

付録

付録 1

19 年度の活動の概要

平成 19 年度においては、予算が前年度に比べ削減されたこと、本課題において中心的な役割を果たしてきた上級研究員が二名退職したこと、年度初期に事務担当者が退職したこと、などにより極めて大きな困難に直面した。その結果、退職した上級研究員が担当した映像アーカイブズ（横山元上級研究員）および史料情報共有化（安倍元上級研究員）に関しては、研究の推進が困難であった。しかしながら、オーラルヒストリーにおいては、大きな進展が得られた。

史料情報共有化（安倍上級研究員の退職により、19 年度の担当者なし）：上記のような困難に直面したが、国文研の五島敏芳氏の協力と、KEK、NIFS、IMS などの基盤研究機関のアーカイブズ関係者の努力により、今年度の目標であったアーカイブズのカatalog情報のウェブ上での公開方法の共通化を 3 月に達成できる見込みである。また、各アーカイブズの努力により、データの入力作業が進んでいる。

オーラルヒストリー（伊藤）：今年度は、予定通り、KEK 初期のオーラルヒストリーインタビューを進めた一方で、パイロット・プロジェクトとして国立天文台すばる望遠鏡をめぐるオーラルヒストリーインタビューを集中的に実施した。とくに、ハワイ島のコハラセンターとの共同研究を通して、Mary Palevsky 氏や、Yvonne Carter 氏の協力を得、大型オーラルヒストリープロジェクトとしての設計を行い、今後のオーラルヒストリーのための枠組みを形成した。

映像アーカイブズ（大森）：今年度は、新たに映像を撮ることは行わず、これまでの映像の公表のための活動が中心となった。前年度までの映像に基づき、大森氏が KEK における Belle 実験についてのドキュメンタリー・フィルムを作成し、科学映画祭に出展され、好評を得た。

歴史研究（伊藤）：葉山において、科学史のないし社会学的研究のための研究会を開き、また多数の学会活動などを行うことができた。

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主な会合

5月2日	オーラルヒストリー全体会
5月14日	国文研 EAD 化ワークショップ
6月4日	オーラルヒストリー全体会
7月2日	オーラルヒストリー全体会
8月22～24日	KEK-UCLA-Sokendai Workshop
9月13・14日	EAD 化 作業会
10月18日	課題全体会 神谷町
2月7・8日	課題全体会・シンポジウム

実施したオーラルヒストリーインタビュー（現在編集中のものも含む）

KEK 関係

- 「中井浩二先生インタビュー」：第一回平成 19 年 1 月 7 日 伊藤憲二、平田光司、立田委久子、46pp；第二回平成 19 年 2 月 28 日、伊藤憲二、立田委久子、友永雄吾、33p；第三回平成 19 年 3 月 30 日、伊藤憲二、竹内美智子。これらのインタビューは前年度終わりに実施したものである。
- 「三浦靖子氏インタビュー」：第一回平成 18 年 2 月 21 日 伊藤憲二、Sharon Traweek、78p；第二回平成 19 年度 5 月 16 日 伊藤憲二、60pp；第三回平成 19 年 12 月 6 日 伊藤憲二、46pp。これは 17 年度より継続して行っているものである。
- 真木晶弘先生：平成 19 年 5 月 31 日、伊藤憲二、高岩義信、85pp。
- 研究者の配偶者座談会（佐々木、高橋、福本、真木）：平成 19 年 6 月 13 日伊藤憲二、196pp。
- サポートスタッフ座談会（新井、塚越、尾見）：平成 19 年 6 月 27 日、伊藤憲二、高岩義信、三浦靖子、200pp。

ハワイ観測所関係

- 林正彦先生：平成 20 年 1 月 18 日、伊藤憲二、瀧川裕貴、49pp
- 林左絵子先生：第一回平成 20 年 1 月 18 日、伊藤憲二、瀧川裕貴、29pp；第二回平成 20 年 1 月 24 日、伊藤憲二、39pp。

ハワイ観測所関係プレインタビュー（内部使用用）

- Prof. Don Hall : 伊藤憲二、他 2 名、平成 19 年 9 月 8 日、30pp。
- Dr. Peter Giles, : 伊藤憲二、他 2 名、平成 19 年 9 月 10 日、26pp。
- Mr. Russell Oda : 伊藤憲二、他 2 名、平成 19 年 9 月 10 日、49pp。

ハワイ・地域コミュニティインタビュー

- Lehua Lopez-Mau : Yvonne & Keoki Carter、平成 20 年 2 月 9 日。
- Ka'iu Kimura : Yvonne & Keoki Cater、平成 20 年 2 月 13 日。

遺伝研関係

- 太田朋子先生 : 平成 19 年 5 月 30 日、定松淳、瀧川裕貴、68pp。

分子研関係

- 木村克美先生 : 第一回平成 19 年 1 月 17 日、木村一枝、26pp ; 第二回平成 19 年 7 月 9 日、木村一枝、菊池好行、37pp。

翻訳

Valerie R. Yow 著 Recording Oral History の翻訳を前年度の総研大・上級研究員であった安倍尚紀が担当し、吉田かよ子教授（北星学園大学）が監訳で、来年度中に出版の予定。

映像作品

大森康宏「高エネルギー加速器研究機構（KEK）の研究者たち」（開館 30 周年記念
みんなくシネマ 科学映画祭 出品）
大森康宏「」2 月 8 日の本課題の公開シンポジウム「大学共同利用機関の歴史とアー
カイブズ」にて上映

付録

国内・国外 学会発表

- 日本科学史学会シンポジウム
2007年5月26・27日に京都産業大学にて年会に参加、シンポジウムタイトルは「日本科学史研究におけるオーラルヒストリー」。
 - － 伊藤憲二「歴史研究の方法としてのオーラルヒストリーの理論」
 - － 平田光司「総研大におけるオーラルヒストリー計画」
 - － 高岩義信「高エネルギー物理学研究所設立の経緯に関するオーラルヒストリー」
 - － 伊藤憲二「国境を越えた物理学者たち：戦後日本人物理学者の北米体験と科学の国際化」
 - － 松本三和夫（ディスカッサント）

- 日本オーラルヒストリー学会
2007年9月15・16日に日本女子大学にて開催、自由（団体）論題報告として「科学技術のオーラルヒストリー」
 - － 伊藤憲二「科学技術社会論におけるオーラルヒストリー」
 - － 安倍尚紀「科学・技術分野に於けるオーラルヒストリーの方法論的な諸問題—社会学の視点から」
 - － 平田光司「総研大におけるオーラルヒストリー計画」
 - － 木村一枝「核融合アーカイブスにおけるオーラルヒストリーの試み」

- 日本物理学会
2007年9月21-24日に北海道大学にて開催。
 - － 高岩義信「大学共同利用機関アーカイブズ史料目録データベースの共有化」

- 日本科学技術社会論学会
2007年11月10・11日に東京工業大学にて「日本の研究所に対する社会的研究（ソーシャル・スタディーズ）：新しいラボラトリー・スタディーズを目指して」
 - － 伊藤憲二「原子核研究所と田無問題」
 - － 大谷卓史（吉備国際大学）「情報処理研究における電子技術総合研究所の役割定義の動揺：1966年～1982年」
 - － 佐藤靖「歴史からみた宇宙科学研究所（ISAS）の特色」
 - － 平田光司「KEKにおけるBファクトリー」
 - － 討論者1 中井浩二
 - － 討論者2 松本三和夫

- プラズマ・核融合学会
2007年11月27-30日にイーグレひめじ(姫路市)にて開催。
 - － 難波忠清「Fusion Energy Conference(IAEA主催)の歴史に関する調査」
- 日本物理学会
2008年3月23-26日に近畿大学にて開催。
 - － 植松英穂「IAEA核融合エネルギー会議の歴史-第1回Salzburg会議における会議報告調査-」
 - － 松岡啓介「核融合研究霜降り期におけるコミュニティの動向」
- Commission of Women in History Workshop
(国際女性科学史学会、科学と女性分科会)
‘Networking in science and technology: the gender perspective’ 2007年7月6~9日Syros, Ermoupolisにて行われました。
Kenji Ito, “Women Network at KEK: Gender, Physics, and Wives of High-Energy Physicists in Japan”
- Society for Social Studies of Science, Annual Meeting
Montreal, Canada, 2007年10月12日
Kenji Ito, “Big History of Science”: A large scale oral history project of a big-science laboratory in Japan”
- Seoul National University, History of Science Program Seminar
History of Science Program Seminar 2007年10月8日
Kenji Ito, “Rubber Boots and Particles: Women’s Networking and Early Years of High-Energy Physics in Japan”
- Oral History Association (OHA) Annual Meeting
Oakland, California. 2007年10月27日
Kenji Ito “Enemies on (Almost) All Sides: Launching a Large Scale Oral History Project in a Hostile Environment”

その他報告書など

『大学共同利用機関の歴史とアーカイブズ 2006』(前年度のシンポジウムの記録。今年度中に刊行予定)

『大学共同利用機関の歴史とアーカイブズ 2007』(今年度のシンポジウムの記録。今年度中に刊行予定)

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Mary Palevsky, ed., The Sokendai-Kohala Center OralHistory Project *First Report:
Designing a Customized Oral History Project*

Mary Palevsky, ed., *Second Report*

付録 2

Excerpts the 1st and 2nd Reports on the Sokendai/Kohala Center Oral History Project, compiled by Mary Palevsky

Introduction

After extensive preliminary planning, project co-Principal Investigators

Kenji Ito

Mary Palevsky

Yvonne Yarber Carter

met at the *Kohala Center* in Kamuela, Hawai'i, beginning on January 11, 2008 and ending January 22, 2008. The purpose of the workshop was to initiate development of the cross-cultural research model to be used for the first phase of oral history interviews related to the Subaru Telescope on Mauna Kea. The Principal Investigators were joined during the workshop period by several other research personnel.

Affiliated with The Kohala Center:

Matthews Hamabata, The Kohala Center Executive Director

Keoki Carter

Joseph Granados

Affiliated with Sokendai:

Seiji Murao

Hiroki Takikawa

Kayoko Yoshida

Kazue Kimura

Maika Nakao

Fumiko Suzuki

The Kohala Center administrators and support staff include:

Gregory Smitman, Associate Director, Finance and Administration

Debera Crosson, Administrative Assistant

Kathy Ednie, Administrative Assistant

Opening Discussion of Project Objectives, Role and Responsibilities

On January 11, 2008, Mary Palevsky opened the meeting with welcoming remarks.

Yvonne and Keoki Carter then conducted a traditional Hawaiian protocol for the opening of the collaborative research process.

Workshop participants had reviewed the Scope of Work document and were aware of the Research Objectives. The research is a full collaboration between Sokendai and The Kohala Center and among Sokendai and Kohala Center-based oral historians, language and cultural consultants and videographers. One of Sokendai's central objectives is to train scientists not only to do science but to have a sense of responsibility to society. Therefore Sokendai finds it important to investigate issues that intersect science and society.

The project is exploring the remembered past and relationships of the local community and those affiliated with science efforts on Mauna Kea with a focus on the Subaru Telescope. The foundation of the project is the public good, to broaden understanding among the many who relate to Mauna Kea. The purpose of the Sokendai/Kohala Center collaboration is to develop a better understanding of the relationship between science and society.

As an oral history of recent and ongoing scientific endeavors and because of the sensitivity of the subject matter on the island of Hawai'i, great care must be given to building a cross-cultural research model that respects the points of view of a diverse universe of potential narrators. This includes but is not limited to a strong program of community relations requiring the expertise of island-based scholars at all stages of planning, design and research. Project researchers will solicit interviews from all levels of Subaru personnel, including scientists and support personnel, from Native Hawaiians, from the Japanese-American community with an understanding that narrators will not be limited to these groups. Yvonne Carter and Matthews Hamabata presented an historically grounded overview of the unique and significant Hawai'i creole culture referred to in the islands as "local" and the language as "pidgin" that members of the latter groups may consider as their cultural identity. Approximately twenty (20) interviews will be conducted in English and approximately ten (10) in Japanese by March 2009. The Kohala Center is responsible for the interviews in English, and Sokendai for interviews in Japanese.

The purpose of the opening discussion was to allow participants to briefly discuss their understanding of project objectives as well as to discuss their expectations of roles and responsibilities on the project and/or related research. Themes discussed included:

- Developing cross-cultural dialogue
- Building basic systems for the cross-cultural research model

- Understanding the advancement of science as rooted in culture
- Community, culture and knowledge
- Relating Subaru Telescope research to archives and research at other *IURIs*
- Cross cultural research as a means to developing world consciousness
- The tradition in Hawai'i of history being written by outsiders
- Oral history as a means for understanding each other more completely
- Honoring cultural and indigenous intellectual property rights
- Changes in the land, including impacts of big science on Hawai'i
- Mind, spirit and collective relationships
- Elders' stories, humility and what is to be respected
- The importance of preserving elders' stories for the benefits of young ones
- The problem of outside researchers trying to make Hawai'i like where they come from
- This is Hawai'i, not someplace else
- The importance of humility in conducting research

Hawai'i is a Place-Based Culture

Yvonne and Keoki Carter presented on the importance of *place* in any research to be conducted. Key points were: Hawaiian culture is land-based including the heavens above and earth below, often expressed with the very old concept *aloha 'āina* “love the land”; there is spiritual integration of the arts and sciences in traditional knowledge; a key concept of *Kuleana* – responsibility; the vital concept of *Lokahi* strives for harmony and balance, respecting the inter-connection of all living things to spirit, land, water, air, and the cosmos; and the importance of *Lokahi* for the well-being of all. Mauna Kea and its meanings for the diverse universe of potential project narrators are central to all research design and implementation. During the preliminary workshop meetings, Ms. Carter led several group exercises to determine ideas and expectations and to stimulate discussion about the key features of the collaborative research with Mauna Kea and the Island of Hawai'i as key organizing places. A key feature of these exercises was a cross-cultural design to encourage participation not only across cultures but among all members of the research teams and workshop participants by transcending some problematic aspects of oral communication.

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1. PROJECT ORGANIZATION

Due to the complexity of the project and the need to coordinate and integrate research practices, protocols and responsibilities from differing research traditions, project roles and responsibilities are generally defined as follows:

A Principal Investigators

Kenji Ito: Director of Japanese language research and oral history

Yvonne Carter: Director of Hawai'i-based Oral History

Mary Palevsky: Administrative Director and Cross-institutional coordinator

It is a fundamental principle of this cross-cultural model of inquiry that the three Principal Investigators will work collaboratively within this framework with sensitivity to each others' perspectives and experience while simultaneously drawing upon each Principal Investigator's knowledge and expertise to benefit the project as a whole.

B Other members of the Research Team

Keoki Carter: Videographer and Hawai'i-based consultant

Joseph N. Granados: Transcription development and training

C Support staff

Fumiko Suzuki, BrainWorks: Centralized maintenance of project records

Debera Crosson, Kathy Ednie, The Kohala Center: logistical and clerical support, transcription support.

2. PHYSICAL FILING SYSTEM

Each Principal Investigator will maintain in their individual research offices physical files pertaining to their work. Fumiko Suzuki of BrainWorks will maintain the central physical filing system based on the model provided her by Dr. Palevsky from the Nevada Test Site Oral History Project at the University of Nevada, Las Vegas. Each project narrator's documents will have a separate hanging file in which color coded files will store hard copies of all relevant documents including, but not limited to:

- o originals of signed legal and ethical documents
- o biographical information forms

- o other relevant biographical information
- o hard copies of selected interview transcripts
- o Interview tracking sheets containing check list of procedures and protocols completed for his/her interview.

3. DESIGNING INTERVIEW INFORMATION DATABASE:

During the workshop a database was designed to manage the records of and track each individual interview. Information in the database includes but is not limited to:

- name of interviewee
- name of interviewer
- date and location of interview
- interviewee contact information
- length of interview

Also included in the database are fields:

- to track progress of the interview through transcription and transcription review
- to document any related materials provided by the interviewee
- to abstract key subjects discussed during the interview.

The database design also includes report formats to generate data on specific aspects of the collection including: interviewers; total hours; etc.

The database will be centrally maintained by Fumiko Suzuki of BrainWorks.

4. DESIGNING PROJECT DOCUMENT MANAGEMENT PROTOCOLS

Documents will be submitted in electronic form by e-mail attachment with original hard copy when required to be housed in Sokendai's central filing system. Preliminary discussions were also held about strategies to develop a shared, centralized, on-line environment for project documentation in the future.

5. DESIGNING NARRATOR SELECTION PROTOCOLS

Oral history research is often inductive research: Key individuals may be identified ahead of time, but often, narrators are identified through a careful and sensitive process of community relations, small group meetings, one-on-one pre-interview conversations. In the case of cross-cultural research in the community, great care must be given to respecting and honoring community relations and understanding the history. In addition to a lecture presented by Kenji Ito regarding the Subaru Telescope history and the nature of the scientific community there, and presentations by Yvonne and Keoki Carter and Matt Hamabata on local culture, it was essential that oral historians begin field work in the community in order to identify key individuals and types of individuals appropriate for the first interviews.

6. DESIGNING NARRATOR APPROACHING PROTOCOLS

Related to the item #5, Kenji Ito with the Sokendai research team, and Yvonne and Keoki Carter worked collaboratively in the field in various key locations on Hawai'i including Kamuela and Hilo to gain a deeper understanding of the protocols needed to respectfully approach potential project narrators. The research team laid important ground work for this process during the joint research trip to Hilo during which researchers worked closely to establish the relationships needed for successful implantation of the interview process. After the initial interviews and meetings in Hilo, a protocol was developed to assure that oral historians would assist each other and check in with each other as initial contacts were made with potential narrators. For example, if Kenji Ito had made initial contact with a scientist at Subaru telescope who told him that she/he were interested in being interviewed in English, it would be inappropriate for Yvonne Carter to contact that person without first checking with Kenji Ito. The protocol was agreed upon that the Principal Investigator under whose purview the narrator falls would be contacted regarding the interview before any other Principal Investigator contacted that person. This is deemed to be extremely important given the cross-cultural nature of the research and the importance for Principal Investigators to be in close communication about their activities. This way, potential narrators will be secure in knowing that the proper introductions had been made and that narrators understand and trust the relationships among the Principal Investigators.

7. DESIGNING INTERVIEW PROTOCOLS

Protocols are being designed drawing on best practices from the oral history traditions in Japan, in the United States, including work by and with indigenous persons. These include designing of interview templates and development of legal/ethical protocols. Key to this work was the field work done in Hilo by Kenji Ito, Yvonne and Keoki Carter. This collaborative work had three central elements:

- Learning about the subject matter of the central themes of the interviews: community, culture and science, including indigenous science
- Learning about the complex relationships among the individuals, communities and cultures relevant to the subject matter
- Learning how researchers themselves can interface their work to support a process that is truly collaborative and cross-cultural.

Several protocols were deemed to be important as standard procedure:

- Protocols for obtaining signatures on the Informed Consent and Agreement as are follows:
 - Two sets of legal/ethical documents will be prepared by Principal Investigator to the interview: Informed Consent and Agreement.
 - All known information will be typed in to the documents before the interview: Name, address, contact information, etc. *THE NARRATOR SHOULD NOT BE ASKED TO FILL IN INFORMATION THAT THE PRINCIPAL INVESTIGATOR KNOWS IN ADVANCE.*
 - The Principal Investigator will have signed all forms in advance and have clipped her/his business card with the set for the narrator's files
 - Principal investigators are to take the time to explain any questions narrators may have about legal/ethical documents before starting the interview
 - Principal investigators will obtain needed signatures on documents before beginning the interview
 - In cases where the narrator has questions or concerns about the documents and chooses not to sign but wishes to continue the interview, the Principal Investigator will decide whether or not to proceed with the interview based on the particular circumstances. It is advised that the Informed Consent always be obtained as it outlines the narrator's rights but the final decision about whether and in what form to include the interview in the archive is always the narrator's. However, an Agreement document is necessary of inclusion in the archive

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- Principal investigators are encouraged to remind narrators of their right to stop the interview and reassure them that their decisions will be honored.
- Recording on audio and video will be coordinated to begin and end at the same time
- Principal investigators will speak first at the beginning of each track stating all identifying information about the interview:
 - Name of project: *Sokendai/Kohala Center Oral History Project*
 - Name of narrator
 - Date of interview
 - Location of interview
 - Identification of recording (tape 1 or track 1, tape 2, etc.)
- After recording identifying information, if the Principal Investigator deems it appropriate, she/he will ask the narrator while recording for permission to begin recording the narrator's voice and if appropriate, ask for verbal permission regarding placing the interview in the archive.
- In the case where the narrator is showing photographs, documents or maps
 - Principal Investigators will use methods such as attaching post-it notes or make a photographic record of documents and for numbering and identifying materials so that references can later be coordinated into the transcript record
 - Principal Investigators will clearly state on the record any relevant coordinating information
 - Principal Investigators will use best method available to document/create record of the material being shown: video, still photo, etc.
 - Principal Investigators will use best method available to identify time mark in recording where identification took place by using marking functions of recording equipment (if possible)
 - These methods are to be updated and refined based on best practices during recording experience

In addition to the preceding protocols, several key points were made during extensive discussions of the interview process during the workshop:

- o Oral history interviews as research vs. Public relations

- o Awareness on the part of the research on his/her own needs/biases that may influence research process
- o Understanding the researcher's function as a conduit for voices other than one's own
- o The process of oral history as a means to facilitate narrative
- o The work is to find the human connections
- o Taking care to open oral histories with questions that are not emotionally wrought or difficult for narrator
- o The technique of beginning the interview with sensory questions
- o The idea of universal questions appropriate to research subject: such as, "what is your earliest memory of the stars?"
- o The interview as sacred trust, asking someone for their words and stories care and respect are necessary.
- o As researchers, we may not be aware of how narrators words might be used if we are not careful
- o Sometimes it is necessary to explain to narrators that as an interviewer, you may be venturing into territory that may be uncomfortable
- o Oral history is not produced for entertainment
- o Interview question templates are important but often young interviewers are too attached to the questions and have difficulty carefully listening to where the narrator is going.
- o Often the initial interview will serve to jog the memory and the follow-up interview yields more rich material
- o Asking elders: "What do you want your children to know?"
- o Oral history method is not the easiest, it is not a biographical inventory
- o The problem with standard questions sets for each interview is that the interviews are limited to the conceptions of interviewer
- o When interviewing elders, interviewers must be prepared to be careful and responsive to things such as speaking slowly, difficult hearing, taking time to respond

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- o Oral history narrators are not friends and we cannot expect them to be. Often narrators will hold views very different from our own.
- o The importance of humility on the part of interviewers
- o Explaining fully to the narrator what is involved in the process
- o Compassion for narrators as they tell their stories
- o Each interviewer will bring different strengths to the interview process – each interview will be unique and each interviewer in this project will have a different approach
- o The value of using research teams when appropriate
- o The use of research teams when native speakers are required
- o Interviews will not be chronological; memory lapses are part of the process
- o The interviewer's use of supporting material during interview
- o Participation of technical experts during interviews of scientists and technical people
- o Also interviewing scientists about the social and cultural aspects of their lives: class origins, schooling, practices, culture and values of science
- o Subject matter of interviews affected by who is the audience
- o The value of universal questions when there are broad audiences for a single project

8. DESIGNING VIDEOGRAPHIC PROTOCOLS

Video will be used creatively during this research project both to document the actual interviews as well as to document the process of a cross-cultural research model through dynamic video segments.

Technical interface standards will be as follows:

Video recording of oral history interviews

- * miniDV format
- * Broadcast standard: NTSC
- * Display aspect ratio: 4:3
- * Video audio: 16-bit
- * Storage and original copies to Sokendai: miniDV tape

Recording of dynamic video segments

Decisions about whether this footage will be shot with HDV (High Definition Video) or miniDV tape will be made on a case by case basis at the discretion of the Principal Investigator with respective her/his videographer

- * Japanese language interviews: Kenji Ito & Sokendai cameraperson
- * English language interviews: Yvonne Yarber Carter & Keoki Carter

Edited documentaries or segments in miniDV

- * miniDV format
- * Broadcast standard: NTSC
- * Display aspect ratio: 4:3
- * Video audio: 16-bit
- * Storage and original copies to Sokendai: miniDV tape

Edited documentaries or segments in HDV:

- * Broadcast standard: NTSC
- * Display aspect ratio: 16:9

Audio Recording

All videotaped interviews will also be recorded on digital audio using the following protocols. Audio recordings will serve as the primary digital documentation. They also provide more efficient means of creating, editing and managing transcriptions for archival purposes and for the purposes of identifying significant segments.

- * Recorder: Marantz solid state digital audio
- * Format: CM 48kHz uncompressed .wav files
- * Storage copies: Gold Archival CD

9. DESIGNING TRANSCRIPTION AND TRANSCRIPTION EDITING PROTOCOLS

Recordings will be transcribed verbatim with indications of pauses, laughter, etc. Diacritical marks will be used utilizing the specially designed Hawaiian Times New Roman font. Transcripts will be time-marked and a proper name index will be generated. Subject matter and content of the interviews will be documented through the creation of a narrative table of contents. Upon transcription of the interview, each interviewer will review and edit for accuracy. Interviewers will work closely with narrators on transcript review and related editing. Editing iterations will be tracked using word processing review functions and uniform file-naming protocols.

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Transcription Equipment (for English language interviews with equivalent software for Japanese)

- NCH Swift Sound Transcribing Program Express Scribe free downloadable software: www.nch.com.au/scribe
- Key strokes can be used for transcribing or computer foot pedal can be purchased from NCH
- Other useful freeware, such as file conversion and dictation software can be downloaded from the NCH site.

Transcriber's Procedures and Page Layout

- A. **Times New Roman (12-point)** will be used for all text, with the exception of Hawaiian words, which will use **Times New Roman Hawaiian (Hawntime) font** (or equivalent per Yvonne Yarber Carter recommendation).
- B. **Margins** will be set at 1.5 inches left, 1.25 inches right.
- C. All text will be **double-spaced**.
- D. Insert the **filename** (example: BrownleeR08062007LBv1) in the **footer** of the transcript.
- E. **Introductory statement** will be transcribed.
- F. **Verbatim** transcripts:
 - * Include ums, ahs, false starts, [pause], [laughter]
 - * No colloquial spellings of English words except ain't and contractions
 - * Type Hawaiian words and colloquialisms
- G. **Time signatures** will be inserted in **bold** in the text as follows:
 - * In the text, on the left margin, at **five-minute intervals**
 - * At all Hawaiian words
 - * At all unclears, inaudibles
 - o At unclears, type [Unclear – sounds like ...]
- H. **Questions** will be typed in italics, **answers** in straight type.
- I. **Names:** bracket only the first instance of a person's full name. Example:
 - * Al [Alvin] Graves
 - * Mel [Gibson]
 - * [Mary] Smith

J. How **quotations** are used:

We are using the Courier New 10-point font instead of quotation marks **when the interviewee is telling a story using a change of voice/person**. In this case, the story-teller is essentially “playing the part” of the person she/he is quoting. Of course, she/he is not usually making a verbatim quote. Example:

- I was going to enter the tunnel, when my supervisor, Joshua Lewis, said, **Stop, Pete, it is much too dangerous to go in there. We just had a terrible accident.**

This is in contrast to:

- I was going to enter the tunnel, when my supervisor, Joshua Lewis, told me it was much too dangerous to go in there because we had just had a terrible accident.

When there is a change in speaker quoted, there is a new paragraph for each change.

We leave everything in Times New Roman 12-point font **when the interviewee is remembering saying something to herself/himself or thinking something**. Examples:

- When I entered the tunnel, I said to myself, this is the worst thing I have ever seen in my twenty years on the job.
- When we entered the tunnel, we all thought, I am going to find a dead man down here.

We will use quotation marks when the interviewee is **directly quoting**. This will usually be when she/he is reading a document, but it could be when she/he has memorized something such as a poem.

- I took President Kennedy’s challenge to heart when he said, “Ask not what your country can do for you”

When in doubt, change the font. This is ultimately an **editorial** responsibility and the final editor will take care of any close calls on a case by case basis.

K. A separate **Table of Contents** (TOC) will be typed for each transcript. The format will be as follows:

- * Discursive
- * Person and Place Names (double-columned)

DOCUMENTATION OF EARLY PHASE OF THE PROJECT

INTERVIEW PROCESS

The Hawai'i based oral history team of Yvonne Yarber Carter and Keoki Carter has successfully begun the interview process, conducting interviews as outlined in the scope of work and making vitally important early contacts with several potential narrators and community leaders. Interviews were conducted with Lehua Lopez-Mau on February 9, 2008 in Kamuela, Hawai'i and with Ka'iu Kimura on February 13, 2008 at The 'Imiloa Astronomy Center, University of Hawai'i at Hilo. The interview transcripts submitted in conjunction with this report provide first-hand documentation of the unique value the project's oral history research model. In addition, the initiation of the oral history process so soon after the signing of the Sokendai-Kohala agreement and the initial planning workshops in January are further evidence of the interest in this oral history project and its relevance to deepening and broadening knowledge of the history of the Subaru telescope on the island of Hawai'i.

Furthermore, as is the case with all serious oral history projects, during the Year 1 interview process, Yvonne Yarber Carter and Keoki Carter met and established ties with other potential narrators including: a sailing canoe navigator, teacher of Hawaiian language, who made the recent sailing canoe journey to Japan as did Year 1 project narrator, Ka'iu Kimura. The Hawaii-based team is also planning to interview a couple with important knowledge of Mauna Kea. The wife is part Hawaiian and is on the Mauna Kea Management Board. The husband is a story teller and historian with vast knowledge of *Paniolo* culture on the island of Hawai'i. During the 1980s the couple with their young children traveled completely around Mauna Kea by horseback. The journey spanned seven years during weekends and holidays. The Hawaii-based oral historians have also been in dialogue with a young Hawaiian astronomer/Hawaiian language teacher, as well as an eminent elder scholar of Hawaiian culture with interviews in the planning stages for Year 2.

ORGANIZATIONAL ISSUES

The U.S. based team used Principal Investigator Mary Palevsky's model of the *Four Phases Oral History Research* as a template for discussing specific processes of the *Sokendai-Kohala Center Oral History Project*. The Kohala Center executive director, Matthews Hamabata and Principal Investigator, Yvonne Yarber Carter engaged in detailed analysis of the elements of the Four Phases process, providing input for developing the cross-cultural model. The following is a summary of relevant, planning and execution related to the selected elements of the *Pre-Interview* and *Post-interview* phases related to foundational project organization.

PRE-INTERVIEW PHASE

- Research Planning
 1. Research plan to be based on models of collaborative inquiry respecting and valuing the contributions of all participants
 2. Stories, their telling and dissemination demand multiple levels of responsibility that need to be embodied research systems
 3. Life history is a key aspect of these oral history interviews
 4. The idea of research project as adding to understanding and building bridges vs. staking out positions
 5. Awareness of and dealing with the problem of oral history as propaganda or public relations
 6. Designing project “with incremental awareness”: this is a first phase with the potential, but not the necessity for expansion
 7. Making decisions regarding subject matter to pursue in this “phase” with awareness of future potential
- Identifying documentary archives for preliminary research and preparation for interviews
 1. U.S. researchers continue to collaborate on development of extensive bibliography of documents and web research assets which is being compiled with collaborative use of the EndNote bibliographic database program. (Preliminary bibliography was submitted with the February 15, 2008 report)
 2. In conjunction with interviews, island-based oral historians are identifying existing mapping and documenting projects as well as existing island-based oral history collections and projects
 3. Island-based oral historians are developing a plan for acquiring key documentary, photographic and mapping resources to place oral histories in essential contexts

POST INTERVIEW PHASE

- Transcription
 1. Principal Investigators Mary Palevsky and Yvonne Yarber Carter worked together to develop transcribing protocols with the understanding that they would be refined and revised as the research developed.

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2. Due to the special situation of Hawaiian words and Japanese words, pidgin, words that may be unfamiliar to the transcriber, the U.S. based Principal Investigators worked closely with the transcriber to assure accurate, readable, meaningful transcripts.
3. Transcribing protocols submitted with the February 15, 2008 Kohala Center Progress report were augmented to include issues that arose during the transcription process as follows:
 - a. Hawaiian nouns, adjectives and words/phrases in pidgin are typed in *italics*
 - b. All other non-English words except proper names are typed in *italics*
 - c. For Japanese language transcripts it is recommended that the same protocols be followed, with all non-Japanese words except proper names typed in *italics*
 - d. Hawaiian proper names are typed in Roman font
 - e. For all other style issues, transcribers and editors will follow the University of Hawai'i Style Guide (revised May 2007). This document contains specific style guidelines for local and regional place names, language, geographical features, etc. (See full document attached)

- Transcript Editing

1. **Editing is an essential aspect of oral history including the ethical obligations of oral historians and archives to narrators**
2. Editing protocols and procedures for the cross-cultural research model must be flexible and sensitive to adjust to particular cultural and social environments
3. Transcriptions editing standards and norms vary widely among established oral history institutions although all reputable institutions follow basic Oral History Association guidelines
4. Verbatim transcription, how to transcribe/edit vernacular and local language are subject of intense debate in the oral history world and many questions are not settled
5. Editing and narrator review of interview transcripts is an essential component of the ethical requirements of oral history

TRANSCRIPT EDITING PROTOCOLS were developed based in these factors:

- Interviewer/Editor Transcript Review and Editing

1. Interviewer/editor will conduct a review of the accuracy of the transcript by listening to the entire interview while reading the transcript
2. The interviewer/editor will diagnose, research and correct any errors in the transcript
3. Upon confirmation of the accuracy of the verbatim transcript and needed correction, the interviewer/editor will reread the transcript to edit for readability and clarity
4. An important factor in the editing of transcripts is sensitivity and understanding that the narrator will be self-conscious about how she/he “reads” on the page. It is essential to understand that most narrators, independent of educational background and social status will be sensitive to how they appear on the page
5. Interviewer/editors must work to balance the need for historical accuracy with the ethical obligations to the narrator

See the “Interviewer Transcript Editing Cover Sheet” for the specific procedures and documenting of this process.

- Narrator Transcript Review and Editing

1. Narrator review of the transcript is a sensitive and key aspect of the oral history process
2. It is the ethical obligation of oral historians to provide narrators with clear explanations of their review process and its purpose
3. Simultaneously, it is important that narrators understand the nature of oral history, that transcripts are not like well-organized books or articles, but reflect the actual dialogue with the interviewer
4. Interviewers need to explain that it is natural for transcripts to reflect actual patterns of speech
5. Interviewers need to explain that oral history interviews will stimulate recollections and therefore, the interview may not be chronological, but will reflect how the narrator’s actual remembering process
6. Oral history interviews can powerfully communicate individual and cultural story-telling forms. It is incumbent on interviewers assure narrators of the importance of their story-telling as it is.

See the “Narrator Transcript Review Letter,” “Narrator Transcript Review Guidelines” (to be sent/given to narrator for transcript review) “Narrator Transcript Editing Cover Sheet” (to be completed by editor after narrator review of transcript) for specific procedures and documenting of this process

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- Communication and Resource Sharing among Principal Investigators
 1. A crucial aspect of this cross-cultural model is the geographically dispersed location of the Principal Investigators with potential to enrich and transform existing models of community-based oral history
 2. Simultaneously this dispersed model poses unique challenges to the oral history team regarding communication, uniformity of systems to support immediate and long term research needs
 3. Principal Investigators are developing tools for communication and information sharing including:
 - a. Uniform use of transcription software: *Express Scribe* among U.S. based Principal Investigator and transcriber
 - b. Uniform use of .wav and mp3 audio files among U.S. based Principal Investigator and transcriber during the transcription process
 - c. Principal Investigator Yvonne Yarber Carter has created system of file sharing for large documents and sound files using a “drop-box” method of communication with Kenji Ito for Sokendai, The Kohala Center and Mary Palevsky
 - d. Principal Investigators Mary Palevsky and Yvonne Yarber Carter are collaborating on developing the project bibliographic database. The initial library has been created and all iterations will be shared and updated among Sokendai and Kohala Center researchers (Sokendai will need Endnote program in order to access, search and supplement raw bibliographic data in the database)
- Development of Documentary, Photographic, Mapping and Electronic Resources
 1. A key component of this oral history model is the commitment to identifying relevant related materials and working with narrators, community leaders and others to provide accessibility
 2. Simultaneously oral historians must be sensitive to the possibility that certain information shared by narrators during the oral history process may be confidential or only accessible to certain persons
 3. As with the oral histories themselves, then, oral historians must work in collaboration with their narrator/partners to balance the importance of making knowledge public and keeping certain knowledge private
 4. Island-based oral historians are identifying related material resources and will document as appropriate following the bibliographic database protocols

CONCLUSION: DOCUMENTATION OF EARLY PHASE OF PROJECT

The *Sokendai-Kohala Center Oral History Project* is well on track in the early phases of its research. In summary, two important interviews have been conducted and transcribed, the interview protocols and procedures are in place and Hawaii-based oral historians are prepared to move forward with several Year 2 interviews pending the final Scope of Work Document. Organizational systems have been put in place and are being refined through the collaboration. Since the January 22, 2008 meeting at the Kohala Center, U.S. based oral historians have successfully launched this complex and culturally sensitive project. The fact that so much has been accomplished in less than two months' time is manifestation of the dedication and skill that the Principal Investigators and Narrators bring to this important and innovative oral history inquiry.

Per Scope of Work Item 4.1 through 4.10, the following documents are included in this report. Please note that for ease of identification in files and during the complex editing process, documents other than letters to narrators can be color-coded:

- 4.1 Ethical guideline of the project (based on the Oral History Association Guideline)
- 4.2 Informed consent sheet
- 4.3 Deed of Gift form (for narrators)
- 4.4 Deed of Gift Addendum form
- 4.5 Deed of Gift form (for interviewers and videographers)
- 4.6 Interview tracking and file contents sheets
- 4.7 Narrator contact sheet
- 4.8 Editor/Interviewer transcript editing cover sheet
- 4.9 Narrator to Archive transcript editing cover sheet
- 4.10 Letter templates for communication with narrators (2: a, b)

Sokendai-Kohala Center Oral History Project

4.1 ETHICAL GUIDELINES

Summary statement

During preliminary discussions and meetings of the Principal Investigators ethical issues were at the forefront. During the January workshop at the Kohala Center, lengthy discussions of protection of the rights of project narrators were discussed and consensus was reached. As a basis for education on the legal and ethical underpinnings of the practice of oral history:

1. All project oral historians, transcribers and support staff will read and adhere to the guidelines of the *U.S. Oral History Association Evaluation Guidelines* (full text document attached)
2. All project oral historians, transcribers and support staff will study the U.S. Oral History Association pamphlet, *Oral History and the Law* to educate themselves on the legal issues underlying the practice of oral history in the U.S. legal framework
3. All project oral historians, transcribers and support staff will collaborate on identifying and reviewing literature on ethical issues related to the protection of indigenous and traditional knowledge and knowledge-holders
4. Legal and ethical documents generated by Principal Investigators embody the research ethics of the project. All oral historians, transcribers and support staff are to adhere to the principles embodied in the legal and ethical documents

The ethical standards developed for the Sokendai-Kohala Center Oral History Project are integral to all documentation, administration, policy and procedures. Protocols were drawn from best practices of the oral history traditions in Japan, in the United States, including work by and with indigenous persons. Research ethics means the responsibility of oral historians to their narrators, to community and to history. Key responsibilities of the entire oral history team and support staff are:

- Responsibility to educate oneself about local understandings of community, culture and science, including indigenous science
- Responsibility to educate oneself about the complex relationships among the individuals, communities and cultures relevant to the subject matter
- Responsibility to work with the entire research team so that the process is truly collaborative and cross-cultural.

Standard Ethical Protocols for all oral history interviews:

- Two sets of legal/ethical documents will be prepared by Principal Investigator to the interview: Informed Consent and Agreement.
- The Principal Investigator will enter all known narrator information into the legal and ethical forms prior to the interview
- The Principal Investigator will sign all forms in advance give her/his business card to the narrator with narrator's copy of signed documents
- The Principal Investigators will clearly explain the legal and ethical forms and the research process to the narrator before beginning the interview. It is important to take leave ample time for this process when scheduling the interview
- The Principal Investigators request that narrators sign all documents before beginning the interview
- Should a narrator have questions or concerns about the documents and chooses not to sign but wishes to continue the interview, it will be the Principal Investigators decision whether or not to conduct the interview based.
- In such cases, at minimum, the Principal Investigator should request that the narrator review and sign the Informed Consent that explains the narrator's rights. However, the decision about whether to proceed is always the narrators.
- Using her/his best judgment during the interview process, the Principal Investigators will remind narrators of their right to stop the interview and reassure them that their decisions will be honored
- Using her/his best judgment at any time during the post interview phase, including the transcript review process, the Principal Investigator will remind narrators of their right to withdraw from the project or to modify what portions of their interviews are to be made public
- All members of the research team will collaborate on assuring the protection of project narrators, host communities and any other project participants during the entire oral history process from Pre-interview processes to placemen of the oral history interviews in the archive

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Forms for the Sokendai-Kohala Center Oral History Project (書式)

4.2 INFORMED CONSENT

The Sokendai-Kohala Center Oral History Project is exploring the remembered past and relationships of the local community and those affiliated with science efforts on Mauna Kea with a focus on the Subaru observatory. The foundation of this project is the public good, to broaden understanding among the many who relate to Mauna Kea. The purpose of the Sokendai and the Kohala Center's collaboration is to develop a better understanding of the relationship between science and society.

You are invited to participate in this project and share your unique contribution. Through your interview, we hope to record, preserve and tell your unique life story as it relates to this history. Please ask for further explanation if anything about this project or your rights as a participant is not clear. And thank you for sharing.

The interviewer has explained this project and my rights as a participant and that audio and/or video recording (or series of audio and/or video recordings) will be made of my remembrances. I understand that I have the choice not to discuss confidential information. The interviewer will honor my decisions regarding anything I may choose not to discuss. Once interviewing begins, the interviewer agrees that I may halt at any time for any reason. The interview will resume only when I desire. If, at any time, for any reason, I decide that I do not wish to continue with the project, I may end my participation. It has been explained to me that the project will transcribe most of the interviews. And that the project plan is that the individual interview transcripts will at some time be open to the public at Sokendai and in Hawaii as designated by the Kohala Center. If my interviews are among those transcribed, I will be given a copy to review and make corrections of fact, if any. It has been explained that I will also receive a copy of the transcripts when completed, and may also request a copy of the audio or video interviews.

I will retain personal intellectual property rights and copyright of my personal interviews. The granting of shared copyright of my interviews to Sokendai and the Kohala Center is my choice as spelled out in the "Agreement of Mutual Use Rights and Responsibilities." The purpose of this agreement is not to restrict but to broaden access, so that my interviews can be made available for educational and scholarly purposes. It is also understood that I may add limitations to the agreement before signing it.

Signature of Participant

Date

Participant Name (Print)

Signature of Interviewer

Date

If you have any questions, please contact _____ at _____



4.3 AGREEMENT OF MUTUAL USE RIGHTS AND RESPONSIBILITIES

4.4 With Addendum on second page

I, (participant name) _____, retain the personal intellectual property rights and copyright of my oral history interview(s) that was/were conducted beginning on (date) _____ . I wish to share non-exclusive copyright of the interview materials with Sokendai and the Kohala Center. The interview materials consist of digital audio and/or video recording(s) and typed transcript(s). I understand that my interview(s) will be made available to the general public, students and researchers according to the terms I have chosen in this document. The interview materials will be held in archive collections at Sokendai (The Graduate University for Advanced Studies) in Hayama Japan and in Hawai'i as designated by the Kohala Center.

I, (interviewer name) _____, accept the interview(s) of (participant name) _____ for inclusion into the Sokendai-Kohala Center Oral History Project collection and agree to abide by the terms and restrictions chosen by him/her on page 2 of this form.

Signature of Participant: _____

Participant Name (Print): _____

Date: _____

Address: _____

Telephone: _____ E-mail: _____

Signature of Sokendai-Kohala Center Oral History Project Interviewer:

Interviewer Name (Print) _____

Date: _____

4.4 Please check the conditions of your permission to include your oral history interview(s) in the Sokendai-Kohala Center Oral History Project archive and initial each chosen condition.

- A. ___ My interview(s) may be made available without restriction to the general public, students and researchers. My interview(s) may be quoted from, published, distributed or broadcast in any medium that the Sokendai-Kohala Center Oral History Project decides, including (but not confined to) any present and future forms of print, electronic and digital media. _____ (initial)
- B. ___ My interview(s) may not be distributed or broadcast on the internet or any online environment without my written permission. _____ (initial)
- C. ___ Authors, researchers, journalists and all other readers of my interview(s) must submit quotes and/or recording clips to me and receive my written permission before quoting from or using recorded portions of my oral history interview(s) in any form. _____ (initial)
- D. ___ My written permission is required for the use of any portion of my oral history interview(s) transcript or recordings in any publication or broadcast medium. _____ (initial)
- E. ___ My oral history interview(s) (or indicated sections) shall remain closed to all researchers until (date) _____ or my death, whichever occurs first. _____ (initial)
- F. ___ I wish to remain anonymous and for all identifying information to be removed from my oral history interview(s) before my interview(s) is/are made available. _____ (initial)

The above limitations include all forms of communication presently known as well as those yet to be discovered.

4.5 AGREEMENT OF MUTUAL USE RIGHTS AND RESPONSIBILITIES
For Interviewers and Videographers

I, (interviewer/videographer name) _____, retain the personal intellectual property rights and copyright of my participation in the oral history interview(s) that I conducted beginning on (date) _____. I wish to share non-exclusive copyright of the interview materials with Sokendai and the Kohala Center. The interview materials consist of digital audio and/or video recording(s) and typed transcript(s). I understand that all interviews that I have conducted will be made available to the general public, students and researchers according to the terms chosen by project narrators in their individual Agreement of Mutual Use Rights and Responsibilities documents. The interview materials will be held in archive collections at Sokendai (The Graduate University for Advanced Studies) in Hayama Japan and in Hawai'i as designated by the Kohala Center. The interview material in the archive will be opened to scholars other than the Principal Investigators as determined by agreement among the Principal Investigators after which time access and use will be governed by the terms of individual project narrators.

Signature of Interviewer/Videographer:

Interviewer/Videographer Name (Print):

Date: _____

Address: _____

Telephone: _____ E-mail: _____

Signature of Sokendai Representative

Representative Name (Print) _____

Date: _____

Sokendai/Kohala Center Oral History Project
4.6 A INTERVIEW TRACKING SHEET

This form is to be generated after completion of the interview to track material through the oral history process. Please use as a template and type in information.

INTERVIEW INFORMATION

Narrator:

Interviewer:

Interview Date:

Interview Location:

Number of tracks/CDs/Videotape:

Total Time of Interview:

Interviewer Checklist:

Task	Initial	Date
Contact Sheet in File		
All Forms Received & Copied (Use Agreement & Informed Consent forms)		
Biographical information sheet		
Other resources: description and location		
Enter Interviewee Information in Database		
Generate a Thank You Letter with Envelope		
Generate a Mailing Label		
Sent to Transcription		
Transcription Completed		
Reviewed by Narrator		
Sent to Editing		
Oral History Completed		

Summary abstract of interview contents: (Do not exceed 200 characters)

Sokendai Kohala Center Oral History Project

4.6 B FILE CONTENT SHEET

Purpose: Use this form to track and record the contents of each narrator's physical file

NARRATOR NAME: _____

INTERVIEW DATE(S):	INTERVIEWER NAME(S):	CD/ WAV	Video	Transcripts
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

LEGAL DOCUMENTS:

Deed of Gift: _____
Informed Consent _____
Deed of Gift Addendum (if requested) _____

PHOTOGRAPH(S):	FORMAT:
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

OVER

DOCUMENT(S):

MAP(S)

RELATED MATERIALS NOT IN FILE AND LOCATION:

Use this area to document any related documents, photographs, maps or artifacts relevant to the narrator and interview contents

Sokendai/Kohala Center Oral History Project
4.8 EDITOR/INTERVIEWER TRANSCRIPT EDITING COVER SHEET

File name: _____
Use name/date section of interview name, ie: *KKimura20080213*

Interviewer: _____

Editor: _____

Date of review/edit: _____

Notes, Problems and Recommended Actions:
(Name spelling confirmation, inaudible words, confidentiality concerns, etc.)

CHECKLIST: *Initial* when task is completed.

For editing transcript:

- Open transcript ie: *KKimura20080213V1LB.doc* _____
(where LB are initials of transcriber)
- Rename file using protocol ie: *KKimura20080213v2TrkEdtYYC.doc* _____
(where YYC are initials of editor/interviewer)
- Update footer _____
- Turn on track changes function and enter revisions _____
- Before **printing transcript** for narrator review: _____
- Turn off “show” function and update index and footer with F9 _____
- Choose “final” version of document in tracking function _____
- Print for narrator review _____

If mailing transcript to narrator:

- Create cover letter (**SKOHPLtrNarratorRev**) _____
- Print 1 copy on letterhead and a second copy for files _____
- Weigh package and create **return envelope** with correct postage _____
- Note when narrator was sent on this form and file _____

If reviewing transcript in person with narrator

- Arrange for meeting _____
- Note date of meeting/review approval _____
- File this form in narrator file _____

Date sent to narrator for review: _____

Date received from narrator: _____

Sokendai/Kohala Center Oral History Project
4.9 NARRATOR AND ARCHIVE TRANSCRIPT EDITING COVER SHEET

File name: _____
Use name/date section of interview name, ie: *KKimura20080213*

Interviewer: _____

Editor: _____

Date received from narrator _____

CHECKLIST: *Initial when task is completed.*

- Pull v2 (interviewer's edit) sheet from file enter date _____
- Does narrator have photos/documents/maps to include? Yes ___ No ___
- If **yes**, note status of any arrangements to obtain below _____
- Note any other documents, correspondence from narrator and file _____
- Review transcript for general sense of interview edits _____
- Review v2 notes and check in transcript _____
- Open v2 file, make sure track changes function is turned on _____
- Accept changes and resave as v3 ie: *Kimura20080213v3AprvFNL.doc* _____
- Enter narrator changes _____
- Check and correct **index** issues _____
- Update index and Table of Contents if needed _____
- Save document v3 document _____
- Clip v2 & v3 Sheets to narrator-edited transcript and place in file _____
- Rename file for submission ie: *KKimura20080213vSbmtRVW/SbmtAPV.doc* _____
- Accept all changes, update header/footer/index and resave _____
- Arrange for submission and copy to narrator _____

Notes for archive

Process Completed: Date and initial _____



Sokendai. Shonan Village, Hayama, Miura-gun, Kanagawa 240-0193, Japan · The Kohala Center. P.O. Box 437462, Kamuela, Hawaii 96743

4.10 A NARRATOR THANK YOU LETTER

Date

Narrator Name
Narrator Address
Narrator Address 2

Dear _____,

Thank you very much for granting me an oral history interview for the *Sokenda Kohala Center Oral History* on _____. Your life story, recollections and first-hand knowledge make an important contribution. When your interview manuscript is complete, and following your instructions in the *Agreement of Mutual Rights and Responsibilities*, our plan is to make your story available to the general public, students, community members and scholars through a variety of formats at Sokendai and through the Kohala Center.

There are several steps to the process of preparing an oral history for an archive. The first step is for your recording to be transcribed. Next, we carefully review the transcript for accuracy and readability. We also begin marking items for the index of proper names that will be included at with your interview. We then will invite you to review the draft transcript and make any corrections of fact, such as spelling of names or clarification of dates, etc. At this time we will also ask if you would like us to include scanned images of any photographs or documents with your oral history. Once your review is complete, we will use it as the basis for the final manuscript, a copy of which we will send to you.

As soon as your transcript is ready for you review, I will contact you. In the interim, if you have any questions, please contact me.

With many thanks for your generous commitment of time to this important research project.

Yours sincerely,

ORAL HISTORY NAME
ORAL HISTORIAN ADDRESS
ORAL HISTORIAN CONTACT INFORMATION



4.10B NARRATOR TRANSCRIPT REVIEW LETTER

Date

Narrator Name

Narrator Address 1

Narrator Address 2

Dear _____:

Thank you for participating in the *Sokendai Kohala Center Oral History Project*. Your unique stories and memories are a valuable contribution to the collection. Enclosed is the transcript of your interview, along with review guidelines. It is our plan that the final version of your oral history will eventually be placed in archives at Sokendai and through the Kohala Center. When it is complete we will send you a printed copy of the manuscript.

The main purpose of your review is to make sure that the **facts** in the transcript are correct. We have already checked it for accuracy and do not expect you to spend a lot of time on your review or on editing. It is important for the transcript to reflect your meaning and the way you actually speak. Our goal is to strike a balance between your story and the unique way in which you tell it. We do not edit the transcripts heavily but leave in both your conversational words and those of your interviewer. People often think they need to rewrite their words to make themselves sound more formal or so the transcript reads like a book. This is not necessary or desirable and I ask that you **not** do this. It is perfectly natural for everyone to repeat words, to make grammatical errors, to forget details and then remember them later. Everyone, including the interviewer, has his or her habits of speech and uses words such as: “ok,” “actually,” “you know,” “sort of,” “in fact,” “well.” This natural quality adds human interest to the oral history and gives a better picture of the interview. We delete such words only if they make the transcript difficult to read.

Oral history interviews often move back and forth through time, sometimes based on the interviewer’s questions. You do not need to put things in chronological order. When we receive your comments, we will make any necessary changes, do a final edit to “tighten-up” the manuscript and create a table of contents that identifies the subjects you discussed in the order that they occur. In rare cases, interviewees request that access to selected portions of the interview be limited. Please contact me if you have questions about this.

Please return the corrected transcript by _____. If we do not hear from you by then, we will prepare the final version from the enclosed draft. I appreciate the time you are taking to participate in the *Sokendai Kohala Center Oral History Project*.

Yours sincerely,

Interviewer Name and contact information

4.10 C NARRATOR TRANSCRIPT REVIEW GUIDELINES

Narrator Name: **TYPE IN BEFORE SENDING**

Interview date: **TYPE IN BEFORE SENDING**

NOTES:

- Tracks and time codes **[00:05:00]** are embedded in the text to help us quickly find the place on the recording when editing. We remove these marks after entering your edits.
- In most cases, instead of using "quotation marks" we change the **print size**. Please do not correct this.
- Interviewer questions are in *italics*. Participant words are in straight font.

PLEASE WRITE YOUR CORRECTIONS DIRECTLY ON THE TRANSCRIPT

1: Read the transcript for accuracy and make any corrections of fact

2: Words in **BOLD** mean that we had questions when reviewing the transcript. Please check/correct/add information for spelling or accuracy.

3: To **delete** a word, put a line through it and write new word(s) (if any) directly above it.

4: To **add** a word, write it above the line with an arrow showing where to insert.

5: To **clarify** meaning write above the line or in the margin.

6: If you wish to add detailed clarification or explanation, please do **not** write this new material on the transcript. We may need to do a follow-up interview. If this is the case, please contact **TYPE IN INTERVIEWER NAME**

7: If you have (additional) photographs or documents you would like to include in the final manuscript, we will contact you about obtaining copies.

I have photographs or documents I would like to include YES ___ NO ___

10: Return this form and the transcript a sheet in enclosed stamped/self-addressed envelope.

Please contact **TYPE IN INTERVIEWER NAME AND CONTACT INFORMATION** if you have any questions

Narrator signature: _____ **Date:** _____