

Oral History Budget -Remote and Location Shoots- SAMPLE- 2021

Oral History Budget -Remote Shoots

Crew +	Cost per Day (range)	Description	Total (<u>minimum</u>)
Producer	250-1,000	Manages all crew, location, handles all release forms, finalizes Questions, corresponds with subject and arranges any travel/transportation. May conduct pre-interview with interviewee. Meets with Interviewer, crew prior to shoot. <i>Price assumes local shoot. Travel considerations would be additional, contingent on city/ time required out of town. **Note, interviewer/producer may be the same person, but it's best to have someone just producing and supervising the shoot and crew</i>	250
Interviewer	250-1,000	Fully researches and is thoroughly familiar with interviewee and subject matter, preps for interview, revises initial questions and meets with Producer prior to interview to discuss. <i>Price assumes local shoot. Travel considerations would be additional, contingent on city/ time required out of town. **Note, interviewer/producer may be same person</i>	(Volunteer)
Technical Assistant	250-500	Sets up Zoom or other Remote platform settings, organizes run-through with interviewer/ producer and interviewee (may be day before); on standby to help with technical issues	(Volunteer)
Researcher	500-1000	Creates a comprehensive chronological timeline of subject's biographical information including links to any online interviews/ appearances, cited and verified, as well as delivers first draft of questions to producer/interviewer no less than 1 full week prior to interview.	500
Hair/Makeup Stylist	\$0-500+	IF REQUESTED. HMU local typically is \$300-500, but if subject requests specific person, celebrity hair or makeup stylist can (each) be	N/A or Volunteer

		upwards of \$1200/day.	
Remote/Location Expenses	\$0-\$250+ (variable)	Meal(s), depending on length of interview, any extra gear (eg special filters, ring lights, additional lavalier or mic, + shipping, etc	0
Remote Platform	\$0-2,500 (1,000 starter for communities up to 50 hrs)	Cost per month for Zoom (free for up to 40 minutes, or \$150/year for longer sessions), TheirStory (\$12/monthly), or + for business account (more storage)	120
Transcription	\$0-\$450	If using Zoom or Theirstory can use free transcription software. If hiring a professional transcriptionist (HIGHLY recommended), roughly \$150/hour	0 or Volunteer
Editor	\$0-1,000	To edit out retractions requested by Interviewee, to edit for public exhibition, to edit for social media, etc	250
Backups/ Storage (temp)	\$0-250	Will want to create a copy of the raw footage for temporary storage. Interviewee may want their own copy as well (dropbox account, wetransfer, physical storage space on a server, etc) At minimum-- 2 drives living in 2 different places, (\$100 drive x2). Cloud storage as secondary disaster recovery option (consider privacy issues/ access)	200
Longterm Storage (preservation)	0-\$\$\$\$\$	Backup server, offline storage, LTO, best practice would be 3 proxies in geographically dispersed locations	
TOTAL (minimum):			\$1,320

ORAL HISTORY INTERVIEW BUDGET: LOCATION

Crew +	Cost per Day	Description	Total
Producer	750-1000	Manages all crew, location, handles all release forms, finalized Questions, corresponds with subject and arranges any	750

		travel/transportation. May conduct pre-interview with interviewee. Meets with Interviewer, crew prior to shoot. <i>Price assumes local shoot. Travel considerations would be additional, contingent on city/ time required out of town. **Note, interviewer/producer may be the same person, but it's best to have someone just producing and supervising the shoot and crew</i>	
Interviewer	500- 1,000	Fully researches and is thoroughly familiar with interviewee and subject matter, preps for interview, revises initial questions and meets with Producer prior to interview to discuss. <i>Price assumes local shoot. Travel considerations would be additional, contingent on city/ time required out of town. **Note, interviewer/producer may be same person</i>	500
Videographer	800-1200	Videographer and all gear related to single camera shoot including all cables lights. Delivers raw files to Producer at conclusion of interview.	1,000
Soundperson	450-600	Soundperson and any gear related to sound recording including lavalier(s)/ boom mic, mixer. Delivers raw files to Producer at conclusion of interview.	500
Researcher	500-1000	Creates a comprehensive chronological timeline of subject's biographical information including links to any online interviews/ appearances, cited and verified, as well as delivers first draft of questions to producer/interviewer no less than 1 full week prior to interview.	500
Hair/Makeup Stylist	\$0-500+	IF REQUESTED. HMU local typically is \$300-500, but if subject requests specific person, celebrity hair or makeup stylist can (each) be upwards of \$1200/day.	250
P.A	\$0-300	IF NEEDED (eg-- if 2-camera shoot is requested, or if time constrictions in location require speedy set-up an	0

		extra pair of hands can be essential.	
Location Fee	\$0-1000+(variable)	IF NEEDED E.g rental of theater such as SAG in NYC is \$1000/day, rental of private studio in North Hollywood is \$500/day.	0
Insurance		IF NEEDED E.g RVNA daily fee for “additional insured” for location is around \$250/day/	0
Travel/ Misc	\$15-1000+ (variable)	Depends on location-- Out-of-town would include RT airfare, hotel night before and night of interview, car rental, tips, tolls/gas and per diem for location expenses. In-town would include parking.	150
Location Expenses	\$50-\$250+ (variable)	Meal(s) for crew, depending on length of interview, any extra gear (eg special filters, lights, additional lavalier or 2nd camera) PA if needed, petty cash. *May also need to hire a COVID coordinator, pay for Covid lab tests, etc.	50
Transcription	\$0-\$450	If using Zoom or Theirstory can use free transcription software. If hiring a professional transcriptionist, roughly \$150/hour	500
Editor	\$0-500	To edit out retractions requested by Interviewee, to edit for public exhibition, to edit for social media, etc	250
Dubs	\$0-250	Will want to create a copy of the raw footage, best practice would be 3 proxies. Interviewee may want their own copy as well (dropbox account, wetransfer, physical storage space on a server, etc)	50
Storage (preservation)	0-\$\$\$\$\$	Backup server, offline storage, LTO, geo-dispersed copies, etc	
TOTAL (minimum):			\$4,500

Pre-Production Checklist- sample

This checklist is meant to help with various states of production coordination. Not all these steps will apply to all interviews. Your mileage may vary...

Personnel for Day of Shoot/

- Narrator (person being interviewed)
 - Has been formally invited to participate (letter, call) and understands project goals.
 - Has been pre-interviewed, provided missing biographical info
 - Has read, understood, and signed consent release
- Interviewer (person conducting interview)
 - Is thoroughly prepped on research, has had a chance to review Qs
 - Should bring their own set of Qs or outline to read off (format is subjective)
 - Has read, understood, and signed consent release
- Producer (if this is the same person conducting the Interview, consider bringing someone else to take notes)
 - Organizes and books all crew, is the point-person for questions
 - Coordinates with Narrator and interviewer (see pre-interview tasks, below)
 - Handles all logistics regarding location, releases, format
 - Should bring set of Qs to shoot to annotate, and production field notes
 - Prepares & Sends Call Sheet for day of shoot, reviews production checklist
- Crew: videographer, sound recordist (other options: Hair/Makeup/ Assistant)
 - Has reviewed project goals with producer (have a pre-shoot meeting!) including desired visual effect and final format capture (and a plan on delivering footage has been reviewed and agreed to)
 - Should bring AND TEST all gear (camera, sound, lights) backup gear, cables, and batteries, review the format to record to. Should plan to bring gaffer tape for wires and to cover logos.
 - Has read, understood, and signed consent release

Other Personnell (pre and post production, not on-set)

- Researcher (may be same as Interviewer)
 - Understands project goals and consults with producer about scope of project
 - Thoroughly researches topic, individuals, locates other archives that may have material, Preps research packet
 - Locate all available narrators, select narrator for each interview shoot (may prioritize for age, location)
 - Drafts questions for interview, reviews with Producer/ interviewer
- Editor/Archivist:
 - responsible for backing up footage and processing it (honoring any narrator requests for edits in consultation with Producer, creates backup proxies for various uses- online, transcription, Narrator dvds, etc)
- Transcriber: responsible for transcribing interview. If software - test for accuracy.

Pre-Interview: (mostly completed by Producer)

- Plan your goals
 - Write a Project Design!
 - Create a budget
 - Anticipate your audience and potential project outcomes (how will others access material)
- RESEARCH!
 - Thoroughly vet research (what has already been covered on this subject?)
 - Draft, review, and revise interview outline and Qs questions based on pre-interview
- Send out invitation letter (or reach out by phone) to narrator, explaining project goals and why their story is essential
- Pre-interview narrator (call or visit)-- take notes or record w/ consent
 - Find out how much time you will have for the interview and if there is any subject off-limits
 - Is there anything that could make them more comfortable? (eg food, beverage, HMU)
 - Discuss location- if their home- if others will be there (try to avoid), preferred attire, parking, etc

- Be transparent-- make sure they know WHY they are being interviewed and how interview will be used!
- Can share overview of topics but not specific questions
- Send release form in advance
- Remote Interviews:
 - Buy and test software
 - Fully test the connections, do a mock test on the program you are using (Zoom, TheirStory, etc) and make a recording. Make sure it plays back with audio and you can work with the format. Do several tests with another person just as you will on Interview day.
- IN-PERSON SHOOTS:
 - Book CREW (for in-person shoots)
 - Select an interviewer (if self, consider having someone else assist you day of shoot with Producer duties). Be clear about any out-of-pocket compensation (food, transportation, etc)
 - Book cameraperson and/or soundperson
 - check what GEAR specifically they will bring, what format they will shoot on (and if you will need to transcode the codec to edit with it), what they will deliver to you, etc)- ask to send a gear list.
 - Make sure they will fully check and test all gear, all batteries, and bring backup everything.
 - Review workflow with crew, who is bringing media cards, backup of shoot, get any payment information (W9, etc)
 - Secure LOCATION (for in-person shoots)
 - Find out if there are potential noise distractions like animals, phones. Try to “lock down” the location for the duration to limit interruptions, check if AC or other noises will be intermittent
 - Ask about Power! Plan to bring extension cords/ surge protector (& bring extra batteries)
 - If proof of insurance is necessary (for an office building), send in advance and bring copy with you
 - Find out about Parking information/ load-in information
 - Plan to bring snacks, so no one needs to leave to get food or water! Scout nearby.
 - Plan to have 2 chairs of similar height for narrator and interviewer to look at each other eye-to-eye, and these should be comfortable to sit in for several hours! Try to get a photo of the space or ask to visit ahead of time.
 - Know the timing for your interview, be wary of any “hard outs”
- Send and Secure all necessary release forms (narrator, interviewer, crew, location) in advance
- Prepare Call Sheets with information about day, location, maps, all contact info with cel phone numbers
 - Confirm with Narrator and Interviewer day or week before shoot to confirm date and time.
 - In-Person shoots: send call sheet to crew and narrator and interviewer a few days in advance (keep any private information confidential); find out if anyone needs transportation assistance or accommodations
 - Double-check 1 day+ before shoot- crew is bringing all gear, extra recording media, extra batteries, cables, camera tape to tape down loose cables, still camera (phone)

Interview Day (In-Person)

- Interviewer should arrive BEFORE the crew, to meet the Narrator.
- If the Narrator is wearing something with a logo, suggest they change or ask to cover it.
- Petty cash on-hand (tips, coffee, parking, etc)
- Print extra copies of questions, research, insurance forms, consent forms, contact sheet, “interview-in-progress” signage
- Scout location in advance if possible, arrive before narrator to set up (allow 45min- 1hour to set up lights and camera and **run a test**). Set 2 chairs. Make sure you have something for crew to sit in as well!
- Take a photo of the location (especially if it's Narrator's home) of where everything was when you started, in case you start to move furniture around (always ASK if you can first!)
- Bring a clock or watch to keep track of time (not beeping! No alarms!)
- Bring a notepad and non-clickable pens to take notes (stickie pads good to remember to circle back to things as you go)
- Make sure you have all release agreements before recording (Interviewee, Interviewer, crew). Make sure you collect the Narrator's MAILING ADDRESS (for future contact, to send a copy, etc)
- Have a craft service table set up with at minimum water, some snacks for crew in case the day goes long, prepare to bring lunch for entire crew.

- Turn off AC, phones, clear anyone not involved from room, ask for quiet before start
- Capture room tone (at end)
- Collect all media from crew before you break down
- Comfort Level:
 - Make sure narrator knows what the purpose of the oral history is, that they won't have to repeat your questions, that they should speak naturally and conversationally, that they will have an opportunity to review the interview, etc.
 - Make sure narrator knows where they are going and who will be greeting them on day.
 - Make sure they understand the release form and have signed it
 - Maintain eye contact-- helpful if both chairs are same height!
 - Be sure to get their contact information for future
 - Thank everyone**, and often!

Interview Day (Remote)

- Be the first in the platform, If possible run a test with the interviewer and re-test levels, background, etc.
- Have your topics, questions, and research accessible.
- Give the Narrator your cel phone in advance in case there are technical issues.
- Have a backup plan in case the tech goes down, power goes out, etc.
- If the Narrator is wearing something with a logo, suggest they change or ask to cover it.
- Be mindful of the time (not beeping! No alarms!)- ask in advance if they want to take breaks
- Warn you may need to break for technical issues.
- Make sure you have all release agreements before recording (Interviewee, Interviewer, crew). Make sure you collect the Narrator's MAILING ADDRESS (for future contact, to send a copy, etc)
- Ask to turn off CEL PHONES and DESKTOP NOTIFICATIONS
- Comfort Level:
 - Make sure narrator knows what the purpose of the oral history is, that they won't have to repeat your questions, that they should speak naturally and conversationally, that they will have an opportunity to review the interview, etc.
 - Make sure they understand the release form and have signed it
 - Be sure to get their contact information for future
 - Thank the narrator!**

Post-Production

- Check tapes/card/ footage/ audio and make sure you have a backup of everything to external drive(s) before leaving shoot.
- Label everything carefully! Be sure to include a date and narrator/ interviewer's name on the label (and file name).
- Check any names/ dates/ spellings with Narrator before they/you leave
- Transcription- have a plan in place.
- Approvals and Editing? Have a policy in place.
- Distribution? Begin early looking into access and outcomes
- Followup with a thank-you letter to your Narrators! Keep them informed about the project's progress.

Resources:

American Folklife Center: www.loc.gov/folklife/familyfolklife/oralhistory.html

Baylor University Institute for Oral History: <https://www.baylor.edu/Library/index.php?id=974108>

> Downloadable Guide to OHs: <https://www.baylor.edu/library/index.php?id=974460>

> Webinar on Remote Oral Histories: <https://www.baylor.edu/library/index.php?id=974465>

Digital Omnium: <https://digitalomnium.com/category/remote-interviewing/>

Digital Omnium Online Deed of Gift Form: <https://form.jotform.com/203277694727164>

Oral History Association: What is Oral History: <https://www.oralhistory.org/about/do-oral-history/>

Oral History Association: Best Practices: <https://www.oralhistory.org/best-practices/>

Oral History Metadata Synchronizer (OHMS): <https://www.oralhistoryonline.org/>

Smithsonian Folklife and Oral History Interviewing Guide: <https://folklife.si.edu/the-smithsonian-folklife-and-oral-history-interviewing-guide/smithsonian>

Oral History in the Digital Age: <http://ohda.matrix.msu.edu/>

OHA Metadata task Force: <https://www.oralhistory.org/the-oha-metadata-task-force-mtf/>

Matz resources: <https://www.dropbox.com/home/Oral%20History%20Instructionals>

Compiled by: Jenni Matz matz@televisionacademy.com

Sample Project Design Worksheet

Name of Project/ Title: (concise description, like an elevator pitch)

Topic/Purpose (elaborate- what do you want to know? why?)

Methodology (in what ways does using oral history offer new insights, fresh perspectives, or fill in the gaps in the current research sources? What resources will you use to research?)

Scope: time, place (what period of time and what places are highlighted in the project topic?)

Potential narrators (specific names, if you have them; if not, what common experience will you look for in your narrators?)

Selected archives (specific if possible; or potential choices you hope to contact about depositing your recordings for preservation)

Targeted outcomes (how will you share what you learn? Will there be public access via an exhibit, book, website, reception, etc.)

Time frame (goal dates for starting and accomplishing the project: planning, interviewing, processing, public programming, presentation to archives)

SAMPLE

RELEASE AGREEMENT

We thank you for your willingness to contribute to our project by *[indicate which]* () researching and conducting Interviews or () researching and/or () acting as a videographer and/or () on-site crew member for one or more of the interviews for the <YOUR ORGANIZATION / PROJECT NAME HERE> (the "Archive"). In consideration for our agreement to accord you credit for services furnished on all Interviews for which you furnish services for the Archive, it being understood that our failure to so credit you will not be a breach of this agreement, you agree that we may use any Interview you are involved in for the Archive, and the results thereof, in any medium including without limitation literary, print, audio, audio-visual, photography, computer-based or any other medium now known or created in the future.

You agree services rendered by you constitute works specifically commissioned by the Archive for an audiovisual work and that the Archive will own all rights, including rights of copyright in and to the results and proceeds of your services as "works for hire" as that term is used in the U.S. Copyright Act.

If, for any reason, said materials and/or services furnished by you are not deemed to be a "work made for hire", then, for valuable consideration which you acknowledge, you hereby assign to the Archive, its successors or assigns, as absolute owner, all rights of every kind whatsoever throughout the world, pertaining to such materials and/or services, whether or not such rights are now known, recognized or contemplated, including all rights of copyright therein.

You agree that any personal contact information of the interview subjects you may learn during your engagement with the Archive will be confidential and you will not disclose any such information to the media, or any other person. You agree you shall not, at anytime, now or in the future, speak publicly as a representative of the Archive without prior written permission from the Archive.

<NAME OF PARTICIPANT>

Agreed to:

Sign:

Print Full Name:

Date: _____

ARCHIVE

Date: _____

SAMPLE
RELEASE AGREEMENT

<YOUR ORGANIZATION NAME> ("Archive," "we," "our" or "us") is committed to preserving history by interviewing those with knowledge about <TOPIC HERE>.

We are deeply honored that you have granted an interview for the Archive and are allowing us to film and record the interview (the "Interview"). For us to be able to include the Interview in the Archive, we need your agreement to the following terms and conditions:

1. You agree that the Archive will own all of the copyright to the Interview in each territory throughout the world and in accordance with the terms and conditions set forth herein. We may use the Interview to support our goals of education and preservation, in whole or in part, alone or with other materials, edited or unedited, in any manner and medium now known or hereafter devised, including, without limitation, in visual, print, audio, internet, computer-based, mobile or other digital mediums, whether streaming or downloadable (including podcasts), directly or through distribution to the general public, subject to the terms and conditions set forth in this Release Agreement.
2. You agree that the Archive is not obligated to publish or use the Interview in any way, and is not required to provide you with notice of any use of the Interview (except as otherwise set forth in this Release Agreement), or to pay you with respect to any such use.
3. By granting us the rights to the Interview, we understand that we are not obtaining the exclusive rights to your life story, but only the non-exclusive right in life story rights as they are captured in the Interview.
4. If you have furnished any supporting materials during the Interview, you agree that we may distribute reproductions of these materials by any means or medium in connection with the use of the Interview. You agree that any material copyrighted in your name shall bear your copyright notice as required for the material.
5. With the understanding that it is our intent to collect complete and unedited interviews as a primary historical resource, we agree, if you make a timely request, to edit out any sections of the Interview that you feel are inappropriate for the record.

6. We reserve the right to license the Interview to others who may use the Interview in projects we believe have similar educational or historical value to our own goals. In the event that we receive any proceeds from the licensing of the Interview, all such proceeds will be used for the benefit of the Archive and its goals.

We thank you for your kind contribution.

Agreed to:

X _____

<INTERVIEWEE SIGNATURE>

Date: _____

<YOUR ORGANIZATION >

<YOUR ORGANIZATION SIGNATORY>

Date: _____