

USC Shoah Foundation
The Institute for Visual History and Education

INTERVIEWER GUIDELINES

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1. INTRODUCTION

1.1. About Oral History

Oral history is central to the practice of many organizations that record Holocaust and genocide witness testimonies - such as USC Shoah Foundation. In this course, you will take an in-depth look at USC Shoah Foundation's guidelines. But we encourage you to look at the approach taken by other organizations too; much can be learned from their practice too.

What is Oral History?

Today, the leading professional organization for oral historians in the United States and internationally is the **Oral History Association** (OHA). It defines oral history as:

"a field of study and a method of gathering, preserving and interpreting the voices and memories of people, communities, and participants in past events."

Moreover,

"Remember the ideal oral history interview is a guided monologue and not a conversation. The interviewer's unobtrusiveness and attention are essential."

The OHA's best practices are required reading for all oral historians (see Chapter 7, *Further Reading*).

The History of Oral History

For a general understanding of how oral history has evolved as a discipline and how your work for USC Shoah Foundation fits in, we recommend reading **chapter one** (Rebecca Sharpless, "The History of Oral History," pp. 9-32) of:

Charlton, Thomas; Lois Myers; and Rebecca Sharpless (eds.). *The History of Oral History: Foundations and Methodology*. Lanham, MD: Rowman & Littlefield, 2007.

To explore and learn from the oral history work of other organizations and scholars, please see Chapter 7, *Further Reading*, at the end of this course.

1.2. About USC Shoah Foundation

In 1994, Steven Spielberg established USC Shoah Foundation – The Institute for Visual History and Education to videotape and preserve testimonies of Holocaust survivors and other witnesses. Today, the Institute is engaged in the on-going task of collecting the testimonies of people who have survived or witnessed other genocides while pursuing its current mission “to develop empathy, understanding, and respect through testimony.”

The Institute’s original collection consisted of nearly 52,000 video testimonies with Holocaust witnesses gathered in 56 countries and 32 languages between 1994 and 2000.

In 2008, the Institute began recording and/or acquiring new video testimonies with survivors and witnesses of other genocides, crimes against humanity, or violent/potential pre-genocidal situations such as:

- the Armenian Genocide
- the Nanjing Massacre
- the Cambodian Genocide
- the Guatemalan Genocide
- the 1994 Genocide against the Tutsi in Rwanda
- the ongoing conflict in the Central African Republic
- the South Sudan Civil War
- the anti-Rohingya violence in Myanmar
- violence against Yazidis in Northern Iraq
- violence against Kurds in Northern Syria

Learn more about USC Shoah Foundation at: <https://sfi.usc.edu/about>

Preservation

The testimonies are preserved in the Visual History Archive, one of the largest digital collections of its kind in the world. Learn more about USC Shoah Foundation's preservation work at: <https://sfi.usc.edu/news/2012/06/usc-shoah-foundation-institute-completes-preservation-holocaust-testimonies>

Access

The Visual History Archive provides access to almost 55,000 digitized and fully searchable testimonies. Learn more about the Visual History Archive at: <https://sfi.usc.edu/what-we-do/collections>

To watch a fully digitized, fully indexed testimony, please:

- Register/log in to the Visual History Archive Online: <http://vhaonline.usc.edu/>
- Search for and watch, for example, the testimony of Peter Hersch (interview code 3658) - 2.5 hours long.

Note that:

- Around 3,000 of the USC Shoah Foundation's 55,000 testimonies can be viewed in the Visual History Archive Online.
- All 55,000 testimonies can be viewed in the full Visual History Archive, which is accessible at universities and museums worldwide.
- See: http://sfi.usc.edu/locator/full_access_sites

Last Chance Collection

In 2019, USC Shoah Foundation launched the “Last Chance Collection,” to document the stories of Holocaust survivors before it is too late. For information, see: <https://sfi.usc.edu/news/2019/07/24761-usc-shoah-foundation-redoubles-efforts-collect-testimonies-holocaust-survivors-it>

1.3. Duty of Care

USC Shoah Foundation's mission is to develop empathy, understanding, and respect through testimony. You should exemplify these same values in all your interactions with interviewees.

Overall Duty of Care to Interviewees

Create a secure environment for the interviewee by:

- Building a rapport with the interviewee.
- Clearly explaining what will happen before, during, and after the interview.
- Clearly explaining the interviewee's rights and establishing informed consent.
- Being sensitive to the interviewee's logistical and cultural needs.
- Carefully preparing and having the relevant knowledge for the interview.
- Allowing interviewees to express themselves as they wish.
- Being attentive and responsive to any difficulties expressed by the interviewee.

Overall Duty of Care to Yourself as Interviewers

Take the time to ensure:

- You are prepared for the emotional challenges of hearing Holocaust/genocide testimony.
- You are prepared to continually learn and grow as an interviewer.

For more information, see the page on Self-Care and Support in *Chapter 5 - After the Interview*.

Overall Duty of Care to USC Shoah Foundation

You are responsible for providing USC Shoah Foundation the materials and goals it needs, by:

- Assisting the interviewee/family member in completing the Pre-Interview Questionnaire (PIQ), and in some cases completing it with the interviewee yourself.
- Co-creating thoughtful testimonies of interviewees' personal experiences that are rich in visceral memory for use by USC Shoah Foundation's historical scholarship, educational and media programming, allowing witnesses' voices to inform people for generations to come.

2. BEFORE THE INTERVIEW

Taking an oral history interview is not simply about showing up and taping an interview. Vital steps are taken days before any recording begins, in what we call the pre-interview phase.

2.1. Establishing a Rapport

It is a professional obligation that the interviewer establishes rapport and trust with the interviewee. This is an on-going process that takes time. Our goals are:

- To ensure the interviewee is comfortable with USC Shoah Foundation's mission and the anticipated uses of their testimony.
- To ensure that the interviewee knows their rights in relation to the testimony.
- To share relevant experiences with the interviewee so they can know a bit about your background.
- To increase your familiarity with the style and presence of the interviewee (and them with you).

In general, the better the rapport you build with the interviewee, the better the filmed interview will go. For interviewers, this relationship begins with the first contact.

First Contact

If possible, it is a good idea to have an initial meeting that does not involve formal paperwork or prepared questions. For example,

- You might meet the interviewee over tea or coffee.
- For remote interviews, schedule an introductory phone call.
- Casual conversation about personal interests, talents, and so on, can help build real rapport, without pressure to perform.

During this first conversation, clarify how the interviewee would like to be addressed. Make sure to address them formally at first and not to make assumptions about what they want to be called.

First Impressions

Work to find the right balance between a familiar and a formal approach. A respectful, relaxed, responsive, and sensitive attitude (and capacity to read cues for distress) should be adopted and maintained throughout the relationship with the interviewee.

Dress is an important component of demeanor, and you should dress in professional and culturally respectful attire.

- Make sure any body tattoos are kindly covered (they carry significant historical meaning in relation to the Holocaust and Cambodian Genocide, for example).
- Know if a head scarf or other respectful covering is required.

Let the interviewee guide interactions involving physical proximity, including hand shaking and hugging:

- Note that in Orthodox Jewish communities, for example, men are prohibited from shaking hands with women.
- Also, be aware that for some physical proximity can be triggering.

Conversely, it is not unprofessional to hug or kiss on the cheeks—if invited to do so. Just be aware of the situation and let the interviewee establish the rules.

2.2. Making Arrangements for the Pre-Interview

The pre-interview is conducted

- About a week prior to the interview
- In person, usually in the interviewee's home, or
- For remote interviews, by phone or video-conferencing

Be sensitive about appropriate times to call, and avoid calling on religious holidays, early in the morning, or late in the evening.

2.3. Informed Consent and the Release Agreement

During the pre-interview, you will discuss with the interviewee

- The purposes and potential outcomes of an interview recorded by USC Shoah Foundation
- The interviewee's mutual rights
- The release agreement

It is vital that you understand and are able to explain them.

Purpose and Outcomes of the Interview

As part of pre-interview procedure, you not only introduce yourself to the interviewee and start to build rapport, but you also explain to the interviewee the purpose and procedures of USC Shoah Foundation's interviewing work.

The purpose of our work is to:

- Develop empathy, understanding, and respect through testimony.

After the testimony is recorded, it is:

- Preserved and archived:
 - For the details of this, please refer back to the About USC Shoah Foundation page of this course.
- Indexed and published in the Visual History Archive.
 - For the details of this, please refer back to the About USC Shoah Foundation page of this course.

After the testimony becomes publicly available in the Visual History Archive, it may be used by, for example:

- Students in educational settings (K-12 and university).
- Scholars who are researching genocide.
- Filmmakers who are making documentaries, TV programs, and feature films about genocide.
- USC Shoah Foundation in its website, events, and communications.

Mutual Rights

Another part of the pre-interview phase is to explain the interviewees' mutual rights:

- Interviewees own their own life story. USC Shoah Foundation does not.
- USC Shoah Foundation owns the copyright to the recorded interview once the interviewee has signed the Interviewee Release Agreement.

While we may hope they do not exercise it, interviewees have the right to:

- Refuse to answer any question during the interview.
- Withdraw their consent to the interview at any point during the interview.
- Withdraw their testimony from USC Shoah Foundation's archive at any time.
- Request restrictions on their testimony's use.
- Ask for redactions within the testimony.

Such requests are extremely rare, but should you become aware that interviewees are experiencing extreme distress or discomfort because of something they said during the filmed interview, these options are available.

Interviewee Release Agreement

You must secure a release agreement from the interviewee during the pre-interview phase. According to this agreement, the interviewee transfers their rights to the interview to USC Shoah Foundation. It is important to explain that signing the agreement is necessary so that USC Shoah Foundation can:

- Preserve the testimony.
- Display the testimony or any portion of it publicly.
- Make any derivative work.
- Use the testimony in any other ways in the future.

After explaining these reasons and the mutual rights, please make sure to listen to and address any concerns the interviewee may have.

Please familiarize yourself with the terms of the Interviewee Release Agreement.

For in-person and remote interviews, the interviewee is sent and signs an electronic Interviewee Release Agreement before the interview.

Other Release Agreements

Additional release agreements must be signed by anyone else appearing on camera during an interview—for example, family members of the interviewee.

2.4. Conveying Interview Logistics and Avoiding Disturbances

After explaining the interviewee's rights and presenting the release agreement, take time to inform the interviewee about what to expect when the interview is filmed.

Please note the instructions below are both 1) what you are expected to do and 2) what you are expected to tell the interviewee ahead of time to prepare them.

Please also note that the logistics of in-person interviews are very different to remote interviews (such as those conducted during the Covid 19 pandemic). For the latter, please see *Module 6 - Remote Interviews*.

In-Person Interview Logistics

Please confirm the interview date and time with the interviewee.

On the day of the interview, explain to the interviewee that:

- You will arrive together with the camera operator (videographer).
- Equipment setup needs approximately 1 hour.
- Equipment break-down and pack-up requires approximately 30 minutes.

Avoiding Disturbances

Please explain that the only people who will be allowed in the room during the interview are:

- The interviewee.
- You.
- The videographer.
- On occasion, a second cameraperson to collect collateral media (behind-the-scenes photos and videos).

Let the interviewee know that on the day of the interview, you will politely request:

- Family members to leave the room during the filmed interview, unless or until they are invited to participate.

This helps avoid any potential interruptions and disturbances.

In order to avoid distractions during the filming:

- Please turn off or mute your cell phone.
- Please ask the interviewee to turn off or mute their cell phone.
- With the interviewee's permission, please shut off the ringer on interviewee's landline telephone.

Advise interviewees to avoid wearing:

- All white
- Solid red

- Black and white checks
- Clothing with writing or logos on it.

2.5. Conveying Interview Length, Format, and Approach

Once again, the instructions below represent both 1) what you are to do ahead of the interview, and 2) what you tell the interviewee to prepare them for the interview.

Interview Length

Let the interviewee know that most interviews in USC Shoah Foundation's archive average between 2 and 2½ hours long. However, they can be shorter or longer.

The duration is based on many factors, including:

- How the interviewee chooses to share their story and memories.
- Complexity of the story.
- Interviewee's age during the period in question.
- Interviewee's memory of particular events.
- Interviewee's energy.

Interview Format and Approach

Interviews are conducted individually, e.g. only one interviewee is filmed per interview unless decided otherwise in advance.

USC Shoah Foundation generally conducts the interview in one visit. However, in rare instances, more than one visit may be required.

Please explain to the interviewee that the interview will encompass their entire life history, usually recounted in chronological order:

- Pre-genocide or pre-conflict experience.
- Genocide or conflict experience - the main focus of the interview.
- Post-genocide or post-conflict experience.

Ask the interviewee to think about incidents and stories that they wish to include in the interview. Overall, it is important you convey to interviewees that:

- We want them to tell their story in their own words.
- We are there to listen to them.

Interviewees should feel encouraged and empowered, not pressured to "perform" in any way. Please explain that you will be asking questions to:

- Explore their experiences in detail.
- Clarify and follow up.

Let them know they:

- Can take breaks during the filming if they want to.
- May choose not to answer any questions.
 - Now is a good time to ask if there are any topics that they would like not to cover during the interview

For more on this, see especially 4.4 Respectful Approach and 4.11 Breaks in Filming.
At the end of the interview:

- Broader, reflective questions will be asked. These may include questions about hope, resilience, a message to future generations, why it was important to give testimony, etc.
- With the interviewee's permission, family members may be invited to appear on camera.
 - For more details, see 4.14. Introducing Family Members.
- The interviewee may display personal photographs and/or artifacts. These items could include family photos, relevant documents such as genocide-era passports, birth and death certificates, badges, false papers, family heirlooms, etc.
 - For more details, see 4.14. Performances, Photographs, and Artifacts.

During the pre-interview phase, please discuss with interviewees:

- If they would like to have family members appear on camera with them.
- What, if any, photographs or artifacts they might like to show.

This helps with your planning and preparation for the interview.

Concerns?

If, after your pre-interview conversations with the interviewee, there is anything that concerns you, e.g.

- The interviewee's hearing or mental state,
- The interviewee's changing desire to give testimony,
- Problematic interactions with family members,
- Potential technical problems, etc.

Please don't hesitate to contact your point-person at USC Shoah Foundation to let them know.

2.6. Pre-Interview Questionnaire (PIQ)

A major component of the pre-interview phase is the **Pre-Interview Questionnaire** (or PIQ).

Online PIQs

USC Shoah Foundation contacts the interviewee—or their family members—to ask if they can complete an Online PIQ:

- USC Shoah Foundation sends the link to the online PIQ directly to the interviewee and/or their family members to fill out.
- Once completed, USC Shoah Foundation sends the completed PIQ information to you to review. If necessary, you may make clarifications and additions in the Post-Interview Form.

(In rare cases, you may fill out the online PIQ based on pre-interview conversations with the interviewee. If needed, a paper PIQ can be printed out and completed. However, the online PIQ is preferred.)

For both in-person and remote pre-interviews, the PIQ should be completed in the week before the filmed interview. There needs to be time for you to review the PIQ information in order to do your research and preparation.

The PIQ takes at least 30 minutes to complete and up to an hour if there is more detailed information about experiences or family members.

Please contact your USC Shoah Foundation point person for the up-to-date address of the online PIQ.

Purpose

The PIQ is designed to:

- Gather specific biographical information about the interviewee:
 - Names of family members and significant places.
 - Information about educational, social, and religious background.
 - A basic outline of the interviewee’s genocide experiences.
- Together with your pre-interview conversations, this information helps guide your research and preparation by:
 - Drawing attention to any locations and name spellings that are unfamiliar to you.
 - Highlighting broadly the historical, political, social, and cultural forces at work in the interviewee’s life before, during, and after the genocide.
 - Prompting specific topics or questions to inquire about during the filmed interview.

Should you be the one who completes the PIQ with the interviewee, please note that many interviewees are tempted to tell their entire life stories during the pre-interview. Interviewers should ask them to save their stories for the actual on-camera interview.

USC Shoah Foundation has different PIQs for different events of mass violence, as well as for different types of experience (survivor, liberator, etc.).

3. RESEARCH AND PREPARATION

After completing the pre-interview, you should have a good sense of the interviewee's general experience.

Your knowledge and understanding will profoundly affect the filmed interview.

- Well-prepared interviewers understand the relevant history, culture, and geography, and are able to ask insightful and important questions.

If you are unprepared, it will impact your rapport with the interviewee.

- If the interviewee perceives you as unprepared or lacking knowledge, they may shut down and not share the full dimensions of their experiences.
- It often turns the interview into more of a lecture than a deeper exploration.

Hence, research and preparation are vital to conducting oral history interviews.

Chapter 3 explores the research and preparation needed for each interview. Ahead of the filmed interview, you will:

- Prepare questions or topics to be discussed during the interview.
- Research and familiarize yourself with the relevant geographical, historical, and cultural contexts specific to that interviewee.

Finally, there are practical considerations for interviewers to bear in mind before the day of the interview.

3.1. Preparing Questions: Considerations and Structure

USC Shoah Foundation interviews are not scripted, nor do they follow a pre-ordained set of questions for every interview. However, they are guided. You should plan to spend at least 30 minutes preparing the questions/topics you are going to cover in each interview.

Considerations

To help prepare, please familiarize yourself with the interviewee's background, for example:

- Geography - what kind of place did the interviewee grow up in (e.g. rural/urban, ethno-religious composition)?
- History - what happened before and during the genocide/conflict in the places noted in the PIQ?
- Gender - expectations in the time and place described.
- Education and socio-economic background.
- Religion and beliefs, cultural affiliation, politics.
- Hobbies and talents.

The interviewee's age at the time of a historical event is important:

- It helps you understand the interviewee's perspective about their experience.
- A survivor who was eight years old at the outbreak of a war or genocide saw and understood their world differently than someone who was 15 or 20 years old.

Chronological Structure

Generally, you will follow the chronology of the interviewee's experience, and identify those experiences that are central to the person's life. For example, Holocaust survivors who were adults before 1939 require more focus on the pre-World War II period than survivors who were children during the war.

Life before the Genocide/Conflict

Encourage the interviewee to talk about pre-conflict events and personal memories, including:

- Family, home life.
- Personality, interests, hobbies.
- Education, socioeconomic status, community.
- Religious practices and beliefs, politics.
- Friendships, inter-community relations.
- Experiences of racism and prejudice.

Life during the Genocide/Conflict

Ask the interviewee to speak about their experiences of genocide or large-scale violence. The range of topics is broad, yet specific to each individual. They might encompass:

- Fleeing from perpetrating forces.
- Deportations and forced marches.

- Detention in camps, ghettos, or prisons.
- Witnessing massacres.
- Hiding or passing as a member of a non-persecuted group.
- Taking refuge in a supposed safe place.
- Involvement in resistance activities.
- Rescue.
- Particularly significant moments such as separation from family and liberation.

Other kinds of witnesses (e.g., liberators, war crimes trials participants, rescuers, and aid providers) are asked questions appropriate to their experiences.

Life after the Genocide/Conflict

The interview should not end as soon as the interviewee talks about their liberation or about the end of the conflict they survived or witnessed. Topics that you can raise in the post-conflict section of the interview include:

- Refugee camps, displaced persons camps.
- Emigration.
- Work and career.
- Marriages, children, grandchildren.
- Broader reflective topics concerning survival, faith and meaning, dreams, and messages to future generations (these are usually asked toward the end of the interview).

See also: 4.6. Guiding the Interviewee.

3.2. Preparing Questions: Tips and Suggestions

Tips

Each interviewer develops his or her own style. To serve as memory aids during the interview, you may find it helpful to:

- Write down key topics or questions on a piece of paper, notebook, or index cards.
- For context, prepare a time-line showing the interviewee's age alongside key events in their life.

Pre-prepared questions or topics are intended to:

- Help the guided process of the interview.
- Ensure that important and interesting areas of the interviewee's life are not neglected.

Prepared questions are NOT a substitute for active listening and follow-through. Be ready and expect to ask spontaneous questions based on the interviewee's answers. Be prepared to ask questions that get at the heart of, and clarify, what the interviewee is saying... even if they weren't on your pre-planned list of questions or topics.

If interviewees recount their story in ways that diverge from your questions, do not worry:

- You can return to these topics/questions once other avenues of discussion have been explored
- Always be prepared to adapt or deviate from them because of new information you learn during the interview.

Need Ideas for Topics/Questions?

Please take a look at the suggestions for areas to explore in USC Shoah Foundation's Topical Questions document.

See also:

- 4.5. Active Listening and Concentration.
- 4.8. First Questions.
- 4.9. Open-Ended Questions.
- 4.10. Clarification and Follow-Through.
- 4.13. Concluding the Interview.

3.3. Researching Cultural, Geographic, and Historical Contexts

Understanding where an interviewee's experience took place and the relevant history and culture of those places is vital for conducting successful interviews. Based on what you learn during the pre-interview conversations and PIQ, you will research countries, places of incarceration, and other pertinent information.

- Expect to spend at least 30 minutes research time for each interview.
- Depending on the interviewee's experiences and your level of knowledge, you may need to spend longer.

If the interview will include topics that require more specialized knowledge, you should seek out more specific sources to obtain the necessary information. While much information can be found online, you may need to access a public or university library for the best available information.

In Chapter 8, *Reference Sources*, you will find many recommended sources for your research.

Please do not hesitate to reach out to USC Shoah Foundation for any additional help with your research.

3.4. Mental Preparation

Getting ready for the filmed interview not only involves doing research and preparing the topics you want to cover. It also involves mental preparation which should also begin in the week before the interview.

Ask yourself the following questions:

- Is there anything about the interview that is troubling you?
- Is there anything you are afraid might happen—not so much technologically, but in terms of the relationship with the interviewee or your ability to listen to things that might especially get to you?
- What have you done when people in your life have told you difficult things?
- How were you able to keep your feelings aside for a moment?

Thinking through your concerns and coming up with solutions ahead of time will help you feel more confident going into the filmed interview.

As always, please do not hesitate to reach out to your point-person at USC Shoah Foundation if you need additional help or guidance.

3.5. Practical and Logistical Matters

In order for the interviewer and the interviewee to focus on the most important aspect of the experience, the actual interview, USC Shoah Foundation offers the following practical advice to its interviewers.

- The night before the interview, call the interviewee to confirm the appointment for the interview.
- Allow enough travel time to arrive to the interview on time.
- Try not to schedule any appointments during the few hours following the interview.
- Get a good night's sleep.

4. THE INTERVIEW

Given the delicate nature of people's lived experiences, our interviews require a responsive, reflective, respectful, and culturally-informed interviewer. The interviewer's questioning style is critical to a professional and thoughtful interview. The ideal interview consists of open-ended questions and follow-ups that allow the interviewees to speak freely, alongside directed questions that assist the structure of the interview and help track essential themes.

We interview people from a variety of geographic (urban, rural, and remote), socio-cultural, and educational backgrounds, with varying levels of English and first-language skills. Interviewers are responsible for accounting for these differences; it is essential for rapport and cultural ethics that the interviewer adjust the pace and structure of questions. Certain interviewing methods, however, apply to all interviews.

In Chapter 4, you will learn skills for conducting a successful interview, for both you and the interviewee.

4.1. Working with the Videographers

The interviewer and the videographer are key players in the interview encounter and the partnership between both contributes significantly to creating the space for the interview to unfold.

Coordination

The Institute has prepared technical guidelines for videography, both for filming the interview and for the collateral media (behind-the-scenes video and photos). They specify the required equipment and outline the procedures for the videographer.

You are not responsible for this part of the interview process. However, it is important for you to understand the videographer's needs, and coordination between you and the videographer is essential - both in the lead-up and during the interview itself:

- You and the videographer should meet outside the interview location, usually the interviewee's home, at the scheduled time.
- You should share pertinent information, such as whether the interviewee's family will appear on camera and whether photographs and/or artifacts will be included.
- You and the videographer should ensure the family waits outside the interview site (room) until you bring them in, so that the interview is not disrupted.

Interview Site

You and the videographer should determine with the interviewee the best place to set up the equipment and conduct the interview. While the videographer will need to make the final decision on this, please keep in mind:

- The location should reflect the videographer's specific technical considerations and needs for ideal sound, lighting, and backdrop.

- Include interviewees in this process, as they may have a particular object of significance (painting, memento, altar, etc.) they would like in the background.
- Interviewees should sit close to, and at the same height as, the camera lens. This configuration should ensure that the interviewee does not seem to be looking away from the camera. Please discuss this with the videographer before he/she starts filming, and please decide between you who will instruct the interviewee on these points.
- Tissues and a glass of water should be placed near the interviewee so s/he can easily access them (but out of shot of the camera).

While the videographer sets up the equipment, you will work with the interviewee to organize any photographs, documents, and artifacts they wish to show in chronological order.

Disturbances

During setup, the videographer should be mindful of any potential sound disturbances and will need the following. Please feel free to help them secure this:

- With the interviewee's permission, the telephone, noisy appliances, clock chimes, etc. should be shut off.
- A "Please Do Not Disturb" sign may be taped to the front door.
- Because you will be close to the microphone, you also need to be aware of the distracting noises caused by rustling papers, jewelry, etc.

Signaling

In case the videographer needs to stop a take because of an issue:

- Decide in advance upon a signal that causes the least disruption possible.
- Find a natural pause in the interview to briefly break.
- A tap on your shoulder is the simplest option.

Responsibilities

Overall, the videographer is in charge of:

- Monitoring all audio and visual elements and watching for issues.

You are in charge of:

- Monitoring the interviewee for any needs that may arise and ensuring they feel informed and attended to.

4.2. Preparing to Begin the Interview

Shortly before the filming of the interview starts, it is quite natural to feel nervous and excited. In fact, it is a good sign you are taking the interview seriously. The point is to be not overwhelmed by these feelings, but to use that energy to help you focus and stay attentive during the interview.

Take a moment to get centered. Remember that this interview is about the interviewee, not about you.

Sometimes, a short phrase that you say to yourself may be helpful to help you refocus, e.g.

- “I think I’m getting a little caught up in myself. I need to take a deep breath.”

If you find your concentration drifting during the interview, the same technique can work.

Before the start of the interview, let the interviewee know how grateful we are that they are giving their testimony.

Remind the interviewee that in order to be extra careful with their testimony, you will sometimes ask follow-up questions. (See 4.10. Clarification and Follow-Up)

Also, let them know they may take a break during the interview whenever they wish. (See 4.11. Breaks in Filming)

4.3. The Slate and Introduction

Slate

A slate is displayed on camera at the beginning of the interview. The slate includes the following data:

- Date of interview
- Interviewee's name
- Interviewer's name
- City and country where the interview is being conducted
- Language of the interview

You should check that all names are spelled correctly on the slate before the interview begins. The videographer then films the slate as you read it aloud. The camera is then turned off.

Introduction

After the slating, you briefly appear on-camera with the interviewee. You introduce yourself, announce the date, introduce the interviewee, and state the location (city, state/province, and country), as well as the language of the interview.

After your introduction, the camera is turned off and then re-focused on the interviewee for the entire interview. You remain off-camera for the duration.

4.4. Respectful Approach

Please keep in mind the following general principles for all USC Shoah Foundation interviewers.

Listening

Listening and being patient is crucial to interviewing.

Be sure to let interviewees express themselves fully, candidly, and in their own words.

Avoid assuming that you know what the interviewee is going to say next.

Be mindful not to interrupt or talk over the interviewee.

Focus on the Interviewee

Maintain eye contact with the interviewee.

- However, don't stare. Occasionally, breaking eye contact is fine.

While strong subject knowledge is essential, and no doubt you've done a great deal of preparation, the interview is not about your exhibiting this knowledge or showing how much you have learned.

- Use your knowledge and preparation to ask meaningful and significant questions and interact most appropriately with the interviewee.
- The interviewee will be grateful you are informed and prepared, but always be sensitive to what it means for them to share their testimony.

Silences and Pauses

Don't be afraid of pauses and moments of silence during the interview. Even in silence, the interviewee can communicate a great deal about their experience. Allowing the interviewee time to think, reflect, and recall memories is very important. Jumping in too quickly is usually a mistake.

Sometimes, an interviewee just needs a few seconds to collect their thoughts before proceeding. If you allow a few beats to elapse (for example, counting to 10 in your head), the interviewee will often add something to their answer. We find that is often when the most illuminating information is revealed.

Unobtrusiveness

Your comments (except for questions) should be kept to a minimum.

It is key that you avoid audible sounds such as “uh huh,” “umm,” “right,” “yes,” and so on that are common in everyday conversation. These utterances are picked up by the microphones and can become very disruptive to anyone viewing the testimony.

Visual Encouragement and Nonverbal Engagement

Nonverbal communication, however, is of utmost importance.

- Nodding the head.
- Using hand gestures.

- Maintaining eye contact.

These encourage the interviewee to continue and show the interviewee that you are attentive and engaged.

Cognitive Empathy

While it is important to feel empathy for the person you are talking to, it is equally important to maintain emotional distance. The goal is cognitive empathy—to understand but not to vicariously experience.

Bear witness to the experience of the interviewee, care what happened to them. However, don't make it sound like you know what happened to them or that you should describe it for them. Avoid comments such as: "That was terrifying what you went through." Instead, questions such as the following are appropriate:

- "What was that like to experience?"
- "How did you feel about that experience?"
- "What feelings do you have when you reflect on that experience?"
- "I can't imagine how that felt. How did you feel about it at the time?"

Try to restrain your expressions of emotions during the interview. It is natural that emotions will arise as you hear and elicit the interviewee's experiences, but expressing emotions outwardly may compel the focus to shift to you instead of the interviewee. For example, if you cry during the interview, the interviewee may respond by supportively shielding you from important but painful parts of his or her experiences. Try to maintain emotional control during the interview so that the focus remains on the interviewee and his or her story.

Differences of Opinion

Respect and demeanor contribute greatly to the success of the interview. You must avoid judgement.

Please don't bring your own stereotypes and assumptions into the interviewee's testimony, and be aware the interviewee may well hold views and outlooks that are entirely different from your own.

Refrain from challenging or debating with the interviewee. Instead, think about what the person is really trying to say, the reasons why they are telling you this. You may explore how they have come to think that way, e.g.

- "Could you say more about your reasons for thinking that?"
- "Could you talk about how you have come to feel that way?"

NB: Avoid phrasing these clarifying questions as "Why?" questions, since that might convey your negative opinion and/or the interviewee may interpret the question as a challenge instead of as an expression of curiosity.

If someone expresses an opinion that you regard as objectionable and you feel it getting in way of your listening, write it down in your notes to think about later, after the interview.

Question Refusal

If an interviewee refuses to answer a particular question, you must respect that.

4.5. Active Listening and Concentration

Active Listening

Listening is absolutely key to a successful interview. However, it is not a passive activity. Make sure you stay engaged and alert during the interview and that you:

- Try to understand their experiences and perspectives and explore them fully. Remember, you may oftentimes be the first person with whom they have shared their experiences so it may take extra care and follow-up.
- Listen both to what the interviewee is saying and what they are not saying.
- Take the interviewee's cues throughout the interview. If they do not want to elaborate, respect that. If you sense the interviewee seems stressed, you can suggest a break for rest.

You may find it helpful to have a notepad to write down things you want to follow up on. This is preferable to interrupting an interviewee in mid-flow. Take an interactive approach:

- Be prepared to explore new topics.
- Do not stick solely to your prepared topics or questions. You can always come back to them later.

Concentration

Maintaining concentration over the duration of a long interview is not easy. It is quite normal that you may find some things the interviewee says less interesting than others. There is no need to blame yourself for this. However, you do need to continue to listen.

If you find yourself asking "What did the interviewee just say?" then it is time to refocus and bring yourself back.

4.6. Guiding the Interviewee

While it is essential you listen to the interviewee and allow them to speak, your role as an interviewer is to guide the interviewee.

Guidance

Assess the amount of guidance the interviewee might need to answer questions and adapt the interviewing techniques accordingly.

For example, if the interviewee is forthcoming and focused and the testimony flows, you should:

- Listen and follow the interview.
- Ask fewer questions and let them speak. You may actually get answers to some of your questions when asking a different question.
- Clarify, follow up, and ask questions based on research.

If interviewees have difficulty expressing themselves due to language, health, or emotional condition, if there are major lapses in memory, or if they jump from topic to topic, you may need to:

- Gently interject and ask more specific questions to clarify.
- Make sure they are comfortable physically (Do they have water? Is the chair comfortable?, etc.).
- Then ask if they would like a break.
 - If so, use the break to discuss the progress of the interview with the interviewee and check in with the videographer.

When events are traumatic, people naturally confuse or run together the chronology of events as a way of getting distance:

- Gently clarify what you have gathered in the sequence of events related and ask if that seems right. In other words, explain back to them what they shared with you and confirm your understanding. This can be done during the interview or during a break.

Maintaining the Chronology

Sometimes the chronology of the interviewee's experiences can be disrupted and the story becomes unclear.

Our interviews follow a life history format with the chronological order of the interviewee's experiences—before the genocide, during the genocide, and after the genocide.

Allowing the interviewee to tell their story and ensuring the interview flows naturally, however, are more important than strict adherence to chronology.

- Often, all that is needed is for you to ask a quick clarifying question, as noted above. However, be careful not to interrupt and cut short the interviewee.
- Make sure you let the interviewee know why you're asking so they don't get anxious, annoyed, or feel misunderstood.
- Use your judgment to respectfully guide the interviewee.

One way to guide the interviewee to return to an earlier point in the chronology is to wait for the interviewee to finish the point they are making and then ask:

- "Before we talk about that, could you tell me....?"

In our experience, we find that if the interviewee was a child or youth at the time of an event, it is valuable to ask them to describe environment and sensations they remember. Children do not experience events chronologically—rather they retain frightening experiences in heightened ways. Also, they may intellectualize an experience as a way of gaining distance from past trauma. Be careful to respect cues to move on so as not to re-traumatize the interviewee.

Memory

If the interviewee cannot recall a particular fact about their experience, or says something historically inaccurate (e.g., an incorrect date or fact), you should refrain from directly correcting or confronting the interviewee. We find this happens frequently when interviewing survivors recounting traumatic events and of course aged interviewees.

Instead, try to “normalize” it for the interviewee and to verify the correct information gently, by asking a clarifying question, or to probe deeper in order to trigger the memory. There are times when it may be most sensitive to ask:

- “Would you like to leave this question or topic for now?”

If they say yes or that they are not sure, do not probe.

In cases when the interviewee is struggling and cannot remember a word or the translation of a word, you should patiently give the interviewee a chance to remember. If the interviewee cannot remember and you know the word, you should say it and ask him/her to confirm.

New Information

Occasionally, an interviewee speaks about people or places not documented in the Pre-Interview Questionnaire.

It's very important to jot down these names during the interview, while maintaining eye contact. After the interview is completed, you should verify the spelling of these names with the interviewee and include this information in the “post-interview information” section of the PIQ.

See also the upcoming pages: 4.11. Breaks in Filming and 4.12. Accounts of Sexual Violence, Torture, and Traumatic Events.

4.7. Advanced Age Interviewees

Many genocide witnesses will be of advanced age at the time when you interview them. Be prepared to make certain adjustments to your interviewing style.

Make sure to speak a little slowly and loudly while facing the person.

- Modulate appropriately as it becomes clear how well the person can hear you.
- Strive for ordinary, non-patronizing speech.
- Make sure that your face and mouth are visible to the interviewee.

You may need to slow down the pace of the interview. Do not assume you can do the interview at the speed at which you typically live after a strong cup of coffee.

- Ask questions at a steady pace.
- Ask one question at a time.
- Try to pace the interview so there's not an urge to rush at any point.

As with all interviews, be respectful.

- Try not to interrupt.
- Don't assume what their answer might be.
- You can tell them, for example, that they are educating you, and that you are appreciative of this.
- Be non-judgmental about cultural or generational views that the person may express.
- Be aware of your own attitudes toward aging.
- Be aware of any tendency to use your own older relatives as a standard.
- In general, relax and be yourself!

4.8. First Questions

Now that we have covered listening and active listening, we turn to questioning and focus on the kinds of questions you will be asking during the interview.

Initial Information

You will typically begin the filmed interview with introductory questions such as:

- Please state your name (and spell it).
- What was your name at birth (and spelling)?
- Did you have any nicknames as a child?
- When were you born?
- What is your current age (or approximate current age)?
- In what city and country were you born (and spelling)?

After that, you ask the interviewee to talk about family members:

- The name of the interviewee's father, mother (including the maiden name), and siblings (and their birth order).
- The names of people in the household (extended family members, household help, etc.), and grandparents.
- The professions of the interviewee's father and mother.

These questions help establish the basic details about the interviewee. They build on, and may be informed by, what you have already learned in the Pre-Interview Questionnaire.

Moving to Broader Topics

Thereafter, start to explore general areas of the interviewee's pre-genocide/conflict life with questions about such topics as:

- Family life, family home.
- Education.
- Religion and beliefs.
- Socioeconomic status.
- Politics.
- Hobbies and talents (art, writing, sports, etc.).
- Friendships, etc.

4.9. Open-Ended Questions

Open-Ended Questions

Based on the pre-interview phase, you will already have prepared the topics you want to explore in the filmed interview related to the interviewee's:

- Pre-genocide/conflict life.
- Life during the genocide/conflict.
- Post-genocide/conflict life.

These topics make up most of the interview. Here, please encourage the interviewee to speak about them at length in a narrative style, as well as to share their reactions to what they witnessed.

To facilitate this, whenever possible please be very careful not to ask closed-ended questions (questions that can be answered by a quick “yes” or “no”).

By formulating your questions in an open-ended way, you empower the interviewees to answer at length in their own style. Open-ended questions cannot be answered by a simple "yes" or "no." Examples of open-ended questions include:

- “Tell me about...”
- "Please describe..."
- "What do you remember of...?"
- "I am curious about..."
- "How did...?"
- "What happened when...?"
- "How did you feel when...?"
- "What was it like when...?"

Sensory Questions

If an interviewee is having difficulty remembering, or articulating a memory, one technique is to ask for visual, auditory, or other sensory memories:

- "What did it look like?"
- "Do you recall hearing any particular sounds at that time?"
- "What did you see when...?"
- "What did you hear when...?"
- "If I had been there with you, what would I have seen (heard/smelled)?"

Avoid...

You should not ask leading questions, i.e. where you consciously or unconsciously prompt the interviewee to answer in a particular way:

- One example of this is where you make a statement and ask the interviewee to agree with you, e.g. “Isn’t it true that...?”

- Another example is where there are assumptions built into your question: “Please describe the bad relations between Jews and Ukrainians at that time.” (Note: The same question without the word “bad” would be fine, however.)

Try not to ask two or more questions at once:

- "Where did the massacre take place, who were the shooters, and how many people were killed?"

It is much better to ask one question at a time.

In general, limit the number of multi-sectioned questions you ask.

Avoid "Why...?" questions. They may come across confrontationally and imply your negative judgment.

4.10. Clarification and Follow-Through

We encourage you to ask questions that clarify, go into greater depth, and follow-up in order to elicit encourage detail and discussion.

Quick Clarification

Clarifying questions are closed-ended questions that invite short—even one-word—answers that are valuable to clarify a point quickly without excessively interrupting the flow of what the interviewee was talking about.

They are used, for example, to check the spellings, dates, and to establish timeframes of the events that are being described. This can be particularly important in genocide testimonies, where an interviewee may be the only witness of a particular event.

Examples of clarifying questions include:

- “Please correct me if I’ve misunderstood, but did you say...?”
- “And then you went to...?”
- “Tell me once again, who is ...?”
- “Where was...?”
- “When did...?”
- “Were you...?”
- “Was it...?”

If appropriate, you may simply ask for the year of the experience the interviewee is describing or inquire whether the interviewee recalls the exact dates.

Be careful, however, not to fire questions too quickly so the interviewee does not feel interrogated, misunderstood, or that they’re “performing poorly.”

To avoid creating this impression, you can seek clarification by saying something encouraging, like:

- “Thank you so much for the information but may I ask you to clarify a few points...”
- “I’m just trying to be extra careful and ensure I understand because it’s such important information you’re telling me...”

It would be very helpful at the start of the interview to express these encouraging words to the interviewee and say that in order to be extra careful with their testimony, you may sometimes ask follow-up questions.

Expanding on Topics and Following Up

Questions that elicit information and emotion in greater depth are utilized to ask the interviewee to reflect upon specific moments and events. Follow your curiosity about the interviewee's account. Once again, open-ended questions are key.

- "Could you talk a little more about...?"
- "I am interested in what you said about... How did that happen?"

Follow-up questions encourage the interviewee to elaborate on relevant topics that have been noted only briefly in the testimony, e.g.

- "You mentioned earlier.... Could you say more about...?"
- "I wanted to follow up on something you said in passing. What did you mean by...?"
- "I'm really curious about something you mentioned earlier/something you just mentioned...."
- "I'd love to know more about..."

4.11. Breaks in Filming

There may be times when an interviewee needs a break for:

- Restroom.
- Rest.
- Water.

The videographer may request a break if they spot a technical issue that needs to be investigated (such as background noise).

In such cases, a short break should be taken.

You should use these breaks to:

- Give the interviewee encouragement.
- Ask how they are feeling about the interview process.
- See if they need anything else.
- Point out topics that may have been omitted.
- Indicate topics that will be covered in the next segment.

Once the camera is rolling, remind the interviewee where they left off when you paused the recording: “Mr. Smith, you were talking about...”

4.12. Accounts of Sexual Violence, Torture, and Traumatic Events

There may be moments in the interview when the interviewee's experiences are extremely difficult to hear and even make you uncomfortable. This is especially true with accounts of sexual violence and torture.

In such situations, it is important for you to be conscious of your own emotions and to focus on the interviewee and the flow of the interview. You will be able to process your feelings after the interview, and we can provide support for that, but try your very best to not let your discomfort distract the interviewee, lead them to censor their story or shut down, or make them feel obliged to take care of you.

If the interviewee becomes very emotional but indicates they are okay to continue, you should remain seated and continue to listen, even if there is a long pause and silence. Continue to use nonverbal communication and refrain from the understandable urge to use verbal cues to comfort the interviewee, such as "It's okay" or "I understand."

As a matter of duty of care, the interview can be paused if the interviewee indicates they need to do so, or if they appear to be losing focus on time and place (as this could indicate re-traumatization).

- A break with a tea or coffee may assist a return to the here and now.
- If you do break, keep conversation light and not related to the interview.

4.13. Concluding the Interview

Final Questions

When the interviewee has finished recounting his/her experiences, it is appropriate to ask broader, reflective questions such as:

- "What do you think helped you survive?"
- "What effect, if any, have your experiences had on your faith and beliefs?"
- "What effect, if any, have your experiences had on the way you raised your children?"
- "Have you returned to your hometown since you emigrated to this country? Please describe the circumstances and the experience."
- "Tell us the reasons you came forward to share your story."
- "What would you like to tell future generations?"

End of the Interview

Conclude the testimony by asking the interviewee if there is anything else s/he would like to add that has not been covered in the interview. After the final statement, finish the interview with a simple "thank you."

After the camera is shut off:

- Verify the spelling of any names and geographic place names that were mentioned during the interview and not included in the Pre-Interview Questionnaire (PIQ).
- Address any of the notes you had written down that you needed to come back to if you didn't do so during the interview.
- You will add this information to the Post-Interview Form.

4.14. Performances, Photographs, and Artifacts Portion of the Interview

Performances

In cases where the interviewee played music, wrote poetry, produced art, etc., during the time of genocide, encourage the interviewee to share his/her work on camera. Make sure to ask if the interviewee would like to share it at the conclusion of the interview.

Displaying Artifacts and Photographs

The items included in this section of the interview usually consist of memorabilia of prewar family and community life, wartime, hiding, ghetto, immediate postwar, immigration experiences, as well as postwar and contemporary photographs.

After the interview, the videographer films the photographs, documents, artifacts, and/or mementos. Items are usually presented in chronological order. During filming, the items should not be hand held, but placed on a secure board. Each item is filmed individually, while the interviewee describes the item off-camera. Descriptions about how the interviewee obtained the photo or artifact (especially if it is a prewar photo) often generate additional and descriptive detail about the individual's life experiences, possibly not covered in the interview itself.

Prompt the interviewee to identify each photograph in the following manner:

- First and last names of persons in the photo.
- Date the photo was taken.
- Place the photo was taken.
- How the photo was obtained (if taken before or during the war).
- Other information the interviewee would like to share about the item.

4.15. Introducing Family Members

Many interviewees include family members in a final section of the interview, if the family members are available and amenable.

Additional chairs are positioned next to the interviewee for the family members. If there is a large group, help arrange the group, usually with the interviewee (and spouse, when applicable) in the center, surrounded by relatives, much like a family portrait.

The interviewee should introduce each family member by name and relationship.

The family members segment varies from interview to interview. Often, family members make personal statements about being the children of survivors. Relatives sometimes speak about the interviewee and their feelings about his/her giving testimony. In some instances, grandchildren share comments, a poem, or a song honoring the grandparent. Although married couples may give separate personal testimonies, they often join in the family segment of each other's interview.

You may ask questions such as:

- (To spouse) How did you meet your spouse?
- (To child) When was the first time you heard about your father/mother's experiences?
- (To spouse/child) Is there anything you would like to say to your spouse/parents?
- (To interviewee) What would you like to say to your spouse/children/grandchildren?

5. AFTER THE INTERVIEW

5.1. Post-Interview First Steps

Thanking the Interviewee (and any supporting family members)

After the interview ends, you remain until:

- The videographer packs the equipment.
- The interviewee's home is put back in order.

Use the time to:

- Thank the interviewee for the interview.
- Thank family members for any support they provided (even a cup of tea, coffee or other kindnesses on breaks).
- Answer any questions the interviewee or family members may have.
- Check-in on how they're feeling about what they just experienced.
- Remind them that you'll be in touch with them again over the next few days.

Release Agreements

If any of the interviewee's family members appear on camera, please ensure they have also signed release agreements.

Testimony Copy Notification

Let the interviewees know that a digital copy of their interview will be sent directly to them and/or any family members they want.

It usually takes USC Shoah Foundation about four months to produce this link.

Please note: This process can only begin if USC Shoah Foundation has received the completed release agreement(s) and PIQ.

5.2. Post-Interview Follow-Up

You are expected to call after the interview to thank interviewees for their testimony. If you'd like, you may also send a thank-you note.

Please contact the interviewee:

- The day after the interview.
- Again, a week later as well.

Some interviewees may have intrusive memories after recounting and imagining the past, and sometimes such haunting experiences arise several days or more later, as an expected aftermath of the filmed interview.

Touch base by phone to:

- Make sure the interviewee is resting and minimizing stresses from such an exhausting life review.
- Listen to find out if there is anything needed.

If the interviewee seems to be struggling, it is appropriate to ask if they have people to talk to about what they are experiencing, e.g.

- Fellow survivor,
- Trusted friend or family member.
- Religious leader.
- Social worker or other health professional.

If a question such as "Should I be worried about you?" elicits an answer that is confusing or indicates problems, express sympathy. Please also let USC Shoah Foundation know.

Friendships

Sometimes, as a result of such an intimate exchange and witnessing during the interview process, dynamic, strong bonds and long-lasting friendships develop. We do not discourage this, but we ask that you to maintain respectful boundaries for any future contact.

Please also be aware that you are not responsible for sadness in the interviewee's life. When you are calling after an interview, it is as a friendly acquaintance (not as a therapist or family member, for instance). If you notice bigger issues, please let us know so we can follow up.

5.3. Post-Interview Form

Not later than two days after the interview, after your first post-interview follow-up conversation with the interviewee, please complete the online Post-Interview Form. The Post-Interview Form is a way for you to provide USC Shoah Foundation relevant information about the interview as well as any corrections or updated information that you learned after it.

This may include:

- Clarification of spellings of names, places, and other words which were referred to in the filmed interview.
- Anything interviewees may want to add to or delete from the PIQ (in rare cases, an interviewee can feel uneasy about disclosing certain information, such as information about relatives without the latter's permission).
- Any technical problems that affected the interview.
- Your impressions of how the interview went.

If you are unsure or have no information, please feel free to indicate "approx.," "don't know," "n/a," or leave blank.

If you have any questions or concerns about filling out the form, please contact your point-person at USC Shoah Foundation.

Please contact your USC Shoah Foundation point person for the up-to-date address of the online Post-Interview Form.

5.4. Self-Care

Conducting an interview is not only important for the interviewee and USC Shoah Foundation. It can be a profound experience for you, the interviewer, as well.

The interviewing process can be exhilarating, intense, and exhausting. You have just heard first-hand harrowing stories and likely witnessed raw and deep emotion during the interview. While it is a privilege to take this testimony and sit across from such courageous individuals, you may come away from the experience profoundly affected, even overwhelmed.

Compassion Fatigue

While it is absolutely normal to experience emotions after an interview, it is important to be aware of compassion fatigue, or vicarious trauma. This term describes the complex symptoms that can occur when a caregiver, health professional, or testimony interviewer are over-exposed to another's trauma and torturous history.

Research has shown it can take genocide survivors decades for their imagination and sensory tracks to reintegrate after seeing, hearing, tasting, and touching the kinds of horrifying experiences they have endured. In response to extreme trauma, the human imagination can run overtime or become numb. Existential angst and anxiety are common responses to living in nightmarish times. It is as if one's imaginary balance is lost. Such imbalances are seen in children who take flight into imaginary safe worlds and imaginary friends if they have been exposed to cruelty or tragic life-threatening events.

When someone is witness to the details of another person who has survived human cruelty and torture (regardless of whether they are an adult or child), their imagination and sensory system may also become saturated. Those who hear these histories repeatedly may be affected in ways that can lead to vicarious trauma. This can happen, for example, to children of genocide survivors or to interviewers of those who have experienced or witnessed genocide.

Some signs of vicarious trauma:

- Recurrent feelings of doom, anger, sadness about another's trauma.
- Bystander guilt and sense of helplessness.
- Telling friends or family about the interviewee's details as a way of having one's own witness.
- Over-identifying with a victim's history and remembering one's own trauma.
- Getting over-involved in wanting to help another person or animal who is suffering (not necessarily the person you interviewed).
- Replaying the tapes of the interview (and losing sleep over it).
- Intrusive images from a testimony that keep popping into your mind.
- Persistent nightmares.

If such symptoms are prolonged, it may be necessary to seek professional debriefing.

Self-Care

After an interview, resist the urge to discuss the details of the interviewee's genocide experiences with family or friends.

- This is private information that is not appropriate for you to share with others.
- It may also be deeply upsetting to others, especially for those not immersed in such work.

Whether or not you feel any symptoms such as those listed above, we recommend you plan self-care after each interview. Try the following strategies to find what works best for you:

- After the interview has finished, take a moment on your own for a personal debrief:
 - How hard was this interview to do?
 - Are there things you heard you personally need to process?
 - Try not to return home still mentally immersed in another person's life.
- Keep a journal of your interviewing experiences.
 - To write down these and other thoughts.
- Spend time in nature—a park, forest, the seaside—where you can engage your senses.
 - Listen, see, smell, feel sun, wind, or rain on your face.
 - Feel your body walking briskly, if possible.
- Engage in self-care, such as:
 - Calming music.
 - Playing games with friends.
 - A bubble-bath.
 - Other activities you love to do.
- Balance intellectual work with creative activities.
- Engage in aerobic activity with a peer.
- Try to maintain healthy meals.
- Avoid alcohol or other numbing substances.

Understanding the importance of peer support, USC Shoah Foundation periodically arranges interviewer and videographer gatherings. At these gatherings, interviewers and videographers not only exchange helpful tips, resources and information, but also share with one another the thoughts and experiences that result from such emotional and responsible work.

6. REMOTE INTERVIEWS

During the Covid 19 pandemic, USC Shoah Foundation began conducting remote interviews. While we have tried to keep most of our existing interviewing methodology in place, the circumstances have brought about distinct changes. First of all, interviews are conducted without any physical contact between you and the interviewee.

In Chapter 6, you will learn about the new procedures for remote interviews.

6.1. Remote Pre-Interviews

While the principles of the pre-interview phase remain the same, all remote pre-interviews are conducted by phone or video-conferencing software, rather than in-person.

Building Rapport from a Distance

Because you will have no in-person contact with the interviewee, it's even more important to build trust and develop a connection with the interviewee. This may mean spending more time on the phone or zoom calls during the pre-interview phase:

- Let the interviewee know that you are honored and looking forward to interviewing them.
- Emphasize how central they are.
- Make the effort to accommodate and support them.

Every interviewee is different. Some will want to talk a great deal, others will not. Some may have many concerns, others will not. Try to adjust and follow their lead.

We recommend you have an initial, informal conversation by phone (or video-conferencing) where you simply break the ice and get to know the person, rather than going straight into the details of the upcoming interview. Be welcoming and down-to-earth. Get to know them a little, and let them get to know you.

Your second conversation is the time to explain the arrangements and procedures of the filmed interview. Because you have started to build a connection with the interviewee, share with him/her in a personable and reassuring way the steps that are involved in remote interviews.

In the lead-up to the interview, check in to see if they:

- Have any questions or concerns.
- How they're feeling about the upcoming interview.

Online PIQs

Rather than a paper document, the online Pre-Interview Questionnaire (PIQ) is always used. In this case:

1. The interviewee and/or family members fill out the online PIQ.
2. Once completed, USC Shoah Foundation sends you the completed form to review.
3. If necessary, you make clarifications and additions using the Post-Interview Form.

(In rare instances, you may be asked to fill out the online PIQ based on pre-interview conversations with the interviewee.)

Based on the information in the PIQ, you may have a further pre-interview conversation discussion with the interviewee to clarify any issues and deepen your understanding of their experiences.

Please contact your USC Shoah Foundation point person for the up-to-date address of the online PIQ.

Release Agreements

An electronic version of the Interviewee Release Agreement will be emailed to the interviewee for his/her signature and return before the filmed interview.

6.2. Testing the Remote Capture Kit

Remote Capture Kit

USC Shoah Foundation will FedEx the interviewee the entire Remote Capture Kit, which includes a camera (mounted with a boom microphone and onto a tripod), laptop computer, hard drive, and iPhone. The interviewee, assisted by a live-in helper or family member, will follow the fully detailed step-by-step instructions to assemble the kit.

Interviewer Equipment

You will have:

- Your own computer with video-conferencing software (e.g. Zoom) to conduct the interview.
- Your own mobile phone to communicate with the videographer and production coordinator as needed during the interview (as agreed by text, WhatsApp, etc.).
- An audio recorder that USC Shoah Foundation will send you to record high-quality audio of your questions.

Testing the Kit

You do not need to worry about filming, as the videographer will be responsible for those elements. However, it is important to understand and participate in testing the equipment before the interview.

The day before the interview, USC Shoah Foundation video-conference calls with the interviewee/family member/helper and sets up the kit. At the end of the set-up, the interviewee comes in, sits down, and a test file is recorded. The interviewer should join the Zoom call for this short test.

You will be asked to:

- Work closely with the videographer and production coordinator in advance to test-run the video-conferencing equipment to ensure you're comfortable with it and it will work smoothly the day of the interview.
- Make sure that you explain this part of the process to the interviewee and their family. They will have already spoken with us and have agreed to participate in this kind of interview, but it still may be new to them and you can help them understand it even more fully in advance.
- When possible, we recommend that you do your pre-interview contact with the interviewee with the same video-conferencing equipment you'll use for the interview (e.g. Zoom). This will help them get used to communicating with you in this way.
- Make sure the videographer and interviewee's family member/helper will be reachable by text or by cell phone during the interview in case of equipment failure or a hiccup.

6.3. Remote Filmed Interviews

The same respectful, knowledgeable, and open approach as in-person interviews should be applied to the remote filmed interview. However, the logistics of the latter are of course very different.

Interviewer Environment

To conduct the interview, please make sure the place you using to conduct the interview is:

- Quiet.
- Well-lit.
- Comfortable.

Furthermore, please ensure the background is unobtrusive.

Noise/Distractions

Before the interview, turn off:

- Alarms and alerts for email and texts – keep your phone on mute.
- WiFi on cellphone - to keep more bandwidth available for video-conferencing.

Remind family members, helpers, or anyone else in the interview room or nearby to:

- Understand filming is taking place.
- Be present - not checking phone, email, social media - in case they are needed.
- Not be a distraction or in the shot.

Beginning the Interview

The USCSF production coordinator will start the video call and you, the videographer, and the interviewee will join it.

After you have established the video connection with the interviewee but before the interview begins:

After you have established the video connection with the interviewee but before the interview begins:

- Introduce the videographer and production coordinator who appear on the video-conferencing screen and are part of the interview.
- After saying hello, they mute themselves and turn their video off.
- The interviewer will be pinned so that the interviewee only sees their face. It is recommended that you pin the interviewee as well, rather than doing gallery view.
- Remind the interviewee that
 - You will be taking a break approximately after every hour; additionally, they may ask for a break at any time.
 - They may refuse to answer any question for any reason.

To capture high-quality audio of your questions:

- At the start of the interview, hit record on the audio recorder that USC Shoah Foundation sent you.
- Stop the audio recording when the filming stops for a break.

- Every time filming restarts and you resume your audio recording, ask the interviewee to clap once at the start of each recording (This helps USC Shoah Foundation sync up the audio files later).

Introducing the interviewee:

- State the date, the name of the person you are interviewing for USC Shoah Foundation, and both your location and that of the interviewee, e.g.
- E.g. "Today's date is [...]. I am here to interview [...] for USC Shoah Foundation. I am conducting the interview from [...], while Mr./Mrs./Ms. [...] is located in [...]."

During the interview:

- Mute your microphone after asking each question.
- Keep your finger on the mute button, so you can quickly un-mute yourself whenever you want to ask a question.

Interview Tips

During the filmed interview, remember that the videographer will take care of the technical side of things. Your job is to focus on the interviewee. Honor the rapport you have created so he/she continues to feel cared for.

Be conscious of, and sympathetic about, the unusual nature of, and environment created by, the remote interview.

- The interviewee may have been involved in setting up the Remote Capture Kit.
- The interviewee is surrounded by technology in a room.
- You are only present via a screen.
- It is harder for the interviewee to feel your connection and harder for them to feel understood.

During the interview, in terms of the questions you ask:

- In general, allow a little more time than usual, in case of the video connection lagging.
- When you are asking a question, allow time for your questions to be heard.
- When the interviewee appears to have finished answering, pause for a moment or two longer before asking your next question in case they have more to say.
- Try to find ways to encourage longer and deeper responses. The impersonal character caused by the remote environment can lead to shorter, more superficial responses.

In terms of how you appear on screen to the interviewee:

- Lean in a little when asking a question so the interviewee can see more of your face.
- Be responsive in your facial expressions and gestures.
- You want the interviewee to know that you hear him/her.

Breaks

Plan to take a 5-minute break after a first session of an hour and after each subsequent hour of the interview.

- This allows you to check on how the interviewee is doing and make sure the technology is working well.
- Ask the videographer to keep track and signal to you when an hour has passed.
- You might suggest, "Would you like to take a break now, or maybe in 15 minutes?"
- Keep going if the interviewee says so, but ask again particularly if the stretch of time is long.

When you take a 5-minute break:

- Agree on a time to come back and resume the interview.
- The video call will continue to run, but the camera will be paused.

As with standard interviews:

- The interviewee may request additional breaks at any time they choose.
- You or the videographer may also take a break as needed.

6.4. Remote Post-Interviews

The same principles apply for the remote post-interview follow-up as in a standard interview.

Immediate Aftermath

When the interview is complete and the filming stops, the interviewer, videographer, and production coordinator appear on screen and thank the interviewee.

The interviewer should briefly check in to ensure they are feeling okay:

- Just because the interview ends, please keep the conversation going in the same way you would if you were in the room with them.
- However, please be aware the videographer will need to stay on the same video call for longer to talk and to assist the Remote Capture Kit break-down.
- If a longer conversation with the interviewee is needed, please ask them if you can continue by phone.

Sending the Audio Files

After you have finished the filmed interview and ended your video-conferencing session, please:

- Upload the audio files you have recorded on your audio recorder to your computer.
- Rename the files with the interviewee's name, e.g.
 - Mary_Smith_1, Mary_Smith_2, Mary_Smith_3, etc.
- Using WeTransfer or an equivalent file transfer website, send USC Shoah Foundation all the files to the address the coordinator has provided you.
- When we have confirmed receipt of the files, please delete them from your audio recorder, to free up space for your next interview.

Self-Care

The change from being fully immersed in another person's life story and experiences to being back in your room sitting at a computer can feel particularly sudden and abrupt. We recommend taking some time for yourself, as suggested on the *Self-Care* page of Module 5, before resuming your regular work or life activities.

Post-Interview Form

Not later than two days after the interview, and after your first post-interview follow-up conversation with the interviewee, please complete the online Post-Interview Form. As with an in-person interview, this is the place for you to indicate:

- If there were any foreign-language words used during the interview.
- The spellings of names, people, and places not in the PIQ.
- Any additional relevant information you have learned from the interviewee or family members before, during, or after the interview.
- Any technical problems encountered.
- Your notes or observations about the interview.

Please contact your USC Shoah Foundation point person for the up-to-date address of the online Post-Interview Form.

7. FURTHER READING

Interviewing involves knowledge and skills that can be continually reflected upon and refined. Below is a selection of sources that give practical advice about recording oral history interviews. Not every piece of advice will be relevant, but you will find lots of ideas that can be really useful for your interviewing.

We encourage you also to explore the diverse approaches to oral history and testimonies dealing with trauma and large-scale violence (access to these and other works may require a trip to a public or university library):

Alcoff, Linda and Laura Gray, “Survivor Discourse: Transgression or Recuperation?” *Signs: Journal of Women in Culture and Society*, vol. 18, no. 2 (1993), pp. 260–290.

Baylor University Institute for Oral History, “Introduction to Oral History Manual,” <https://www.baylor.edu/oralhistory/index.php?id=931751>

Cave, Mark and Stephen M. Sloan, (eds.)—*Listening on the Edge: Oral History in the Aftermath of Crisis*. Oxford: Oxford University Press, 2014.

Columbia University Center for Oral History Research, “Services and Resources,” <https://www.ccohr.incite.columbia.edu/services-resources>

Field, Sean. “Beyond Healing: Trauma, Oral History and Regeneration,” *Oral History*, vol. 34 no. 1 (Spring 2006), pp. 31–42.

Greenspan, Henry. “The Unsaid, the Incommunicable, the Unbearable, and the Irretrievable.” *The Oral History Review*, vol. 41, no. 2, 2014, pp. 230–31.

High, Steven. *Oral History as the Crossroads: Sharing Life Stories of Survival and Displacement*. Vancouver: University British Columbia Press, 2014.

High, Steven (ed.). *Beyond Testimony and Trauma: Oral History in the Aftermath of Mass Violence*. Vancouver: University British Columbia Press, 2015.

Langer, Lawrence. *Holocaust Testimonies: The Ruins of Memory*. New Haven, Conn.: Yale University Press, 1991.

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

Ritchie, Donald. *Doing Oral History*. Third edition. New York, NY: Oxford University Press, 2015.

Skorzewski, Dawn. ““You Want Me to Sing?” Holocaust Testimonies in the Intersubjective Field.” *Dapim: Studies on the Holocaust*, vol. 32, issue 2 (2018). pp. 112–127.

United States Holocaust Memorial Museum, “USHMM Oral History Interview Guidelines,” <https://www.ushmm.org/collections/the-museums-collections/about/oral-history>.

Wieviorka, Annette. *The Era of the Witness*. Ithaca: Cornell University Press, 2006.

For sources on compassion fatigue (vicarious trauma), see:

Figley, C. R. *Treating Compassion Fatigue*. New York, NY: Brunner-Routledge, 2002.

LeVine, Peg. *Classic Morita Therapy. Consciousness, Trauma and Justice*. London: Routledge Books, 2018.

Van Der Kolk, Bessel. *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma*. New York, NY: Penguin Books, 2015.

8. REFERENCE SOURCES

8.1. General Cultural Reference Sources

When preparing for the interview, you may need to research the cultural, religious, and spiritual practices you learned about after reviewing the PIQ. The following online sources may help you get started with your research:

Encyclopedia Britannica. <https://www.britannica.com/>
Encyclopedia.com. <https://www.encyclopedia.com/>
Encyclopedia Mythica. <https://pantheon.org/>
Jewish Encyclopedia. <http://www.jewishencyclopedia.com/>
Jewish Virtual Library. <https://www.jewishvirtuallibrary.org/>
Oxford Research Encyclopedias. <https://oxfordre.com/>

8.2. General Geographic Reference Sources

When preparing for the interview, you will need to research the places you learned about after reviewing the PIQ. You should be aware of:

- The spelling
- The pronunciation
- The size of the place (large city, small village, etc.)
- In which part of a country it is located
- Where it is in relation to other places the interviewee will discuss
- The physical environment of the place (typical weather conditions, if it is in flat or mountainous terrain, near forests, etc.)
- Any notable features or history associated with that place

Again, if you need help with any of this, reach out to us and we can help clarify.

The following sources can help you get started with your research:

GeoNames. <http://www.geonames.org/>

Google. *Google Maps*. <http://maps.google.com/>

The University of Texas at Austin, University of Texas Libraries. *Perry-Castañeda Library Map Collection*. <http://legacy.lib.utexas.edu/maps/>

United States. National Geospatial-Intelligence Agency, United States Board on Geographic Names. *NGA GEOnet names server (GNS)*. <http://geonames.nga.mil/namesgaz/>

Please note, however, that these sources will not always have the answers you need.

Many places have changed names and countries since the time of the genocide or historical events that the interviewee describes. In the subsequent pages, you will find further suggestions for more targeted place name research.

8.3. Holocaust Reference Sources

Holocaust Place Names – General

JewishGen. “JewishGen Gazetteer,”

<https://www.jewishgen.org/Communities/LocTown.asp>

Map archive of the Polish Military Geographical Institute 1919–1939. “Przeglądarka skorowidzów” (Map Index), <http://igrek.amzp.pl/mapindex.php?cat=WIG100>

Mokotoff, Gary; Sallyann Amdur Sack; and Alexander Sharon. *Where Once We Walked: A Guide to the Jewish Communities Destroyed in the Holocaust*. Bergenfield, N.J.: Avotaynu, 2002.

Spektor, Shemu‘el. *The Encyclopedia of Jewish Life Before and During the Holocaust*. New York: New York University Press, 2001.

University of Texas at Austin, University of Texas Libraries. Perry-Castañeda Library Map Collection. “Europe Maps index,” <http://legacy.lib.utexas.edu/maps/europe.html>; “Europe (Air) 1:500,000,” http://legacy.lib.utexas.edu/maps/ams/europe_500k/

Historical Reference – General

Gutman, Israel (ed.). *Encyclopedia of the Holocaust*. New York: Macmillan Pub. Co., 1990.

Hayes, Peter; Roth, John. *Oxford Handbook on Holocaust Studies*. Oxford [England]; New York: Oxford University Press, 2010.

Hilberg, Raul. *The Destruction of the European Jews*. Vols. 1-3, 3rd ed., New Haven, Conn.: Yale University Press, 2003.

Ingrao, Christian. “General Chronology of Nazi Violence.” *SciencesPo Mass Violence and Resistance - Research Network*. 14 Mar. 2008. <https://www.sciencespo.fr/mass-violence-war-massacre-resistance/en/document/general-chronology-nazi-violence>

Megargee, Geoffrey, ed. *The United States Holocaust Memorial Museum Encyclopedia of Camps and Ghettos, 1933-1945*.

- *Volume I: Early Camps, Youth Camps, and Concentration Camps and Subcamps under the SS-Business Administration Main Office [WVHA]*. Bloomington, Ind.: Indiana University Press, 2009. <https://www.ushmm.org/research/publications/encyclopedia-camps-ghettos/download>

- *Volume II: Ghettos in German-Occupied Eastern Europe*. Bloomington, Ind.: Indiana University Press, 2012. <https://www.ushmm.org/research/publications/encyclopedia-camps-ghettos/download>

- *Volume III: Camps and Ghettos under European Regimes Aligned with Nazi Germany*. Bloomington, Ind.: Indiana University Press, 2018.

Miron, Guy, ed. *The Yad Vashem Encyclopedia of the Ghettos during the Holocaust*. Jerusalem: Yad Vashem, 2009.

Stone, Dan. *Histories of the Holocaust*. Oxford; New York: Oxford University Press, 2010. United States Holocaust Memorial Museum. “Holocaust Encyclopedia.” <https://encyclopedia.ushmm.org/>

USC Shoah Foundation. *Visual History Archive Online*. “Index Search.” <https://vhaonline.usc.edu/keywordsearch/keywordSearch>

Important

Holocaust experiences are extremely varied. When preparing for an interview, interviewers must become familiar with the specifics of what happened in the country (or countries) where the interviewee witnessed the Holocaust. Awareness of Nazi policy in Germany in the 1930s will not be especially relevant when interviewing a Greek survivor, while knowledge of the operations of Auschwitz-Birkenau is unlikely to help you interview a witness of the Holocaust in the East.

Because of the diversity of experiences in different countries under Nazi and/or Axis rule, the scholarly literature on the Holocaust is large. To help with this, please consult the Subject Pages of

USC Shoah Foundation LibGuide: <https://libguides.usc.edu/vha>
and look at the selected bibliographies at the bottom of each page.

See especially:

“Germany”

“Poland”

“Hungary”

“Czechoslovakia”

Holocaust in the East, see:

“Belarus,” “Estonia,” “Latvia,” “Lithuania,” “Russia,” “Ukraine,” “USSR”

Also, see:

“Romania”

“Greece”

“France”

“Italy”

“Netherlands”

Again, should you need any additional help, please do not hesitate to reach out to USC Shoah Foundation.

8.4. 1994 Genocide against the Tutsi in Rwanda Reference Sources

Place Names

“Annexe a presidentiel no 251/03 du 10 novembre 1975/Ingereka ku iteka rya Prezida no 251/03 ryo kuwa 10 ugushyiraho 1975.” *Journal officiel de la République rwandaise/Gazeti ya leta ya Republika y'u Rwanda*, pp. 696–736.

National Institute of Statistics of Rwanda (NISR). “Administrative Maps.” <http://www.statistics.gov.rw/documents/subject/administrative-maps>

The University of Texas at Austin, University of Texas Libraries. Perry-Castañeda Library Map Collection. “Rwanda maps.” <http://legacy.lib.utexas.edu/maps/rwanda.html>

Historical Reference

African Rights. *Rwanda: Death, Despair, and Defiance*. London: African Rights, 1995.

Des Forges, Alison. *“Leave none to tell the story”: Genocide in Rwanda*. New York: Human Rights Watch, 1999.

Lemarchand, René. “Rwanda: The State of Research.” *SciencesPo Mass Violence and Resistance - Research Network*. June 25, 2018. <https://www.sciencespo.fr/mass-violence-war-massacre-resistance/en/document/rwanda-state-research>

Prunier, Gérard. *The Rwanda Crisis, 1959-1994: History of a Genocide*. London: Hurst & Co, 1995.

Twagilimana, Aimable. *Historical Dictionary of Rwanda*. Lanham, Maryland: Scarecrow Press, 2007.

Viret, Emmanuel. “Rwanda - A Chronology (1867-1994).” *SciencesPo Mass Violence and Resistance - Research Network*. March 1, 2010. <https://www.sciencespo.fr/mass-violence-war-massacre-resistance/en/document/rwanda-chronology-1867-1994>

8.5. Armenian Genocide Reference Sources

Place Names

Hakobyan, T'. X.; Melik'-Baxšyan, St. T.; Barseg'yan, H. X. *Hayastani ev harakic' šrjanneri teġanunneri bařaran*. Erevan: Erevani Hamalsarani Hratarakč'ut'yun, 1986- . Online
version: <http://www.nayiri.com/imagedDictionaryBrowser.jsp?dictionaryId=61&query=>
Hewsen, Robert H. and Salvatico, Christopher C.. *Armenia: A Historical Atlas*. Chicago: University of Chicago Press, 2001.
Karayan, Sarkis Y. *Armenians in Ottoman Turkey, 1914: A Geographic and Demographic Gazetteer*. London: Gomidas Institute, 2018.
Nisanyan, Sevan. *Index Anaticus*. 2014. <http://www.nisanyanmap.com/>.
The University of Texas at Austin, University of Texas Libraries. Perry-Castañeda Library Map Collection. "Middle East historical maps."
http://legacy.lib.utexas.edu/maps/historical/history_middle_east.html.

Historical Reference

Dadrian, Vahakn N. *The History of the Armenian Genocide: Ethnic Conflict from the Balkans to Anatolia to the Caucasus*. Providence, RI: Berghahn Books, 1995.
Hovannisian, Richard G. *The Republic of Armenia*. 3 volumes. Berkeley: University of California Press, 1971-1996.
Kevorkian, Raymond. *The Armenian Genocide: A Complete History*. London: I.B. Tauris, 2011.
Kevorkian, Raymond. "The Extermination of Ottoman Armenians by the Young Turk Regime (1915-1916)." *SciencesPo Mass Violence and Resistance - Research Network*. June 3, 2008. <https://www.sciencespo.fr/mass-violence-war-massacre-resistance/en/document/extermiation-ottoman-armenians-young-turk-regime-1915-1916>.
Suny, Ronald G.. *"They Can Live in the Desert but Nowhere Else": A History of the Armenian Genocide*. Princeton: Princeton University Press, 2015.

8.6. Cambodian Genocide Reference Sources

Place Names

The University of Texas at Austin, University of Texas Libraries. *Perry-Castañeda Library Map Collection*. "Cambodia maps." <http://legacy.lib.utexas.edu/maps/cambodia.html>.
United States. Geographic Names Division; United States Board on Geographic Names; United States. Office of Geography. *Cambodia, Official Standard Names Approved by the United States Board on Geographic Names*. Washington, D.C.: Geographic Names Division, 1971.

Historical Reference

Chandler, David P. *A History of Cambodia*. Second edition. Boulder: Westview Press, 1992.

----. *Brother Number One: A Political Biography of Pol Pot*. Revised ed.. Boulder, Colorado: Westview Press, 1999.

----. *Voices from S-21: Terror and History in Pol Pot's Secret Prison*. Berkeley: University of California Press, 1999.

Documentation Center of Cambodia (DC-Cam). <http://dccam.org/home>.

Hinton, Alexander Laban. *Why Did They Kill?: Cambodia in the Shadow of Genocide*. Berkeley: University of California Press, 2005.

Kiernan, Ben. *The Pol Pot Regime: Race, Power, and Genocide in Cambodia under the Khmer Rouge, 1975-79*. New Haven: Yale University Press, 1996.

Lavoix, H el ene. "Cambodia from 1945." *SciencesPo Mass Violence and Resistance - Research Network*. March 9, 2008. <https://www.sciencespo.fr/mass-violence-war-massacre-resistance/en/document/cambodia-1945.html>

LeVine, Peg. *Love and Dread in Cambodia: Weddings, Births, and Ritual Harm Under the Khmer Rouge*. Singapore: NUS Press, 2010. Print.

Maguire, Peter. *Facing Death in Cambodia*. New York: Columbia University Press, 2005. Print.

Pol Pot; Ieng Sary; Howard De Nike; John Quigley; Kenneth Robinson; Cambodia, Tribunal populaire r evolutionnaire. *Genocide in Cambodia: Documents from the Trial of Pol Pot and Ieng Sary*. Philadelphia: University of Pennsylvania Press, 2000.

Vickery, Michael. *Cambodia: 1975-1982*. North Sydney: Allen and Unwin, 1985.

8.7. Guatemalan Genocide Reference Sources

Place Names

Gall, Francis; Instituto Geográfico Nacional (Guatemala). *Diccionario geográfico de Guatemala*. 4 volumes. Guatemala: Instituto Geográfico Nacional, 1976-1983.

The University of Texas at Austin, University of Texas Libraries. *Perry-Castañeda Library Map Collection*. "Guatemala maps." <http://legacy.lib.utexas.edu/maps/guatemala.html>

Historical Reference

Falla, Ricardo. *Massacres in the Jungle: Ixcán, Guatemala, 1975-1982*. Boulder: Westview Press, 1994.

Garcia, Prudencio. *El Genocidio de Guatemala: a la Luz de la Sociología Militar*. Madrid: Sepha Edición y Diseño, 2005.

Goldman, Francisco. *The Art of Political Murder: Who Killed the Bishop?* New York: Grove Press, 2008.

Human Rights Office of the Archdiocese of Guatemala (ODHAG). *Guatemala: Never Again! REMHI, Recovery of Historical Memory Project: The Official Report of the Human Rights Office, Archdiocese of Guatemala*. Maryknoll, NY: Orbis Books, 1999.

Manz, Beatriz. *Paradise in Ashes: A Guatemalan Journey of Courage, Terror, and Hope*. Berkeley: University of California Press, 2004.

Montejo, Victor. *Testimony: Death of a Guatemalan Village*. Willimantic, CT: Curbstone Press; New York, N.Y.: Distributed by Talman Co., 1987.

Oettler, Anika. "Guatemala: The State of Research." *SciencesPo Mass Violence and Resistance - Research Network*. March 28, 2008. <https://www.sciencespo.fr/mass-violence-war-massacre-resistance/en/document/guatemala-state-research.html>

Rothenberg, Daniel; Comisión para el Esclarecimiento Histórico. *Memory of Silence: The Guatemalan Truth Commission Report*. New York: Palgrave Macmillan, 2012.

Sanford, Victoria. *Buried Secrets: Truth and Human Rights in Guatemala*. New York: Palgrave Macmillan, 2003.

Schirmer, Jennifer. *The Guatemalan Military Project: A Violence Called Democracy*. Philadelphia: University of Pennsylvania Press, 1998.

Special double issue: Guatemala, the Question of Genocide, *Journal of Genocide Research* 18, no. 2/3 (2016).

Vela Castañeda, Manolo. *Los pelotones de la muerte: la construcción de los perpetradores del genocidio guatemalteco*. México, D.F.: El Colegio de México, Centro de Estudios Sociológicos 2014.

Yale University. *Genocide Studies Program*. "Guatemala." <https://gsp.yale.edu/case-studies/guatemala>

8.8. Nanjing Massacre Reference Sources

Place Names

"Nanjing di ming da quan" bian wei hui. *Nan Jing Di Ming Da Quan* [Encyclopedia of Place Names in Nanjing]. Nanjing: Nanjing chu ban she, 2012.

The University of Texas at Austin, University of Texas Libraries. *Perry-Castañeda Library Map Collection*. "Historical Maps of China."

http://legacy.lib.utexas.edu/maps/historical/history_china.html