  The kit will be signed out to you, before signing for the kit make sure it is all there.  On return the kit will be checked before signing it back in and any audio files downloaded.  Please report any problems, faults or damage as soon as they are noticed or occur.

## The Naming of parts:

"Naming of Parts" by Henry Reed
(http://electricka.com/etaf/muses/literature/literary_forms/poetry/the_poetry_corner/poems/naming_of_parts/naming_of_parts.htm)



Carry case – Contains all the equipment shown here.

Headphones

The digital recorder - DR-100MKII (http://tascam.com/)
Including:
USB connector cable
Battery pack
2 x AA batteries (always carry replacements)

## There are two microphones:-

Stereo Field microphone - E523/D (www.superlux.com.tw)
Consisting off:

Microphone storage bag
XLRF connector cable with twin XLRM connector outputs
Microphone clamp (with thread adjustor) and table tripod
Wind screen (foam) and Wind gag (furry)
1 x AA battery

Mono lavalier microphone - AT803 (http://eu.audio-technica.com/en/products/product.asp?catID=6&subID=43&prodID=853)
Consisting off:
Battery unit (with switch)
XLRM connector cable
Microphone clip
Wind screen
1 x AA battery

## Assembly and different configurations:

 Built in microphones (Uni-directional and Omni-directional)

Lavalier (lapel) microphone setup

 Field microphone setup (on table stand)

## Headphones:

It cannot be stressed enough how important it is to listen to what is being recorded via the headphones whilst it is being recorded.  The headphone will reduce the background sound, focusing on what is being recorded through the device.

This is even more important when using a stereo microphone as even slight misdirection of the microphone can significantly reduce the quality of the audio recording and will record the sound with a louder right or left channel.

On the left side of the recording unit (near to the headphone socket) is the volume dial.  This setting does not affect the recording in any way.  It sets the volume output level to the headphones (or speaker /s).

## The microphones:

### How to set up the mono lavalier microphone (AT803):

The microphone will receive sound from all around it at varying degrees of clarity. The clip should be used to attach the microphone to the speaker's clothing (pointing at the source).  The microphone should be placed about six inches (15cm) below the chin. One should anticipate movement that my cause the microphone to rub against or be covered by clothing, and position the microphone to avoid this.

The battery pack (and switch) should be place in an uncovered area (e.g. to one side as the speaker will normaly be seated).  *The unit has a belt clip for normal use e.g. TV presenter.*
The XLRM connector cable from the battery pack is pluged in to either the left (L) or the right (R) input socket of the recorder.

The recorder should be set to a mono input microphone.

Take care of trailing wires.

### How to set up the stereo Field microphone (E523/D):

The microphone will receive sound from all around it at varying degrees of clarity. This stereo microphone should be placed directly in front the speaker (pointing at the source).

At 0deg (pointing the microphone at the source) both left and right channels receive the sound equally.  While at 90deg (to the microphone) the majority of the sound is only received by the right channel.  *Note that sound is also received equally at 180deg to the microphone (behind the microphone), but at a reduced sensitivity.*

When placing the microphone it should be no more then three feet (1m) from the speaker and pointing directly at the source.  The closer the microphone is to the source the clearer that recording will be. The further away it is the more of the background (ambient sound) will be recorded and the speaker may sound far away.
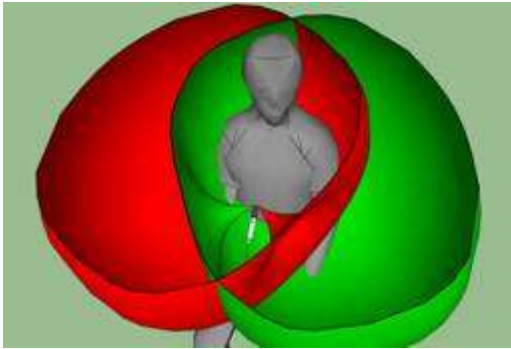
If the receiving area (volume) of a microphone could be seen it would be as if the mic' could only receive sound from within a (mono) (or two for stereo) balloon surrounding it. If the stereo cardioids "balloons" could be seen, the best position for the source is shown in figure 1.
(Left and right cardioids have been coloured differently for clarity.)

**Figure 1:  A "cutaway" 3D graphic of a stereo microphone Polar (pickup) Pattern, with source within (sweet spot).**

This microphone has a three legged table tripod. This should be used on a stable surface negating the need to hold it for prolonged recording.

Holding the microphone while recording should be done with care as any movement of grip, knocks etc will result in that sound being recorded over the intended sound.

The recorder should be set to a stereo input microphone.

Take care of trailing wires.

**Microphone covers:**

The microphones should be used with one of two covers (if available), wind screen (foam) or wind gag (furry).  The foam cover is for general use, mostly indoors where there is no wind.  The furry cover (referred to as a Furry Windsock/Windjamm/Wind gag) is used when outside or in any "windy" environment.  It helps to reduce/remove the wind buffeting the microphone sound being recorded.

**The DR-100 Mkii digital recorder:**

The basic use of the recorder is best shown/demonstrated (this will be done in the training session or on request).  For a more in depth understanding of the recording unit please refer to your copy of the manual (a digital copy is available: e_dr-100mk2_om_va.pdf).

**Recording with external mics (XLR)**

Assemble the kit in the desired formation.

Set the INPUT switch to XLR and the MIC/LINE switch to MIC.

**Using phantom power**
## MAKE SURE THAT THE PHANTOM POWER IS SWITCHED OFF BEFORE CONNECTING OR DISCONNECTING ANY CABLES.
(even if the recording unit is off)
All our microphones have their own battery and so do not need phantom power.

**Recording levels/ MIC Gain:**
Microphone Gain can be described as how sensitive the recording device is to sound and thus how much of it will be recorded.

**Manually adjusting the analog input level**
(With the AUTO/LIMITER switch set to off)
On the right side of the recorder is the input level adjustment dial (R and L input channels can be adjusted by this one dial).  This is a numerical setting from 0 – 10 (shown on the dial).  On the recording units rear is a MIC GAIN low/medium/high switch, thus giving 30 settings from Low to High gain (sensitivity to sound).

The aim is to record at an even level, not too loud (over sensitive – high gain) thus peaking the recording or too quiet (not sensitive enough – low gain) and so not recording enough. When recording (and on standby recording) the unit's display will show the input level bars on the level meters (how much sound is being received).  The level meters have an indicator arrow shown at 16 dB. Set the input level so that the indicator bars move to and fro with this mark at about the centre without causing the PEAK indicator to light red when the loudest sounds occur. (P31 of the manual)

Set the MIC GAIN to HIGH when recording quiet sounds e.g. bird song. This setting makes the recorder very sensitive so that even the smallest sounds are captured. Conversely, set the MIC GAIN to LOW when recording nearby and/or louder noises such e.g. trains.

**Automatic adjustment of the analog input level**
(With the AUTO/LIMITER switch set to on)
There are two auto functions LMT and AUTO, the default with turned on in LMT (limited). LMT prevents peaking while recording and AUTO adjusts the input gain level maintaining an even level while recording.

**Ambient/background/environment sounds:**
To record a personal account like an oral history a comfortable location may be the interviewee's home.  We may think a home environment is a quiet location to record in but it can be more challenging than recording at an external location, there are many "little things" out there humming and buzzing.  This ambient

sound may diminish the overall recording and all efforts should be made to reduce / remove these sounds before recording.

Focus your attention on getting the clearest, cleanest recording of the speaker you can.

The further the microphone is from the source the greater the chance of other sounds being "picked up". Echo effects from bare walls/surfaces or larger open rooms, fridges, fish tanks, TV on standby, mobile phone interference and watch out (listen) for pets, purring cats and the knocking of a Labrador's tail can easily be picked up.  Check for (by using the headphone and doing a sound check) any background sounds that may be recorded.

Tip
Use the equipment with the setting set to high, akin to using a "Geiger Counter", to track down and identify any items making those unwanted sounds.  Once identified, do what you can to remove or reduce the sound it makes or how much of the sound you "pick up".

Once you have found a quiet spot to record in or got the best it can get, settle down to record your interview.  Every location we record in has a different background sound (there are some exceptions like sound studios) and it can be very useful to record a minute or so of this ambient (background) sound for future editing of this recording.

Once settled to record the interview and after the sound check record the couple of minutes of ambient sound first.  Record the ambient sound with the same settings are you are using for the interview.

Tip
Use this time just before starting the interview to stop, settle down, relax and focus on the interview ahead, knowing that all is set up right.  Make sure you are only recording the background sound, no paper rustlings, sudden sounds etc.


**Recording and playback:**


Press the record button first time (red light flashing) – the unit is now in recorder standby mode or sound-check mode BUT is not recording.  Use this setting to check you MIC GAIN settings by asking the speaker to… say the days of the week, in their normal speaking voice while seated comfortably (ready to start the interview) and not leaning in to the microphone.

Press the record button second time (red light on) – the recording has started.  Be aware of what is being recorded by listening through the headphones and monitoring the recorder display.  Closely monitor the input levels and adjust the

input MIC GAIN dial as you settle into the interview to make sure you are recording at a suitable level.

Press stop to end the recording (no red light) – note down the file number on the interview report.

With the desired file name shown on the recording unit's display, use the forward and back buttons to select different recordings (files).

Press the play button - listen back after each recording to make sure you have recorded it, check it for volume (was your MIC GAIN setting suitable).

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# Part II:

# The interview

Comments and Notes page:

## *The interview*

The project team have registered a number of individuals (speakers) who would like to share their memories of the New Forest during WWII.  They are spread across the New Forest, the south and some further afield and the project team will aim to select those nearest to you (the interviewer).  You will be given a list of speakers and asked to make contact and arrange a visit.  There may be some events that we attend "en masse" with the aim of recording what we can e.g. open days and public events.

**Recorder settings, checks and file naming:**
Confirm date and time is correct. (see P7 of the manual)

The recording unit has an internal battery pack.  This should be charged before you get the kit but it is good practise to plug it in to a computers USB port, prior to use, to charge via the recording unit's USB cable. A small light to the left of the unit will light when charging via USB cable (with the computer on), when the light is out the battery pack is fully charged.

The unit also uses two AA batteries and the charge of these should be checked prior to use as well. (Always carry fresh replacements)

**File format and recording settings**: (see P27 & 38 of the manual)
	WAV - 24bit @ 96kHz. This will give (using a 2GB memory card) a
	maximum of about 57 minutes recording time.
	If a longer recording time is needed;
	WAV - 24bit @ 48kHz. This will give (using a 2GB memory card) a
	maximum of about 1 hour 55 minutes recording time.
	The minimum recording settings are;
	WAV - 24bit @ 44.1kHz. This will give (using a 2GB memory card) a
	maximum of about 2 hours 5 minutes recording time.

**Set file name format and log details:** (see P51 of the manual)
On the recording unit the name of each file created is formed of six characters followed by the file number e.g. DR-100_0000.WAV.

For our purposes we shall divide the file name into three parts, the interviewee (a max three letter code), the interviewer (a max three number code) and the file number (a max of four digits).

You should log the file names in your report as you create them.

Each interviewee will be assigned a unique three letter (+number) code based on their initials and this will be used for all subsequent recordings of that person. A

three number code will be issued for each of the interviewers.  Please log and use this coding system to form your file name format.  The four remaining digits after the underscore are the track numbers and this number will increase by one for each track you record.  When you interview a different person you must remember to change the interviewee's letter code; check that the interviewer's number code is still yours (and amend if necessary.  The track number will reset automatically to 0001,  For example:

JS-023_0001.WAV (.WAV is the file type).
Jane A. Smith (JS-) interviewed by Gareth Owen (023)_file number (0001).WAV

When the project staff receive the interview package and it's checked in, we add some further file naming.

NFWW2-JS-023_0001M0.WAV

NFWW2- = the New Forest National Park Authority's World War Two Project
M0.WAV = an unedited masterfile: our default setting for your original recording
M1.WAV = a master WAV file that has had an edit – this happens rarely
A0.MP3 = an <u>unedited</u> access file, a copy of the masterfile converted into MP3 for use e.g. audio players, hosting on a website etc.
A1.MP3 = an access file as before, that has had a section muted/edited

**The process**

Volunteer given contact details for interviewees in their area and topic information.

Volunteer contacts interviewees to introduce themselves and arrange a visit.

At the earliest opportunity the volunteer talks through (is briefed on) the memories to be recorded, taking notes and drafting questions.

Volunteer briefs interviewee on the oral history recording process, the project, what is planned and gains the interviewee's informed consent to conduct the interview. A Recording Agreement is filled in and on completion of the interview is signed by the interviewee (unless there are any possible restrictions).

Conduct the interview covering the topics outlined through earlier briefings and if time allows asks some of the pre-set project questions.

Volunteer concludes the interview, checks recording/s and paperwork and discusses any follow ups e.g. additional interviews, copy of interview will be supplied on audio CD.

Volunteer completes interview report.

Volunteer delivers audio files and interview report (log) to the project staff.

Volunteers may wish to edit a copy of their recorded interview to produce suitable Soundbites.

**Project staff**

Check in interview recordings and report.
Download recordings and report. Prep' kit for loan.

Assess quality of recording (offer any feedback
to interviewer, agree any further actions).

Produce audio CD for interviewee and send with
feedback form and any follow up information.

Log in for transcription.

Log in for editing.

Log in to archive.

**Planning**

Planning for the interview is essential. From your discussions with the
interviewee phrase your questions to help them "visit" or speak on the memories
you have discussed.

Remember the Oral History Society's Four Golden Rules:
1. You only get what you ask for
2. Be interested
3. Listen
4. Respect

Your questioning should be done to enable the interviewee to tell their memories,
in their own words and time.  In the perfect world these memories would be
delivered in perfect soundbites.  This is not common and so you will need to ask
questions so that the replies can be more easily edited into a soundbite.

A soundbite is an audio track that should be able to "stand alone", be listened to
out of context, as the topic being discussed is part of the commentary.

A tool to help achieve this is by asking the speaker to include the question in their
answer, e.g. *Q. "Please describe your best birthday".*  A. "My best birthday
was…"

Do not be afraid to raise additional questions but resist interrupting, it isn't question time… more importantly an interview recording can be edited but it is harder/impossible to edit if two or more voices are recorded on one track.


## Pre-visit

At the earliest opportunity talk through, in brief, the memories to be recorded; taking notes and asking any initial questions that may assist you in phrasing your questions during the interview.  You may find it useful to do a small amount of research about the topics raised, again to help phrase your questions and/or asked about a different element of the topic.

Remember you only get what you ask for.   Think about what you want to find out. Questions that generally work best for open dialogue are open questions:

- What
- Where
- How
- Why

Try to phrase simple questions, an event, a location, an item.  By asking one at a time the interviewee is encouraged to give a more focused and detailed reply. Editing these together can deliver an enjoyable immersive experience into a place, time or item.

Prepare a list of questions to help get you started but don't be tied to it.  It's a guide to help you help the interviewee tell their memories.  Listen to what is being said and follow any interesting leads.  When the time is right you can come back to the questions you prepared.


## During first visit

Explain to the interviewee the oral history recording process, the project and what is planned for the recordings.  You may have covered some of these in your initial discussion but it is good practise to go over them again even if only briefly.

To enable the oral history to be used and publicly archived we must gain the interviewee's informed consent to interview and for use of the subsequent recording/s.  Once the interviewee is fully informed we request they sign a recording agreement document.  This document transfers the copyright to the NFNPA and with out it the recording can not be used.  This document can be done prior to recording any interview, or after.  If there is any possibility of restrictions being placed on the recording the form should be filled in and reviewed at the end.  If it turns out there are no restrictions the agreement can be singed.

If there are restrictions the interview recordings will be flagged and a review will take place.  Contact project staff in this instance for further instruction.

**Privacy and confidentiality**

You are being granted privileged access into someone's personal life and background.  These personal experiences may be very different to yours and some of it you may find shocking and or upsetting.  Once we have recorded any interview we can make the decision on what to keep, use (make public or restrict) and what to leave in the archive. So try not to judge what should and shouldn't be recorded just record the oral history as it comes, though we are focusing on the New Forest during WWII.

You may become aware through conducting these interviews of personal information about the interviewee and/or third parties.  Private and confidential information should not be discussed publicly.  An interviewee may place restrictions on the recording/s they have given and this must be respected, e.g. "information/recordings/section of a recording is not to be released until after 5 years".

**Copyright and intellectual rights**

The Oral History Recording Agreement contains a statement whereby the interviewee assigns (transfers) their copyright in the recording to the New Forest National Park Authority. Clarity around ownership of copyright is central to the project's ability to provide a publicly accessible archive and manage digital storage and web-based access.  Copyright in the words spoken on the recording lasts for 70 years after the year of a speaker's death, so documenting copyright information at the completion of the interview is vitally important. (After: British Library- Leaflet about Copyright and Deposit of Oral History at the BL_2012.pdf)

**Moral rights**

This agreement does not affect the interviewee's moral rights arising under the Copyright, Design and Patents Act 1988.

**The author's moral rights are:**
- the right to be identified as the author or the director, right which has to be "asserted" at the time of publication
- the right to object to derogatory treatment of work
- the right to object to false attribution of work
- the right to privacy of certain photographs and films

These rights are retained by interviewees whoever owns the copyright. The right to be named needs to be "asserted" (ie stated formally, preferably in writing) by the interviewee in order to have legal force. However, except in cases where interviewees have asked not to be identified, it is recommended that interviewers and custodians should ensure that informants are credited whenever their words are made public.

## Oral History recording

Your first question should introduce the interviewee and at least the year of their birth, e.g. "My name is John Smith, I was born in 1930. I was a butcher, pilot etc. I was born in Lymington in 1930. I served in X regiment from A to B".

## Being interested

Use body language, good eye contact and non-verbal encouragement to support the interviewee while they are telling you their memories.  Try not to make any sounds at all until it comes time to ask a question.  Don't forget to tell the interviewee that this is what you will be doing and why.

## Listening

Don't interrupt.  It is very difficult to separate different voices in a recording when it comes to editing the audio files later.  Don't be afraid of short silences in the recording, ask the interviewee to wait a moment before answering a question and give the speaker enough time to finish before asking another.  Again tell the interviewee that this is what you will be doing and that when they have said their piece on a topic to just stop talking.

Your preformed questions should be used as a guide but, pick up on clues from speech and follow any interesting leads relevant to the project.

## Respect

It is common for subjects of oral histories to feel that their memories are not important particularly if talking about every day life, "you don't what to hear this old rubbish".  As archaeologist the "every day life" can be very hard to explore and so we are very interested in the "every day life" particularly during WWII in (and around) the New Forest.  One may need to reassure the speaker that their memories of this time and place are valid and important and that they can feel safe and free to remember it.  We should recognise that for some revisiting these memories may bring with it strong emotions, be prepared for this.

## Knowledge and the visitor from the moon

You may find yourself conducting and interview with someone on a topic you know a lot about or you may have done some research on.  This knowledge can be very useful when drafting your questions as it can give you an insight to the topic and enable one to enquire about it from a new angle or in grand detail.

Take care not to get lost in the detail or some "very interesting technical point", unless this is the purpose of the interview.  But your knowledge can also be a hindrance to the out come of the interview.  If the speaker knows you have "the knowledge" they may easily start reducing the information or detail being given because you know what they are talking about e.g. "The OC spoke to the CO after visiting the QM at the FOB".

## Something to think about

As the interviewer you are taking on the part of every future listener to that audio file.  Remember that the end user may have no knowledge of what is being spoken about. Trying to think about all the questions they may have and the detail they may want… well, we won't know that until later! But we can ask questions "in the round" and for some items it can be useful to imagine one is talking to a visitor from the moon and describe an item or topic and then talk about it.

Don't forget to record the couple of minutes of ambient/background sound just before you start to record the interview.

## Referring to documents

If referring to documents try not to let them be rustled around while the interviewee is talking, identify the document by name and/or description and identify the focus points, e.g. "image CH10688" or "black and white photograph showing seven RAF personnel in front of a planes engine. RAF Pilot John Smith on the far left".  Then allow interviewee to talk about it or the topic related to it.



IMG - CH10688 © Imperial War Museum

Always listen back to the last few seconds of a recording "on-location" to make sure the recording is OK and saved.  This should be done during an interview session, at appropriate break points and early on to make sure the settings are OK.  Don't forget to press record (and again) to start the next recording track (file).

## Concluding the interview

No single interview should last more than 90 minutes (1.5hr).  At the end of an interview session don't forget to thank the interviewee and ask if they have any questions and do your best to answer them or pass them up to us in your interview report.

Check:
- the recording/s are saved and pack up the kit.
- the paperwork and discuss any follow ups e.g. additional interviews,
- inform them that they will receive a copy of interview, supplied on audio CD. Note, if follow-up interviews are planned we may wait and supply a CD with all the interview session recordings on rather than multiple CDs.

## Post interview

When ready and as soon as possible the audio files and interview report (log) should be handed in to the project staff.  The recording unit can be used for playback when reviewing the recorded interview and completing the report.

## Backing Up!

The audio files can be very large but if you are able to, please make a copy of the recording/s onto your computer to form a backup copy as soon as you can after the recording.  If you are able to save onto CD/DVD (ask for a few blank discs) please use these to form an additional backup copy in case of e.g. computer crash.  However, please note that you can not make use of the recording/s for any other purpose than for this project.

The recording unit (the kit) with the interview files should be returned for download (with your interview report) after you have concluded the interview. Book it out again for your next interview session.

If you need to get the unit ready for another recording session without returning it for download you will need to clear the recording unit's memory card after making copies of the files.  In this case, audio files and interview report should be sent to the project staff and both these back-up measures must be completed and tested prior to formatting the recorder.

It can be very hard and time-consuming to search audio files for particular topics, themes and those lively Soundbites.  To aid the searchability of the audio file or recordings you are ask to complete an interview report or log.

This document should contain details of the interviewer, the interviewee, the file names of the recordings, the date of the recording and some of the topics or themes covered.  All of this information should be captured during the interview in note form at least.

After the interview session please write up your notes using the interview report form template.  It is very useful to note the recording duration point with your notes, so that you (or other) can easily find that point in the recording again. These points of interest in a recording are known as marks.  If you have time please listen to the interview again adding any details to your report and noting the lapsed time counter.

## Follow up

Always leave the door open.  At the end of an interview you may already feel a return visit is needed, to get some more detail or record the remainder of the discussed memories to be recorded.  In other cases a return visit is not planned but for some reason one is needed, maybe to re-record a particular topic, theme and/or section.

Once a recording session/s files and interview report are handed over to the project staff an audio CD of the recordings will be produced and sent to the interviewee for their records.

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# Part III:

# Depositing the interview report and recordings

<u>Comments and Notes page:</u>

## *Depositing the interview report and recordings*

The audio files can stay on the recorder when it is returned and the files will be downloaded.  You can add your interview report document to the recorders memory or email it to the project staff.  If you made a CD copy (backup), your report can be added to this before submitting it.

In all cases the project will need the audio files, the interview report and the completed and signed recording agreement document of each interviewee.

## *What next*

### Transcript:

Once an oral history is recorded it is important to transcribe the audio into a text document. This makes for much faster data searches and can be hosted with the audio file making the material more usable and accessible by any end user.

Use the oral history transcription template (Oral History Transcription Template.doc) and use the following guide as a reference.

1. All interviewer questions in *italics*; all interviewee answers in regular type
2. Leave a double space between questions and answers
3. Insert time markers in **bold** approximately every five minutes (use the players counter to note the lapsed played time)
4. This is a word-for-word transcription – not a paraphrase
5. Don't worry about 'ums' and 'ers', but if there is laughter etc please indicate in brackets, e.g. (laughs).
6. If not sure use **Red ink** = inaudible/tricky name/ambiguities/anything you're not sure about.
7. Use **Blue ink** = passages which might be slanderous, e.g. anybody referred to in derogatory way

When you come to save the transcription please use the following fomat for the file name: Name-code *(3 characters)* Code-number *(3 numbers)* _Track number *(up to 4 digits)* .doc *(the file extension for the word/text document)*. E.g. JS-023_0001.doc

### Editing

### Free software:

We intend to use some free software called Audacity for the editing and production of audio files. There are a number of reasons for this, one being that it is possible for volunteers to download and install it on a home PC or laptop for

free.  It is also easy to use with a good range of tools and it can be used to export the required .WAV and .MP3 file formats needed.

The current release of Audacity is 2.0 and this can be downloaded from http://audacity.sourceforge.net/. All information and system requirements are shown on their website,
Windows - http://audacity.sourceforge.net/download/windows
Mac - http://audacity.sourceforge.net/download/mac

To export to .MP3 file format an additional downloaded Plug-in is needed.
http://lame1.buanzo.com.ar/


## Publishing

Once audio material has been processed we aim to host publicly accessible soundbites and suitable extracts with transcriptions on the projects "Interactive Portal".


## *Links*

### Editing software:

http://audacity.sourceforge.net/

### References and guide sites:

http://www.oralhistory.org.uk/index.php
http://www.le.ac.uk/emoha/training/infosheet.html

### Glossary of sound recording terms

http://www.pcmusicstuff.com/terminology.html
http://nasta.tv/2010/11/audio-glossary/

New Forest Remembers WWII Project
Training Session – Oral History Team: Interviewers

# Part IV:

# Jargon Busters

Comments and Notes page:

The two following glossaries form a good overall jargon de-buster, though they do need consolidating.  They are both individually listed alphabetically.

Segue
(noun): to make a transition from one thing to another smoothly and without interruption: The conversation segued from travel anecdotes to food

http://www.pcmusicstuff.com/terminology.html

A/D - (Analog to Digital Converter) A device that converts analog signals into digital data.

Attack - The time period between a note being struck, and reaching it's maximum decibel level.

Attenuate - To reduce the level of a signal.

Bandpass Filter - A filter that allows a range (band) of frequencies to pass through but stops or at least attenuates any frequencies above or below this range.

Bus - One of the main outputs of a mixer which may be connected to one of the inputs of an amplifier or signal processor, for instance.

Buzz - Audio noise created by harmonics at 60 Hertz (the frequency of AC electricity).

Balanced Line - An audio cable usually associated with a three pin "XLR" mic cable and connector.

Bidirectional - Typically applies to microphones which are sensitive to sound coming from the front and rear, but not the sides.

Chorus - A delay effect that somewhat simulates a vocal chorus.

Compression - Modifying sound in such a way that the difference between highest and lowest levels of the sound is reduced.

D/A or DAC - (Digital to Analog Converter) A device that converts digital data into an analog signals.

DAW - (Digital Audio Workstation) A computer with analog and digital converters plus software to record, edit, mix, process and play digital audio.

Decibel - Measure of sound pressure level known (db).

Detent - Typically, a stop or catch in a control knob.

DSP - (Digital Signal Processing) The process of modifying audio digitally, also refers to computer software audio processing or to the computer chips which perform the processing.

Echo - The reflected sound that arrives at the listener's ears later than the direct sound.

Editing - Modifying a recorded sound track by adding, deleting or moving part(s), adding effects, etc.

Reverb - Reflected sound in which the rate of arriving reflections changes (degrades) over time.

Delay - An effect in which sounds are repeated at regular intervals, thus producing an echo-like effect.

Effects return - The path where a signal from a processing device enters a mixer.

Dry Signal - An unprocessed audio signal.

Equalizer - A processing device which alters the frequency response of an audio signal.

Expansion - A signal modification in which lower level signals are reduced and higher level signals are increased.

Fader - A sliding control which may increase or attenuate the gain of a signal.

Fade-In / Fade-Out - Gradually increasing or decreasing the level of a signal.

Final Mix - The product of mixing a multitrack recording down into a (typically) two channel stereo recording.

Flanger - Combines a signal with a slightly delayed form of itself providing an unusual, other-worldy, swishing effect.

Frequency response - Difference between the lowest and highest frequencies that are capable of being produced by a piece of audio equip-ment.

Gain - The level of amplification of a particular signal.

Harmonic Distortion - An output signal containing harmonics that weren't present in the signal going into an audio device.

Hertz - Frequency or Cycles per second.

Highpass Filter - A filter that allows frequencies above a certain point to pass through but attenuates frequencies below that point.

Lowpass Filter - A filter that allows frequencies below a certain point to pass through but attenuates frequencies above that point.

Master - The final mix of multiple recorded audio tracks.

MIDI - (Musical Instrument Digital Interface) A standard which allows electronic musical instruments such as synthesizer keyboards and drum machines to be connected to other MIDI devices and computers.

Mixing - Combining multiple, independent audio signals or tracks, so that the result is fewer tracks.

Multitrack Recording - The recording and processing of multiple audio tracks, at the same or different times, which are then typically mixed down into a stereo track.

Omnidirectional - Typically applies to microphones which pick up sound equally from any direction.

Overdub - The process of layering new tracks over previously recorded tracks. A component of multitrack recording.

Phantom Power - a DC power supply (usually +48v) designed for use with condenser microphones. The name "phantom" denotes the fact that the power travels through the same cable as the audio signal.

Pitch-shift - Raising or lowering the pitch or frequency of an audio signal, without changing the tempo.

Punch in - The re-recording of a specific segment of a track, without changing the rest of the track.

Reverberation - Sound that has gradually decayed due to multiple echos

reflecting from numerous surfaces in an acoustic environment.

Recording - Capturing a sound signal onto an appropriate storage media such as tape, cd or hard disk.

Synthesizer - Electronic musical instrument, usually a keyboard, capable of producing many different types of sounds.

Trim - Controls the level of input on a mixing desk.

Unidirectional - Typically applies to microphones which are sensitive to sound coming from a single direction.

Velocity - A term used to denote the speed or force with which a note has been struck.

Wet signal - An audio signal which has been processed using some type of effects.

XLR Connector - (X-tended Locking Round) A common, three pin balanced connecter, commonly used on microphone and audio cables.

Common Audio File Formats

AIFF - Audio Interchange File Format
A format for storing digital audio in a computer file. (commonly used on the Macintosh)

AU - Audio (Unix Audio) File Format
This is the standard format used by Unix and Sun.

CDA - CD Audio Track
CDA file is actually a misnomer. It is really a simple pointer to digital audio information stored on a music CD.

MID - MIDI Music File
Not a true audio file.  MID files are the product of MIDI music instruments.

MP3 - MPEG Layer-3 File Format
By far the most popular format for downloading and storing music.  MP3 files are compressed by eliminating inaudible parts of the audio file, yet audio quality remains quite good.

OGG - A patent free, open source format that supports a number of codecs.  The highly compressed format Vorbis is the most popular of these, thus the name OGG Vorbis.  Not a highly supported format.

RA - Real Audio Format Real Networks file designed for streaming audio over the Internet.

WAV - Digital Audio File Format
Highly popular Microsoft file format for storing digital audio data on a computer. WAV files are the preferred format for PC (Windows) computers.  These files are quite large but are very clean.

WMA - Windows Media Audio File Format
A Microsoft proprietary format for storing digital audio data on a computer.  WMA files use compression in order to create a smaller file size.

http://nasta.tv/2010/11/audio-glossary/

Ad-lib
Unrehearsed, spontaneous act of speaking, performing, or otherwise improvising on camera without preparation.

AGC
(Automatic gain control) A circuit on most camcorders that automatically adjusts a microphone's gain (volume) to match environmental sound levels.

Ambient sound
(Ambience) Natural background audio representative of a given recording environment. On-camera dialog might be primary sound; traffic noise and refrigerator hum would be ambient.

Amplify
To magnify an audio signal for mixing, distribution and transducing purposes.

Audio dub
Result of recording over pre-recorded videotape soundtrack, or a portion thereof, without affecting pre-recorded images.

Audio mixer
The piece of equipment used to gather, mix and amplify sounds from multiple microphones and send the signal on to its destination.

Backing Track:
Pre-recorded accompaniment for a singer or voiceover actor who then listens through headphones to a replay as he/she performs. Generally, the two signals are ultimately mixed to produce the final recording.

Dubbing
An actor's voice synchronization with lip movements which are not the originally recorded sound. This is used to replace unusable dialogue or recordings.

Boom, microphone
Any device for suspending a microphone above and in front of a performer.

Condenser mic
A high-quality mic whose transducer consists of a diaphragm, back plate and capacitor.

Decibel
(dB) A unit of measurement of sound that compares the relative intensity of different sound sources.
Digital audio
Sounds that have been converted to digital information.

Equalize
To emphasize, lessen or eliminate certain audio frequencies.

Feedback
Echo effect at low levels, howl or piercing squeal at extremes, from audio signal being fed back to itself.

Frequency
The number of times a signal vibrates each second as expressed in cycles per second (cps) or Hertz (Hz).

Gain
The ratio of the signal level at the output of an audio device to the signal level at its input. Expressed in decibels (db)

Handheld mic
A microphone that a person holds to speak or sing into.

Hi-fi
 (High fidelity) Generalized term defining audio quality approaching the limits of human hearing, pertinent to high-quality sound reproduction systems.

High-Pass Filter
An electronic filter used to attenuate all frequencies below a chosen frequency.

Hiss
Primary background signal interference in audio recording, result of circuit noise from a playback recorder's amplifiers or from a tape's residual magnetism.

Impedance
Opposition to the flow of an audio signal in a microphone and its cable.

Input channel
On an audio board, the control into which a microphone, tape recorder or other source is plugged.

Lapel mic
A small mic often clipped inside clothing or on a tie or lapel.

Lip sync
Proper synchronization of video with audio — lip movement with audible speech.

Lowpass Filter
A filter that attenuates frequencies above a specified frequency and allows those below that point to pass.

Master fader
The audio volume control that is located after all the input channel controls and after the submaster controls.

Mic
(also "mike") short for microphone.

Mix
Combining sound sources to achieve a desired program balance. Finished output may be mono, stereo or surround.

Nonsynchronous sound
Audio without precisely matching visuals. Usually recorded separately, includes wild sound, sound effects, or music incorporated in post-production.

Omnidirectional
A microphone that picks up sound from all directions.

Phantom Power
A method of remotely powering the preamplifier which is built into many microphones by sending a voltage along the audio cable.

Phone plug
Sturdy male connector compatible with audio accessories, particularly for insertion of microphone and headphone cables. Frequently referred to by their sizes, usually 1/4- inch and 1/8-inch. Not to be confused with phono plug.

Phono plug
(RCA) Shrouded male connector used for audio and video connections. Frequently referred to as RCA plugs, they only come in one size. Not to be confused with phone plugs.

Pickup pattern
Defines a microphone's response to sounds arriving from various directions or angles.

Preamp
An electronic device that magnifies the low signal output of microphones and other transducers before the signal is sent to a mixing board or to other amplifiers.

PZM
(Pressure zone microphone) Small, sensitive condenser mic, usually attached to a metal backing plate. Senses air pressure changes in tiny gap between mic element and plate.

RF
(Radio frequency) Combination of audio and video signals coded as a channel number, necessary for television broadcasts as well as some closed-circuit distribution.

RF converter

Device that converts audio and video signals into a combined RF signal suitable for reception by a standard TV.

Shotgun
A highly-directional microphone used for picking up sounds from a distance.

Sound bite
Any short recorded audio segment for use in an edited program — usually a highlight taken from an interview.

Sound effects
Contrived audio, usually pre-recorded, incorporated with a video soundtrack to resemble a real occurrence. Blowing on a microphone, for example, might simulate wind to accompany hurricane images.

Soundtrack
Generically refers to the music contained in a film, though it literally means the entire audio portion of a film, video or television production, including effects and dialog.

Stereo
Sound emanating from two isolated sources, intended to simulate pattern of natural human hearing.

Sweetening
Post-production process of adding music and sound effects or otherwise enhancing the existing audio with filters and effects.

Synchronous sound
Audio recorded with images. When the mouth moves, the words come out.

Underscore
Music that provides emotional or atmospheric background to the primary dialog or narration onscreen.

Unidirectional
Highly selective microphone pickup pattern, rejects sound coming from behind while absorbing that from in front.

Voiceover
(VO) Audio from an unseen narrator accompanying video, heard above background sound or music. Typically applied to edited visuals during post-production.

VU Meter
A meter, often in editing software, designed to measure audio level in volume units which generally correspond to perceived loudness.

White noise
A signal having an equal amount of energy per hertz, usually sounds horrible!

Wild sound
Nonsynchronous audio recorded independent of picture ie. rain on roof, five o'clock whistle — often captured with separate audio recorder.

Windscreen
Sponge-like microphone shield, thwarts undesirable noise from wind and rapid mic movement.

Wireless mic
A microphone with a self-contained, built-in miniature FM transmitter that can send the audio signal several hundred feet, eliminating the need for mic cables.

XLR
(Ground-left-right) Three-pin plug for three-conductor "balanced" audio cable, employed with high-quality microphones, mixers and other audio equipment.

## *Technical Terms*

## Cardioid

Characterized by strong sensitivity to audio from the front of the mic, good sensitivity on the sides (at 90 degrees, 6 dB less than the front), and good rejection of sound from the rear, the Cardioid pattern can almost be visualized as a "heart-shaped" pattern (hence its name).

The ability to reject sound from the rear makes Cardioid patterns very useful in multi-miking situations, and where it is not desirable to capture a large amount of room ambience. Popular in both studio and live use (where rear rejection cuts down on feedback and ambient noise),
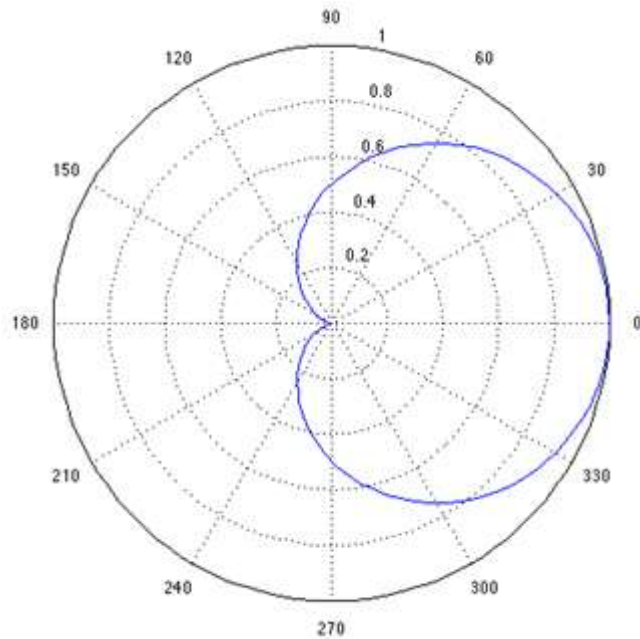
**Figure 2:  A microphone polar (pickup) pattern showing the Cardioid "bubble".**

Cardioid mics are used for a very high percentage of microphone applications.  Keep in mind that like all non-omnidirectional mics, Cardioid mics will exhibit pronounced proximity effect.