Natalia

Welcome to OSU Disability Archives: A Two-Part Oral History Workshop for Beginners! This is Part One. You can learn more about Part Two and also access all of the shared links and our presentation materials here: https://guides.library.oregonstate.edu/disarchives/ada30symposium

We are so glad you could join us today! As you may have noticed, we will be recording this presentation as part of a collaboration between the ADA30 Celebratory Symposium and the OSU Disability Archives. You can learn more about the collaboration by following this link: https://guides.library.oregonstate.edu/disarchives/symposium-recordings
Natalia

Your workshop co-facilitators will be Lzz Johnk and myself, Natalia Fernández.

Self-introductions:

My pronouns are she/her, and I am an Associate Professor and the Curator of the Oregon Multicultural Archives and OSU Queer Archives. I am also the interim director for the Special Collections and Archives Research Center at OSU.

My name is Lzz, my pronouns are they/them, and I’m a PhD Candidate in Women, Gender, & Sexuality Studies. This academic year, I am serving as the Archival Assistant for the DisArchives.
Before we begin our presentation on oral histories, we want to acknowledge that the work of the OSU Disability Archives takes place within the traditional homelands of the Mary's River or Ampinefu Band of Kalapuya. Following the Willamette Valley Treaty of 1855 (Kalapuya etc. Treaty), Kalapuya people were forcibly removed to reservations in Western Oregon. Today, living descendants of these people are a part of the Confederated Tribes of Grand Ronde Community of Oregon (https://www.grandronde.org) and the Confederated Tribes of the Siletz Indians (https://ctsi.ns.us).

We offer this land acknowledgment in recognition of the legacy of systematic violence that has and continues to have an impact among the Indigenous communities today.

Links to share:
- OSU LibGuide https://guides.library.oregonstate.edu/land-acknowledgments
- Native Land link: https://native-land.ca/
Community Guidelines

● Respectful interaction
● Bring your curiosity
● In-chat questions during presentation; save verbal questions for Q&A following presentation

Lzz

We have a few community guidelines to keep in mind for this workshop:
● Please interact respectfully with each other and with us.
● We hope you will bring a sense of curiosity to this first workshop, whether you are completely new to the concept of oral histories or if you have experience participating in or conducting them.
● You are welcome to drop questions in the chat during the presentation and we will pause to address them periodically throughout the session. Please save verbal questions until the question breaks.
In this presentation, we will begin with a general introduction to the concept of archives, followed by a more focused discussion of the OSU Special Collections and Archives Research Center (SCARC), including the OSU Disability Archives. We will then offer a brief history of oral histories and share some models for oral history. We will also discuss the importance of and need for oral histories, including the complexities of sharing stories through oral histories. Finally, we will offer some resources to continue learning about oral histories, with remaining time reserved for questions and discussion.

By participating in this workshop, you will be able to describe some purposes of archives, name and describe various models for conducting oral histories, be aware of some of the complexities of sharing stories and conducting oral histories, and be able to identify helpful resources for preparing to conduct and participate in oral history interviews.
Any questions so far?

[Check the chat for questions]

Are there any questions at this point?

[Re-share file of our presentation materials]
There are various types of archival repositories, each with a unique collection scope, although sometimes collection scopes overlap. Some repositories collect materials based on geographic location. State and county historical societies like the "Oregon Historical Society" in Portland and also in our OSU county that includes Corvallis, the "Benton County Historical Society", are two local examples. Some collect based on a community group, such as the "Tamastslikt Cultural Institute" which documents the history of the indigenous community, the "Confederated Tribes of the Umatilla Indian Reservation." Sometimes there are archives that focus on one type of document, for example, the “FILM Archives.” Additionally, an archive may document a corporation, such as the "Walt Disney Archives." The "National Archives" documents the histories of the US government and the "Library of Congress" archives have information on hundreds of topics from all over the country. And there are even archives that only exist digitally. The “Densho Digital Repository” for example documents the experience of the forced relocation and incarceration of the Japanese-American community in the United States,
however, there is no physical archive to visit; all of the documents are digital.

Regardless of the format of the materials, archival repositories are typically the stewards of primary source documents. Primary sources are immediate, first-hand accounts of a topic, from people who had a direct connection with it. Secondary Sources are one step removed from primary sources, though they often quote or otherwise use primary sources; often secondary sources are created to interpret, evaluate, or summarize historical objects or documents. Whether something is a primary or secondary source often depends upon the topic and its use. For example, a work of art is a primary source and an article critiquing the piece of art is the secondary source; however, perhaps you are researching how the critiques of the art have changed over time - in this case, the written critique would be the primary source.

With all these types of archives and types of source material, this means that depending on what topic you are researching, you may need to consult variety of collections in various archival repositories. For example, if you were researching the experiences of a Japanese-American family during World War II, you may want to review various documents in the "National Archives" to get the government's perspective and context; and you may want to review the materials in the “Densho Digital Repository” to have the perspectives of the families who suffered during that time. And if you want to learn about experiences connected to your local community, then you could research in a historical society for relevant information. It may also be that the film archives has propaganda films of the time period or it may be that you want to know how Disney reacted during the war and how they represented the Japanese community in their animated cartoons and films.

As you can imagine, archival research takes a long time. You generally need to travel to an archive that contains unique materials because not everything is available online. Depending on your subject area and your perspective, there are many avenues of exploration in the world of archives. And, if you didn't know, there are people like me who are here to help you navigate and better understand what archival repositories there are that may be relevant to your research and how to use them.
Natalia

There are a variety of archival repositories featuring the histories of disabled communities and there is diversity in the type of repository even if the subject matter is similar. The OSU DisAbility Archives, which Lzz will explain in more depth, has a page with information of other archival repositories whose holdings include collections related to disability and disabled people.

DisArchives page
https://guides.library.oregonstate.edu/disarchives/archival-repositories
About OSU’s SCARC, OMA, and OSQA

Natalia

The Oregon State University Libraries Special Collections and Archives Research Center, located on the 5th floor of The Valley Library at the OSU Corvallis campus, is home to the university’s unique collections of manuscripts, archives, photographs, and books. We collect within a few main areas including the History of OSU, the History of Science, Natural Resources, Multiculturalism in Oregon, Hops and Brewing History and Rare Books. We also administer the university’s Records Management Program and are home to a robust Oral History Program. Through our Digital Production Unit, we pursue many initiatives meant to improve access to and preservation of manuscripts, photographs, moving images and audio materials under our care.

As I shared in my introduction, I am the curator of the Oregon Multicultural Archives (the OMA) and the OSU Queer Archives (OSQA). The OMA was established in 2005, before I became the curator in late 2010, however, the OSQA was established more recently in 2014. I co-founded OSQA with Women, Gender, and Sexuality Studies Professor Bradley Boovy. In addition to his academic expertise, it was through his support and guidance as an LGBTQ+ community member that we established the
archival initiative and have been able to sustain it. In case there is any interest OSQA’s history and early years, we wrote an article together that is available online http://libjournal.uncg.edu/ap/article/view/1365

Just over one year ago, when Lzz approached me with the idea to establish an initiative similar to OSQA for the local disabled community, I used my lessons learned from my previous experiences to work with Lzz on co-establishing the OSU Disability Archives.
The OSU Disability Archives, or “DisArchives” for short, is a community-based archival project that houses disability-related histories. I became interested in pursuing the creation of a “disability archive” in 2019 when I started visiting SCARC with my WGSS and Queer Studies classes. In particular, the Oregon Multicultural Archives and the Queer Archives have served as models and inspiration for the DisArchives. Seeing these archival representations of communities of colour and queer and trans communities encouraged me to talk to others around campus and in the community about the possibility of starting a “disability archive.” Following discussions with OSU and Corvallis community members about the need for more visibility of and access to these histories, this archival project was established in Fall 2020. The mission of the DisArchives is to preserve and share the stories, histories, and experiences of disabled people with connections to the OSU and Corvallis communities. Being a community-based archival project means that the scope, vision, and contents of the DisArchives are determined by the wants and needs of disabled communities at OSU and Corvallis.
You can learn more about the DisArchives by visiting our LibGuide: https://guides.library.oregonstate.edu/disarchives/home
At present, the DisArchives primarily consists of university records and collections that contain references about disability, but there is very little material generated by disabled people about own stories and experiences. This can be problematic especially when those materials that do exist tend to frame disability in negative ways. Partly to address this gap in representation, Natalia and I are working to establish a DisArchives Oral History Collection that will provide opportunities for disabled community members to share our stories in our own words and our own ways. At present, this includes oral history interviews and Story Circles, and we are excited to hear more from the community about other ways folks wish to contribute.
Any questions so far?

[Check the chat for questions]

Are there any questions at this point?
As a brief agenda check in, I will spend the next portion of this workshop sharing general information about oral histories, discussing three oral history models, and reflecting upon the complexities of being a story sharer as well as a story gatherer. As noted, this section will cover theory with some practical elements mentioned, and it is in workshop #2 which takes place next week during which we will focus on the practical application of conducting oral histories.
There are many resources about the history of oral histories - and we have a list of resources for you at the end of our presentation - but just as a brief introduction, oral history and oral history traditions have existed as a tool of memory keeping for millennia. Oral history has and continues to be used as a method for communities to document events, activities, practices, social structures, and cultural wisdoms to pass on to future generations.

Within academia and the archival profession, oral history became a popular technique to complement the historical record with personalized accounts of events and institutional histories; an oral history interview was an opportunity for an individual to share their life story, perspectives, and experiences, as well as their personal knowledge of past events. In the 1960s, oral history programs began to be formed in universities and government agencies across the country, and the Oral History Association was founded in 1966, with the Society of American Archivists creating its oral history group three years later.

In the latter half of the 20th century, oral history came to be seen as more
than just a supplement to official records. Historians and archivists spoke out against the disparities in oral history, which, like more traditional archival records, focused disproportionately on certain communities. For communities that have traditionally been marginalized in both the historical record and in historiography, oral histories can be a form of empowerment, a way in which community members can literally add their voices to the historical narrative. The process of a community sharing its stories can provide personal opportunities for self-reflection, an appreciation for the struggles endured, and a celebration of the community's accomplishments.

Archives began to seek ways to diversify their collections in both scope and material, and oral history as a method was uncovered as a powerful way for underdocumented communities to see themselves reflected in the archival record. When connected to an archival repository, oral histories can be preserved and shared with the public in perpetuity.
Natalia

I will be covering three oral history models. This is not to say that these are the only models available for story sharing, but the ones I will explain include the 1-1 interviewee / interviewer model; the StoryCorps model which is a 1-1 facilitated interview in which typically there is a pre-existing relationship between the story sharers; and the story circle model, which is a facilitated group sharing form of story gathering.

Each model is effective in its own way. One of the most important components of being a story gather or a story sharer is choosing the model that works best for the types of stories you want to document and the desires of the community members involved.

Additionally, what’s wonderful about these models is that you can mix and match them and adapt them as works best for the story sharers. Perhaps you organize a story circle and then you interview some of the participants individually at a later date or vice versa. You have options and we are going to explore what some of those are.
The 1-1 Interview Model

A 1-1 interview allows for a “deep dive” into a person’s history and enables the interviewee to share their stories from their unique perspectives.

1-1 interviews are typically 60-90 minutes but can be several hours long or even multi-part interviews; can be audio only or video and audio.

A 1-1 interview can cover a...

- person’s life story, including their ancestors, childhood, and adulthood
- reflections on key moments in history
- significant elements of their professional or personal lives

Natalia

We’ll begin with the 1-1 model. This model is particularly effective if the goal of the interview is a “deep dive” into a person’s history as it enables the interviewee to share their stories from their unique perspectives. In this model, it is definitely not a conversation - the interviewer should only take up 10-20% of the speaking time to ask questions throughout the interview, and the remainder of the time should be for the interviewee. Depending on how much time both people involved would like to dedicate to the story sharing process, interviews could be as long or as short as desired and could be multi-part interviews. By no means a requirement, but aiming for 60-90 minutes can give you both a sense of how much time to plan for the interview.

The stories shared as part of the interview are a combination of what the interviewee would like to share and what the interviewer would like to know. In general terms, a 1-1 interview can cover a person’s life story, including their ancestors, childhood, and adulthood; reflections on key moments in history; and significant elements of their professional or personal lives.
Individuals are of course multi-faceted and may identify with a variety of communities, so as part of the process of determining what questions to ask and topics to cover, both the interviewer and interviewee will need to make some decisions as to the areas of focus of the oral history.
Natalia

There is a great resource online for 1-1 interviews via the Oral History Association website. It give you information about their recommended best practices for interview preparation and the interview itself, as well as information for you to consider about ensuring preservation and access to the interview.
Natalia

I have conducted a number of 1-1 oral history interviews and based on my experiences, I have developed a set of lessons learned for both interviewers and interviewees.

This workshop is on theory, not practice, but I do have some tips for you as an interviewer. I will not read them all aloud, but the common thread for the tips for an interviewer is you to be an active listener. While you will want to allow for organic story sharing, it is also your role to keep the interviewee on track based on what you previously discussed with them. If the interview goes on an unexpected path based on what the interviewee shares, that's okay as it is the interviewee’s story. And you can of course edit the interview after the fact or conduct a follow up interview or leave is as is, if that is what the interviewee wishes,
Natalia

And I have some tips for the interviewee:

- You may be offered to engage in a pre-interview - or, ask for one if you would like. It could be verbal or textual. It is an opportunity to discuss the questions to be asked and topics to be covered.

- If anything is “off limits” for you, share that ahead of time, or if you want to be sure something is covered, express your wishes.

- As part of their preparation, an interviewer will likely engage in some research to learn more about you as well as to contextualize your life - assist in this process as much or as little as you’d like.

- During the interview, you can share and self-censor as you would like - it is your story.

- We will share more later about the consent process, but consider how publicly accessible you’d like your interview to be since usually, but not always, the point of sharing an oral history interview is to
make it accessible to others.

- This also applies to the interviewer, but be sure plan for a debrief after the interview, perhaps with the interviewer or someone you know - it can be a very emotional process.

As you probably notice, there is a lot of language such as “if you would like” - you can do as much preparation or none at all as is best for you. As an example, I have conducted an oral history interview for which someone wrote out their answers in advanced and read them aloud, and I have also conducted interviews with individuals who had not even looked at the questions ahead of time. Most interviewees fall somewhere in between those examples, but it really depends on individual preference.
Natalia

StoryCorps is a program that has been in existence for almost 2 decades so their website includes lots of information about the process and how to engage with this model - and of course, how to participate in the StoryCorps program itself, which archives the stories gathered in partnership with the Library of Congress.
The StoryCorps Model

In the StoryCorps Model, a story sharer can reflect upon and discuss similar topics covered as in the 1-1 interview model, and the purpose is similar. Many of the tips for interviewees and interviewers I previously mentioned apply to this model as well.

However, a major difference to this model is that in the StoryCorps model, the interview is facilitated by a third person to manage the interview itself, and the interviewee and interviewer usually have a pre-existing relationship. In this case, the lines of story sharer and story gatherer are blurred so while the oral history may have a focus on one of the individuals, it’s more of a conversational model. So in this case, the interviewer could respond with comments and their opinions as opposed to the 1-1 model in which case the interviewer does not do so during the interview.
Of course, it’s possible that in the 1-1 model, the two people do have a pre-existing relationship, but that is not required, whereas in the StoryCorps model, that pre-existing relationship is part of what makes the model really special. The relationship can be between family members, friends, colleagues, or other shared identities. It can be an opportunity for both people to learn about each other in new ways, and it can make for a fascinating interview because it allows for the topics and questions asked to come from the perspectives of two different people. This model is especially lovely to use for multi-generational conversations, so for example, a younger adult interviewing one of their elders. The StoryCorps model can be a way for community members to connect in an intimate, intentional, and structured manner to share their stories.

The third person involved, the facilitator can help manage the planning, equipment, and help guide the development of the questions and topics. They can be there to ensure the focus and engagement of the two interviewees/interviewers is on the stories shared without having to worry about the logistical components of the interview.

I will admit that I do not have direct experience with this model. I have conducted interviews with more than one person at a time, but it was more of a modified 1-1 interview model, so not quite what this model calls for. In conversation with my colleague, who also engages in oral history, he noted that while this model “could certainly be fruitful and rewarding, it might also be considered fraught. The presence of the third person in the room will influence the dynamic, and interviewing someone you know can in certain ways be more difficult than interviewing a total stranger, for example, shared traumas, recognized or unspoken, and also a fear of uncovering unknown trauma in someone with whom you are close.” So these are some considerations to keep in mind with this model.

So, I truly can only share the theory of this model, not the practical application, but I do really love the concept and hope to engage in this model in the future.
The last model I will talk about is the story circle model. This is a really wonderful model to bring together community members around a shared identity or interest. Because it is a small group of people, you could build in arts based activities or more social opportunities for community sharing as part of the gathering in addition to the story circle itself. The photo on the slide depicts a story circle from a few years ago that included an opportunity for the participants to share their thoughts visually in addition to their verbal storytelling.

A story circle has a facilitator who manages the logistics, sets the guidelines in collaboration with the community, and keeps the time. A story circle is typically structured to give equal time to all story sharers, with time for more informal sharing at the end.
In one week, Lzz and I will be hosting a workshop in which you will be able to learn more about the story circle model and actually practice the model with fellow workshop participants. So, I will not be sharing too much more about this model. However, if you are interested or cannot make to the workshop next week, there are two great resources available to you online - the links on on this slide. Both websites include some best practices and well as a template for structuring a story circle. So please do check those out and if you are able, attend our workshop next week!
Any questions so far?

[Check the chat for questions]

Are there any questions at this point?
[This is Natalia speaking]

**Natalia**

Consent and collaboration with an archival repository applies to all three models shared.

In terms of consent...
- As an interviewer, be explicit about the purpose of the interview and what you intend to do with it.
- Consent can be verbal, it can be recorded as part of the interview, but when possible, have written documentation.
- The image on the left side of the slide is the SCARC oral history consent form; every archival repository has its own consent form, and there are examples online of consent forms.
- Key elements of obtaining consent include being clear about the intended plans for preservation and public access to the interview; all people involved in the interview, the story sharers and story gatherers should sign the consent form.

**Collaborating with an Archive**
• It is essential to obtain consent regardless of whether or not you intend to collaborate with an archive. However, I highly encourage anyone considering engaging in oral history to connect with an archival repository prior to engaging in an oral history interview or project.

• An archivist can offer guidance and resources for your project and can help you think through the steps you need to take and potential issues to consider. If one of your intended goals is to donate the stories to an archive, an archivist can help you determine a potential best match for your oral histories. If you recall from the beginning of the presentation, all archival repositories have specific collection scopes, so you may receive guidance from one repository that then connects you to a different repository.

• An archival repository can offer long term preservation and access to the stories shared, and by talking with an archivist beforehand, you can then be better prepared to share with community members the benefits and the process of donating their stories to an archival collection.

Lastly, but perhaps most importantly, be in conversation with the individual or community members sharing their stories about what they want, for themselves and for others. It could be that you as the story gather have every intention to create a project in which you donate all the stories gathered to an archive, but then in conversation with the community, they express that they want the story sharing experience to be ephemeral or they want the recording but for personal use only.

I have had cases in which people change their minds. They sign a consent form and donate their story to the archive and I make it accessible online, but they connect with me at a later date and express that the do not want their interview made accessible online, so I remove it from online access. However, it's still a part of the archival collection, just not accessible online.

I am currently in a situation in which researchers conducted interviews with a community as part of a project and they would like to donate the collection to an archival repository. However, they did not share that desire with the interviewees at the time of the interviews, so they did not obtain consent to do so. They obtained consent to interview them for the purpose of their research project, but not for the purposes of public access and in an archive, so they are now having to go back and connect with all the interviewees to obtain consent.
With any community, but especially for communities that have been marginalised and oppressed, story sharing can be incredibly powerful, but it can also make community members very vulnerable when their stories are made public. So it is important to talk through what people may be feeling and what their concerns are, and be respectful of their wishes.
OSU DisArchives Oral History Lessons Learned

- Starting the DisArchives Oral History Collection
- Disability Equity Center of Corvallis
  - Closed (invite-only) Story Circle
- Responsibilities in holding space for disabled storytelling
- Challenges in organizing Story Circles during a pandemic
- Need to transform and expand beyond “standard” models
  - “cripping the Story Circle”
- Story Circles as part of ongoing Indigenous storytelling traditions
- Disabled storytelling for social change

[This is Lzz speaking]

[This slide features the mixed media artwork of artist-activist Cristy Road. She created this piece for a SC project. In the picture are five people of various genders, races, and ages. They are gathered together in a group, telling stories. There is a bird perched on the knee of one person in the foreground.]

Lzz

We wanted to share a little about the DisArchives oral history collection and some of the lessons learned or relearned during this part of the project. For context, I began preparing to facilitate Story Circles in the Fall of 2020 and we started with a closed SC (which means by invite-only). I reached out to some friends and colleagues at the Disability Equity Center in Corvallis, and together we formed a group of 6 people to try out the SC format. Recently we expanded so we are now at 8 people. This group includes artists, practitioners, students, teachers, and community organizers. The folks in our group identify variously as intellectually and/or physically disabled, neurodivergent, chronically ill, Black, white, mixed race, queer, trans, and/or as women.
In my view, helping to create the DisArchives Oral History Collection, especially conducting oral history interviews and facilitating SCs, is a serious responsibility. Holding space for others’ stories, especially the stories of multiply marginalized people, carries risks that normative story-sharers don’t necessarily think about. So figuring out ways to make spaces like SCs feel safe enough for different kinds of people to engage with has become my first priority. At first, my goal as an archival assistant was simply to make space for disabled folks to share their stories and, if they felt comfortable, to donate recordings of our Story Circles to the DisArchives. Even though in my everyday life I know this is not how disabled storytelling works, because I was new to the structure of the Story Circle, I did research, and that research for the most part produce examples of relatively “standardized” models. But disabled people are not standard, we are precisely the reasons why fields like statistics and human sciences created standards, using us as outliers. So for us, the actual practice of “doing the SC” needed to change, particularly in terms of time, structure, and purpose.

Trying to schedule 6 or more people is hard on a good day, and next to impossible when everything is remote: I doubt anyone here has forgotten, but we are living in a global pandemic that overloads our daily lives with chaos on the one hand and monotony on the other. The very first time we met, most of us were late. Although I had included some buffer time in our SC agenda, this didn’t do much to accommodate the realities of our lives. Trying to host a strictly timed SC in these conditions is not always feasible. Similarly, the more rigid structure that I had adapted from various Story Circle guides and toolkits also got in our way. Folks expressed wanting a more organic structure. After testing out a SC with very little structure, we eventually decided on a semi-structured format in which we practiced intentionality around ensuring everyone getting a chance to share. We also allowed for riffing off each other’s stories and asking questions, so that it was more conversational than some SC structures. This worked fairly well because we have a small group of people, but I admit that this would probably become unwieldy in a larger group and some guardrails would likely be needed. Finally, in thinking about “purpose,” this is a conversation to which we keep returning. As time has gone on, our reasons for joining the circle and sharing our stories has shifted; the themes we storytell about and the kinds of stories we share have also continued to shift.

This collective, collaboration process that tries to be flexible and attend to
people’s shifting needs and desires speaks to an idea raised in our Circle by Disability Studies scholar and co-founder of the Disability Equity Center Allison Hobgood; drawing on Disability Studies and crip theory, she calls this process “cripping the SC,” and we have all been working out what this means together, as well as how to put it into practice. Simply put, criping the story circle is about balancing people’s diverse needs and desires, including access needs.

There is certainly precedent for the idea that different stories have different purposes, and story circles can take many different forms. Indigenous storytelling traditions gave rise to Story Circles and many other forms of storysharing. The enormous diversity of stories, practices, structures, and purposes of storytelling amongst Indigenous nations demonstrates that there cannot be one (or even a handful) of “standard models” for storytelling. For example, in the podcast All My Relations, Swinomish and Tulalip photographer and visual storyteller Matika Wilbur talks about “ownership and protocols and traditional belief systems” in her community; these protocols explain that not all stories or songs are intended for all recipients. In fact, some songs are sung only on certain occasions. Some stories are only told to people when they reach a certain age or milestone in their life.

As far as moving forward with our Story Circle, I think that other groups starting SCs-- and even having SCs about SCs where we learn different ways for approaching access, how to be trauma-informed, and so on, is going to be valuable for disabled storytelling spaces. I recently went to a panel featuring Disability Studies scholars Rosemarie Garland-Thomson, George Estreich, and journalist Theresa Vargas, and a big part of their conversation was about disabled storytelling. They gave numerous examples of how disabled storytelling is helping to bring radical change to views on disability, race, gender, and standards of normativity. These storytelling practices are building on traditions nurtured by women of color feminists, Black women, QTPOC, and other multiply marginalized people who disproportionately experience disability. SCs provide space to connect, learn, build community, and nurture radical imagination.
Lzz and Natalia

For the 10 or so minutes, we plan to share some of our experiences as a story gatherer. We have examples planned, but we am happy to answer any questions you may have.

Complexities to consider...
- Insider vs. outsider as interviewer
- Self-censorship by the interviewee
- Requested edits (by the interviewee or interviewer)
- Accessibility to the public vs. privacy (access via the internet)
- Audio or video
- Remote or in-person
- Accessibility (captions and transcripts)
- IRB (Institutional Review Board)
- Archival repository requirements for donation
- The emotional impact of story sharing and gathering
- Third party considerations (the narrator and interviewer have an understanding about what is being shared and how it will be made accessible for research, but anyone discussed in the interview does not. This becomes more problematic as we push content online)
Lzz

Centre for Independent Living in Toronto (CILT) and University of Toronto toolkit (scroll to form at the bottom): https://www.cilt.ca/cilt-resources/our-histories/

[Brief description of what's inside / the comprehensive overview and specific considerations that this toolkit provides]

https://voicethread.com/
Lzz

Literature and Projects

OSU DisArchives
https://guides.library.oregonstate.edu/disarchives/disability-an-introduction
Interview Tools (there are many!)

https://www.oralhistory.org/remote-interviewing-resources/

https://sustainableheritagenetwork.org/digital-heritage/basic-oral-history-equipment-list
Any final questions?

[Check the chat for questions]

So now we have a little time remaining for Q&A.
Lzz

We want to invite you all to register for Part 2 of this workshop which you can do at this link. Part 2 will take place at 10:30am on Monday, May 24th.

While this first workshop was designed to give important background information and context for understanding oral histories, the second workshop will focus on practical approaches to oral history methods and methodologies. Most of the workshop will be devoted to actually practicing some of these oral history methods, specifically the Story Circle. This will be a chance to share in storytelling about disability-related themes. It will be a lot of fun, so we hope you can join us!

Link to Symposium Registration page: https://blogs.oregonstate.edu/ada30/symposium-registration/