
INTERVIEWS WITH CONTEMPORARY WITNESSES TO DOCUMENT COLLECTIONS OF HISTORICAL OBJECTS

Guidelines for the staff of collection institutions and museums

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- Historical collections and objects, attributable to the technical and industrial heritage, with their relatively recent history, are particularly suitable to be documented by *Contemporary Witnesses' Interviews*. The present step-by-step guide describes how an interview to document objects or complete collections is prepared, conducted and processed. In addition, the legal situation and examples from the author's interview practice are reviewed. By means of *Contemporary Witnesses' Interviews*, museum and collection employees can build up valuable documentation of objects and collections, which is characterised by the following seven criteria: provides accessible information, legal certainty, knowledge about functions and materiality of an object, may serve as basis for primary research, may justify the collection project, provides valuation and selection criteria, serves to create identity and new perspectives and therefore increases the attractiveness and value of objects and the whole collection.
- Historische collecties en voorwerpen te wijten aan het technisch en industrieel erfgoed met hun relatief recente historiek zijn vooral geschikt om gedocumenteerd te worden door *Contemporary Witnesses' Interviews*. De huidige stap voor stap-gids beschrijft hoe een interview om objecten of complete collecties te documenteren wordt voorbereid, gevoerd en bewerkt. Als toemaat worden de wettelijke/legale situatie en voorbeelden uit de auteurspraktijk gereviewd. Door *Contemporary Witnesses' Interviews* kunnen museum- en collectiemedewerkers waardevolle documentatie opbouwen van voorwerpen en collecties, die gekarakteriseerd is door de volgende zeven criteria: voorzien van toegankelijke informatie, juridische zekerheid, kennis over de functies en materialiteit van een object, mag dienen als basis voor primair onderzoek, kan het collectieproject rechtvaardigen, voorziet waardering en selectiecriteria, dient voor identiteitscreatie en nieuwe perspectieven en laat daarom de aantrekkelijkheid en waarde van de objecten en de gehele collectie toenemen.
- Les collections et objets historiques appartenant au patrimoine technique et industriel, de par leur histoire relativement récente, sont particulièrement adaptés pour être documentés à l'aide d'interviews de témoins contemporains (*Contemporary Witnesses' Interviews*). Le présent guide décrit, étape par étape, comment préparer, conduire et traiter une interview en vue de documenter des objets ou des collections complètes. En complément, l'auteur passe en revue la situation juridique et quelques exemples liés à sa pratique. Grâce aux interviews de témoins contemporains, les gestionnaires de musées et de collections peuvent constituer une documentation de grande valeur autour des objets et des collections, qui peut être caractérisée par les sept critères suivants : information accessible, certitude juridique, connaissance des fonctions et de la matérialité d'un objet, base pour la recherche primaire, justification du projet lié à la collection, détermination de critères de valeur et de sélection, création d'une identité et de nouvelles perspectives. En cela, l'attractivité et la valeur des objets et de la collection dans sa globalité se trouve augmentée.

Development in medicine is progressing at breathtaking speeds. Large and small, but above all expensive pieces of equipment have to be replaced – in the interest of progress and to the benefit of the patients - by more sophisticated models often after only a short period of utilization. This represents a major challenge to institutions collecting historical hospital objects, such as that of the University Hospital of Bern (Switzerland). Obviously, not all equipment and materials discarded by a hospital can be collected and preserved under the predicate "historically valuable". Another important consideration is that electronically controlled modern equipment is completely enclosed by safety covers with a uniform outer appearance. Medical laymen lose interest because the hidden inner functions can no longer be seen and appreciated and the different

models become anonymous and interchangeable black – or better white boxes.

As a result of ongoing developments as described above, we defined a collection strategy for the Bernese Collection of Medical Objects. Every medical object admitted to the collection must stand for a STORY. The story may be quite commonplace or may stand for a paradigm shift in the development of medical technology, patient care or general hospital history.

But how do we get to those stories that legitimize an object as a piece of evidence of its times and as worthy to be included in a collection?

The interview with contemporary witnesses, besides classic research in literature, archives and Internet is a sensible option. For rather "younger"

objects like those in a technical collection, but it may also be the ideal choice.

There is nothing new about interviews with contemporary witnesses being recorded for and reproduced at exhibition installations or in accompanying publications. In the museum field however, interviews for documentation and legitimating purposes are quite rarely conducted. Equally rare are defined strategies dealing with the resulting contemporary documents.

In the collection on medical history at the University Hospital Bern it soon became apparent that really valuable information could be obtained from oral statements of former users of medical objects. That gave us the idea to document objects in a systematical way by means of recorded conversations with proven witnesses.

The present article is a synthesis of literature recommendations as well as of my practical experience over some years, showing how documenting objects with interviews can work in a pragmatic way.

The paper also points out the added benefits and the increased value, an object or a complete collection respectively may obtain by means of an optimal documentation. Also, the paper's objective is to professionalize procedures for interviews in museums and collections and to draw attention to various aspects when conducting such interviews. The topic of the paper thereby moves along the interface between information science and museology. That is an area fast gaining importance by developments in information technologies, which of course will find their way also into museums.

Object and Documentation

A collection object has per se no singular expressiveness, it does not speak¹. Nevertheless it should give testimony for a certain reality, as a piece of evidence it is supposed to serve as storyteller of a past or remote reality². Strictly speaking, the above two statements are incompatible: a mute object cannot become a narrator. Nevertheless objects can provoke associations and emotions. And: *with* them stories can be told, for which they vouch as witnesses. For the plausible portrayal of such stories, these must be collected and administered together with other information and the object itself. This way a complete documentary around the object is created. The German Federation of Museums defines documentation of collections and objects as the collecting, cataloging and making available of information on museum objects³. With the documentation *on the* object also

the documentary value of the object itself is increased. It is manifested in how much an object is capable of illustrating experiences, occurrences, historical periods, people or activities⁴. However, it should not be forgotten that the documentation is only a reconstruction⁵. The past reality itself cannot be regained, not even with proper documentation.

Documentation obviously increases the value of a single object, and therefore that of a whole collection. Proper documentation may convert an accumulation of single objects with little expressiveness into a collection of historical value (Fig. 1).



Fig. 1: Mondial vacuum cleaner transformed into a respirator for compressed air. Documented by an interview with the donor and constructor (Inv. 10226)⁶ - Courtesy of the Institute of the History of Medicine, University of Berne and Inselspital-Stiftung Museum Collection.

Criteria for Object Documentation

In summary, optimal object documentation distinguishes itself by the following eight criteria:

Presence of Accessible Information

Existing documentation on a collection implies that there is information available about the object or the collection. In addition, the term "documentation" also vouches for information that is opened up, accessible, traceable and usable. Like Xylander stated: Without a directory, no utilisation of the documentation is possible⁷.

Legal Certainty

Primary documentation serves as the basis for legal certainty for the museum. It provides information on the ownership structure, the provenance of the object and associated rights (e.g. copyright, privacy, etc.), which in turn determine the possibilities of using the object⁸. Collecting

ethics prohibit admittance of objects of unknown origins⁹.

Knowledge of Function and Materiality

By means of documentation, the function of an object which is not self explanatory may be reconstructed. It also includes information on the materiality, texture and condition of the object. This knowledge can be crucial for the further handling of the object, for example, for the safety of personnel working with harmful materials.

Basis for Primary Research

Collections and their documentation are ideally suited for basic research. Only a documentation designed to be exhaustive qualifies a collection for basic research and at the same time serves as its basis. Research and its findings increase the historic, scientific and social value of a collection or an object¹⁰. According to ICOM definition of a museum¹¹ only research on a collection legitimizes a museum¹².

Justifying a Collecting Project

Only research carried out on the basis of documentation and its findings can really justify a collecting project: only on the basis of research, decisions can be taken on what is worthwhile collecting, which objects would be useful to complement a collection and which would be dispensable. Out of a pure "accumulation" of objects, only research can make a collection and finally a museum worthy of that name¹³.

Evaluation and Selection Criteria

Similarly, as already described in the paragraph above, the collection documentation serves as evaluation and a selection tool, with which decisions about the admittance of an object into the collection can be taken. Because, as also outlined by Waidacher, the criteria for selection are not only based on the object and its physical condition, but also on its context and maintaining the connecting information as well as the availability of documentation¹⁴.

Knowledge Transfer: Establishing Identity and Change of Perspective

In the collection and object documentation, the stories of the former owners and users are recorded. Thereby an object becomes unique; even if it once was manufactured in series. It gives an authentic testimony of the human owner and his life¹⁵. On the viewer this may have an identity-establishing effect: he remembers similar events

that are linked to the object or its testimony. For a successful mediation, the object must have a social significance in the past and in the present. This can also be established by the documentation¹⁶. The skilful documentation of objects allows the viewer also a change of perspective. In the oral-history-interview, which can well be used for object documentation, Chew discerns its value as follows: "*to see the world through the mind of the informant*"¹⁷. So there are, besides function and materiality, mainly the stories of people related to their experiences and emotions that can be conveyed in a captivating way.

Enhancement in Value

Seven reasons for collection documentation and its benefits were so far listed. All together they bring about a significant increase in value of the object or the entire collection. Only well indexed information, properly documented will allow the appropriate utilization and projection of the object. Without documentation it is virtually worthless.

Interview as Source of Documentation

A documentation can consist of diverse bits of information in various forms. For more recent (younger) collection objects, the interview with contemporary witnesses is of especial importance, besides classical information carriers such as archival materials, books, photographs and others. In the case described, contemporary witnesses are persons, who knew the object in its original context of usage.

Ideally, those persons of confidence can share information about the usage and function of the object and reveal entertaining anecdotes. In testimonies "normal" people have their say, generally not those who write books, give interviews on TV or in magazines and are probably already present in the archives. This multi-layered information can be

recorded with different modern technical appliances and integrated into an information system, such as a database.



Fig. 2: Former head of the intensive care department explaining an iron lung, used in the 1950ies for the treatment of Poliomyelitis (Inv. 10213)²³ - Courtesy of the Institute of the History of Medicine, University of Berne and Inselspital-Stiftung Museum Collection.

Interview Techniques in Other Disciplines

Nearly every discipline from humanities to social science has developed its own interview technique. Ethnologists are often oriented along the participating observation or the *Grounded Theory*. Historians have the *Oral History*, psychologists have the psychoanalytical interview and the social scientists know qualitative and quantitative surveys. All approaches have advantages and drawbacks. For the procedure of conducting a contemporary witness interview for the documentation of historical objects and collections as presented below, approaches and tips that appeared applicable to object-related interviews were retrieved from literature. Here, the synthesized tips are reproduced, supplemented with experiences from our own interview practice.

Preparing a Contemporary Witness Interview to Document an Object

Objective and Formulation of Questions

We take one or several collection objects as starting point. About the objects we want to learn as much as possible. Staff members of a collection usually have certain background knowledge about the object and its context. The interest in knowledge can either be rudimentary or general or even very specific. The preparations made by the interviewer depend on the objective and purpose of the interview. Vorländer¹⁸ and Stöckle¹⁹ advocate an obligation for the interviewer to get prior

information. With prior knowledge and a common vocabulary, the interview partners may communicate more easily. After the interview, sources and data may be compared and matched (source criticism).

Selection of Interview Partners

The provider /donor of the object is in most cases a good first interview partner. However, the choice of witnesses depends on the cognitive interest and the objective of the interview. According to my own experience potential interview partners are often to be found in the vicinity of the donor. They are found using the snowball effect, i.e. by recommendations. Interlocutors and experts may also be found by means of advertisements in the media²⁰.

Contacting the Interview Partner

Some oral history experts²¹ recommend first contacting by telephone. They are of the opinion that on the telephone, potential interview partners may more easily be persuaded to take part in an interview. In the initial phone contact there is however a certain danger that the contacted person may feel "run over" by the request. Another possibility is to announce the pending phone call by a prior letter (or e-mail). Both approaches serve to properly explain to the potential interview partner the purpose, the objective and the way of proceeding. Also a briefing about the legal rights should already be given at this stage. In particular, the voluntary nature of a participation in an interview should be pointed out. Once the interview partner agrees in principle, an appointment will be arranged.

Selecting the Venue for the Interview

The location can contribute to the outcome of an interview. Sensory stimuli can be triggered by the environment and by objects²². It is therefore an obvious choice to have the object documented by an interview in the original surroundings (as far as those still exist). Yet also the new location of the object in a collection or in a museum may have an inspiring effect on the narrator (Fig. 2).

Preparing the Guiding Thread for the Interview

The Guiding Thread is a plan on how to conduct the interview. It includes topics that will be addressed in the interview and a strategy on how certain issues are dealt with. It serves as a guideline should the conversation falter or stray²⁴. A proven thread for this type of interview contains struc-

tured questions to enter the conversation by determining hard facts like calendar dates, locations or the names of people involved. The introduction is followed by a semi-structured part with concrete questions to the biography of the interview partner, who however is free to put the information in his own choice of words. The questions thereafter deal with knowledge interest and maintaining the conversation flow. They serve mainly as animating inputs due to their open formulation. All questions are listed on multiple sheets to leave enough space for taking notes.

Selecting the Recording Media

Taking paper notes of what has been said is the simplest form of recording conversations with contemporary witnesses. Therewith a substantial part of the sensual aspects and of the information gets lost. With audio recordings the audible dimensions may be included and with video recordings the visible component may be added. Audio and video documents take more effort in processing and post production; however they are also more versatile. Video recordings usually require someone to operate the camera, which albeit indirectly, influences the course of the interview. Provide for mobility during the interview, as one often moves from one object to another or demonstrations are given. Audio and video documents are (currently) more difficult to preserve than written documents. Furthermore they take up much more memory space. The proper functioning and operation of technical appliances should always be tested prior to their use. Trying different microphone positions may be worthwhile. When doing video recordings, the use of an external microphone is recommended. The interview partners may be more relaxed if recordings of the initial conversation are taken in the written form only. Then audio and finally video recordings are gradually added to complement a multi-dimensional documentation.

Legal Aspects of Contemporary Witness Interviews²⁵

No Obligation to give an Interview and Information

Any interview with the purpose of documenting objects is always voluntary. The potential interview partner has the right to refuse the whole interview or particular parts of information.

Copyright

Copyright plays a central role in the interview situation. It is governed by Swiss federal law²⁶. The author determines, among other things, the first publication of his work. Transcriptions, audio and video documents of contemporary witness interviews are covered by the copyright law. The author is a natural person. If several persons are involved in the work, community copyright applies. It may be transferred, inherited or waived completely. All participants in an interview are in most cases considered as author. If a collecting institution or a museum intends to publicly use the interview, the copyrights (not only the document!) have to be transferred. This may be done by means of a contract of donation²⁷.

Employees' Terms of Employment and Copyright

Most employees, especially those in the public sector, have signed copyright clauses with their contract of employment. Therein employees agree that intellectual property or copyright cannot be claimed on any work created as part of their assigned jobs during working hours. Those rights belong to the employer²⁸. This generally applies even if interviews are conducted on behalf of a client. If an interview is carried out by a private person then the interviewer is considered as co-author.

Data Protection Law

The (Swiss) Federal Act on Data Protection²⁹ provides that personal data of others must not be disclosed to third parties or published without their consent. This also applies to the data of the interview partner. In addition and upon request, interview partners shall be given access to their own data. Also these aspects should be addressed in a contract of donation.

Defamation: Libel, Slander and Insult

Defamation like libel, slander and insult are regulated by the Swiss Criminal Code³⁰. On the one hand, the respondent committing an offence of honour over others is liable to prosecution, as is also the interviewer by circulating the interview and its questionable content. The interview should be terminated, if statements hurtful to others are expressed.

Conducting an Interview with Contemporary Witnesses

Interview Constellation

Most interviewers will agree that one-to-one person interviews are easier to manage³¹. With several interviewees simultaneously, the interviewer may lose control of the conversation. First of all, because the interviewer is in the minority. Secondly because the interviewees due to their common memory base, may talk in rather incomprehensible code³².

Informing the Interview Partner

At the beginning of the conversation, project and objectives are explained in detail to the interview partner. The rights, as described above are explained. The definitive agreement of the interview partner and his counter signing the contract should however take place after processing the conversation protocol.

Start Recording

As soon as the interviewee agrees to recording, the unit should be started. To avoid possible irritation, the recorder should be placed as unobtrusively as possible.

Opening the Conversation

For the purpose of archiving the contemporary witness document, describing facts, so called meta data are required. These facts as well as the project description, the names of the involved people, the institution, location and date should be spoken by the interviewer at the beginning of the recording. Then the conversation may be facilitated by some opening small talk.

Biographical Details of the Interview Partner

Asking biographical details of the person to be interviewed is a good start as most people are quite relaxed when speaking about their own background. This data may later also be taken into account for the source analysis³³.



Fig. 3: Interview setting with an urologist and a medical technologist to document the first lithotripter of Berne (Inv. 12779)³⁶ - Courtesy of the Institute of the History of Medicine, University of Berne and Inselspital-Stiftung Museum Collection.

Photos, Newspaper Articles, Letters and other Documents

Now we get to the proper conversation. Here it may be helpful to include photographs, newspaper articles, letters and other documents. According to Thomson³⁴ that may activate sensory memories to stimulate the conversation.

Conversation about the Objects proper

In the interview guide, this part of the conversation can only be outlined in broad terms. So it should be tackled with an open mind. The questions asked should stimulate storytelling rather than be answerable by a simple "yes" or "no". If the interview takes place in the location of the collection, according to my own experience it is rather helpful to mention the objects covered complete with their inventory numbers in the interview guide. Referencing of what is being said to the actual object is facilitated. Interviewing partners unwilling or unable to move about may appreciate some objects being brought close by; more mobile partners may be encouraged to visit and talk about objects in the depot. Contemporary witnesses often recognise other objects in the vicinity about which they also might know interesting tales. If the interview takes place in the original environment of the historical object, which would mostly be the donator's place, you may ask him beforehand to prepare supplementary objects and documentation (Fig. 3). Even when the statements are voice recorded, additional written notes taken can help to put emphasis on certain aspects. I recommend to jot down time codes of particularly interesting statements, which may greatly facilitate later processing of the records. An interview is not a classical dialogue. The interviewer is primarily harvesting interesting and useful information from the interview partner.

Terminating the Conversation

Most conversations tend to become exhausted after about two hours. It may nevertheless make sense to agree on a certain time window in advance. Towards the end of the conversation, the interviewer should consult the prepared interview guide and if necessary return to questions and topics. At this point the question about further possible contemporary witnesses might be asked. Then the next steps and the timetable are explained. Of course, warm thanks go to the interview partner for his availability and openness. Experts advise to switch off the recording device only after the final goodbye³⁵.

Processing the Interview Data

Extraction of Information and Summary

Directly after the interview the notes should be completed and the document stored in at least two different locations³⁷. Depending on purpose and objective it is decided whether the interview is be transcribed or only summarized. In a transcription any particular term may be searched and found by means of a full-text-search, while in a summary only specific topics may be found at best. A transcription is work-intensive. In most cases today, the choice is a summary. The beginning of the summary contains the meta data. This data is later also copied into the database of the information system. The conventions of the *Dublin Core*³⁸ are appropriate therefore. The following data is recorded: a physical description of the data carrier (format, material, etc.), the content description (title, genre, language, abstract, keywords, quoted names, locations, dates, participants, etc.) and identification (inventory number). Then a two-column table may be used. The first column contains the time code of the audio or video document. The second column contains topic, keywords, object description and inventory number of the mentioned object.

Proof-reading by the Contemporary Witness

The processed summary is presented to the contemporary witness for proof-reading. Often, also a copy of the audio or video document is requested,

which can hardly be refused. It may also happen that a witness no longer agrees with certain passages in the interview and demands an overplay. This time-consuming additional work may also lead to a distortion of the document. A possible compromise could consist of recording a supplementary statement which is attached to the end of the document with a summarizing remark.

Analysis of the Sources

By means of the sources analysis the suitability of the document as a historical source is ascertained. According to Schade, the outer source criticism analyses the context of the history of origins, while the internal source criticism checks the linguistic, substantive, formal and conceptual breakdown³⁹. Time and location of origin, as well as the author and addressee can easily be verified in a conversation about objects of a collection. For the examination of the content, statements of the interview partners have to be matched with other source⁴⁰. Inconsistent results of this review should be noted in the summary.



Fig. 4: Different products of the interview with the donor of a mobile "home made" respirator for a Polio patient (Inv. 12117)⁴⁴ - Courtesy of the Institute of the History of Medicine, University of Berne and Inselspital-Stiftung Museum Collection.

Information Management: Classification of Interview and Object

In a simple case, there are now five artefacts available: the collection object (physical), the contract of donation for the object (physical), the audio or video document (electronic or on data carrier), the summary (rather electronic) and the second contract of donation for the interview document (phys-

ical). In reality, there are often even more documents in various forms of appearance or a certain document is documenting several objects. This wealth of information needs to be logically linked and made conclusively searchable by information management. In the object data sheet⁴¹ all objects and their related documents including their physical or server location are entered as a minimum requirement. Keeping a record of the time codes could be quite useful to faster access a selected section or object in the audio or video document. All elements of a set of documentation always carry the inventory number of the (physical) object. Ideally, electronic documents are directly linked. If the documentation files as such are also compiled in a data base, a back reference to the object is possible. The efficiency of information management depends on the available IT system. Efficient search and retrieval of information and data requires a well thought out information system.

Archiving of the Interview

Long-term archiving of electronic audiovisual data presents a challenge. To archive audio files, Swiss archives recommend the container format WAVE. According to *Memoriav*⁴² audio recordings have to be stored kept open, upward-compatible and of linear formats. Keep in mind that these formats require comparatively a lot of storage space. In Switzerland, there are currently no recommendations concerning video files. The Swiss Federal Archive works with MPEG-4-Container Format⁴³. Regardless of the chosen format, technological progress has to be monitored in order to convert into a new format, should this become necessary. Saving files on different servers will increase data security.

Repeated Use of an Interview

The path is now clear for reusing the interview for research, exhibitions, art installations, company marketing, etc. For new uses and applications there are hardly any limits.

Conclusion

Historical objects in collections and museums can and should trigger emotions. Per se, objects are mute, unless accompanying information makes the long gone reality around the historical object come alive. The selection of objects and the management of their documentation should take into account the taste of the present time and the possibilities of information technology. Today's museum visitor prefers objects with a gripping story in a kind of just-in-time review of the previous functions and the past reality. The present practical guide intended for the staff of collecting institutions and museums, describes in detail how meticulously planned and correctly conducted interviews with witnesses of the past time of particular objects or complete collections (of the rather near past) can greatly enhance the value of a collection. Thanks to the use of a flexible mix of modern media (text, pictures, audio, video) (Fig. 4) the high expectations of today's sophisticated public can be met in an ideal and pleasing form of presentation. The method described was developed and applied at the Museum Collection of the University Hospital Bern. The video interviews greatly enhanced internal general knowledge about complex objects, for example a kidney stone lithotripter or devices used in intensive medicine. The video also invites the viewer on a time-travel back into the period when the historical object was at its prime; illuminating its previous importance and functions to the benefit of visitors - and making the Museum Collection so much more attractive.

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December 2015

Notes

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- 2 Waidacher, Friedrich. *Museologie – knapp gefasst*. Böhlau, 2005, p. 16. ISBN 3-205-77268-7.
- 3 Deutscher Museumsbund. *Leitfaden für die Dokumentation von Museumsobjekten* [on line]. Deutscher Museumsbund, 2011 (consulted on 25 November 2015). <http://www.museumsbund.de/fileadmin/geschaefts/dokumente/Leitfaeden_und_anderes/LeitfadenDokumentation.pdf>
- 4 Museen Graubünden. *Zielgerichtet Sammeln. Ein Leitfaden für die Bündner Museen* [on line]. Museen Graubünden, 2006 (consulted on 25 November 2015). <http://museen.be/attachments/000714_000430_Leitfaden_Sammeln.pdf>
- 5 Martinz-Turek. *Storylines*, op. cit., p. 22.
- 6 "Inv." is the inventory number that refers to the online database of documented objects - Online Inventory: *Sammlungen der Inselspital-Stiftung (MuSIS) und des Instituts für Medizingeschichte der Universität Bern (IMG)* <<http://130.92.123.9/>> (consulted on 25 November 2015).
- 7 Xylander, Willy. Sammlung oder Ansammlung. Forschung als tragende Säule der Museumsarbeit. In ICOM Schweiz. *Bodenseesymposium: Das Museum als Ort des Wissens*. Zürich, 2006, p. 45.
- 8 Wissenschaftliche Kommission Niedersachsen. *Forschung in Museen. Eine Handreichung. Wissenschaftliche Kommission Niedersachsen* [on line], 2010, p. 11 (consulted on 25 November 2015). <<http://www.wk.niedersachsen.de/download/50825>>
- 9 Museen Graubünden. *Zielgerichtet Sammeln*, op. cit.
- 10 cf. Waidacher. *Museologie*, op. cit., p. 31. Wissenschaftliche Kommission Niedersachsen. *Forschung*, op. cit., p. 21. Xylander. *Sammlung*, op. cit., p. 18.
- 11 Collecting, preserving, researching, presenting/exhibiting.
- 12 Antonietti, Thomas. Kooperation beim Forschen. Das Projekt Appenzell, Lötschental, überall. In ICOM Schweiz. *Bodenseesymposium: Das Museum als Ort des Wissens*. Zürich, 2006, p. 57.
- 13 Wissenschaftliche Kommission Niedersachsen. *Forschung*, op. cit., p. 15ff.
- 14 Waidacher. *Museologie*, op. cit., p. 29, 36 and 94.
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- 17 Chew, Ron. *Collected Stories. The Rise of Oral History in Museum Exhibitions* [on line], November 2002 (consulted on 21 December 2015). <<http://dwohp.tumblr.com/post/31270439217/collected-stories-the-rise-of-oral-history-in>>
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- 21 cf. *ibid.* p. 69 and Bill, Samy 2012: verbal statement.
- 22 Thomson, Alistair. Memory and Remembering in Oral History. In Ritchie, Donald A. (ed.). *The Oxford Handbook of Oral History*. Oxford University Press, 2001, p. 83. ISBN 978-0-19-533955-0.
- 23 See footnote 6.
- 24 Yow Raleigh, Valerie. *Recording Oral History. A Guide for the Humanities and Social Science*. AltaMira Press, 2005, p. 71. ISBN 978-0-7591-0654-3.

- ²⁵ The here explained aspects are relating to Swiss law. It may be assumed however, that they are handled in a similar way in other European countries.
- ²⁶ Bundesgesetz über das Urheberrecht und verwandte Schutzrechte (SR 231.1) vom 9. Oktober 1992 (Stand am 1. Januar 2011) [on line]. <<http://www.admin.ch/opc/de/classified-compilation/19920251/>> (consulted on 25 November 2015).
- ²⁷ The contract of donation, if needed, can be qualified with reservations.
- ²⁸ This practice is however disputed among legal professionals.
- ²⁹ Bundesgesetz über den Datenschutz (DSG) (SR 235.1) vom 19. Juni 1992 (Stand 1. Januar 2011) [on line]. <<http://www.admin.ch/opc/de/classified-compilation/19920153/index.html>> (consulted on 25 November 2015).
- ³⁰ Schweizerisches Strafgesetzbuch (SR 311) vom 21. Dezember 1937 (Stand 1. Januar 2011) [on line]. <<http://www.admin.ch/opc/de/classified-compilation/19370083/>> (consulted on 25 November 2015).
- ³¹ Cf. e.g. Kay Quinlan, Mary. The Dynamics of Interviewing. In Ritchie, Donald A. (ed.) *The Oxford Handbook of Oral History*. Oxford University Press, 2001, p. 28. ISBN 978-0-19-533955-0.
- ³² Quinlan. Dynamics of Interviewing, op. cit., p. 28 and 33.
- ³³ Cf. Spuhler, Gregor. Das Interview als Quelle historischer Erkenntnis. In Imhof Dora; Omlin, Sibylle (ed.). *Interviews. Oral History in Kunstwissenschaft und Kunst*. Silke Schreiber, 2010, p. 20. ISBN 978-388960-110-0.
- ³⁴ Thomson, Memory and Remembering, op. cit., p. 83.
- ³⁵ Yow Raleigh. Recording Oral History, op. cit., p. 314.
- ³⁶ See footnote 6.
- ³⁷ Yow Raleigh. Recording Oral History, op. cit., p. 313.
- ³⁸ cf. The Dublin Core Metadata Initiative – DCMI <<http://www.dublincore.org>> [on line] (consulted on 25 November 2015). In Switzerland, one usually works with the ISAD(G) standards. Other standards dealing with the maintenance of metadata from AV media include among others PREMIS, METS, PBCore und EBUCore (cf. Memoriav. Memoriav Empfehlungen Digitale Archivierung von Film und Video [on line]. Memoriav, 2015, op. cit., p. 57-59. <<http://memoriav.ch/services/empfehlungen/>> (consulted on 26 November 2015).
- ³⁹ Schade, Edzard. Audio- und Videodokumente als Quellen für die Kommunikations- und Medienforschung. In Deggeler, Kurt et al. (ed.) *Gehört – Gesehen. Das audiovisuelle Erbe und die Wissenschaft*. Hier + Jetzt, 2007, p. 55. ISBN 978-3-03919-062-1.
- ⁴⁰ For objects, for example, former sales catalogs may serve the purpose.
- ⁴¹ The same applies also to index cards. Memoriav. *Empfehlungen Ton. Die Erhaltung von Tondokumenten* [on line]. Memoriav, 2008, p. 14 (consulted on 25 November 2015). <http://de.memoriav.ch/dokument/Empfehlungen/empfehlungen_ton_de.pdf>
- ⁴² Memoriav. *Empfehlungen Ton. Die Erhaltung von Tondokumenten* [on line]. Memoriav, 2008, p. 14 (consulted on 25 November 2015). <http://de.memoriav.ch/dokument/Empfehlungen/empfehlungen_ton_de.pdf>
- ⁴³ Archives fédérales suisses. Format de fichiers adaptés à l'archivage. Normes et standards pour l'archivage de documents numériques [on line]. AFS, janvier 2014 (consulted on 25 November 2015). <http://vsa-aas.ch/wp-content/uploads/2015/07/BAR_Formats_de_fichiers_adaptes_a_l_archivage_2014-01463.pdf>. Memoriav rather recommends uncompressed formats of the type 10-bit 4: 2: 2, 10bit 4: 4: 4 or 8-bit 4: 2: 2. Other recommendations are given by CECO – Centre de coordination pour l'archivage à long terme de documents électroniques : <<http://kost-ceco.ch/wiki/whelp/Cfa/index.php>> (consulted on 25 November 2015).
- ⁴⁴ See footnote 6.