

HOW TO CONDUCT ORAL HISTORY INTERVIEWS

A Guide

Ethnographer Oral Historian Rlene Santos Steffy
and the
Northern Marianas Humanities Council



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Cover Inspiration: “Faces of Micronesia” show the diversity I’ve interviewed to preserve Micronesian oral histories—reflecting on the past informs us.

Cover (L-R): Cecilia Libwulmal Kaipat Selepeo (Pagan), Lino Mettao Urushemeyoung Olopai (Sa’ipan Refaluwasch Migration), Carmen Artero Kasperbauer (Guam WWII Survivor), Alfred Flores Fleming (Yap-Chamorro Migration), Consolacion San Nicolas Aquiningoc (Yap-Chamorro Migration), Santiago Fitipol Castro (Pagan), Iris Jemima Green Falcam (Hawaii-Pohnpei.) Photo by Rlene Santos Steff

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CONTENTS

Northern Marianas Humanities Council	i
About the Northern Marianas Humanities Council	i
Message from the Chair	ii
Message from the Executive Director	iii
Preface	v
Guide	1
1. Overview	1
2. What Is Oral History	2
3. Sampling Strategy & Research	3
4. Identifying Potential Narrators	5
5. Legal and Ethical Considerations	6
6. Video and Audio Technology	10
7. Interview Preparation	12
8. The Interview	13
9. Transcription or Translation	16
10. Archiving and Storage	17
11. Making Sense of Oral History	18
12. Oral History and Journalism: Excluded from IRB Oversight	23
Appendices	24
Appendix A - Forms, Guidelines, and Examples	25
Appendix B - Additional Information	68
Glossary	109
Bibliography	113
About Author	116

NORTHERN MARIANAS HUMANITIES COUNCIL

About the Northern Marianas Humanities Council

Established in 1991 as a 501 (c)(3) nonprofit corporation, Northern Marianas Humanities Council exists to develop, promote, and support programs in the public humanities. Its mission is to foster awareness, understanding, and appreciation for the humanities through support of educational programs that relate the humanities to the indigenous cultures and to the intellectual needs and interests of the people of the Commonwealth.



Much of the Council's funding comes from the National Endowment for the Humanities (NEH), which is charged with supporting scholarship, teaching, and public understanding and appreciation of the humanities. In the legislation creating the NEH, Congress defined the humanities as

“Language, both modern and classical; linguistics, literature, history; jurisprudence; philosophy; archaeology; comparative religion; ethics; the history, criticism, and theory of the arts; (and) those aspects of the social sciences which have humanistic content and employ humanistic methods.”

Northern Marianas Humanities Council activities are overseen by 13-member council comprised of individuals with academic, professional, or general interest in the humanities. Three of these members are appointed by the governor, all others are elected by the Council itself. Working together, these 13 individuals develop policies for the Council's operations (including the granting of funds) and for the operations of the agency as a whole.



Polly DLG. Masga

Message from the Chair

Storytelling is a part of our everyday lives. Listening to my family members tell their stories gave me a sense of the era they lived in, the emotions they felt and the lessons learned from their experiences. Some of those stories started from a simple conversation that helped me to understand who our extended family members are, or growing up during a time where our world was more conservative than it is today. Those stories remain archived, but only in my memory.

The Northern Marianas Humanities Council has always been a strong supporter for projects that capture stories from others that can be retrieved by our community and the world. We embrace sharing information that will impart knowledge and experiences that future generations can connect with. Through Rlene Steffy's vast experience capturing stories, we hope that this guide serves as a valuable resource for future oral history projects and inspire you to begin your own collection of history.

A handwritten signature in blue ink, appearing to read 'Polly DLG. Masga'.

Polly DLG. Masga

Board Chair

Northern Marianas Humanities Council

Message from the Executive Director

I am often enthralled by people who are able to recall vivid details of their personal experiences with historical events. As a young boy, stories about by relatives always captured my imagination. In many cases, storytelling by our mañamko' was the only avenue for learning about my family and lineage. Very few of these stories were published in written works. If a member of our community had an essential role in the political development of the Commonwealth of the Northern Mariana Islands, a brief description of this person and background might have been noted in Don Farrell's *History of the Northern Mariana Islands*—required reading in public high school. Published memoirs or autobiographies were mostly non-existent in our families, and if someone decided to share a memory, I considered myself lucky if I heard the same story more than once.

The Council has a rich tradition of supporting community-based oral history projects. Since its inception in 1991, the Council has helped more than sixty distinct oral history projects. One of the earliest projects that continues to evolve and contribute to understanding our past is the *CNMI Archives Oral History Project*. The late Herbert Del Rosario retired CNMI Archivist, conducted over a hundred interviews of civilians, primarily of Chamorro and Carolinian heritage, who share their personal experiences relating to conditions under the Japanese Administration, events during and after the Battle of Sa'ipan and the Battle of Tinian, and impressions of the impact of World War II on Chamorro and Carolinian culture. These interviews were made available online in 2019 and have contributed to several spin-off projects, including the documentary film, *Witnesses to War*, and the establishment of customary law based on traditional land inheritance practices. Many of the individuals interviewed have since passed on. However, their memories and experiences are now preserved to remind



Leo Gregory Carpenter
Pangelinan

us of our history, culture, values, and resiliency. Time is not on our side, and it is incredibly urgent to do more to document and share our stories.

In this first edition of “How to Conduct Oral History Interviews,” Rlene Steffy uses her experience and track record of success as a professional in the field to give us practical tips for developing oral history projects that are fundamentally centered on the quality of the interview. She has a wealth of knowledge and experience in this area and has explored a myriad of publishing methods that breathe new life into old or untold stories for posterity. We are grateful for this work coming to fruition and available in electronic format that maximizes its access to the general public. We hope that this guide inspires you in this digital age to collect and publish stories told by our manåmko’, family and friends. Through documentation and publication of lived experiences, future generations will have a better understanding of themselves, and those who came before them.

A handwritten signature in black ink, appearing to read 'Leo Pangelinan', with a stylized, flowing script.

Leo Pangelinan
Executive Director
Northern Marianas Humanities Council

PREFACE

The Northern Marianas Humanities Council's executive director, Leo Gregory Carpenter Pangelinan, asked me to conduct oral history workshops in Sa'ipan, Tinian, and Luta in 2019, and to update and personalize their oral history guide, addressing the cultural sensitivities of conducting interviews in Micronesia.

As an experienced interviewer, former investigative reporter, and a 42-year member of the print and broadcast media, my interviews and photographs have been published in local, regional, national, and international magazines and news organizations. I have engaged in collecting and preserving oral histories in video documentaries for the past 26 years. My journey as an ethnographer began in 2004 with the collection of oral histories of World War II Survivors on Guam, who were forced to march to the Manenggon Valley in the village of Yo'ña. The experiences of a more significant number of people who were forced to walk to the valley during the last two weeks of the war were initially recorded on audio and then video. Many survivors suspected that the Japanese were planning to kill them in the valley. The Manenggon March and Concentration Camp historical experience resulted in my interviewing 114 individuals featured in the *Historic Context: Manenggon March and Concentration Camp Survivor Accounts July 12-21, 1944* video documentary that was published in DVD-Video in 2015, it broadcasted on KUAM television, Guam Legislature and the Governor of Guam's television channels.

In the past 26 years, I have produced numerous oral histories released on DVD, and published YouTube, regional television, and international podcast. I have recently begun a series of Chamorro children's books featuring people of the Mariana Islands' traditional cultural practices. My over

“Rlene has been a frontrunner on topics of social equity and re-inventing advocacy by gathering and sharing the stories from the mouths of the people. She has been incredibly successful capturing the spirit of the culture and environment in the islands with her WWII survivor oral histories work.”

Michael Blas Makio, AIA
Chairman Guam
Preservation Trust

See Appendix B7:
Chairman's Historic
Preservation Award

See Appendix B8:
Outstanding Citizen Award,
Piti Municipal Planning
Council



February 2018: Rlene Steffy first to receive Guam Preservation Trust Chairman's Award (L-R) Michael Blas Makio, AIA, Chairman Guam Preservation Trust; Robert Joseph Steffy, CPA; Rlene Santos Steffy; and Joseph Elden Quinata, Chief Program Officer Guam Preservation Trust.

two decades of collecting oral histories has earned me the reputation of being the “leading oral history practitioner” in the Micronesian region. In 2018 I was distinguished as the first-ever recipient of the Chairman's Historic Preservation Award by Michael Blas Makio, chairman of the Guam Preservation Trust. On Sunday, April 8, 2018, the Piti Municipal Planning Council presented Steffy with their Outstanding Citizen Award at the Micronesian Room, Hilton Guam Resort, for many years of selfless dedication to preserving Chamorro history and culture.

I have developed my expertise by conducting hundreds of comprehensive, professionally conducted oral history interviews with people from Guam, Luta, Tini'an, Sa'ipan, Japan, Palau, Yap, Pohnpei, Kosrae, Chuuk, Satawal, Lamotrek, the South Pacific islands of American Samoa, Samoa, New Zealand, Australia, and Fiji; and Taiwan's Rukai and Paiwan aboriginal tribes.

Many first language Chamorro speakers have passed, but I have made it my purpose to record many first language Chamorro speakers, and other first language Micronesian speakers for preservation and future analysis as part of my commitment to the preservation of indigenous languages of Micronesia.

Utilizing my investigative research techniques, I consistently attend to the requirements of research, analysis, interpretation, and documentation about my findings in published works. Every oral history project begins with research. So, before I conduct an interview, I gather as much information as possible to inform myself, even before formulating questions. My work has been published in magazines, newspaper articles, television, social media, scholarly journals, and government reports. While all my published works are reviewed by credentialled experts, my primary purpose is to record and publish oral histories to give voice to the narrators for posterity. This guide was reviewed by Dr. Laura Marie Torres Souder, and edited by Dorothy Marie Tenorio Laguãña and Vanessa Benner Bautista.

Oral history is gaining popularity around the world because historians want to enlarge and expand their knowledge of past events, and oral history is an effective way to achieve this through first-hand accounts. We all learn from the written word, but nothing affects us more deeply than listening to the voice and viewing the facial expressions and body language of a narrator's oral history account.

Welcome to my world. Make it yours. Interview someone today for the enrichment and better understanding of humanity.

A handwritten signature in black ink, appearing to read 'Rlene'.

Rlene Santos Steffy

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GUIDE

1. Overview

Civilization is made up of communities filled with the historical value of men, women, and children. The practice of collecting their past experiences, primarily in an active interviewing process through audio or video recording, is called an **oral history interview**. The purpose is to record, preserve, catalog, and make the entire interview available to researchers, journalists, historians, and family members. The recordings are transcribed or translated, edited, and released whole or in part through various forms of publications.

Preserving a person's life history or **eyewitness account** in **recorded interviews** is the only way of creating oral history. It requires a dialogue between the interviewer and a narrator.

It is not a discussion between two people catching up on old times or the recording of the governor's address, board meetings, or any of the work of Pop-culture journalists and online bloggers.

It requires a well-informed interviewer to collect information from the narrator to add to the **historical record**. They agree to the importance of recording the narrator's life history and experience in their own words, perspectives, and feelings. The narrator reflects on lived experiences and provides personal interpretations of their memories of past events and encounters. These interviews are lengthy. They constitute an in-depth view of a person's perspectives and lived experience recorded for posterity and as a resource for researchers and historians to analyze and interpret.

Therefore, oral history interviews are conducted with individuals who can recall past events of a historical nature that can inform, instruct, and inspire generations to come.

Those who hold traditional, cultural, and social memories are generally older members of families. Memories are fragile and life is brief. As time goes by, it becomes an urgent matter to collect and preserve the information before it is lost.

After the interview, the recordings must be kept in a safe place and used by the oral historian in creative ways to present the perspectives in various forms of publications and mediums to educate, enlighten and encourage a better understanding of previous actions and community activities.

2. What is Oral History?

An oral history interview is a **multidisciplinary approach** to collecting historical accounts. This method of preserving history predates any written form. “It is a field of study and a method of gathering, preserving, and interpreting the voices and memories of people, communities, and participants in past events. Oral history is both the oldest type of historical inquiry, predating the written word, and one of the most modern, initiated with tape recorders in the 1940s and now using 21st-century digital technologies.” (Oral History Association, n.d.)

Herodotus, the so-called “father of history,” used oral history to write his Persian Wars description in the fifth century B.C.

It is always best to collect **firsthand experience** or eyewitness accounts of a lived experience. The next best way to gather information is a **secondhand account**, the knowledge handed down to a spouse or child, close friend, or associate by the eyewitness or participant in the event.

Oracy, the ability to express oneself through articulate speech, is the oldest kind of testimony. Eloquent speech is the ability to explain the events of the past with clarity in a descriptive way. However, over time, oral tradition

was weakened by the rise and spread of the written word, which dominated conventional wisdom, giving the impression that oral statements are frivolous, mere hearsay, and untrustworthy. Fortunately, revisionist historians have renewed the value of the spoken word.

In the Pacific Islands, it is common for family or clan members to gather on a Sunday afternoon or special occasions and spend hours talking to grandparents or other elders in the family to learn about their connection to family history. Sometimes, the narratives invoke laughter, pride, tears, and even doubt or embarrassment. History is not always about proud memories, but we accept all of it because it's our history, as told by their elders.

This practice is also espoused by the known gurus of this tradition. We can thank Alex Haley, author of *Roots*, for the encouragement to look at our roots and trace our family history. He may also be responsible for any orders of DNA kits from 23andME and National Geographic. At Genealogy.com, Lyman D. Platt, Ph.D., writes that preservation of oral history is a critical first phase of any genealogical or historical research and data preservation effort. (Lyman D. Platt, n.d.)

“Haley argued that unless we know our ancestors we can’t know who we are.”

Peter Feurherd

<https://daily.jstor.org/how-alex-haley-popularized-ancestral-searching/>

3. Sampling Strategy & Research

Once you decide on your oral history project's purpose, you will need to define potential topics, develop sample questions, and identify the population your participants will come from. The number of interviews, geographic locations, and age groups are factors considered in determining who to interview.

Suppose your project is to learn about the histories of World War II Survivors, Veterans of War, teachers, social workers, women, political leaders, migrants, seafarers, or other cultural interest groups. Contact the societies and clubs that individuals in these groups are likely to associate.

Find out where they meet, how often and on what days, and what community projects and activities they attend to have a greater chance of speaking to one or more leads to build a list of potential narrators.

When I received a grant to interview World War II Survivors forced by the Japanese to march to the Manenggon Valley in the village of Yo'na, I called my mother, who survived WWII in Sa'ipan, and asked her for the names of her relatives who survived the war on Guam. I tapped into her relatives, contacted them about my project, and included my father's relatives. I also asked Mom for the names of their friends who survived WWII. Mom assisted me by calling, explaining my research, and providing me with names and telephone numbers on a legal pad's front and back sheets. Each survivor provided me with other survivors' names. Some were already on my list, while others were not.

Leads are valuable. Ask your narrator to recommend others. Their tips provide useful information that may redefine or redirect a sampling strategy. You can count on their word because people experience events in groups, and you will find that people are typically willing to identify others they know to share their stories. This ensures some degree of representation at all levels of the population.

Different narrators may share similar interpretations and details about a shared experience or offer differing opinions of an event. Notwithstanding these differences, they give shape to and validate many variables and experiences they have in common. Aspire to select a sample population that can look at an issue, event, or occasion in time from various perspectives. Interviews reveal the commonalities, differences, and anomalies present in conducting oral history accounts—the more diverse the sampling, the richer the documentation.

Once you have a list of prospective narrators, you can start with someone you know within the group and make the initial contact. Something to keep in mind, footnotes in relevant publications of your subject are excellent sources.

To drive the point across that footnotes are valuable sources, Micronesia Area Research Center (MARC) Co-Founder and Professor Marjorie Osbourne Grathwohl Driver (1924-2019) mentioned in her 2003 oral history interview that footnotes informed them of titles to populate the MARC Library. "I think one of the things that we need to emphasize is the fact that what we found—and Sister Felicia, and I used to kind of joke—we found a lot of our leads in the footnotes of other authors."

4. Identifying Potential Narrators

Locating potential narrators whose experiences are relevant to your project can be an enjoyable step. Besides following the tips or leads, reading primary and secondary sources about your topic can provide clues for potential narrators.

Always ask potential narrators who they know could be a good source for you to contact. When people make recommendations, be sure to get their full names, contact numbers at home or cellular if available, and where they live and work. If they are elderly, try to get the contact information for a family member as well. When possible, contact potential narrators at work, explain your purpose, and ask them if they can discuss it with you on the phone. Sometimes they would prefer that you call them at home. When someone decides not to participate, respect their wishes. You can still ask them for leads.

Set the interview date as soon as it is convenient for the narrator. Ask yourself why you are interviewing the person, what do you hope to learn? Do background research on the narrator to know how much he had to do with the

subject. You can conduct a non-recorded pre-interview on the telephone to determine how significant a potential narrator is to your project, but do not discount their significance. By nature, narrators always know more than they are willing to reveal.

5. Legal and Ethical Considerations, and Copyright

An oral history interview is an involved process guided by ethics and principles that apply to everyone involved—the **interviewer, narrator, archivist, transcribers, translators, researchers, editors, artists**, and even **photographers**.

Ethical considerations must be discussed openly and agreed upon before the interview. The interviewer must be prepared for any changes the narrator may make to hinder your progress. Narrators have a right to change their minds, and they will. Do your best to assure the narrator of the importance of their participation, but respect their right to refuse.

The interview's location should be safe, convenient, and comfortable for both the interviewer and the narrator. Always let someone know your location. The interviewer must respect personal boundaries. This means that the narrator may choose to withhold information, change his mind about the interview, request to remain anonymous or may prefer to use a pseudonym to participate. Remember that the nature of oral history interviews is to gather comprehensive narratives about the narrator's lived experiences, and the details of this information could be recognized by others. Anonymous interviews can be a convenient means of collecting data, but conversely, protecting the narrator's identity requires security that oral historians cannot provide. Consider and discuss all requests by the narrator thoroughly and indicate the agreement at the beginning of the recording and in the transcript.

Further reading:
Belfast Project
[https://www.chronicle.com/
interactives/belfast](https://www.chronicle.com/interactives/belfast)

Respect for and protection of the narrator's perspective, dignity, privacy, and safety is a foremost responsibility for anyone involved in an oral history project. The narrator should be informed of the benefits and potential risks of participating in the project. These risks involve those from vulnerable communities, as described by the Oral History Association. We never want our oral history project to expose people to any kind of endangerment.

Read more about vulnerable communities from The Oral History Association.
<https://www.oralhistory.org/vulnerable-communities/>

Obtaining the narrator's **informed consent** is the most crucial step in the collection of oral history. The license must clearly outline the narrator's participation, what the oral history interview will be used for, by whom, and its future presentations and mediums. The narrator has the right to place any limitation on the use of the interview, who may view or listen to it, and how it can be used. Together, the interviewer and narrator can arrive at an agreement.

Appendix A1:
Sample Basic Release Form

The informed consent outlines how the oral history interview will be conducted from beginning to end. It ultimately protects the narrator's appearance and voice recordings, and any photographs taken during the interview and its uses. The collection of oral histories in digital audio or video recordings can result in an engaging and stimulating interchange directed by the interviewer but focused on the narrator's delivery.

Further reading on
US Copyright Laws
<https://www.copyright.gov>

The interviewer should be knowledgeable and comfortable with operating the recording technology for the interview. There should be an understanding between the interviewer and the narrator that the recording devices will remain in use throughout the interview.

Suppose the narrator decides to provide you with information that they do not want to be released or shown to the public in any form. You must honor the narrator's wishes and mark the segment confidential. This has occurred

many times in the years that I've conducted oral history interviews. What I've discovered is the end of the interview, the desire to keep things "confidential" disappears with the release of their account. I will reconfirm the confidential request at the end of the interview, and many times they say, "Never mind, I already let it out." Or, they jokingly say, "Don't publish that until I'm dead."

The interview method is also an important consideration that should be agreed upon before the interview. The interviewer and the narrator can decide upon the language, possible topics, and cultural limitations or prohibitions. However, the narrator has the ultimate decision to change the terms at any stage of the interview. The interviewer must be guided by the narrator's willingness to answer questions.

Recalling painful memories may move the narrator to tears during the interview. The interviewer must be prepared for all expressions of human emotions and allow the narrator time to cope without interruption. It is a normal part of an oral history interview because the narrator is sharing lived experience. The interviewer should show empathy, patience, and compassion, in silence, allowing the narrator to overcome a painful memory. **DO NOT TURN THE EQUIPMENT OFF.** Maintain eye contact and remain silent because if you look away, you minimize their pain. As the interviewer, you have the responsibility to acquire the entire story, even if portions of it make you uncomfortable. Honor their reality. Collecting oral history requires maturation. Only when the narrator is composed and ready to continue, should the interview proceed. Be patient. Memories arouse emotions.

Some Micronesian cultures forbid the questioning by female relatives of their brothers, uncles, fathers, or high-ranking individuals. Sensitivity to these and other cultural values should be discussed, and an understanding should be reached to conduct a successful oral history interview.

As more and more women participate in the collection of oral histories to document their community and cultural groups' experiences, their actions may be perceived as violating cultural norms. Women should make the case that this form of historical gathering is best performed by those who know the culture, beliefs, values, and taboos that must be respected but digitally recorded. Otherwise, it will be lost.

Addressing the concern over cultural sensitivity came up in a workshop I conducted in Sa'ipan. Several Refaluwasch women discussed the barrier they will confront if they attempt to collect oral history from male relatives. I suggested the women discuss the concern with their male elders and explain the significance of their cultural role in storytelling. Conducting interviews is not intended to supplant cultural values, but it is a principled approach to document their people's history. Oral history can inform the future without disrespecting traditional values. I have never experienced any obstacles in conducting oral history interviews with men from any ethnic group. In fact, men are the primary target of my research.

Honest and respectful use of the oral history interview must be maintained at all times, and this means that the narrator's words are never taken out of context to contort the narrator's original meaning. The oral history process completes when the interview is made public.

Copyright of original work is covered under the Oral History Association's Core Principles. This should be clarified in the informed consent. The narrator can sign over their rights to be recorded, but that is not signing away their story. It only permits the interviewer right to use the recorded interview for presentations and publications.

Oral History's Core
Principles

[https://www.oralhistory.org/
oha-core-principles/](https://www.oralhistory.org/oha-core-principles/)

6. Audio and Video Technology & Digital Camera

When I conducted my first oral history interview in 2004, I used a portable cassette recorder and placed it on the table between me and the narrator, who sat about four feet across. The scope of the grant called for audio recordings on cassette tapes.

After that first experience, I knew I had to improve the technology for the next interview, so I borrowed my son-in-law Paul's video camera. The narrator sat across from me and closer than the narrator in the last interview. I purchased a lapel microphone and plugged it into the audio recorder. Then I collected about five or six thick books and stacked it in front of me as a tripod for the video camera. I was able to record both audio and video and preserved the entire interview. But still, I was ill-prepared equipment-wise.

After the second interview, I was convinced that I needed a video camera and a tripod, a better lapel microphone with a longer cord, and an audio recorder that would automatically switch sides of the tape so the interview flow would not be interrupted. I also had a digital camera in my bag to take pictures of the narrator during the interview. The video camera records the facial expression and body language, but a digital camera takes photographs for newspapers, magazines, and social media postings.

I continued to interview with the portable Sony cassette recorder and digital camera but started recording the video after getting a video camera and a sturdy tripod. Once I was able to get a quality video camera, I was assured quality audio by exporting the audio file.

I learned through this process not to compromise the quality of the narrator's sound recording. Video quality is essential, but it is the narrator's voice that significantly impacts people. A listener will lose interest if he or she strains to hear the interview.

Have you watched a silent movie? I have, and it's nothing in comparison to film with sound. Sound tells us about the person, the time, the place, and it informs us in a way that visuals cannot. So, the combination of sound and visual evokes emotions in us that neither can do alone. But, sound in video helps to determine what we focus on.

For instance, you can hear the crack in a person's voice before realizing that they are about to cry. Sound is crucial because it sets the tone of the narrator's story. I often illustrate the impact that sound would have on a crowd, how quickly do you think they would react if I held up a sign that reads "FIRE!" or if I were to yell out, "FIRE!?" Well, if there was a real fire, I don't think I'd wait around for your brain to register the meaning of the sign.

The most important lesson I learned from the Radio Advertising Bureau is that "sound" is greater than "sight." So, the object lesson here is never compromised the sound of your oral history recording.

You should also choose a quiet place to interview the narrator, not a coffee shop, restaurant, or nursery class. The background noise in all these locations will drown out the narrator's voice. I was told by an inexperienced interviewer that she sat with visiting Veterans of World War II at hotel restaurants where they stayed, and none of the recordings were worthwhile. Consider the importance of the oral history account you want to record and dedicate time and effort to its quality. Focus on the narrator's voice.

Auditory neuroscientist Seth Horowitz said, "Eyes lie, but the ears don't." Horowitz also said that it takes our brain at least one-quarter of a second to process visual recognition. On the other hand, you can recognize sound in 0.05 seconds. <https://www.wnycstudios.org/podcasts/radiolab/articles/257870-ears-dont-lie>

7. Preparing for the Interview

Whether on the phone or in person, the initial contact is another essential step in the oral history collection process. Stating your purpose and interest in their oral history account should be clearly disclosed.

Be honest about what you hope to learn about them and their involvement in an event, but do not try to influence their responses or minimize their role. Potential narrators often shy from admitting how much they know, so allow them to reveal that to you in the interview. People naturally want to please others, and it is in the initial contact where you establish rapport with the narrator. Set the interview date, time, and location. Prepare well and show up earlier than the narrator so that you can set up the equipment and be ready for the interview when the narrator arrives.

Ensure that all the batteries for the audio and video equipment are charged and able to record for several hours. Make sure you empty your video camera's memory cards and reformat them for the interview. If you need flash or stand-up lights, make sure you bring enough batteries for them. There is nothing worse than running out of blank recording memory on a video cassette, SD Card, or battery life when your narrator is on a roll.

You will never recapture the moment, and neither will they. So, be prepared. Bring more blank video cassettes, SD Cards, or Compact Flash and batteries. Have numerous rechargeable batteries for the video and digital cameras. Bring a long extension cord and use electricity over battery when available.

Appendix A3: Sample Equipment Checklist

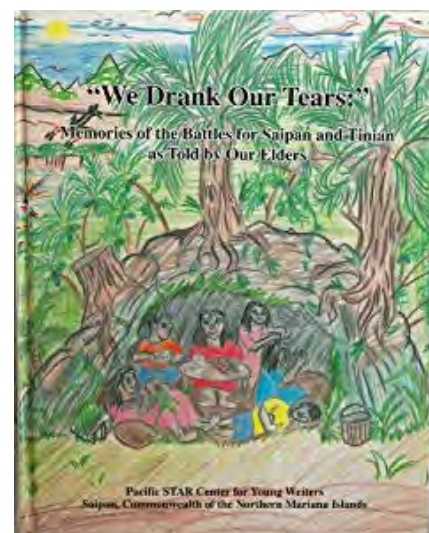
8. The Interview

Can anyone conduct an oral history interview? Yes, they can. We know that children have interviewed their World War II Survivor grandparents with guidance from teachers or other adults and have done a fantastic job.

Children can recognize a great deal about themselves and what they mean to their adults by hearing family members relate past experiences. They are aware of everything happening around them, and they are always trying to make sense of what they see and hear from their elders—whether or not they ask. Children are disarming and do well in oral history interviewing. Who can resist Little Juan's peppered questions indicating a need for a male role-model or Sweet Maria's inquisitive nature? Children's interviews are endearing and immensely valuable for inspiring young people to use oral histories as primary sources in their research. An example of this are the interviews conducted by children in the book *We Drank Our Tears*.

But, conducting oral history interviews is a scientific process that requires preparation and maturation to pull out the story behind the story. At the interview, try to establish a calm and comfortable environment. Putting your narrator at ease will help their delivery. They are guarded about not knowing what to expect, intimidated by the equipment, and revealing the history that the family has worked hard to contain. They fear being judged or analyzed, and doubt they have anything meaningful to share. Remain calm and start a discussion with the narrator to help ease them into the interview. Start only when the narrator is ready. The narrator should determine the start and length of the interview.

Thank the narrator for agreeing to participate in your oral history project. Remind the narrator of your purpose and their essential part in the project. Reassure him that you'd like him to explain his past, in his own words. Start by asking



Appendix B2:
Book Review.
We Drank Our Tears

the narrator to give his full name, date, and place of birth, names of parents and siblings in the order of birth. You will need this information for the biographical datasheet. This interchange is an icebreaker. Warm things up.

Let the narrator choose at what point in the experience he wants to begin, then ask him to describe what he remembers from that point. You may have a list of questions to be addressed. Do your best to draw the story out without asking direct questions.

Silence is your friend, and a beneficial tool. Do not interpret silence during the interview to mean that the narrator does not want to answer or did not understand your question. If he needs you to repeat the question, he will ask. Silence could mean he is contemplating how to answer your question. Allow time for the response, and do not interrupt or talk over the narrator. Listen carefully, agree or disagree by nodding, and use facial expressions to convey your surprise, disbelief, compassion, and understanding. The old adage to be seen and not heard applies here.

If you want a clean recording, do not grunt, moan, or utter nonverbal sounds like "uh-huh", "um-hm" and "yeah" while the narrator is talking. Turn off mobile phones. Disconnect home line or office phone during an interview. Pay full attention to the narrator when he is talking.

Follow the narrator's lead. If the narrator is going one direction, stay with him until his thoughts and feelings are conveyed. Do not ask a question that will redirect the narrator to attain information that interests you. You can always go back and ask your question, but if you exercise patience, the narrator may answer your question in the natural course of telling his story.

Oral history practitioners must allow the narrator to speak informally and freely, never interrupting their speech and delivery flow, but patiently waiting for the narrator to complete his delivery. Only then is it appropriate to ask thoughtful questions to clarify the points they've made.

The natural flow of an oral history account develops as it is told. Enjoy the story. Listen carefully to ask follow-up questions when needed. If you think the narrator may need encouragement or assurance to relate the account entirely, you can present your historical knowledge to encourage a complete delivery. Avoid **close-ended questions**.

Sticking to the historical record can remove uneasiness and give the narrator time to be comfortable. Once he feels that you understand, he will be forthcoming. Generally, narrators tell you what they know. They understand what it means to be "**on the record**." After all, they have agreed to keep the recording devices in use.

Do not use the historical record to overshadow or correct the narrator's testimony or memory. The interviewer's purpose is to help recall memory and not argue or update the narrator's account. The narrator's perspective is his reality. Appreciate what he has to say.

Many narrators are often surprised after the interview, at how much they knew about the topic, and how much they enjoyed the experience. They discover that the interview process is a cathartic experience. It may be difficult for narrators to begin to talk freely about their past, but they may also find it difficult to discontinue their discussion because memory triggers a memory, and as their thoughts start to flow, they may discover that they do not want the interview to end. This is why you should always be prepared with additional recording memory. The real story

comes when trust is established. That may take a while. Always ask if there is anything else they'd like to share before you agree to end the interview.

Appendix A5:
Sample Transcription Form

Appendix A6:
Oral History Transcription
Styles And Translation
Guidelines

Appendix A7:
Example of Oral History
Transcription (CK Selepeo)

Appendix A8:
Example of Oral History
Summary (SF Castro)

Appendix A9:
Example of Oral History
Abstract & Summary
(AF Fleming)

Be prepared for the possibility of an adrenaline crash from the sheer excitement that can be interpreted by narrators as anxiety. Different people experience stress in varying degrees, before, during, or after the interview. Others can't wait to share their experience. Acknowledge the apprehension and provide assurance that you will take reasonable care to present them in a good light.

9. Transcription / Translation / Summary

Transcripts are a **verbatim record** and serve as written documentation of the audio recording of an interview. It should be an accurate reflection of the narrator's actual words, speech, and thought patterns. It is a word for word account of the interview.

There are two types of verbatim transcriptions. The first is called a **full verbatim** transcript, which takes longer because everything the narrator says must be transcribed, including all the non-verbal utterances called "**filler words**." The second is called a **clean verbatim** transcription because the transcript includes only the recorded speech without the "filler words."

Transcriptions should be done in a quiet room. Use a headphone to ensure you hear what is spoken. Transcribers must type what is said and not be overly concerned with grammar or spelling. I provide transcribers with a copy of the Baylor University Institute for Oral History's Style Guide, and for spelling we follow the Institute for Oral History's adoption of the *Merriam-Webster's Collegiate Dictionary*.

Merriam-Webster Collegiate
Dictionary online.
<https://www.merriam-webster.com>

The people in Micronesia may pronounce words differently, and transcribers need to preserve the narrator's pronunciation in spelling. A transcriber's objective is not to make the narrators sound alike or improve their grammar, speech patterns, or vocabulary. Baylor's transcription guide also instructs transcribers on capitalization, crutch words, dashes, dates, and numbers and uses the **em dash (—)** and not ellipses to indicate an incomplete sentence.

Baylor's Transcription Guide suggests creating a word and names list that the narrator mentions during the interview that may not be familiar to readers.

Translations are different from transcriptions because a translator should be fluent in the indigenous and English language. A translator does not merely replace one word in speech for another term in another language. A good translator must stay connected in two different cultures and possess the ability to understand the broader context of the narrator's meaning in the target language. This is called cultural intelligence, and it is an intelligence experienced and not taught in a dictionary or classroom. It is achieved with a degree of ability to traverse in two languages and cultures.

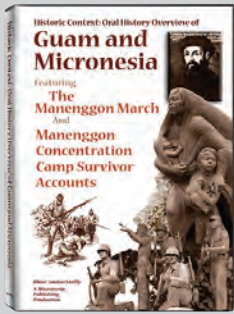
10. Archiving and Storage

I have an extensive collection of oral history interviews numbering in the thousands stored on audio mini-cassette and compact cassette tapes, CD-ROMs, Mini Digital Video cassettes (MiniDV), digital versatile discs (DVD), and external hard drives. The audio mini and compact cassette tapes are stored in a controlled and secured environment. The video recordings on MiniDV are stored in safety deposit boxes in a fireproof vault.

You should always take steps to index and store oral history interviews in a safe, climate-controlled environment as a permanent record. Some, like me, who do this work,

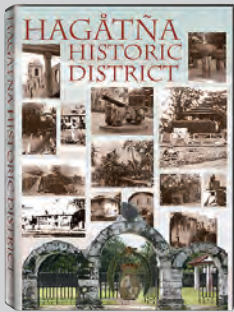
Baylor's Transcription Guide
<https://www.baylor.edu/oralhistory/doc.php/14142.pdf>

Appendix A4:
Sample Oral History Project
Archival Form

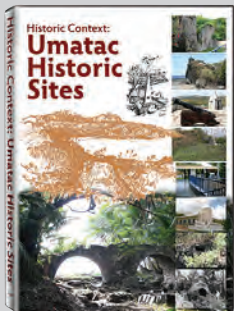


2006

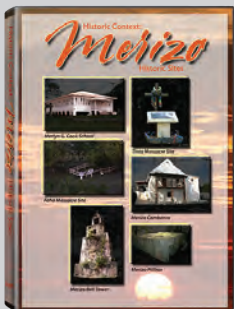
"Rlene Steffy's DVD 'Historic Context: Oral History Overview of Guam and Micronesia' begins with a concise but accurate portrayal of what is known of the prehistory of the archipelago, as a backdrop to the main theme of the DVD, a portrayal of the war years in Guam through the oral accounts of a number of the older men and women who survived the atrocities inflicted on them during that time. The first-person accounts of the Manenggon March, and events that took place at the Manenggon Concentration Camp moved me emotionally and made me aware of events that I'd been previously unaware of."



2006

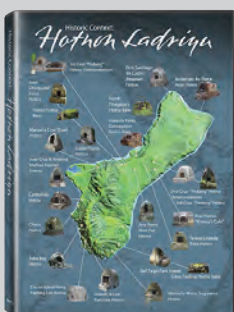


2010



2010

"The visuals are beautifully prepared and provide an excellent compliment to the stories as they unfold. This is one DVD that should be owned by anyone who is interested in the history of Guam and its neighboring countries in Micronesia."



2011

Lawrence A. Reid
Researcher Emeritus,
University of Hawai'i

have carefully archived personal collections. Others have donated their work to libraries and research organizations that utilize the interviews to flesh out historical accounts. Some tapes and transcripts of interviews are available for public use as well. Their contributions will provide future generations of scholars with primary material to reconstruct and interpret historically significant events.

11. Making Sense of Oral History

Oral history projects reveal the individuals' role in shaping the past and illuminating the historical period with their experiential knowledge. There would be no past if no one experienced it. Oral history collection acknowledges the experiences of marginalized individuals or groups that are often ignored by dominant cultures. On Guam and the CNMI, the voices and faces of Chamorro, Refaluwasch, and other Micronesian men and women, are mostly missing from official historical narratives. Oral history interviews can significantly infuse their perspectives about their own histories as indigenous peoples of our region.

There are different opportunities for analyzing these rich first-person accounts. A question that comes to my mind is who is responsible for interpreting these stories?

Who will determine whether a story told is accurate? There is much to sort out as communities grapple with these questions.

As I see it, my responsibility as a researcher and oral historian is to work with oral history interviews as historical evidence. I have produced numerous oral history video documentaries utilizing selected oral histories in my collection.

I have published reports based on the numerous oral history interviews to showcase reflections about a lived experience. I elected not to interpret the narrators' comments but rather to make them available as part of the historical record. This approach can be seen in the following completed projects, which were based on oral history accounts.

In the publication *I Kareran Kotturan Gabrét Siha: I Piyitos NGånga Siha*, the first published book in my Chamorro children's book series, I took my childhood memories and fictionalized the stories and included my grandchildren as characters. My goal was to engage them in past cultural practices by reading about themselves experiencing the traditions—another way to tell the story.

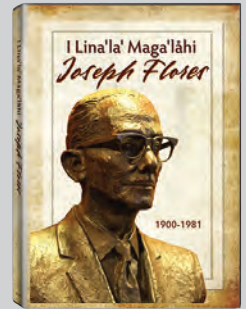
I am happy to say the motivation worked. Gabrét and Ana have been attending the Hurao Academy, and Gabrét is determined to speak Chamorro. He walks around speaking small Chamorro phrases and encourages me to speak Chamorro to him when visiting our home.

LIST OF COMPLETED PORJECTS

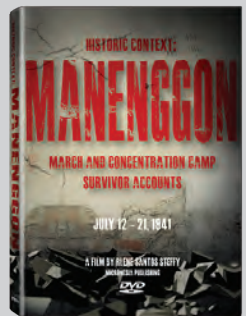
- *Historic Context: Oral History Overview of Guam and Micronesia* (2006) DVD
- *Hagåtña Historic District* (2006) DVD

"Rlene Santos Steffy's film helps us learn who Governor Joseph Flores was through the eyes of his family and others who worked with him in his companies and in his administration. It teaches, preserves, and inspires."

Philip Joseph Flores
President and Chairman
of the Board Bank Pacific



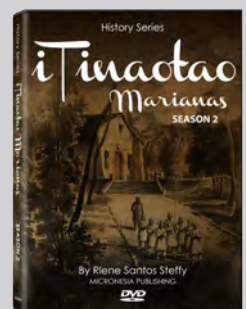
2013



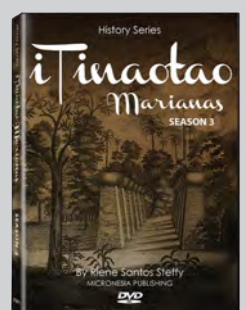
2015



2017



2017



2018

"iTinaotao Marianas is media pageantry at its best! This is not the cut and dry treatise of conventional historical documentaries. Rather, it is artistic, provocative and engaging. As a historically grounded production, iTinaotao Marianas entices both scholars and students of history to enter into the unfolding story of the players and events that contributed to the peopling of the Mariana Islands."

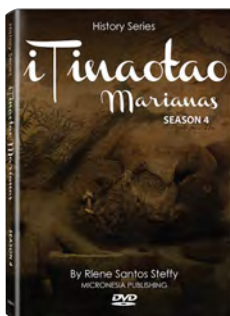
Laura Marie Souder, PhD



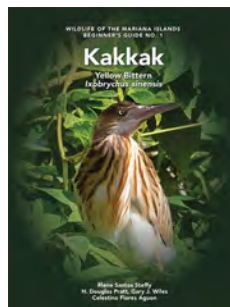
2018



2018



2019



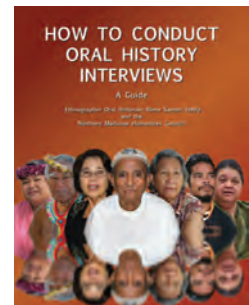
2019

- *Hotnun Sanhiyong, Guam's Outside Ovens* by Darlene R. Moore and Rlene Santos Steffy (2008) Book
- *Historic Context: Umatac Historic Sites* (2010) DVD
- *Historic Context: Merizo Historic Sites* (2010) DVD
- *Historic Context: Hotnon Ladriyu* (2011) DVD
- *Historic Context: Yap-Chamorro Oral History* featuring Steven Artero Kasperbauer, Michael Segetaro Parahina Asanuma, Eliza Iwashita Atoigue, and Beverley Sophia Barter (2012) YouTube
- *I Lina'la' Maga'låhi Joseph Flores* (2013) DVD
- *Historic Context: Manenggon March and Concentration Camp Survivor Accounts July 12-21, 1944* (2015) DVD
- *Oral History Report: Lånchon "Vicentico", Fina'guåyak, Dededo* by Ethnographer/Oral Historian Rlene Santos Steffy (2017) Oral History Report
- *First Marianas History Conference Presentation* featuring Frescania Taitano Taitague, Catharine Sablan Gault, and Joseph Flores Barcinas (2017) YouTube
- History Series
iTinaotao Marianas Season 1
[The Peopling of the Marianas] (2017) DVD
- History Series
iTinaotao Marianas Season 2
[The Peopling of the Marianas] (2017) DVD
- History Series
iTinaotao Marianas Season 3
[The Peopling of the Marianas] (2018) DVD
- *I Kareran Kotturan Gabrét Siha: I Piyitos NGānga Siha* (2018) Fully Illustrated Book
- *CNMI Archives Oral History Project* (2018) YouTube

- History Series
iTinaotao Marianas Season 4
[The Peopling of the Marianas] (2019) DVD
- *Guilbert, Joshua M. PhD : Luta Fanihi* (2019) YouTube
- *Professor Marjorie Osbourne Grathwol Driver, 1924-2019*
(2019) YouTube
- *Sarah Faegre, PhD: Åga, Mariana's Crow in Luta*
(2019) YouTube
- *Talayera Cedilia Kaipat Selepeo* (2019) YouTube
- *Wildlife of the Mariana Islands Beginner's Guide*
No. 1 Kakkak, Yellow Bittern, *Ixobrychus sinensis*
(2019) Booklet
- *Tribute: Paul McDonald Calvo* (2019)
4 part video series
- *How To Conduct Oral History Interviews*
(2020) E-Publication



2019



2020

KUAM PODCAST NETWORK

- *Martin Kastner "Recovery of Wildlife Species"* (2019)
- *Cecilia Kaipat Selepeo "Cooking on the Okeanos Marianas"* (2019)
- *6th Annual CNMI Women's Summit Keynote, Rlene Steffy* (2019)
- *K57 Rlene "Live" Talk Show, Headship circa 1998* (2019)
- *Alexander Astroth "Suicides in Sa'ipan and Tini'an"* (2019)
- *Ana Lucia Hill "Stripper Goes To College"* (2019)
- *Laura Souder, Rlene Steffy, Annabelle Cruz, and Rosa Palomo "Defining Successful Marriages"* (2019)



- *Lee C. Soliwoda: "Making the Belembaotuyan"* (2019)
- Joshua Guilbert, PhD & Rebecca Hamner, PhD
"Luta Fanihi Conservation" (2019)
- Palu Larry Raigetel "Sailing to Luta" (2019)
- Micah Griffith "Business Development–Honey Bee Keeping" (2019)
- Pratt, H. Douglas "Ornithology & Marianas Birds" (2019)
- Candido Babauta Taman "Mount Pagan" (2020)

Appendix B3:
Workshop I
(Saipan World Resort)
Transcription

Appendix B4:
Oral History Workshop II
(Mayor's Office Atrium and
Dr. Rita H. Inos Jr. & Sr.
High School) Summary

Appendix B5:
Oral History Workshop III
(Tini'an Public Library)
Participant Reactions

Appendix B6:
Workshop IV
(Joeten-Kiyu Public Library)
Participant Reactions

NORTHERN MARIANA ISLANDS HUMANITIES COUNCIL ORAL HISTORY WORKSHOPS

- Workshop I (April 26-27, 2019)
Southern High School Oral History Workshop at Sa'ipan
World Resort, Sa'ipan
- Workshop II (May 31, 2019)
Luta Oral History Workshop at Mayor's Office Atrium,
and (June 1, 2019) at Dr. Rita H. Inos Jr. & Sr. High
School, Luta
- Workshop III (June 31, 2019)
Tini'an Oral History Workshop at Tini'an Public Library,
Tini'an
- Workshop IV (September 5-6, 2019)
Sa'ipan Oral History Workshop at Joeten-Kiyu Public
Library, Sa'ipan
- Workshop V (October 16, 2019)
Ajini Burrell L1250 Pacific Literature Class at Northern
Marianas College, Sa'ipan

12. Oral History and Journalism: Excluded from IRB Oversight

On January 19, 2017, Guest Blogger Lee White wrote on Perspective on History's website that the federal government issued a ruling removing oral history and journalism from the Institutional Review Boards' oversight.

The report states that history and the humanities disciplines were never intended to fall without the purview of the "Common Rule" regulation governing biomedical and behavioral research.

Concerning the ruling, the Oral History Association posted an update on their webpage on July 2020 stating that oral history is excluded as long as it is confined as a "Scholarly and journalistic activities that collect and use information about specific individuals themselves." This is excellent news.

Both the Oral History Association and the Society of Professional Journalists have established codes of ethics governing its members. Practitioners must always hold themselves to the highest professional and ethical standards spelled out by both organizations. I have been a member of both organizations since 2003.

"Oral History Research
Excluded From IRB
Oversight"

[https://www.historians.org/
publications-and-directories/
perspectives-on-history/
january-2017/oral-history-
research-excluded-from-irb-
oversight](https://www.historians.org/publications-and-directories/perspectives-on-history/january-2017/oral-history-research-excluded-from-irb-oversight)

Oral History Association
[https://www.oralhistory.org/
information-about-irbs/](https://www.oralhistory.org/information-about-irbs/)

APPENDICES

Appendix A - Forms, Guidelines, and Examples

A1:	Sample Basic Release Form	25
A2:	Sample Biographical Data Sheet	27
A3:	Sample Equipment Checklist	29
A4:	Sample Oral History Project Archival Form	31
A5:	Sample Transcription Form	33
A6:	Oral History Transcription Styles And Translation Guidelines	35
A7:	Example of Oral History Transcription (Cecilia Kaipat Selepeo)	38
A8:	Example of Oral History Summary (Santiago Fitipol Castro)	49
A9:	Example of Oral History Abstract and Summary (Alfred Flores Fleming)	55

Appendix B - Additional Information

B1:	Micronesian Journal of the Humanities and Social Sciences Vol 5, November 2006 "Documenting Oral History, An Investigative Journalist's Approach"	68
B2:	Micronesian Journal of the Humanities and Social Sciences Vol 3, December 2004 Book Review. <i>We Drank Our Tears</i> .	73
B3:	Oral History Workshop I (Saipan World Resort) Transcription of Participants' Reactions	75
B4:	Oral History Workshop II (Mayor's Office Atrium and Dr. Rita Inos Jr. & Sr. High School) Summary	89
B5:	Oral History Workshop III (Tinian Public Library) Participants' Reactions	91
B6:	Oral History Workshop IV (Joeten-Kiyu Public Library) Participants' Reactions	101
B7:	The Guam Preservation Trust Chairman's Historic Preservation Award	107
B8:	Outstanding Citizen Award, Piti Municipal Planning Council	108

Appendix A1: Sample Basic Release Form

BASIC RELEASE FORM

PLEASE PRINT

Narrator's Full Name: _____

Narrator's Nickname: _____

Mailing Address: _____

Residential Address: _____

Home/cellular phone: _____

E-mail Address: _____

I, Narrator's Full Name voluntarily agree to participate in an oral history interview conducted [interviewer] on [date], for [project] sponsored by the Northern Marianas Humanities Council project. As a willing participant in this project, I accept and agree that the Council acquires oral history interviews like mine with the intent of making them available to users for a continuous or indefinite period. To achieve their efforts, I also understand and agree that the following items may be created during and from my interview:

- a master copy and user copies of the recording
- an edited transcript and summary
- a photograph of me from the interview
- copies of any personal documents or additional photos I wish to share during the interview
- publication of any portion of my interview may be used in student reports, newspaper articles, magazine articles, and Internet publications in the promotion of the project.

BASIC RELEASE FORM (continued)**Copyright and Licensing**

Copyrights and rights of reproduction in and to these materials will be governed by United States copyright law. The narrator may transfer the work to the public domain, transfer the copyrights to the NM Humanities Council, or the narrator may retain the copyrights:

(CHECK ONE)

_____ I now transfer this work to the public domain. I fully understand that this interview will not be copyrighted by me or the Northern Marianas Humanities Council but will be immediately placed in the public domain. This decision is intended to provide maximum usage by future researchers.

_____ I hereby transfer copyright to the Northern Marianas Humanities Council, granting me a non-exclusive license for the complete and unrestricted right to reproduce, publish, broadcast, transmit, perform or adapt the interview.

_____ I retain the copyright to this interview and grant a non-exclusive license to the Northern Marianas Humanities Council, for distribution to the public for non-commercial, educational purposes, in formats and settings that include, but are not limited to, print and electronic publications, events and exhibitions, internet websites, classrooms, and online. The Council may direct patrons requesting to use the interview for commercial purposes or purposes not allowed under Fair Use (Section 107, Title 17, U.S. Copyright Code), to the following address:

Narrator's mailing address

Narrator's Signature

Date

Appendix A2: Sample Basic Biographical Data Sheet

BASIC BIOGRAPHICAL DATA SHEET

NOTE: Narrators may avoid speaking about their political, religious, or community associations. Make sure you ask questions that the narrator has not voluntarily provided if it is relevant to their history. If you think it is important information, you should ask the question.

Secondly, this form should be adapted to the purpose of the oral history project reflecting questions that pertain to information you are interested in gathering. It should always accompany the recording in a folder when archived.

Narrator's Full Name:	
Narrator's Nickname:	
Date of birth:	Place of birth:
Mother's full name and date/place of birth:	
Father's full name and date/place of birth:	
Education (high school, college, graduate school, with graduation dates):	
Marital Status:	Spouse/Partner's Full Name:

BASIC BIOGRAPHICAL DATA SHEET (continued)

Number of Children:		
Children's Name	Date of Birth	Place of Birth
Professional History:		
Membership in Community/Club/Civic Organizations:		
Religious affiliation:		
Political affiliation:		
Contact information (street address, email, phone number)		

Appendix A3: Sample Equipment Checklist

EQUIPMENT CHECKLIST

Preparing for the interview:

- _____ Set aside enough blank tapes or erase your digital storage to ensure that you have a minimum of two hours of recording time. It is ideal to be prepared for up to four hours at each interview.
- _____ Charge all the batteries for your recording device, camera, and make sure to bring the power chargers and cords for your equipment. It's always better to use a power source when recording. Use batteries only when there is no power outlet.
- _____ Use a lapel microphone that you can anchor on the narrator's collar, or place an external microphone on the table, six inches in front of the narrator. Ambient noise will be pronounced when using any device other than a lapel microphone. Always choose a quiet place to interview.
- _____ Conduct a sound check before you begin the interview. Adjust your microphone inputs to a comfortable volume but avoid overloading or "spiking." Ask the narrator to read something so that you can watch that the volume slider move to the right but does not peak or spike to the red marker on the far right.
- _____ Turn off all motorized equipment other than your recording equipment during the interview. Unplug water coolers, computers, refrigerators, and make sure that the washing machine, dryer, dishwasher, and similar appliances are not on during the interview. Make sure that air conditioners are off. It may get a little warm if the interview goes over a couple of hours, but you will be happy with the audio quality if there is little noise in your recording, so will the transcribers and editors.

EQUIPMENT CHECKLIST (continued)

- _____ Encourage your narrator to take a bathroom break before you begin the interview. Make sure that YOU also take a bathroom break before you start the interview.
- _____ Place all your equipment in front of the narrator. Explain what they are and how each equipment is used to record and preserve the interview.
- _____ Provide the narrator with a glass or a bottled water, and make sure they are comfortable before you begin the interview. You can also ask beforehand their drink preference and provide it at the interview. Alcohol should never be offered or consumed during the interview.
- _____ When you have completed the checklist and the narrator is ready, inform him that you will begin the interview and press “record.”
- _____ The introduction should include the following information.
 1. The date
 2. Your name
 3. Your narrator’s name
 4. The location of the interview (office, home, etc.)
 5. The place (town, state)
 6. The purpose of the interview
- _____ First question: “I’d like to begin by asking you to tell us your full name, and when and where you were born.”
- _____ After the interview, stop the recording and turn off the camera. Collect your equipment, put them back in the bag. Do not leave any equipment behind. Make sure to turn on everything you previously turned off, the air conditioner, water cooler, refrigerator, etc. If you unplugged the telephone from the wall, plug it back in. Turn on all cellular phones.

Appendix A4: Sample Oral History Project Archival Form

ORAL HISTORY PROJECT ARCHIVAL FORM

NAME:	First Middle (Nickname) Last
DATE:	Month Day & Year
PLACE:	Physical Location & Street Address
INTERVIEWER:	Name
PROJECT SERIES:	Write the type of project(s) here that call for the interview and where you plan to use it.
BIOGRAPHICAL INFORMATION:	Describe as much background of the narrator as possible. Focus on the history of their arrival in the Mariana Islands, and from where they came. What brought them to the Mariana Islands, and why did they stay? How many generations has it been since the first generation arrived? Were they naturalized? When? Did they attend school or work, and what type of employment?
SUBJECTS DISCUSSED:	Family life; the importance of education to self or a family; cooperation within their communities in Guam or Northern Mariana Islands; what languages do they speak, learn to communicate with the CHamoru after arriving in the Mariana Islands; how long was the adjustment period living in the Mariana Islands; how frequently did they make trips to their homeland; how did they make an application of their heritage and family history after migrating to the Mariana Islands; memories of growing up and early education; the value of hard work; samples of intolerance, i.e., violence, prejudice, etc.; family relationships; religion; involvement in cultural activities; high school memories; outdoor activities; traveling; high school and college experiences; etc., specific to their history.

ORAL HISTORY PROJECT ARCHIVAL FORM (continued)

COMMENTS ON INTERVIEW:	Describe interview
SOUND RECORDINGS:	Master copy: Number / Length / Media (standard cassette, mini cassette, video & size) Original: Number / Length / Media
LENGTH OF INTERVIEW:	Total Hours/Timestamp
RESTRICTIONS ON USE:	None/Limited/Restricted
TRANSCRIPT:	Total Pages
ACCESSION NUMBER:	AV 2003.11.01

Appendix A5: Sample Transcription Form

Project Title

Narrator's Full Name
Transcriber/Translator Full Name:

1	Timestamp: 00:00:00 – 00:00:00
2	Transcription Start Date and Time:
3	Month Day Year at 00:00:00 am/pm
4	
5	
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NM Humanities Council
Oral History Collection

Name of Interviewee

Project Title

22	Unique Word List
23	Create Word Listing of Unique Words Used by the Interviewee and Its
24	Meaning.
25	
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44	

Appendix A6: Oral History Transcription Styles And Translation Guidelines

ORAL HISTORY TRANSCRIPTION STYLES AND TRANSLATION GUIDELINES

The primary product of an oral history project is a recorded interview. Afterward, a transcription or a translation of the recorded interview is made so the information can be used for various projects.

Once an interview is transcribed, the transcription serves as a written record of the recording. Transcribing an interview is a complicated process, and sometimes it requires copying the speaker's exact words. If the narrator is bilingual or trilingual, they may switch from one language to another during their oral history interview, requiring a capable transcriber who can translate.

Transcribers are expected to produce an accurate transcription. It will require that you take the time to repeatedly listen to the segment and consider the context of what was said to help you decide on the possibilities. If in doubt, make an effort to call the narrator and read back the paragraph and determine what was spoken.

Another demand for translation is when the narrator does not speak English. The oral historian who conducts the interview should make an effort to hire a translator who can speak the language that the narrator speaks. Twice, I hired an interpreter to assist me in this way. In Japan, I hired a woman who spoke English and Japanese. In Pohnpei, I hired one who spoke English and Pohnpeian. I asked questions in English, and they translated into Japanese or Pohnpeian. The women translated the replies back to me in English. The entire process was recorded on video to ensure the translator was accurate, and if needed, a second translator could transcribe for comparison. It is essential to be accurate in representing the narrator's speech, thoughts, and feelings.

The primary document is always the recorded interview, and the transcription or translation is a product from it.

TRANSCRIPTION STYLES AND TRANSLATION GUIDELINES

(continued)

Consistency is another important rule to follow when transcribing. Find a guideline and stick to it. There are many guides on the Internet to choose from. We decided to follow the Baylor University Institute for Oral History Style Guide. You can find the guide at the following link:

<https://www.baylor.edu/oralhistory/doc.php/14142.pdf>

Print it out and keep it handy as a reference or if you would like to transcribe oral history interviews.

Pay attention to how words are spelled. Never guess. Always consult a dictionary for the correct spelling. Common spelling mistakes in your transcription can change the intended meaning of your narrator's account. Be careful not to throw your work into a debate over the matter of spelling.

There are numerous transcription styles, but the three main styles are: standard verbatim, intelligent verbatim, and strict verbatim.

Standard Verbatim transcriptions are probably the most preferred type because they can be edited with concern over creating an uncluttered transcript and promoting reading ease. Most readers will lose interest if a transcript has too many interruptions. That is because speech and the transcribing of speech are different. The more information in a transcript provides more information for analysis than conveying the discussion between the narrator and interviewer. Think of it this way, the more flesh you put into the transcript, the more information you'll get about the discussion, where it took place, what influences motivated or restricted the narrator, etc. The standard verbatim transcription does not change the narrator's words. It only makes it easy to focus on what they said.

Intelligent Verbatim transcriptions focus on capturing *what* was said, rather than *how* it was told. All distractions of speech, ums, ahs, ehs, and repeated words, stutters, pauses, coughing, sneezing, interruptions to use the restroom, or request to get a drink, and all fillers such as 'you know,' 'know what I mean,'

TRANSCRIPTION STYLES AND TRANSLATION GUIDELINES

(continued)

like, and 'kind of,' 'yeah', are removed in an intelligent verbatim transcription for reading ease.

True or Strict Verbatim transcriptions include every uttered word, sound, non-verbal communication, filters, repetitions, interruptions, laughter, coughing, pauses, non-standard and slang language, stutters, all ums, ahs, ehs, and inaudible passages and expressions during the interview. The purpose of a strict verbatim transcription is to capture *how* a person speaks and *what* they are saying.

Example:

Audio	"So, you know, I was young, very, very young (pause) I think only first-grade cos I was only six years. I was very, very shy and (laughs) nobody believes I was shy cos I talk so much now (laughter). I don't like to admit it, but I'll admit it, we were poor (pause) very, very poor. I didn't have shoes to wear to school, and (pause) my classmates made fun of me."
Intelligent Verbatim Transcription	"I was very young; I think only first grade because I was six years. I was very shy. Nobody believes I was shy because I talk so much now. I don't like to admit it, but we were poor. I did not have shoes to wear to school, and my classmates made fun of me."
True or Strict Verbatim Transcription	"So, you know, I was young, very, very young (pause) I think only first-grade cos I was only six years. I was very, very shy and (laughs) nobody believes I was shy cos I talk so much now (laughter). I don't like to admit it, but I'll admit it, we were poor (pause) very, very poor. I didn't have shoes to wear to school, and (pause) my classmates made fun of me."

Appendix A7: Example Of Oral History Transcription (Selepeo)

Selepeo, Cecilia Kaipat

March 22, 2019

Journey on the Okeanos Marianas to Puluwat
Rlene“Live” Podcast – KUAM Podcast Network

Ethnographer Oral Historian: Rlene Santos Steffy

Transcribers: Mae Fernandez and Nadine Ramos

Editor's Note:

The following transcription is of an interview conducted on the telephone by the author after Cecilia Kaipat Selepeo returned to Sa'ipan from her journey to Gaferut (Yap), Faraulep Atoll (Yap), West Fayu (Yap), Lamotrek (Yap), Satawal (Yap), and Puluwat, aboard the Okeanos Marianas.

Captain Cecilio Raikiulipy asked Cecilia to be the cook on the voyage to Puluwat. She accepted, prepared a menu, and stocked the galley for the trip. During the journey, Cecilia supervised the taking turns of the crew's cooking schedule. She helped with the crew's demanding chores on the Okeanos Marianas, excited to see the home of her Refaluwasch ancestors. Cecilia experienced challenges throughout the trip that broadened her understanding of Refaluwasch cultural and traditional values. The most significant, that women can be inducted as Pwo.

In this heightened awareness, the motivating experience was when Cecilia witnessed the induction of Kimberly Romololug and five men by Grand Master Rapwi Yalwairh on Puluwat island. Cecilia had been taught that only men could be inducted as Pwo.

Intelligent Verbatim:

Cecilia Kaipat Selepeo's transcription is edited as "intelligent verbatim" which does not summarize or leave anything out - only removes all the ums, grammatical and vocabulary ticks as 'and', 'you know', and 'like.' The word 'cause' is changed to because, or 'gonna' changed to going, and okay is written as OK, etc. We improve the reading ease by also, removing false starts and repetitions, unnecessary noises in human utterances, including environmental sounds and repeated words that do not add anything other than disrupt the reading ease.

Rlene“Live” on the KUAM Podcast Network
(continued)



Cecilia Kaipat Selepeo
2013 Photo by Rlene Santos Steffy

2019 03 22 Selepeo, Cecelia Kaipat-RSS-R050019

1 **RSS:** Today's date is March 22, 2019, and this is Rlene "Live" on the
2 KUAM Podcast Network. I am going to be speaking this evening with
3 Cecilia Kaipat Selepeo. And, I'll give you an introduction to how I came
4 to know Cecilia. I was sent up to Pagan in 2010 to interview people who
5 had lived in Pagan and get a little history about Pagan. And, Cecilia has

2

Rlene“Live” on the KUAM Podcast Network
(continued)

6 a distinction of perhaps being one of the few people born on Pagan. Am
7 I safe to say that, Cil?

8 **CKS:** Yes.

9 **RSS:** Could you tell us please, when you were born?

10 **CKS:** I was born on April 1, 1970, in Pagan.

11 **RSS:** My podcast is on April 1.

12 **CKS:** Yay.

13 **RSS:** The introduction was simply to establish that you had been born in
14 Pagan, and here you go telling everybody that you were born on April 1
15 in Pagan. We will go back to the Pagan part, but my main purpose for
16 interviewing you tonight is to give the listeners an idea of what it was
17 like to be on the canoe that went down to Satawal. Did you know that
18 you had relatives down where you were traveling? I want to hear all that.
19 So, can you decide where you want to start? Perhaps, the opportunity to
20 be on the Okeanos.

21 **CKS:** I was invited on Okeanos by one of our master navigators named
22 Cecilio; he is from Satawal. Knowing that I have also some experiences in
23 cooking, I basically became the cook for everyone. But with long voyages
24 taking, of course, we were split into groups so that we don't tire out
25 from the long sails. I do make sure that whoever is in the kitchen does
26 the right way of cooking and to make sure that we are safe with what
27 we are eating. Our kitchen on the canoe is small. So, basically, you can
28 only have one person working in there. So, I'm mostly at their side, just
29 observing and making sure that we also have a safe environment in the
30 galley. And, from there, I get to also learn how to navigate and hold the
31 hoe and listen to our navigators as they talk about the wind and the
32 sun, and just basically what you look out for when you're out there in
33 the sea.

Rlene“Live” on the KUAM Podcast Network
(continued)

34 **RSS:** OK. It isn't common for women to be navigators. It's actually a very
35 male-centric tradition, isn't it?

36 **CKS:** I grew up believing that navigating or being on the canoe belongs
37 to the men. And, one day, I was talking to Cousin Tony, he is the son of
38 Papa Mau. I told him my interest about wanting to be on the canoe, and
39 I don't think it's right because I was a lady. And, he looked at me, and
40 he said, "Just so you know, your family are navigators and navigation
41 started from a female. And it get passed down to the men. So, do not
42 be afraid to go out there and do not be afraid to sail because it's in
43 you." And so, picking up that story and knowing that it came from Tony,
44 hearing that give me that strength to want to pursue and become a crew
45 for the Okeanos Marianas.

46 **RSS:** You said your cousin, Tony, are you related to Mau?

47 **CKS:** Yes, he is my uncle.

48 **RSS:** OK. Can you explain how?

49 **CKS:** From what I know, and I'm sorry that my mom has passed away,
50 and I didn't really get the info, but they've met at one time when Papa
51 Mau came, and they knew each other and knew from their heart that
52 they were related. It's just that it was difficult for them to meet up. And,
53 that's how Papa Mau came to the house from Cinta's, knowing that we
54 were related. And, when he saw my mom, they just hugged each other,
55 and they were in tears, saying that it's been a while that they've seen
56 each other, and that's how we learned from them that they were
57 related.

58 **RSS:** Wow. That is wonderful. Tony said something to you that I find very
59 interesting. And that is that your impression that navigating was strictly
60 reserved for men. He tells you it actually started from women.

61 **CKS:** Yes.

Rlene“Live” on the KUAM Podcast Network
(continued)

62 **RSS:** Can you explain that?

63 **CKS:** When I approached Tony because Tony is building a canoe right
64 now for the Chamorro community here in CNMI. And we happened to
65 meet down at the civic center, and that is where the Okeanos Marianas
66 was parked after it arrived from New Zealand. And, I approached Tony,
67 and I said, "Brother, I'm really interested about the water, the ocean, and
68 want to, one day, be able to sail, but I don't think it's proper because
69 I'm a female." And so, turned to me, and he said, "Sister, do not worry
70 about it because your sisters are navigators, and navigating started from
71 the women, not the men. Do not be afraid to go out there if you want
72 to sail."

73 **RSS:** Yeah. Did he explain that further, what that means?

74 **CKS:** I kind of did saw an article or a video of Papa Mau when he did
75 spoke about it. It was like from a bird. It was his bird that flew down to
76 the island and wanted to be fed, and at the same time, have this girl
77 whom the bird had wanted to share the knowledge of navigation with
78 her.

79 **RSS:** OK.

80 **CKS:** And, that's what had inspired me and made me think that it was
81 OK for a female to be sailing.

82 **RSS:** Yes, I follow that. But I'm talking about Tony. Did he elaborate on
83 how the women started navigation?

84 **CKS:** No, I'm sorry. I didn't really talk to Toni about it.

85 **RSS:** OK. So, when did you leave Sa'ipan?

86 **CKS:** We left Sa'ipan to Satawal on June 29, 2018, and we arrived in
87 Gaferut on July 3. And, Gaferut is another interesting island. Nobody lives

Rlene“Live” on the KUAM Podcast Network
(continued)

88 | there, but it's an island where one of the navigators or any navigator
89 | would sail to. And, there's a chief on that island who happens to be a
90 | female coconut crab. We stayed overnight on that island, and then we
91 | departed on July 4, and we arrived in West Fayu. This is another island
92 | where the navigators from the Caroline's would also stop before they
93 | journey on to Guam and to Sa'ipan.

94 | **RSS:** OK.

95 | **CKS:** So, after we left West Fayu. We arrived in Satawal on the 6th, and
96 | we stayed there for maybe good five-and-a-half days. Knowing from my
97 | family that out of one of the clans— I can only remember the clan
98 | named Mongolufach. When I got down to Satawal, I asked around if there
99 | are clans there for Mongolufach, and I was directed to one of the
100 | houses, and I met those families in Satawal.

101 | **RSS:** OK. So, you found family?

102 | **CKS:** Yes, that we're from the same clan. So, then we departed Satawal
103 | and continued on, and we arrived in Puluwat. In Puluwat, that's where
104 | some of the crew that we were together were giving the Pwo. And, very
105 | interesting, because we had one female from Puluwat who also received
106 | the Pwo.

107 | **RSS:** And, who is she?

108 | **CKS:** I wish I had her name, but I didn't get her name.

109 | **RSS:** OK. Why was she given the Pwo?

110 | **CKS:** She had mastered navigating.

111 | **RSS:** Oh, OK. Under whose, what do you call it, tutelage leadership?

Rlene“Live” on the KUAM Podcast Network
(continued)

112 **CKS:** You know what, R, because it was something that I hadn't really
113 expect to witness, I didn't really get all that info.

114 **RSS:** OK, no problem.

115 **CKS:** So, I'm kind of clueless on that, much on that part.

116 **RSS:** How about your reaction? Were you surprised?

117 **CKS:** I was surprised, and at the same time, I was excited because it was
118 the first time for me to see a female getting a Pwo.

119 **RSS:** Yeah.

120 **CKS:** So, it kind of put Tony's story together with my witnessing a female
121 getting it.

122 **RSS:** Right.

123 **CKS:** Making me want to continue to pursue that belief so that I can be
124 good at those things so that I can pass it down to the next generation.

125 **RSS:** So, is it your goal to become a Pro?

126 **CKS:** Not right now.

127 **RSS:** Yeah.

128 **CKS:** But it's interesting. It's interesting to know that we can, as women,
129 we can receive Pwo. It's one of the highest positions to be given to
130 navigators.

131 **RSS:** OK. Let's go back just a little bit. You left Sa'ipan, and then you
132 went from Sa'ipan straight to where?

133 **CKS:** Gaferut.

Rlene“Live” on the KUAM Podcast Network
(continued)

134 **RSS:** Gaferut. OK. So, Gaferut is east of Yap?

135 **CKS:** Yes.

136 **RSS:** Almost directly east of Yap.

137 **CKS:** And, I believe it would be the first and a new encounter as you
138 head down to Satawal –

139 **RSS:** Yeah. Satawal –

140 **CKS:** – from passing Guam.

141 **RSS:** Right. Because Satawal is all the way over to the east of that,
142 right?

143 **CKS:** Yes.

144 **RSS:** Yeah. You said earlier that nobody lives on Gaferut, but on Gaferut,
145 there is a chief, and it's a crab.

146 **CKS:** Yes, a coconut crab chief.

147 **RSS:** What is the story about that?

148 **CKS:** We have our navigators along with one of the chiefs of Satawal
149 who was present on this voyage. And, they said it has always been that
150 way, that there are certain birds, there are certain fish, and most
151 especially the coconut crabs. They were like spirits of our ancestors who
152 had lived there.

153 **RSS:** I see.

154 **CKS:** And so, we have navigators who would go there and ask and pray
155 for guidance –

Rlene“Live” on the KUAM Podcast Network
(continued)

156 **RSS:** So, then the –

157 **CKS:** – before they start daily.

158 **RSS:** Yeah. So, are you staying that the stop at Gaferut is a spiritual
159 stop?

160 **CKS:** Yes.

161 **RSS:** OK. All right. Is there anything else on –

162 **CKS:** Gaferut and West Fayu.

163 **RSS:** West Fayu. OK. That's southwest or again— I mean, yeah—Southeast
164 of Gaferut.

165 **CKS:** Yes.

166 **RSS:** If you go to Gaferut, then you pray to the coconut crab, the chief
167 of West Fayu?

168 **CKS:** I believe West Fayu belongs to Satawal.

169 **RSS:** Oh. Well, it's definitely –

170 **CKS:** As well as Gaferut.

171 **RSS:** Well, it's definitely on the way down.

172 **CKS:** Right.

173 **RSS:** How long did you stop in West Fayu?

174 **CKS:** Just a couple of hours, we were in West Fayu. In Gaferut, we
175 stayed overnight.

Rlene“Live” on the KUAM Podcast Network
(continued)

176 **RSS:** Then, you went from West Fayu all the way down to Lamotrek or
177 straight to Satawal?

178 **CKS:** No. After West Fayu, we arrived in Satawal.

179 **RSS:** Wow, that's a long track.

180 **CKS:** Yes.

181 **RSS:** How many days did it take?

182 **CKS:** From West Fayu to Satawal?

183 **RSS:** Yes.

184 **CKS:** I think a day-and-a-half.

185 **RSS:** OK. All right.

186 **CKS:** So, if we departed West Fayu if I'm not mistaken, on the 5th, about
187 3:00, and then we arrived in Satawal on the 6th about 2:00 in the
188 morning.

189 **RSS:** OK. So, what time do you said navigation? What time do you leave
190 an island in the morning?

191 **CKS:** It don't matter. It depends on the weather.

192 **RSS:** Oh, OK. Explain that. What time did you leave Sa'ipan?

193 **CKS:** We left at 12:00 in the afternoon. That's when we were done with
194 loading all the cargos that we wanted to donate to those islands.

195 **RSS:** OK.

196 **CKS:** So, we departed in the afternoon.

Rlene“Live” on the KUAM Podcast Network
(continued)

197 **RSS:** And, how long did it take you to go from Sa'ipan to Gaferut?

198 **CKS:** We left Sa'ipan on June 29, and we arrived in Gaferut on the 3rd
199 at 4:30 in the morning.

200 **RSS:** 7:30. OK.

201 **CKS:** Then, we departed Gaferut on the 4th at about 11:00 in the
202 morning.

203 **RSS:** OK. For Satawal?

204 **CKS:** Satawal, let me see.

205 **RSS:** Oh, no. You left –

206 **CKS:** We departed –

207 **RSS:** Wait a minute. Wait a minute. You left –

208 **CKS:** Yeah.

209 **RSS:** Wait a minute.

210 **CKS:** We arrived in West Fayu on July 5 about 7:00 in the morning, and
211 we departed around 3:00 on the 5th in the day, then we arrived in
212 Satawal on the 6th at 7:00 in the morning.

213 **RSS:** OK. Something is wrong here because Gaferut and West Fayu are
214 not far. So, if you left Sa'ipan on the 29th and got to Gaferut on the
215 3rd. You slept, so it became the 4th, then you reached West Fayu the
216 same day, right?

217 **CKS:** We departed Gaferut on July 4 and arrived West Fayu July 5, the
218 morning.

Appendix A8: Example of Oral History Summary

2020 Oral History-STEFFY

CASTRO, SANTIAGO "SANDY" FITIPOL

Pagan – Chamorro Oral History Summary



Santiago "Sandy" Fitipol Castro

Photo by Rlene Santos Steffy

Santiago "Sandy" Fitipol Castro is one of nine children of Luis Pangelinan Castro (Chamorro), and Antonia Oronigol Fitipol Castro (Carolinian-Refaluwasch) lived on Pagan before Sandy was born.

Luis was born in Sa'ipan, and Antonia was born in Agrigan. Besides Sandy, the couple's eight other children include; Jovita, Ben, Isidro, Allen, Augustine, Crispin, James, and Viola.

Sandy's oral histories from his parents and extended family members about their lives at Pagan left an indelible mark on his mind and heart.

As a result, Sandy considers Pagan his inheritance and home, even though he was born and raised in Sa'ipan. He shared his awareness of Pagan's life before

Pagan – Chamorro Oral History Summary
(continued)

the eruption of the botcán (volcano – Mt. Pagan) in 1981. His father was in Sa'ipan training to be a police officer for Pagan when the botcán erupted.

"Welcome to Pagan," said Sandy, "King of Pagan," as he greeted this writer setting foot on the black volcanic sand at Bandera Bay.

He has lived in Pagan since 2002 because his parents grew up there, and he wants to experience their way of life and enjoy it in Pagan. Their stories motivated him to share what they experienced, using similar resources at Pagan to do so.

He is aware that the untouched nature of Pagan—the natural beauty of the island—will change if plans for the U.S. military's use of the island are approved.

Part of his reason for being in Pagan is to keep the island the way it is. He is unsure how he is to do that but wants to be there as the plans progress.

Sandy's father, Luis, his siblings, and their children moved back to Pagan to live in 2002 but had no choice but to return to Sa'ipan because the Commonwealth of the Northern Mariana Islands (CNMI) government does not provide the services they need to live in Pagan. He said government representatives told them there is no money to provide for the needs of his young nieces and nephews, nor health services for them or his aging father who is in failing health.

Sandy's mother, Antonia, passed away in Sa'ipan sometime in the 90s. In 2008, he was the only Castro remaining in Pagan because he has no children and no obligations to anyone other than himself and the land.

Sandy's family, who lived in Pagan before the botcán erupted, and some extended family want to return and live on Pagan. Still, they need the support

Pagan – Chamorro Oral History Summary
(continued)

of government services to do so, like regular visits from ships from Sa'ipan, providing needed supplies, food, and services.

He says that since a typhoon damaged the pantalán (pier) in Pagan, it has been difficult for vessels to unload supplies. The fact is that the CNMI government has not budgeted for the rebuilding of a pantalán. But Sandy has little faith that his family can influence CNMI officials. "These days, it's not what you know, it's who you know," he said. As a result, they receive no support from the CNMI government, because their gāyu (political candidate characterized as a rooster) did not win in the last election.

The Chamorro people typify the gāyu (rooster) as political candidates who rival other candidates in elections, like roosters in a cockfight. Sandy acknowledges that the Island of Pagan is the property of the Commonwealth of the Northern Mariana Islands and that the CNMI government should provide services for the citizens of the Commonwealth, regardless of which island of the fourteen they reside. However, he said, "History repeats itself," indicating their failure to do so.

According to Sandy, politics in the CNMI determines how direct benefits will support the northern islands. If a Northern Islands candidate for mayor wins, the island from where he originates is the island that will benefit from funds during his mayoral term.

"If the winner is someone from family at Agrigan, then that is where the money is spent," Sandy said. "If the gāyu is from Pagan, then it is in Pagan where the money is spent."

Pagan will not get any money for a long time because he lives in Pagan alone, and alone he cannot deliver the political support to assure a candidate's success.

Pagan – Chamorro Oral History Summary
(continued)

As a one-vote-island, Sandy's father and siblings moved to Pagan in 2002 before the election, hoping to affect the last election by voting for their gāyu, Toby Aldan and Valentine Taisacan.

Sandy stressed the nature and importance of voting in Pagan as an example of how the CNMI officials view the importance of elections. They send individuals up to Pagan to gather the votes, not making the expense a matter of concern. However, the cost of servicing those who live in Pagan becomes a matter of concern when it is not related to elections.

Aldan and Taisacan lost the 2002 election, and everyone in the Castro family returned to Sa'ipan, except Sandy.

He firmly believes that it is only in Pagan that he has the right to the island's resources—land and the animals because of his inheritance from both sides of his family—a Chamorro (father) and a Gupallao (Carolinian or Refaluwasch mother.)

Santiago Villagomez Castro, Sandy's paternal grandfather for whom he is namesake, was born on Pagan on March 15, 1915, and died on November 11, 1982, in Sa'ipan. Maria Illano Pangelinan, Sandy's grandmother, was born on Pagan on October 10, 1910, and died on July 7, 1986, in Sa'ipan. His grandfather lived in Pagan before the Japanese occupation and the Trust Territory administration of the islands. He also survived World War II in Pagan and died in Sa'ipan in 1982, a year after the botcán erupted.

Sandy's grandparents had to obey the Japanese, who made the Chamorro and Gupallao in Pagan farm and prepared for the war. Everyone in Pagan was slave labor for them, and they adopted the Japanese ways to survive. Resisting the Japanese would mean death; so, Santiago and the others obeyed everything they were ordered to do.

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Pagan – Chamorro Oral History Summary
(continued)

The Japanese carried guns and swords; the Chamorro/Gupallao in Pagan understood the danger if they did not obey the Japanese orders. Sandy said that his grandfather resisted a Japanese soldier's demands one day, and the soldier hit the older man with the butt of his gun. His grandfather did not appreciate being told to do things differently from his practice; so, the soldier hit him to teach him to follow orders.

Santiago Villagomez Castro built his cattle ranch between the Lagunan Sanhiyong (outer lagoon) and the Lagunan Sanhalom (inner lagoon) in Pagan because of its natural topography. The Ladera (cliffs), and two Lagunas (lagoons), were perfect borders for his cattle ranch. The natural landscape helped him manage his livestock, and it provided a reliable water source for the cattle and irrigated his farmland.

Sandy hopes to explore the area thoroughly to determine where his grandfather placed the fence on the property's boundary. His early survey of the area revealed enough evidence of fence material, but he could not completely determine the direction in which the fence was built.

Finding the boundaries of his grandfather's cattle ranch and farm will determine their heritage, which will be necessary when the CNMI government decides to award homestead certificates.

The once-domesticated cows, goats, and pigs have become feral animals after the families brought them to Pagan were evacuated in 1981 after the botcán erupted. In recent times, Fish and Wildlife Resources officials in the CNMI government adopted the mindset that the feral animals in Pagan now belong to the government. Sandy said that his grandfather Santiago brought cattle to Pagan before the war, and his eldest son, Daniel, brought the goats when he was mayor of the Northern Islands.

Santiago's son, Pedro- a one-term Commonwealth congressman- disputed ownership of the feral animals, particularly the cows at Pagan with the Attorney

Pagan – Chamorro Oral History Summary
(continued)

General's office. Pedro challenged the Fish and Wildlife Resources officials charging and awarding non-landowners a permit to hunt in Pagan.

The Attorney General ruled in favor of the Castro family, but, told them that it would be their responsibility to police any violators. The Castro family would be responsible for inspecting arriving vessels in Sa'ipan to see if they are carrying fresh beef hunted in Pagan without the family's permission.

Living in Pagan is another way to guard the family's resources, and that is Sandy's purpose in living there. He is the family's gatekeeper, establishing rightful ownership over the animals, land use in Pagan.

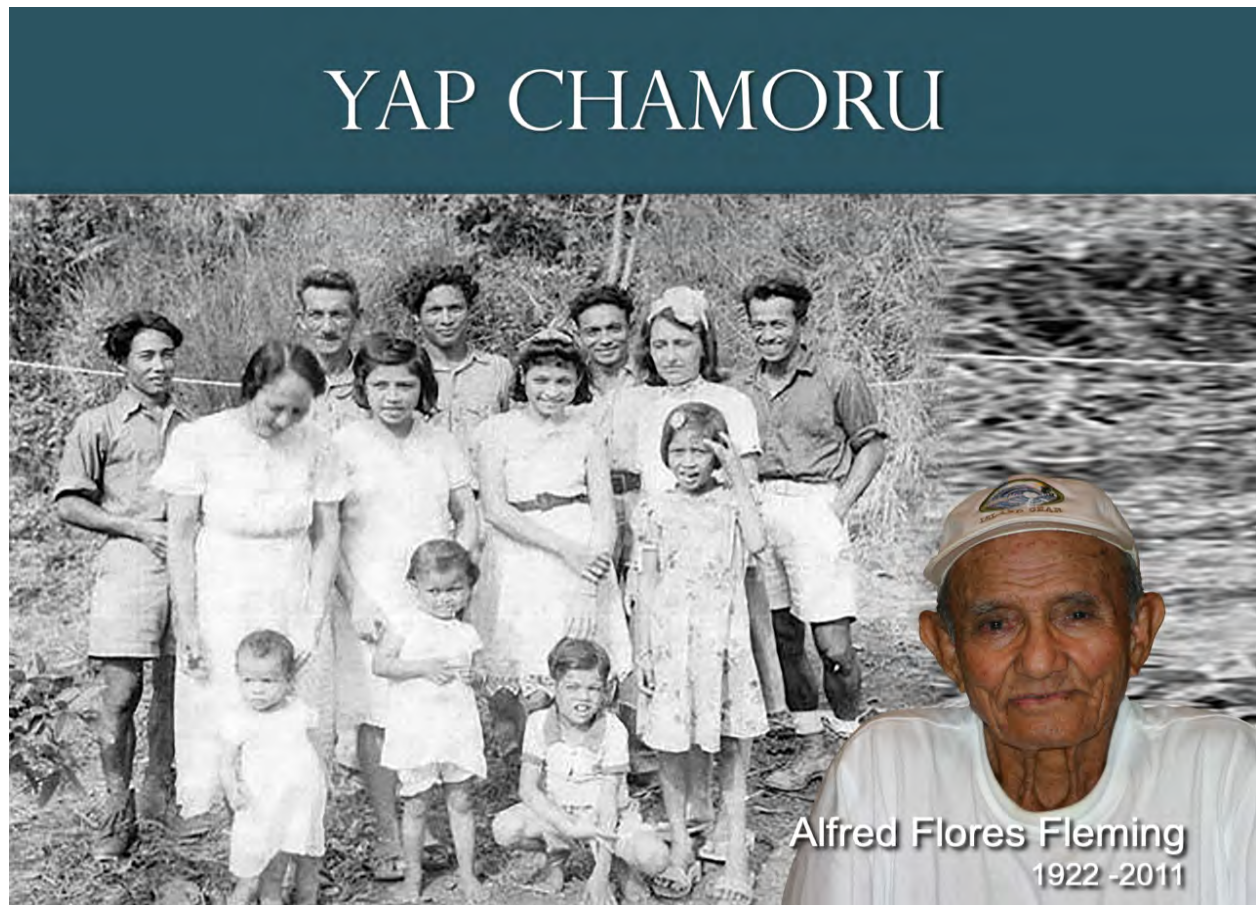
The land that Santiago Castro chose is next to the botcán, but Sandy is motivated to carry out the work his grandfather and father started in Pagan, even though no one is there to help him. He wants to experience his grandfather's sacrifices by following in his footsteps and working the land and raising livestock.

Appendix A9: Example of Oral History Abstract And Summary

2020 Oral History-STEFFY

FLEMING, ALFRED FLORES

Yap-Chamorro Oral History Summary



Fleming Family on Tini'an after relocating from Yap.

All of the Fleming children were born in Yap

Front Row (L-R): Two unidentified little girls, and Rudy Flores Fleming kneeling and his sister Leonora Flores Fleming (standing.) **Middle Row (L-R):** Consolacion Flores Fleming with daughters Daisy and Lydia, and Olga Tretnof Pangelinan (Ben's wife). **Back Row (L-R):** Albert (son), Henry Gordon Fleming, Sr., George, Alfred and Ben Pangelinan (Olga's husband.) Photo courtesy Alfred Flores Fleming (1922-2011)

This photo is from Rlene Steffy's Yap-CHamoru publication.

Yap-Chamorro Oral History Summary
(continued)

Abstract

Interview Yap-Chamorro living in Tini'an to determine how their lives were in Yap before World War II, how they maintained the Chamorro language and culture while in Yap, and how they organized their relocation to Tini'an after World War II. What were they allowed to bring with them, and what they found in the abandoned military base, and how each family group decide what to do with the resources left behind by the U.S. Navy?

Subject: Oral History; Yap-Chamorro Relocation to the Mariana Islands

The following is a footnoted summary of Alfred Flores Fleming's interview of the Yap-Chamorro¹ relocation to *Tini'an*², in April 1948. Tini'an was under the Trust Territory and Yap, part of the Caroline Islands is now a member State in the Federated States of Micronesia. Fleming describes how Chamorro came to be in Yap, why they were forced to return to the Mariana Islands after World War II, and what enticements of the deserted U.S. Military base at Tini'an that convinced them to relocate there from Yap.

Alfred Flores Fleming was born at Colonia, Yap, 86 years ago, on January 1, 1922 during German administration of Yap. Today, Yap is one of four member States in the Federated States of Micronesia.³

¹ Chamorro orthographic spelling. Referring to indigenous people of the Mariana Islands.

² Chamorro orthographic spelling for the Chamorro pronunciation – Tini'an. In English it's pronunciation and spelled Tinian.

³ In a 1983 plebiscite, voters approved a 15-year duration of the Compact of Free Association with the United States. It went into effect three years later in 1986, allowing the FSM States of Yap, Truck (now Chuuk), Pohnpei and Kosrae full independence. The compact was renewed, with amendments, in 2003 through mutual consent for another 20 years. The renewed compact went into force in 2004. <https://www.britannica.com/place/Micronesia-republic-Pacific-Ocean>

Yap-Chamorro Oral History Summary
(continued)

He is a descendent of the Taitano-Flores-Aguon Chamorro family. His Flores grandparents moved to Yap in circa 1896, and then to Palau for better economic and agricultural opportunities. His mother, Consolacion Aguon Flores, was the second of three youngest siblings born in Palau. She moved to Yap with her older brother Francisco and younger sister Magdalena after their father's murder, to live with their sister Milagro Aguon Flores Borja and family.

In Yap, Consolacion met and married Henry Gordon Fleming, of Marshallese/Danish/Scottish descent, who worked with Consolacion's brother Francisco for Captain O'Keefe as bookkeepers.

Henry Gordon and Consolacion Aguon Flores Fleming had nine children. Listed in birth order, they are Albert, Tomas, Henry, **Alfred**, George, Daisy, Lydia, Leonora, and Rudy. All the Fleming children were born in Colonia, Yap.

A year after the relocation to Tini'an, Alfred marries Rosalia Crisostimo Aldan. A widow with two young daughters, Anunciacion and Carmen. Her husband, Felipe Aquino, died during the bombardment of Yap. Rosalia gave birth to Carmen in a dry riverbed in Yap during World War II and was assisted to safety by her father, Joaquin Concepcion Aldan. Rosalia was unaware that Felipe had died until they returned to Colonia after the war.

Alfred and Rosalia had nine children; Joaquin (decd.), Jimmy, Ellen (decd.), Mike, Connie (decd.), Debra, and Tom. At the time of this writing, Fleming⁴ has 78 grandchildren and great-grandchildren, and one great-great-grandchild.

Some *Chamorro* families from Guam and *Sa'ipan* moved to Pohnpei, Palau, and Yap during the German administration of the islands, and many in Yap were recruited to work for the German administration. "The *Chamorro* did not

⁴ Alfred Flores Fleming died on February 21, 2011.

Yap-Chamorro Oral History Summary
(continued)

chew *pugua* like the *Gupallao*⁵," and "They were skilled and spoke English," Fleming said. As a result, the Yap-*Chamorro* gained economic dominance. During the Japanese administration, some *Chamorro* were enlisted into the police force, expanding their power into the Yapese's lives and culture. Yapese chiefs did not want the *Chamorro* to continue their dominance after the war and stated their position to Trust Territory officials.

No one from *Sa'ipan* or *Luta* was interested in moving to *Tini'an* because they had property and established families where they were. The U.S. Navy offered to relocate the Marianas people to *Tini'an* because it was depopulated entirely, and the Trust Territory officials wanted to encourage people to move there.

The *Chamorro* enjoyed living at Yap. The land was suitable for farming, and there was an *abundansia i guihan*, and *pånglao* Fleming said. They had *ayuyu*, but there were not as many as there was *pånglao*. Food sources were plenty. The soil was good, "Just put something down (in the ground), and it grew," Fleming said to stress how fertile the earth was at Yap. The only drawback at Yap was employment—positions were limited to government work, and salaries were minimal. "*Baba i suetdo*,"⁶ he said. Knowing this about Yap made moving to *Tini'an* an enticing offer.

The guarantee of land exchange at home—the Mariana Islands was the hook that appealed to the Yap-*Chamorro*. To be told that they could exchange land they owned at Yap for land at *Tini'an* was a dream come true. However, they had to be cautious, and they decided they had to see what *Tini'an* had to offer, and its soil before they made up their minds. "At that time, my father and Henry Hofschneider⁷ were the only ones who spoke English, and they

⁵ Carolinian -a native or inhabitant of the Caroline Islands. Also used to refer to Carolinians in Sa'ipan. (Donald M. Topping, 1975)

⁶ Wage. Salary. (Donald M. Topping, 1975)

⁷ Henry Gikabai Hofschneider was at Yap and an associate of Henry Gordon Fleming. Both were respected leaders in the Yap-Chamorro community and participated in the group who surveyed *Tini'an* to determine its potential for relocation.

Yap-Chamorro Oral History Summary
(continued)

suggested that it would be best to inspect the land at *Tini'an* before making a decision," Alfred said.

Along with some twenty *Yap-Chamorro* men and women, Henry Fleming and Henry Hofschneider traveled to *Tini'an* to assess its potential. The *Yap-Chamorro* leaders were pleased with what they saw when they arrived. The roads were paved. There were many houses ready to be occupied. Supplies and materials for construction were stockpiled.

"*Bula hăyu*,"⁸ Fleming said of lumber. There was no restriction regarding the use of supplies and materials left behind by the U.S. military. Everything that anyone needed was available and free for the taking. The *Yap-Chamorro* leaders went back to Yap, described what they saw to their families, and advised them to relocate to *Tini'an*.

Fleming said they arrived at *Tini'an* in a big LST, Landing Ship Tank. More than 300 people piled into a Navy LST with anything they wanted to bring to *Tini'an*, collected onto the top deck of a U.S. Navy LST.⁹

"In two stages in 1948, nearly all 600 Chamorro descendants living at Yap were moved to the Mariana Islands by navy transport," Fleming said and they were given the option to choose to relocate to Guam, *Tini'an*, or *Sa'ipan*. Many in the first stage migrated to *Sa'ipan* and Guam.

Yap-Chamorro needed to build a *lâncho*¹⁰ or *fanggualu'an*.¹¹ The second group decided to go to *Tini'an* because they could own a *lâncho* and a *guâlo*¹² there. *Tini'an* was perfect for this way of life. Fleming remembered the names of families who chose *Tini'an*, Fleming, Flores, Hofschneider, Taitano, Cabrera,

⁸ An abundance of lumber as building material.

⁹ I confirmed this in discussion with Scott Russell who provided me with photographs of the migration effort.

¹⁰ A ranch to raise livestock. Husbandry.

¹¹ Land cultivated to grow crops.

¹² Same as *fanggualu'an*.

Yap-Chamorro Oral History Summary
(continued)

Pangelinan, and *Untalan*. Don Farrell's book *Tini'an*, listed other families; Villagomez, Diaz, Cruz, Reyes, Borja, Aquiningoc, Aldan, Sanchez, and Adriano. Almost every Yap-Chamorro family settled at *Tini'an*.

Fleming remembers that the *Lasso*¹³ family were in *Tini'an* after the war, and he said the U.S. Army soldiers were at *Tini'an* when they arrived, and their camp was located in the area where the Dynasty Casino and Hotel is located. Fleming pointed out that the soldiers were predominately Negro.

The Yap-Chamorro migrants were temporarily housed at the old Okinawan-fishing base where Bonita tuna were dried for shipment to Japan before moving to the Old Village, where and the Quonset¹⁴ huts were built before WWII. Fleming estimated there might have been about *trenta*¹⁵ Quonsets about 75 feet long and about 22 feet wide. Most of the Quonset huts did not have partitions, but some had common area sections in the center—much like a *såla*.¹⁶ Divisions were left up to the new residents, depending on how many rooms they needed. Power and water were connected shortly after they arrived.

The Old Village was the former military base. The buildings ready for use. They buried their dead by the Church but reentered the remains closer to the San Jose village when they moved to the *songsong*¹⁷ at San Jose.

¹³ The Chamorro nickname of the Dela Cruz family. In Carmen Dela Cruz Farrell's oral history interview, she said her maternal great-grandfather, Jose Duenas Dela Cruz from Piti, Guam, was sent to *Tini'an* to join the people taking care of the Governor's cattle in circa 1900. Dela Cruz was skilled at lassoing wild animals and the family became known as *Familian Lasso*.

¹⁴ Based on the Nissen Hut design, built for World War I, the George Fuller construction company manufactured Quonset huts for the U.S. Navy in 1941. The U.S. Navy needed all-purpose buildings to quickly assemble and disassemble and transport during the Second World War. It was named Quonset after Davisville Naval Construction Battalion Center at Quonset Point, Rhode Island, where it was first built.

<https://www.steelmasterusa.com/quonset-huts/history/>

¹⁵ Thirty – 30.

¹⁶ Area designated for living room, gather area like a great room.

¹⁷ Village.

Yap-Chamorro Oral History Summary
(continued)

Aside from the Quonset huts, Fleming said there were four massive warehouses called "Elephant Quonsets." Perfect for a large family, and the Flemings were a large family. His aunt, Magdalena Diaz¹⁸ was a *pånadera*¹⁹ at Yap, so they gave her family the galley section of the building to live. Magdalena and her children built a *Chamorro hotno* at Yap, but at *Tini'an*, Magdalena used the U.S. Navy ovens to bake goods. Fleming's parents moved into another area of the Elephant Quonset.

The families eventually abandoned the Quonset huts and relocated to the newly established *San Jose* village on the west coast of *Tini'an*, close to the *pantalán*²⁰. The Old Village was far from their *lancho* and *fanggualu'an* and from the ocean, making it difficult and time-consuming to traverse back-and-forth to *peska*.²¹

Alfred Fleming chose the area east of the Seaport to build his home and store close to the *pantalán* to be aware of ships' arrival. He also selected the land because of its close proximity to the San Jose Catholic Church²². A typhoon destroyed the original home and store, so he rebuilt the New Fleming Hotel and Restaurant with concrete walls and tin roofing. Fleming also picked a large piece of property at Marpo Valley for his *låncho*, raising pigs, cows, and goats. He eventually built a permanent home in a section of his Marpo Valley property, where he and Rosalia until death. Fleming's interview was conducted on the front lawn of their Marpo Valley residence.

Many families established a *fanggualu'an* about a year after they arrived in *Tini'an*. They planted a variety of fruit and vegetables and sold them at *Sa'ipan* and Guam. Others raised livestock. Fleming said he had, "*Trenta na babui*," which he fed food scrap from *Tini'an* residents. He divided property that

¹⁸ His mother, Consolacion's younger sister who was also born in Palau.

¹⁹ A *pånadera* is a baker. At that time in a stone oven called *hotno*.

²⁰ Seaport or dock.

²¹ To fish in the ocean.

²² Within walking distance. Literally across the street from the Church.

Yap-Chamorro Oral History Summary
(continued)

he chose to *kollat babui*²³ and *påsto guaka*,²⁴ which they'd killed for food or donation to funerals and fiestas. They also tried planting crops on land at the Old Village, where the U.S. Navy established a base, known as Military Leased Area, MLA.

The MLA was good land, and early settlers, including his mother, started a *fanggualu'an* there. However, remaining military personnel discouraged anyone who tried to do anything with the land in that area. Some residents considered their discouragements an outright threat for them not to farm or raise livestock.

Fleming said his brother Henry's *guålo* had *chandia*²⁵, melon, honeydew, and *tumåtes*²⁶. Fleming raved of the size and abundance of Henry's produce. The U.S. Air Force on Guam flew a plane to *Tini'an* frequently and loaded it up with crops sold at the Andersen Air Force Base commissary. *Tini'an*'s reputation for growing large and sweet *chandia* spread, and people from *Sa'ipan*, *Luta*, and Guam came to *Tini'an* for their *chandia*. *Mendioka*²⁷ also grew well, and so did *eskomme*²⁸, *kamuti*²⁹, *dågu*³⁰, and *nika*³¹. Unfortunately, Henry died young, and no one was interested in continuing his *guålo*'. Frequent bulldozing activities also disrupted much of the MLA sites, and the concrete slabs of buildings, and the runway, became farming impediments.

The threat of munitions findings and explosions at MLA sites made it undesirable for planting. The people found another use for the MLA sites, collecting scrap metal. *Tini'an* was littered with scrap metal, so collecting and selling scrap became a big deal. Many residents participated in collecting and

²³ To fence or corral pigs.

²⁴ Pasture the cow.

²⁵ Watermelon.

²⁶ Tomatoes.

²⁷ Tapioca. Cassava.

²⁸ Corn.

²⁹ Sweet potato.

³⁰ Yam.

³¹ A variety of yam.

Yap-Chamorro Oral History Summary
(continued)

selling masse to Microl³² and Massey³³, said, Fleming. They bargained for the scrap sale because the companies that bought them did not have large scales to determine the price to pay per pound of scrap.

Fleming suspects that scrap companies made a lot of money with the collection from *Tini'an*. The people entered the boonies at the MLA area to collect scrap metal they called *Massey*. Massey took all the airplane metal, and in a large oven, they built, melted down the fuselage and wings. The wings were dismantled and placed inside the fuselage before the burners were heated. A large crane lifted the metal into the oven. Then channeled the melted lead into 2 x 3 feet blocks and loaded by heavy equipment onto the ship. Fleming worked at the oven for two years but quit because sometimes undetected munitions would explode during a meltdown.

When the people gave up farming at the MLA, they moved to the lower segment at Marpo Valley. "The land here at Marpo is better for grazing cows anyway," Fleming resigned. He said there was always too much red tape to contend with the U.S. military to utilize the MLA properties.

The Trust Territory of the Pacific Islands built a leprosy colony at *Tini'an*, but the leprosy resident's homes burned down before the Yap-Chamorro families arrived. *Tini'an* residents refer to the area as "*Lasarinu*" or "*Sagan Lasarinu*."³⁴ Fleming said most of the old colony homes were *guma mǎnglo'*—wooden houses not built to withstand typhoon winds. A priest and his assistants were the only civilians allowed at *Lasarinu*. A small cemetery at the site is a reminder of some who died there.

³² Microl Corporation.

³³ Massey is the last name of the man who collected scrap metal the Chamorro people referred to as "Massey."

³⁴ Literally, place of leprosy.

Yap-Chamorro Oral History Summary
(continued)

Fleming's parents operated a business at Yap, so they claimed the former headquarters of General Curtis E. LaMay,³⁵ at the top of Marpo Hill, and opened the Fleming Hotel, *Tini'an's* first hotel. Frequent visitors had longstanding reservations. Fleming said Guam businessman Ken Jones³⁶ was one of their regular customers. Jones established the Micronesian Development Company and the Bar-K-Ranch and exported meat, poultry, dairy, and vegetable products to *Sa'ipan* and Guam. He leased 7,500 acres of *Tini'an* land for twenty years with a commitment to fence it all in and produce 7,000 cattle heads in seven years.³⁷

Going back to the *babui* on *Tini'an*, Fleming said it has become a threat to the environment because of its rooting behavior. He believes that the decline of the *åbas*³⁸ on *Tini'an* is due to the *babuen machålek's*³⁹ increase, because the *babui* favors eating *åbas*, which Fleming says makes them fat.

Papåya is another fruit that Fleming said has declined. Many swineherds feed *papåya* to their *babui*. Today there are few *babuen hålom tåno*⁴⁰ in *Tini'an*, but he said there are still some at *Sa'ipan*. Now that Fleming is too old to care for the *babui*, his son Tom oversees animal husbandry on the ranch.

Fleming spoke about catching *fanihi* by shooting them as they leave their roost. If you shoot at them while they are dangling from a branch, they will die

³⁵ General Curtis Emerson LeMay (1906-1990) was a U.S. Air Force officer—and expert in strategic bombardment techniques. He took over the 21st Bomber Command in the Mariana Islands, *Tini'an*, in January 1945. LaMay planned and originated the low-altitude incendiary-bombing tactics that burned out parts of Tokyo and other Japanese cities, forcing Japan's surrender. <https://www.britannica.com/biography/Curtis-E-LeMay>

³⁶ Kenneth Thomas Jones, Jr., (1917-2008) Jones was a combat veteran of World War II, a U.S. Navy Seabee who participated in liberation of Guam in the summer of 1944. Jones founded Jones and Guerrero Company after WWII, and established an international business, operating with as many as 1,000 employees in Guam, *Sa'ipan*, *Tini'an*, Micronesia, Australia, Philippines, Japan, New Zealand, New Guinea and the US mainland, including Kentucky and North Carolina.

³⁷ (Farrell, 1992)

³⁸ Guava.

³⁹ Wild pigs.

⁴⁰ Wild pigs.

Yap-Chamorro Oral History Summary
(continued)

clinging onto the branch, he said, making it difficult to gather the *fanihi*. The key to catching them, Fleming said, is anticipating when the *fanihi* is going to fly and, at that point, shoot them. He says the *fanihi* spooks easily. In earlier times, the *man'âmko*⁴¹ caught *fanihi* with nets at the end of a long stick called *gaole*.

A *gaole* is also used to pull *lemmai*⁴² and *mångga*⁴³ from tree branches. It is challenging to hunt *fanihi* this way because they roost on very tall trees. The *fanihi* know how to protect themselves from everything but not from guns, said Fleming. To prepare the *fanihi*, you have to first rinse it well. Then, wrap the *fanihi* in *hågon chotda*⁴⁴ and place it in a large pot of water. Husk and grade a *niyok*⁴⁵, squeeze the fluid from the graded meat into the pot. Add the *chugo' niyok*⁴⁶ and bring the mixture to a very slow boil. The slow boil will ensure that the liquid penetrates the *fanihi's* skin to tenderize the meat. The slow boil also allows the broth's flavor to penetrate the flesh, and Fleming says that's what makes *fanihi* delicious. He said that he cannot eat the *fanihi's* skin and hair as his sons can because he can only swallow its meat.

The Yap-Chamorro found *lemmai* on *Tini'an* when they arrived, but they also planted *lemmai* after they arrived. *Lemmai* is in abundance at *Tini'an*, a primary source of starch, with various ways to cook it: on top of an open fire with the skin; as *gollai åppan* in *chugo' niyok*⁴⁷, or as chips toasted in the *hotno*, and *buñelos*⁴⁸. These methods work for all stages of the breadfruit. It can also be baked in a *hotno*. Young or almost ripe *lemmai* can be served as a dessert or

⁴¹ Elders.

⁴² Breadfruit.

⁴³ Mango.

⁴⁴ Banana leaf.

⁴⁵ Coconut.

⁴⁶ Coconut milk.

⁴⁷ Cooked banana in coconut milk.

⁴⁸ Donuts.

Yap-Chamorro Oral History Summary
(continued)

as starch. Fleming said copra was not processed on *Tini'an*, and *fadang*⁴⁹ does not exist on the island.

While Fleming was at Yap, he picked up the habit of chewing *pugua*⁵⁰, but he quit when his father slapped him across the face when he caught him chewing. Chewing *pugua* is a common practice among the people at *Tini'an*, increasing the demand for *pugua*, *pupulu*⁵¹, *amåska*⁵², and *åfok*⁵³.

Most of the *pugua* trees in *Tini'an* were planted after the Yap-Chamorros. Fleming's store sells *pugua* and *pupulu* in a zip lock bag for a dollar. There are two varieties of *pupulu* grown at *Tini'an*, *pupulun* Yap, and *the pupulun* Marianas. The *pupulun* Marianas is a larger leaf, but Fleming said the real difference is in the *sabot*⁵⁴ making the Yap *pupulu* tastier.

Åfok is sold on availability at Fleming's Store because it is produced at *Sa'ipan* and has to be imported. The Fleming Store sells *åfok* and *pugua* on consignment. *Åfok* sells for \$1.25 and *pugua* for \$.75, \$1.00, \$1.25, or \$1.30 a bag depending on the season and sometimes sold with *pupulu*. When in season, from September through December, it cost less. From January through August, when it becomes scarcer, the price goes up.

There is a difference between the Yap and Marianas *pugua*. The Yap *pugua* is a harder and larger nut than the local *pugua*, which has a light green husk, white or red soft meat, and is smaller. The Yap *pugua* is also more expensive because it is imported from Yap through a supplier in *Sa'ipan*.

⁴⁹ Cycad or Federico Palm.

⁵⁰ Betel nut.

⁵¹ Pepper leaf eaten with betel nut.

⁵² Tobacco added to betel nut.

⁵³ Lime eaten with betel nut.

⁵⁴ Taste, flavor.

Yap-Chamorro Oral History Summary
(continued)

Fleming introduced two varieties of the *Niyok Tress Años*⁵⁵, one orange-colored and the other green, which he brought from Indonesia. The liquid inside the nut is sweet and suitable for drinking.

Regarding the Yapese custom of tattooing, Fleming said, "*Chamorro* did not tattoo their bodies, and I am *Chamorro*."

⁵⁵ Three-year coconut plant, bearing fruit in three years.

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MICRONESIAN VIEWPOINT

DOCUMENTING ORAL HISTORY **An Investigative Journalist's Approach**

by

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Micronesia Publishing & Rlene Live Productions

This paper describes my background in mass media, particularly how my role as a talk show host and investigative reporter has helped greatly in the success of my efforts to collect oral history accounts from World War II survivors who have for sixty years in some cases, did not share their personal experiences with their spouse, children, mothers or fathers, but in front of a digital video camera spoke at length, averaging five hours in length. Also how complete strangers have accepted an invitation for a “personal interview” on live radio, without the advantage of scripts or consultation before revealing their life’s secrets to the listening audience of an average 5,000 people at any one given time.

I hope that my efforts in the collection of oral history will show the difference between what I call a Prescriptive vs. Descriptive way of gathering valuable information from eye witnesses or personal experiences of Micronesia’s history from those who have lived in the islands and survived the colonization of three world powers and the impact each power had on their culture, lifestyles and language. And, how they coped.

BACKGROUND

I have been a mass communication specialist for the past 28 years and have worked in mass media since 1978, entering the broadcast media fuelled by personal circumstances, with little more than a high school newspaper and year book experience. My skills have come mostly from traditional experience, supplemented by occasional workshop of seminars. I have worked in all facets of the media, print, broadcast, television and radio, advertising agency service, public relations and marketing. It has been a very challenging and highly rewarding experience with all the twists and turns that the industry presents, and an active exposure to people and events that ordinarily are viewed from a passive perspective of a television set, or the pages of the morning news paper; providing me with the qualifications that make oral history collection second nature.

My introduction to oral history collection came as a result of my investigative journalist and radio talk show host roles. In 1997 when I became the host of my own talk show on K57 Radio called “Rlene Live”, conducting personal interviews of members in our community on

Guam became a weekly feature during my Tuesday programs. The interest of listeners drove the show and soon I was interviewing people about culture, language, history, medicine, tourism, education, health, environmental protection, politics and art, first in the studio and then from anywhere in the world that the telephone could reach someone willing to tell their story.

The "Personal Interview" promos were designed to challenge the individual to willingly talk about first hand accounts, sensitive and embarrassing examples of their past, on live radio and without the benefit of a script, prior discussion with me as host or prepared questions. The goal was to bring out the human interest stories, to reach the heart of the interviewee and to see how much of the life experience we were able to draw out and survive in a period of one hour. In fact, many of the interviews reached very sensitive matters of the heart, delivering tearful expressions on the air and in some cases, admitting to concerns that individuals had denied, and revealing trauma and guilt, or relief in some cases.

A prominent woman in our community was heading a suicide prevention program and was a guest on my show promoting it as a public service benefit. As the woman spoke, it became clear to me that her husband committed suicide and that was why she wanted to advocate its harmful effects on the lives of those in the immediate family and the community. At one point during the show, I asked the woman if she had come to terms with her husband's suicide. She was stunned at first at the question, but composed herself and started to discuss her feelings and reaction to his suicide, right there on the air. After the show, she thanked me for bringing out her feelings, and when she returned to her office, told her staff, "You can never tell where *RleneLive* will take you, but that's a good thing."

No one could get enough of the interviews, not the least of which was the one in studio with me telling the story, complaining at the end of one hour, that the more time is necessary for them to tell their story. However, when first approached, thought that one hour

was too long and they would run out of things to talk about.

We were delighted with its success and wherever I went people would ask out loud in passing, "Can you survive a personal interview with *RleneLive*?" to which I would answer, "Maybe not, but she'd survive yours."

The ability to draw people out on the air was a real drive and when around on Tuesday mornings to greet guest before going on my show, Jon Anderson would ask, "Why do you want to go into that room with her when she is going to make you cry?" The truth was, they couldn't wait to see what I was able to draw out of them and that is why they came. The benefits outweighed the anxiety of going through the interview. And, the fact that they were accustomed to my interview style by listening to other on air interviews gave them confidence that they too could survive an interview with *RleneLive*. It was a challenge for us both.

The interviewee draws from your strength as an interviewer and you must draw from your intuition to know the right time to ask a question and a tough question. I have learned that the right time is always while you are engaged in a discussion on the matter of concern. If you are wondering about something, ask and then wait for the answer. Allowing the person to compose his/her thoughts will result in success. Be patient and do not fear silence.

THE INTERVIEW PROCESS

Micronesia is all about relationships. At the Symposium, many presenters spoke of challenges in the collection of oral history accounts. I listened attentively to their experiences but not surprised at the apparent difficulty that many have with the collection process.

As one who spends an incredible amount of time with people, it was clear to me that what is missing is the attitude that the stories are not just a part of Micronesian history, but of people's personal experiences and almost without exception, none of the presenters who spoke of collecting oral history accounts speak the language of the people they are collecting the accounts from. And, many don't even live in

the area that their sample population lives. Nor do they have much in common with to establish a relationship or common interest with those they want to interview.

It is my experience that there is little difference between interviewing for a news story or oral history. Relationship is the key factor in the success of both and in many cases, they are as interested in you as you are in them and it's not enough that they know who you are and that you have a legitimate reason for asking about their personal accounts. In Micronesia, who you are and what family you come from can mean getting the facts or getting the story. It's not that they withhold, it's that they release with those they are more comfortable.

The best example of this is when I asked my mother who is herself a World War II survivor to ask her friends and relatives if they would be willing to share their oral history accounts with me of their participation in the Manenggon March event and what they know of the rape of Chamorro women at the end of the war by Japanese Imperial soldiers. Mom said she would help, and in a day, I had three sheets of handwritten list of World War II survivors to interview. And, as is my practice to ask at the end of each oral history interview, how they felt about the experience and why they agreed to be interviewed; without exception they answer, "because I know your mother," or "because your mother is my relative," or "because I listen to your show on the radio and I know that you will do something with the information I tell you."

There are two comments that I think about often which came from WW II survivors Arthur Carbullido and Leoncio Castro. Carbullido said, "I am telling you things that I have never spoken to my mother or my wife and I am doing this because it's time I let it go and I know you will make sure someone hears about my experience." Castro, now deceased said, "Thank you Rlene for your interest in my story and by recording it you are making sure that I will live forever."

The answer to the success of collecting oral history accounts is fundamental to the methodology used in the collection process. As pro-

fessionals in anthropology, archeology, environmental sciences, cultural preservation, and education to mention a few, many employ a prescriptive way of gathering information from the laity. But that is not the way I collect oral history accounts.

I am aware of this because I follow in their footsteps of many of the professionals in the fields mentioned above, and also of other journalists and told of many who were denied information because they make the people feel stupid and intimidate them with too many questions. They come with the tablets and ask questions they want answered and many times it's during the verification process that the lay person becomes offended to the point of asking such ones to leave. Or when the cultural way of ending the conversation occurs and the exchange is replaced by silence, the interviewer must learn to pack it up and come back another time.

The instrument containing 20 questions is useless if you can't get the story. The questions I have during interviews are often for clarification, curiosity, or a contradiction in delivery.

By allowing the interviewee to tell a story, I receive more information because memory triggers memory. And, when someone is telling a story it makes the individual less intimidated because he/she is in control of the process. I merely record, and pay attention to the details, bringing out areas of concern that they would not be able to accomplish if the interview had a more interrogative nature about it.

One interesting way an interviewee signals their displeasure during an interrogative approach is when the interviewee shouts orders to someone in the house to prepare food or set the table to feed the guest. It is a way to end the interview.

Another is when avoidance undermines and disrupts the interview. You may have experienced it and not able to explain what happened or not recognized it for what it is; when you ask a question and get nothing back but a trout looking face from the same person who was just talking to you a few minutes ago, but somehow won't speak anymore. That is when you know the interview is over.

There is always business to take care of when collecting oral history and most people dread having to ask for the release. It's important to remember that without the release, you are going to waste your time. You will not be able to use any of the material you collect if you do not have the permission of the individual to use it in reports or public education in media release.

Some of the business can be conducted before and after the interview, addressing the release of the story at the beginning. All other information can be filled out when reviewing the recording or during transcription of the interview.

I have covered many professionals in the field of archeology, science, politics, religion, education, medicine and military forces and have gathered from these individuals the same thought provoking and in-depth historical accounts of their personal experiences as well as significant events that they participated in as an investigative reporter and talk show host without ever once pulling out a tablet full of questions in a circumscriptive manner.

It is important to remember that anthropology is "the study of humanity from a comprehensive, holistic approach." If you don't have the time to get the comprehensive story in a holistic approach, get someone else who can or you'll fail in your attempt to collect the oral history you are after. Oral history is personal and you must have appreciation of the fact that it is a time consuming process and that not everyone interviewed will tell you what you want to hear right away or that you will be able to sit down with an individual and from the top, go into the five Ws & H routine.

In contrast, there are not enough hours in the day or week for me to collect oral history accounts, nor is there a shortage of interested ones to interview. And, as I sat at the Symposium listening to many challenges presented, I counted on one hand how many people have refused the invitation to be interviewed, only to have shared more of their personal accounts when they finally sit down in front of my digital video camera; wondering why they tried to run from the experience in the first place.

SUCCESSFUL APPROACH

Approach is like hunting, and acquiring is all about marketing. I use my skills in both hunting and marketing to my success. But, it's my sincere interest in the person's life experiences that I believe makes me most effective. And because I am a journalist and investigative reporter, I know exactly when to ask the tough questions, and how to get the answer without getting kicked out of the house. Instead, more often than not, I am showered with gifts that in most cases have politely turned down. And it is at that point, that I learn there is no real-estate in offending my new found friend.

The difficult transition between being a journalist and oral historian is accepting gratuity. As a journalist it is my rule never to accept any form of gratuity. But, as an oral historian I can't reject a gift from an old friend, which is what they become when they take me back from the beginning to understand their oral history account.

As a result of my success in the collection of oral history, I was asked in 2003 to submit an application for a grant from the Guam Council on the Arts and Humanities agency in order to collect oral history accounts of survivors of World War II and the participants in the forced march to the Manenggon Concentration Camp in Yona. I hesitated at first and showed little interest in the prospect of collecting oral history accounts of survivors of war, only to change my mind to its value and benefit after collecting oral history now for three years. Many of the interviews average five hours, the longest lasting for nine hours. That came at my second survivor interview.

As a journalist I learned to seek the truth and report it. As an oral historian I have learned what Carmel Bird meant when she commented on an article titled "Fact of Fiction". She said, 'Life is a crude inventor; fiction will only be convincing if it is more artful than life'. Oral history accounts prove her right.

AUTHOR BIOGRAPHY AND CONTACT

Rlene Santos Steffy is a mass communication specialist of 28 years, incorporating a unique combination of professional, practical and academic casework and experience in the areas of advertising,

electronic media, journalism, photocommunications, public relations, cyber journalism, videography and oral history collection. Her career in mass communications began in advertising broadcast sales, and later expanding into marketing and retail. Steffy's career in mass communications was briefly interrupted when she ventured into private business as the co-owner and president of Images Advertising Agency, and co-owner of Monday's Child, a children's boutique, in the 80's. However, she returned to media as a columnist for the Pacific Sunday News in 1994. In 1997, after immersing herself as a social, cultural, and political commentator, Steffy became a talk show host on K57 Radio, beginning with a one-hour turn three-hour and later expanding to a five-hour-weekly show in nine short months. And, in 2000 while on the radio became the managing editor for the Guam Variety Newspaper until 2001, when she began hosting a 10-hour-weekly show. With a strong desire to pursue her interests in Oral History collection and documentation on a full time basis, she returned to a weekly show in 2003 and investigative reporter. Steffy is a diglot – equally proficient in Chamoru and English, a skill of utmost importance in producing and documenting bi-lingual projects in mass media forms. Her native and intuitive knowledge of the CHamoru language enables her, as a traditional scholar, to discuss and analyze socio-linguistic and socio-cultural aspects of communication strategies and their significance in the oral modality, between and among CHamoru language speakers. With Federal and GovGuam grants, Steffy has collected 60 Manenggon Survivor's accounts from Chamorros in Guam, the CNMI and those who moved to the United States after World War II. From her collection, she's produced one video documentary titled *Oral History Overview of Guam and Micronesia Featuring the Manenggon March and Manenggon Concentration Camp Survivor Accounts*. Her second grant financed video documentary titled *Hagåtña Historic District* will be released in January 2007. With personal funds, Steffy published the *Manenggon March Collection*, a traveling crying wall of Survivor's accounts and with her husband Robert Joseph Steffy published in 2005, the *Y Santa Biblia* Chamorro Red-Letter Edition Bible, and in 2006, the *Y Santa Biblia – The Holy Bible* Chamorro-English Diglot Red-Letter Edition Bible. Her oral history collection totals over 200 Chamorro, Micronesian and Oceanic life histories. She is collecting oral histories in Micronesia for the ILA Global Project on the History of Leprosy and when bored, volunteers her time to collect Vietnam

and Gulf War Veterans histories for the U. S. Library of Congress.

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Appendix B2:

Micronesian Journal of the Humanities and Social Sciences (MacPhetres)

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MICRONESIAN

JOURNAL OF THE HUMANITIES AND SOCIAL SCIENCES

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BOOK REVIEW

Tuten-Pucket, Katheryn (ed) (2004) *We Drank Our Tears*. Saipan: Pacific Star Center For Young Writers.

reviewed by

Samuel F. MacPhetres
Northern Marianas College, Saipan

We Drank Our Tears is a unique and engaging work bringing together several generations of many families to recount, for the first time in many cases, the experiences of the indigenous people during invasion of Saipan by the Americans in June and July of 1944.

This project was done in conjunction with the commemoration of the 60th anniversary of the US invasion of the Mariana which opened the way for the Americans, using the new B29's, to bomb Japan from secure land bases and thus bring an end to World War II.

Many books have been written and movies made about the great battle of Saipan and the rest of the Marianas in 1944 but very little attention, if any, has been given to the plight of the civilians who were caught between the two giant powers, one trying to hold on to the last vestiges of empire at all costs and the other to put an end the threats against United States and its allies.

At the time of the invasion there were approximate 3000 indigenous (Chamorros and Carolinians) resident on Saipan. In addition, there were upwards of 15,000 Japanese, Okinawan and Korea and civilians living on Saipan and Tinian. Theirs is another story, much of

which is already known. This book is particularly touching because it is the culmination of efforts by many people; teachers, parents, and others as well as a group of outstanding young people from eight years of age to 19 who persuaded their grandparents, and in some cases great-grandparents, to recount their experiences during the actual invasion and how they survived. The stories are both poignant and nightmarish as stories were told to the newest generation of descendants by people who, in many cases, had repressed memories of nightmarish horror for 60 years. These are stories of great heroism and personal sacrifice for family and friends. And this is, in many cases, the first time they have been told by the actual participants. The language is simple and without sophisticated turns of phrase. As such, it is all the more readable and impressive.

There are 79 short stories, each of which deserves its own book. Having listened to them myself personally on several occasions, I can attest to the difficulty these folks had dredging up 65-year-old memories and visions of horrors of war over which they had no control and no responsibility.

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109

The book is well-designed with a forward by Noel Quitugua, local historian. It is followed by a brief but very detailed chronology of the day by day events between June 15, 1944 when the invasion began and July 4, 1946 when indigenous populations was released from protective custody and allowed return to what was left of their homes, farms, and businesses. The stories are well illustrated with photographs of both the interviewer and some outstanding-hand drawn illustrations appropriate to the stories. In some cases photographs of hiding places are included.

At the end of the book there is a list of the approximately 490 indigenous people who died during the period of conflict. These names are now forever inscribed on a new memorial for them included in the newest additions to the

American Memorial Park honoring the war dead of the US military.

In addition, to make it easier to follow the travails and travels of the individuals and families involved, a map of Saipan villages and a listing of place names is also included. There is also a Chamorro English vocabulary. The third appendix lists the names of the participating schools and teachers.

This book is a must read for those who would understand the nature of warfare and its impact on those others than the actual combatants. In present day terms, *collateral damage* takes on a whole new meaning.

This book is available from The Northern Marianas Museum Of History and Culture, P.O. Box 504570, Saipan MP, USA.

Appendix B3: Oral History Workshop I (Saipan World Resort) Transcription of Participants' Reactions

Oral History Workshop I

Saipan World Resort, Susupe, Sa'ipan, NMI
Friday, April 26 & Saturday, April 27, 2019

Editor's Note:

The following transcription is of the participants comments at the first Oral History Workshop held on April 26 & 27, 2019 at the World Resort, Beach Road, Susupe, Sa'ipan. The workshop was sponsored by the NMI Humanities Council. The attendants were 16 high school students and 6 adults.

Intelligent Verbatim:

The following transcription of the participants' reactions are edited as "intelligent verbatim" which does not summarize or leave anything out—only removes all the ums, grammatical and vocabulary ticks such as 'and', 'you know', and 'like.' The word 'cause' is changed to because, or 'gonna' changed to going, and okay is written as OK, etc. We improve the reading ease by also, removing false starts and repetitions, unnecessary noises in human utterances, including environmental sounds and repeated words that do not add anything other than disrupt the reading ease.

Sa'ipan High School Students and Workshop Attendants Reactions
(continued)



Oral History Workshop I
Saipan World Resort, Susupe, Sa'ipan, NMI
Friday, April 26 & Saturday, April 27, 2019

Students from high schools in Sa'ipan attended a two-day workshop on "How to Conduct and Publish an Oral History Interview" presented by Ethnographer and Oral Historian Rlene Santos Steffy at the Saipan World Resort in Susupe, Sa'ipan.

Participants Seated (L-R): Mayvian Tesero, Jada Tomokane, Antonia Angui, Irish Christine Viray, Nhu-y Cook. **Standing Middle Row (L-R):** Floyd Muña, John Tequero, Hans Christopher Yarobwemal, John Castro, Devin Ray Lizama, Uzziel Cobacha, Julyann Chloe Mariano. **Back Row (L-R):** Davahn Dogelio, Teacher/Adivior Rory Starkey, Jacody Bradley Charfauros, Bonnie Mar Sagana, Dishun Tudela, Workshop Video Editor Vanessa Bautista, Northern Marianas Humanities Council Executive Director Leo Carpenter Pangelinan, and "Your Humanities Half-Hour" Host Catherine R. Perry. Photo by Rlene Steffy

Sa'ipan High School Students and Workshop Attendants Reactions

(continued)

1 **Leo Pangelinan:** It's very important for the Council that we somehow
 2 evaluate the impact of this activity, and as Ms. Steffy mentioned, this is
 3 her first time doing this. I'm glad she's recording it, and she's going to
 4 go back and look at her approach to this. But we are trying to do it a
 5 few more times on Luta, Tini'an, and Sa'ipan. I don't know if we'll ever
 6 come back and just do primarily high school students. I think this was
 7 great to start this way. You guys have really set the tone. The rest of
 8 the workshops are going to be open to the general public. We're going
 9 to take a risk there in terms of we won't really know who's coming. We
 10 won't have the support of a teacher, school system, principal who really
 11 has your interest and support here today. Because we didn't prepare the
 12 evaluation form, what I want to do is pass the mic over to you guys. I'm
 13 hoping each of you guys can make a comment about today.

14 So, a few things, what did you like best over the past few days? What do
 15 you feel could be improved? Which are suggestions for improvement. And,
 16 then, finally, having learned the different mediums you can use, the
 17 different tools you can use to conduct an interview or complete a
 18 project. What would you like to use? The options I picked up on that
 19 we're saying, in my mind, was a video interview project. Something
 20 published, like an article, a book, or audio that you make into a podcast.
 21 That's just three things off the top of my mind, but I want you to think
 22 about what you would like to do after today in terms of an oral history
 23 project. So, can I start on this side?

24 **Dane Hodges:** The magnitude of the information was a very detailed
 25 process. I understood how to do most of the things I learned. Sometimes
 26 I go to classes, and I don't understand what's being said. But here I
 27 really understood what was going on. And, I think that you guys should
 28 make it broad—go out to the general public and post some of those kits.

29 **Davahn Dogelio:** So, what I liked best about today, I mean, for the past
 30 couple of days while we were here, is that I got to see how involved with
 31 you guys, and I actually got down deeper into conducting an oral history
 32 interview. Because, honestly, I didn't believe that I was going to one day

Sa'ipan High School Students and Workshop Attendants Reactions

(continued)

33 be here and be with you guys in the same room, learning how to
 34 conduct an oral history interview. So, now that I learned about this, I can
 35 actually one day go to my grandpa—grandparents, Mom and Dad, and
 36 ask them about family history. Or anything else that I would like to know
 37 about family. And record for the rest of us. There's always room for
 38 improvement, though I feel like Mrs. Steffy's first time for her being here
 39 teaching us how to conduct an oral history video—interview. I do think
 40 she did really great for her first time. So, will you please give it up for
 41 Ms. Steffy. (clapping and cheering) Mrs. Steffy, I would have to admit,
 42 you're better than the rest of my teachers that I've ever had. (cheering,
 43 wooing, and clapping.)

44 Mrs. Steffy, please keep on doing this, do what you do. Please, what
 45 you've done with us for the past two days, please don't do it only for us
 46 students (unintelligible), but you know, go down to Tini'an, go down to
 47 Luta. Please help us. We need more people who you know can—who are
 48 able to conduct an oral history interview. We need more people like that.
 49 (cheering and clapping) What was the other question?

50 **Leo Pangelinan:** Do you want to do an oral history project, and what is
 51 there a topic of interest?

52 **Davahn Dogelio:** What I learned from my mom is my mom mentioned of
 53 how my grandpa was born during the war, but however, I never really got
 54 to interview my grandpa or like ask him much questions about how it
 55 was like during the war. So now that I have gained this knowledge to
 56 conduct oral history, I would like to use what I learned today to one day
 57 ask him, "Grandpa. Grandpa, what happened during this time? What was it
 58 like?" He was born 1939, he's currently 80 years old if I'm not mistaken.
 59 So, I want to ask him you know, before—. Thank you.

60 **Bonnie Mar Sagana:** So, what I got, what was best here was the
 61 interview part because it was more hands-on and gave me more
 62 experience in editing, which I'm very interested in. Improvements? I'm not
 63 really a professional, so I don't know this sort of thing, and I'm not really

Sa'ipan High School Students and Workshop Attendants Reactions

(continued)

64 a stand-up person. But I thought you did very good. Like he said, it was
 65 easy to process and very detailed, which I really appreciate. And, a topic
 66 I would like to do more on is maybe the Filipino workers, the contract
 67 workers that came here. Thank you.

68 **John Tuquero:** I really enjoyed things these past few days, like I really—.
 69 Like my favorite part was yesterday when the teachers were having a
 70 debate, and I enjoyed listening to them talking about her past and
 71 theories. One day, (unintelligible) I never met my grandparents, but I'd like
 72 to ask my parents what happened to them during World War II. Thank
 73 you.

74 **Floyd Muña:** So, the things I enjoyed these past few days are the
 75 activities, and the information you gave us was really on point, and I
 76 understand what it meant, and yeah. I don't think you have to improve
 77 anything because for a first-timer, I think you did good, you know. For
 78 the last question, I think I would want to ask my grandma or older
 79 people how it was back then? How was the land and lifestyle and
 80 everything? Thank you.

81 **Hans Christopher Yarobwemal:** So, what I like best about the past few
 82 days was—today, how we actually got to interview one another and got
 83 to experience what it's actually like. And for suggestions, really nothing,
 84 because you did really great. We understood you. We got you. Now, we
 85 want to do more, use the skills we learned here. And, for the topic that I
 86 would want to interview about is my mom's side of her family. I don't
 87 really know them; I was raised mostly in Yap.

88 **John Castro:** What I liked most about these past few days are
 89 interviewing one another because it was fun, I like editing. And, for
 90 improvement, not really, because what you did is really good, and I didn't
 91 know this is your first-time teaching. I thought you did it a lot because it
 92 was really fun. One topic I'd like to more about how my ancestors or my
 93 grandparents did back then, and compare it to my time.

Sa'ipan High School Students and Workshop Attendants Reactions
(continued)

94 **Uzziel Cobacha:** So, what I liked about this workshop is our presenter
95 was really good and honest about her history. How she projected her
96 voice without the use of a microphone. I really liked that. (laughter) To
97 improve, I feel like more people should know about this because not a
98 lot of people know what really has happened. If I were to learn
99 something new, I would get to know my grandparents more and how they
100 existed compared to their lives now.

101 **Nhu-y Cook:** So, my favorite part about this oral history workshop was
102 the fact that I learned about completely different cultures. Being of a
103 different ethnic background, it was nice to know the history of my peers.
104 And, for improvement, I feel like (unintelligible) said, other people of each
105 other culture should know their history and their background. And people
106 like me who aren't of it should know it too because it's very interesting
107 and sometimes our history could intertwine. And there would be a lot of
108 resemblances if you think about it.

109 **Irish Christine Viray:** What I really liked about this workshop is basically
110 everything. You really opened my mind about oral (unintelligible). You
111 made me realize that every story is unique. Every story is different, and
112 that you should take advantage of it. And you should record everything
113 because you don't know what would happen in the future. That could be
114 priceless. That could be memories that can share or bring it to future
115 generations. Improvement? I think you're—I think this is by far the best,
116 or—I don't think you have any problems. You should just keep on doing
117 it. You do well. A topic I would do, I think, would be the (unintelligible).

118 **Mayvian Tesero:** I'm sorry I'm shaking because I'm nervous in front of
119 the mic.

120 **Rlene Steffy:** Yeah but put it in front of your mouth.

121 **Mayvian Tesero:** What I like about this presentation is that I have
122 learned a lot about oral history and how to interview people properly.
123 And, for suggestions, there's actually nothing I would suggest because

Sa'ipan High School Students and Workshop Attendants Reactions

(continued)

124 what I think about this presentation is it was well done. And it opened up
 125 my mind and made me more interested. And, for a topic that I would be
 126 interested to know was to know more about my grandpa on my mother's
 127 side because I never got to know more about him.

128 **Dishun Tudela:** What I liked about this workshop was the interviewing
 129 and making the interview because we had to experience what it's like to
 130 be behind and in front of the camera. And, suggestions for improvement,
 131 you were overall great for your first time, and the topic I would be very
 132 interested in is how my grandmother's mom could raise her children
 133 during the war.

134 **Antonia Angui:** What I liked best about this workshop is that I actually
 135 learned a lot of new things, like the CHuchurika bird. I didn't know about
 136 it. And, for my suggestions, I can't think of anything right now because I
 137 think you did a good job. And a topic that I would like to learn and to
 138 do research and ask my family about is about my Caroline island.

139 **Jada Tomakane:** What I like best from this workshop is everything,
 140 because it was very informational to me. And suggestion would be to
 141 invite more schools, and the school that I suggest would be The Grace
 142 Christian Academy because I think they would be very intrigued by this
 143 whole area subject. A topic that I'd definitely interview my family or my
 144 grandparents for would be was it like to go through the war with their
 145 parents being Japanese and German. How or what was the struggles
 146 during that time because of their parents. And, for the medium, I
 147 definitely would love probably to do a video or a podcast because this
 148 whole thing would be an interesting topic to give out to the world, kind
 149 of hear about and informed about.

150 **Devin Ray Lizama:** The thing I liked best about this presentation was
 151 that it was new to me because while I was reading books about war and
 152 those stuff, I never really thought more about oral history until now. And,
 153 I think everyone in my class would agree with me if I say that this was
 154 really a above and beyond presentation. Because you taught us so much

Sa'ipan High School Students and Workshop Attendants Reactions

(continued)

155 about oral history in just two days. And, for suggestions, I really have
 156 none because I think this was really splendid presentation. And, thank
 157 you, now I want to know more about my father's side of the family. Now,
 158 I'm thinking about going to my mom and learning about her side.

159 **Rory Starkey, Advisor:** I'd personally like to say, you guys are all
 160 privileged of being here because someone paid the bill. So, the bill is
 161 paid to the Council of Humanities for allowing us to facilitate this
 162 endeavor. I'm glad you got to participate, and I only one to say one
 163 thing too. Mr. Dela Cruz, our principal, not because he's my administrator,
 164 but some schools couldn't make it because they probably didn't have a
 165 substitute to cover the teacher to come. And, they might not have had
 166 transportation to get here. You should thank your parents for dropping
 167 you and pick you up because it wasn't public transportation to get here.
 168 So, I admire your committees for that because you had committees to
 169 solve that for the last 48 hours. And, Ms. Michelle (intelligible), Ms. Sablan
 170 at school, covered my side so I can be here. We all work together. We're
 171 team players. I handpicked every one of you, and I picked you for a
 172 reason. I have five others I would love to have seen here, but they had
 173 other obligations they weren't able to be here. If you like college and
 174 you'd like to move on, and you'd like to be a better professional one
 175 day, this is for you. This is what Council of Humanities—my understanding
 176 of what it's about, to enrich and develop humanity in the area of
 177 community, global workers. And, a lot of time we're and school, we get
 178 distracted—we get distracted, and not everyone wants to be here. But,
 179 here, you chose to be here. It's a choice. You're not forced to be here;
 180 your parents did make you come here. Nobody had anything out of it
 181 other than to learn. And, sometimes, the hobby of learning is just that.
 182 It's a hobby, it's not, "I go to school to learn because I'm supposed to
 183 be here. I go to school to learn because I enjoy learning. I hope you
 184 guys learned that in what Lizama did, I really respect. He went home,
 185 and in his own time, he said, 'Hey, you know what,' he applied what he
 186 learned. He went home, and he used it. It was his hobby. The nice thing
 187 about oral history—I'm sorry to take a little long here, but—the nice thing
 188 about oral history is, everybody can do it. It's not like you have to go to

8

Rlene "Live" Productions Transcription

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Sa'ipan High School Students and Workshop Attendants Reactions
(continued)

189 college. It's not like you have to—it's listening to grandma. Listening to
190 grandpa. One day they're not going to be here. The Lord is going to
191 take them home—you're going to be hmm, I wish I had— I have many
192 questions for my grandpa. I have questions for my grandma. But they've
193 been gone for some twenty years. And now that they're gone, I'm like, I
194 wish I had asked my grandpa that one. So, right now, while they're still
195 alive, don't sit your cell phone while grandma's sitting with you. Are your
196 family with your auntie at the Hyatt, or where it is you go for dinner
197 after mass on Sunday? I mean, you don't have to necessarily talk, but
198 you can listen and learn. And, if there's some curious questions, go
199 ahead and ask them. So, I hope that this was very beneficial, and that's
200 why I want to say in your regard that this is a practical endeavor. I think
201 it's more than just getting an A on a test or an essay. This is a practical
202 adventure. And you guys had mentioned earlier about your peers, that's
203 good because you are alike. Because the common denominator among
204 every one of you is that you wanted to learn. You wanted to be here.
205 And I wish school was really like that. Unfortunately, you have people
206 who don't want to be there. We have some teachers who don't want to
207 be there, unfortunately. That's how life is. But we're all here together. The
208 only thing that I think they can probably work on, and it was just a
209 technical thing—is that during the day, they were all clashing dishes out
210 there as they move them away. But that's something that's easily
211 prevented. Ms. Steffy, thank you so much for all your benefit—(clapping)
212 your contributions. (clapping. I was talking to Mr. Dela Cruz; its more—
213 what I'd like to—your wisdom and your experience that you can share
214 with our (unintelligible) people. And, you kind of mentioned something
215 yesterday that you know, everybody is growing older and I think what Mr.
216 Leo Pangelinan talked about is a product—okay, what can we have that
217 we can leave, like all these things right here, this pile (workshop
218 materials). We're going to work on that when you come to my class. And,
219 you know what? One of then that I'd like to see is interviewing
220 manãmko', the older woman. Women's History Month was last month, and
221 I would like to see some of our indigenous women that are old, like
222 senior citizens—I know that Agnes McPhetres had that book that was just

Sa'ipan High School Students and Workshop Attendants Reactions

(continued)

223 published (Perseverance and Grit). I think we can learn from some of the
 224 older ones that are still here. And, I do also like to see—we are a
 225 multicultural island, we do want to focus on indigenous people, but it
 226 would be kind of nice that we can also learn from other people too. So,
 227 the idea about the CWs, (contract workers) that's pretty good thought
 228 there. Anyway, I want to stop this, but I truly do appreciate everybody
 229 being here. I'm very proud of you because it took a lot to be here. And
 230 I'm really amazed. You guys have really made me happy over and
 231 beyond. So, on Monday when we go back, I hope you're a richer and
 232 more developed and more of an outward person than when you arrived
 233 here the other day.

234 **Ronnie Hodges, Teacher:** I think she mentioned something about
 235 some—she didn't use the word useless—she used the word—something to
 236 the effect of boring. Teachers call this PDs (personal development)
 237 workshops. We have to do 60 hours a year for our contract. And, I will
 238 tell you of my 25 years here, I have been to very boring ones. I had to
 239 work yesterday because that's my job. And, I will tell you what I saw
 240 today, make this about—almost certainly the best personal development I
 241 have ever witnessed. That would be my comment. And, my last comment
 242 would be, before you, I would take a picture of yourself with all these
 243 beautiful students for the newspaper. Thank you.

244 **Principal Dela Cruz:** My take is more of a wish. I wish that we'll do this
 245 more. And, I wish we had these video interviews for the teachers—your
 246 teachers to see so that when you go into the classroom, they don't just
 247 see "you." They see you with the story. They see who you are, and from
 248 that, it kind of starts that connection, that relationship part. Not the girl-
 249 boy kind of relationship. But a student-teacher relationship because the
 250 teacher now knows you—who you are. Your struggles, your strengths.
 251 What you want to do in life, later on. But I wish we can do this more,
 252 and so that all your teachers can see you and your story. The stories
 253 that I've seen and heard was wonderful. The struggles, the strengths that
 254 you guys spoke about, it's from the heart, and that's what makes you,

Sa'ipan High School Students and Workshop Attendants Reactions

(continued)

255 you. So, again I wish that we can capture all these videos and share it
 256 with your teachers so they can see you for who you are. So, thank you.

257 **Linda Tudela Cabrera:** Thank you, Leo. everybody, I'm not a student,
 258 but I was introduced to maybe three of four of you. I am maybe your
 259 auntie, and maybe one of them here, (chuckles) Tudela? (chuckles) Muna.
 260 You're probably my nephews or great-nephews. I just met Jeta, your mom
 261 is my classmate, (pause) and my cousin. If you are Tudela, Borja,
 262 Cabrera, Camacho, I'm related to you guys. I'm the oldest— (tears up) I'm
 263 sorry. (Unintelligible) I'm already a senior citizen. I'm the oldest of thirteen
 264 children. My mom is Esco Cabrera ([Escolastica Borja Tudela Cabrera](#)
 265 1930-2013) (tearing) (unintelligible), probably all of you—she's very
 266 famous, and she's already pass away for almost six years now. She has
 267 a lot of interviews, stories and I think you call that oral history.
 268 Japanese—and just last year a book was published, it's a tour guide all
 269 written in Japanese. It was presented to us—we were visited, and I
 270 happen to be the first one to meet the author of the book. It was an
 271 interview that she did of my mom before she died. But the book was
 272 published maybe two or three years later, (pause) in Japanese. I ended
 273 up with them—they came the last time, and they were actually looking
 274 for—you know the coconut grinder—the real traditional one, its
 275 call *kāmyu*, (motioning) the one you sit down and grind the coconut. So,
 276 I happen to have one in my kitchen in the house, and they said they
 277 want to buy one and take one back to Japan. So, I donated my *kāmyu*.
 278 Actually, I bought that piece in a garage sale for \$10, and I kept it for
 279 10 years, and I haven't been using it much because my parents have
 280 that electric thing. So, whenever I need a coconut, I ask my—hey can you
 281 go and (unintelligible). Anyways, now you can buy it in the vegetable
 282 stand—the Chinese—they're buying coconut. Anyways, while you guys were
 283 talking, I was thinking (pause) for a project for you guys for your
 284 school—I think this was done at San Vicente (pause) school, and you
 285 probably know Katheryn Tuten-Pucket, okay. That book—and it was just
 286 last week or this week I read it in the newspaper that it's awarded
 287 somewhere for a film festival or prize. That book, *We Drank Our Tears*,
 288 have you ever heard of that book? Okay, my mom is in one of them

11

Sa'ipan High School Students and Workshop Attendants Reactions

(continued)

289 chapters (pause) Esco Cabrera. That book was done by Ms. Katheryn
 290 Tuten-Pucket. She was a teacher when she was a teacher at San Vicente
 291 School. She did it, for I don't know how many years before the book got
 292 published. She interviewed so many Manåmko. The kids, all the students
 293 you know, were assigned to look for what she mentioned—. By the way,
 294 there's a CD, and I have one. It's done by the Language Commission.
 295 They have one with—one of the—actually my auntie was one of them,
 296 still alive and si Tan Maria Crisostomo, is bedridden for I don't know how
 297 many years, but she's still alive. She's 95 or 96-years now. Bedridden. But
 298 she's in that video. So, those things that I mentioned are now, some of
 299 them like passed away. My mom already passed away too. Also, my
 300 mom, which I was thinking what to do, I kept most of the videos, CDs
 301 that Mom did that we recorded, and the first one was—she was a co-
 302 producer. I think it was the first video that the NMC did (pause) called
 303 the *Memories of War*.¹ It's in three volumes. So, five years ago, or six
 304 years ago, a friend of ours turned that video, because now, everything is
 305 CD, DVD, and Facebook, right? You don't need CDs. Those days, CDs and
 306 the cassette tapes. VCR, nobody has VCR probably anymore. But I still
 307 have the VCRs thing, but somebody turned it into a DVD because you
 308 cannot find DVD players anymore around, right? So, my mom was the
 309 co-producer for that, Si Bruce Lloyd was the producer. That videos has—
 310 all of them now has passed away that always talk about the wars. So, I
 311 just want to share that. Please, if you people now want to learn about
 312 the war or how their lives back then—my mom used to tell us that during
 313 the war, they hide in a cave this is in As Teo, with 45 people in that
 314 hole. For forty-five days or over a month during the war. And, at one
 315 time, there was a bullet that went next to the hole. My grandfather was
 316 laying there, but after maybe fifteen minutes that he moved into the
 317 cave, the bullet—and the Japanese soldier was laying out there, and then

¹ Witnesses to War, Pacific Islanders give eyewitness accounts of Japanese colonial rule and the fierce fighting which took place during World War II on Sa'ipan, Tinian, and Luta, which today are destination areas for Asian visitor. Director: Bruce Lloyd. Producer: CNMI Humanities Council and Northern Mariana College; Escolastica Cabrera. Videotape 16629 vol. 1-3. Format ½ inch VHS, 26 minutes each (3 tapes.) <http://www.hawaii.edu/oceanic/film/filmdb/2375.html>

Sa'ipan High School Students and Workshop Attendants Reactions

(continued)

318 the hat and the (unintelligible) thing turned into a titiyas. So, my
 319 grandfather was very lucky that that bullet did not hit him. And, my
 320 grandfather was alive for maybe about 85 years when he died. But,
 321 there's so many things to say, but I'm sorry I'm holding everybody
 322 (chuckles). I enjoyed this. I was invited by Dr. Steffy yesterday, I met her
 323 at the library for the book thing, and I'm always interested. I'm enjoying
 324 my unemployment right now (chuckles). I lost my job in December, and
 325 any opportunity I have, I take it. So, that's my message to you, and I'm
 326 glad that I meet you today, and thank you for making me here too.
 327 (laughter) But, like I said, it's better to be here than nothing. Tonight, I'm
 328 going to a concert. There's a classic music if you're interested. It's at
 329 Eucon International at 6 p.m. at the tickets are only \$5. I bought it last
 330 week, it's a fundraiser for the kids.

331 **Leo Pangelinan:** What I like best really was Ms. Steffy's passion. I
 332 mentioned this to her. It's very rare to have someone—you know people
 333 that teach, normally love what they're teaching. But this woman, I think,
 334 goes over and above in terms of expressing her love for this work. And,
 335 several times, you've all felt it—we've seen her get emotional. There were
 336 times too, didn't you feel that you were getting some tough love from
 337 her? She's kind of like, disciplining us but in a way that was very loving.
 338 She was tough. I think at times to really drive the message home so that
 339 we remember these cornels of wisdom that she's collected throughout her
 340 life. Investing so much time and energy in capturing the history of people,
 341 places, events, experiences throughout her life. I'm so happy that she
 342 decided to take time to do this for the CNMI. She's primarily done this in
 343 Guam. She's done some work here. I don't know if it's a comfort thing, or
 344 she just never entertained it—but to come to the other side and be a
 345 teacher versus just a partitioner, I hope it's been a great experience. I
 346 think hearing these students' feedback today, personally experiencing it
 347 myself, you are an excellent teacher. We heard Ron say it's the best PD
 348 training. So that's what I like best. Room for improvement? I think moving
 349 forward, we need to be more cognizant of the room. The room is big
 350 and nice, but we're hearing some clanging. Today—earlier, there was this
 351 guy trying to find his falsetto voice. So, just the noise. Things like we

13

Sa'ipan High School Students and Workshop Attendants Reactions

(continued)

352 have to build in a little more structure for breaks and be a little bit tight
353 on time. I know this is a condensed version. If we go out publicly, we're
354 going to have to condense it more because it's just one day. You guys
355 are privileged to have two days with Mrs. Steffy. The topic that I—I made
356 it a point to be a participant because I want to do some of this work.
357 And, I've been thinking for a long time I need to record the history of
358 our local music in the CNMI, and I have a real interest in going and
359 interviewing our older musicians, like Candy Taman and others, because
360 we're losing them fast. Musicians don't have a healthy lifestyle, for
361 whatever reason. They don't live very long. There's tremendous history
362 there, not just with content of the music itself, but what inspired them,
363 what were their influences in terms of the music they wrote and the
364 melody they were hearing, that they put to recordings. We have local
365 bands that go back to when the Navy Administration was administering
366 these islands before we became the Commonwealth. We had locals up on
367 stage, with instruments plugged in, playing for the Navy! (interruption)
368 Yeah, so that goes way back. It is not collected anymore, so that's my
369 interest.

370 [End]

Appendix B4: Oral History Workshop II (Mayor's Office Atrium and Dr. Rita Inos Jr. & Sr. High School) Summary

2020 Oral History-STEFFY

ORAL HISTORY WORKSHOP II

Workshop Summary

Oral History Workshop II Summary

Luta Mayor's Office Atrium
Friday, May 31, 2019

Dr. Rita Inos Jr. & Sr. High School
Saturday, June 1, 2019

On Friday, May 31, 2019, the meet and greet event drew a friendly crowd of 20 people and the Mayor's office provided a lot of food for the participants. We were excited to see the interest in oral history collection.

The following day, Saturday, June 1, 2019, there was a conflict with the funeral. Cultural obligations of a funeral prevented interested ones from attending. The perceived conflict is being absent from the funeral.

A modest five people attended the workshop on Saturday, but there was fair participation from those who attended.

Luta Workshop Schedule

May 31 (Friday), 5-7 pm

Oral History in the Mariana Islands

A presentation for the general public to promote awareness of oral history's value in preserving culture, language, identity, and family values. Rlene Steffy, Oral Historian, and Ethnographer will present examples of published oral history projects and provide an overview of the strategies she has used over her career to conducting compelling interviews, preserve family histories, and promote an understanding of culture, language and history through the voices of people who have experienced the events first-hand.

Location: Office of the Mayor Conference Center

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Workshop Summary
(continued)

Aubry Hocog, Assistant to Mayor Efraim Atalig, welcomes guests and Rlene Steffy at the meet and greet on Friday night at the Mayor's office.

Aubry Hocog: Welcome to our oral history on Luta, series program here, and we want to thank the Humanities Council collaboration with our lead oral historian, Ms. Rlene Santos Steffy. We had dinner, and I learned so much about her and her interest in our natural environment and collecting and documenting our island's history.

Welcome, and thank you so much for coming to Luta to provide this opportunity to our people. So, at this time, I will yield the floor to Ms. Santos Steffy, and thank you for joining us again.

June 1st (Saturday), 9am - 5pm

How to Conduct and Publish an Oral History Interview

A workshop (25 pax limit) facilitated by Rlene Steffy, where participants will gain the knowledge and skills needed to prepare for and conduct a successful oral history interview. Participants who choose to pursue an oral history project will receive ongoing support beyond the workshop.

I presented the PowerPoint Presentation prepared for Luta on Saturday morning and then demonstrated how to conduct an oral history interview using a mobile phone.

After the break for lunch, three participants returned for the afternoon session. We discussed numerous ways to supplement an oral history project with photographs, art, maps, certificates, land ownership, etc.

Appendix B5: Oral History Workshop III (Tinian Public Library) Participants' Reactions

2020 Oral History-STEFFY

ORAL HISTORY WORKSHOP III

Tini'an Workshop Participants Reactions

Oral History Workshop III

Tini'an Public Library, San Jose, Tini'an, NMI
Wednesday, July 31, 2019



Oral History Workshop III (Tini'an)

Participants Sitting (L-R): Kiara Hofschneider, Elsa Lyn Cabrera, Thia King, Lisa Renee Manibusan Borja, Joseph Torres San Nicolas, Mary Santos.

Standing: Ethnographer & Oral Historian Rlene Santos Steffy, Jan Christopher Barcinas, Melissa Pangelinan Aquiningoc, Maria Castro, Peter Hofschneider Palacios Jr., Diana Hocog Borja, Kyle "Mambino" Cruz Mankea, Northern Marianas Humanities Council Executive Leo Carpenter Pangelinan, Brian Reyes.

**Note: Some participants are not in the group photo above.
Their pictures are featured below next to their reaction.**

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Tini'an Workshop Participants Reactions
(continued)

Participants' Reactions Collected by Leo Pangelinan: He asked each participant the following questions: What did you like best about the workshop? Do you have any suggestions for how we may improve the workshop? Have you given any thought to what you might use this information, specifically information about how to conduct and publish an oral history interview?

Diana Hocog Borja: I was called this morning to—if I am interested to come and attend this workshop, which I would say if I had known, I could have come earlier, that's why I came late. Anyways, I'm here and I find this workshop to be very interesting and helpful. There are some of the things that up until this age, or mine now I'm 63. I still want to learn some more how to compile records or information regarding our people and our culture. At home, I do apply, I'm still applying what my parents had taught me, and I'm passing it down to my grandkids. I wish more people would come, but the thing that makes me happy about today's workshop is I see a lot of younger parents. Most of these younger parents have kids, and I hope that whatever they learn today and what they will learn tomorrow, they will be able to pass it on to their kids. Not only their kids, but brothers and sisters of younger ages. Learn about transcribing because I use to work for the library, that was my first job when I graduated from high school in 1964. It's true that translation from English to Chamorro you don't translate word-by-word. And, it's true what Rlene was saying, if you're going to translate you have to focus on what's being said in order to translate it into either English or Chamorro. So, that brings back a little memory of my librarian time. You know, this morning as she was presenting it would be nice for other generations to start thinking of doing that type of things, going out and interviewing older ones. Because, if I had known that these would pop-up later on—I could have done it. I'm one who could have done it with my parents because my parents were in the Marianas after the war. My dad would sure share a lot of experiences from his side, being here, all the sacrifices they went through, even my mom. So, I said, at my age, I'm kinda late. (chuckles) But, these younger ones, there's still great opportunity out there to start thinking of doing these things. Because, like they said, history is very important, and it's just like saying you learn also from the past. Meaning you learn from your

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Tini'an Workshop Participants Reactions
(continued)

mistakes, so, whatever mistakes we had before we can improve from that to a better one. And, with history, and a lot of people, especially us here in the community of Tini'an some of them up until now probably don't know who's the governor—especially those younger kids, so, I think now is the right time for them to be collecting information in terms of history and culture. For me, the information I gathered today, although I was late coming this morning, it was so much important. But if there more information that people in our community that people would like to gather then we're more than welcome to give those. Because, they might not need it now, but down the line, for sure if it comes to collection, they have already privileged information that they've collected. All they have to do is add on whatever new information they get. By doing that they can pass it on to the next generation.

Melissa Pangelinan Aquiningoc: When I first learned about it from the mayor's office, and I was reading through the flyers, I found it very interesting because I am very interested in learning my culture. I can say I am very fluent in speaking it, writing and reading, but a lot of my ancestor's history I am not aware. So, one thing that caught my attention with this workshop is my oldest aunt from my father's side—if I'm not mistaken, she's the second oldest child. She was born 1935, and I recently visited her—she lives in Guam, and I started asking her questions about her, and her parents migrated from Yap to here. So, me asking her a lot of questions, she was surprised because I'm the second youngest to my siblings. But, then, she's like, I've been talking to your siblings, but you being the second youngest—all my questions brought her so many memories when she was in Yap. I think she was nine years old at the time. I find it very interesting hearing those stories, I can pass it down to my children, my grandchildren, and so forth. My father's oldest sister's name is Maria San Nicolas Aquiningoc. This is my first time to attend this kind of thing, and like I said, I find it very interesting. Right now, I don't see any need for improvement because I totally appreciate what you guys presented today. What I'm interested in is working with your office. I've heard Rlene say that your office can help individuals that are interested to come together and help in documenting these stories because right now, I can say, it's late, but we still have very few of our

Tini'an Workshop Participants Reactions
(continued)

elders that we can tell stories, and we can document them, so the generations get to know their ancestors. I would love to seek assistance through your office to have my auntie interviewed while she can still remember. Because I feel that she's one of those very few ones left here on earth that was part of those Chamorros that their parents migrated to Yap and then come back again to the CNMI. And, I would love my children and their children to know—I feel that we owe those to our children. That's part of their culture and history. I'm excited.



Marjorie Harjani: I love that it's so informative, and it has a lot of detail. I love the fact that there was videos and voice recordings of people who went through all this stuff during the War. I was very skeptical about this, especially because it was so long, but I learned a lot. I think you guys did great. I would love to tell—probably when I get home, I'm going to tell my family about what I learned today. Maybe, like, when

my kids grow up, I'm going to tell them about how I was taught about this and how I look at things differently now because of seeing how hard life was back then. You never really know, but today a lot of people learned that they are related to each other. There's a lot of history. I work here so I'll be here tomorrow.

Kyle "Mambino" Cruz Mankea: Oh, what I like best about the workshop is I learned how to transcribe and whoa, that's going to be really useful. You guys showing us interviews, and everything that people go through. And all of the stuff that we haven't been through. To improve the workshop. Really, from my perspective, I think you guys were well-prepared as far as everything—you showed us everything that we should know about oral history, and about our history, too. What I would do? Oh, I could do a lot of stuff with that but mostly to share it with the generations younger than me, and if they are willing,

Tini'an Workshop Participants Reactions
(continued)

the senior citizens on the island too, should share the information. (signals two thumbs up!)



Evitalyn "Vics" M. Manglona: I love how Rlene is very informative. She does kind of like a one-on-one thing. She got to know everyone here, and she makes you feel really comfortable. You guys did a great job. My only concern is maybe the audio it keeps—there's always issues with the sound, so they keep having to interrupt to fix it, but other than that, it was perfect. I can use the information and share it with family and

friends and educate—I work for the youth center, and this is something I could use as a tool to share with the children that go there for the afterschool program. Thank you.

Peter Hofschneider Palacios Jr.: There's a lot of speaking, we asked a lot of questions. Things that I doubted from the past got cleared today. There's a lot of new information. In my experience in law enforcement, I was always doing interviews, but today I found out there is another way, and I can apply it next time I need to interview someone. Only thing I would suggest is come back with a new batch of people so that we can it won't just be us that knows what we learned today. I want everyone else to know about it because I really want to do deeper, too, my family's history. Just from today's information, it got me thinking. So, definitely, I will ask more questions with my family members and learn more about my past, where I come from, and everything else.

Elsa Lynn Cabrera: Today's presentation was very informative. Ms. Rlene was very funny and very kind. Now, I can walk out of here with a little more knowledge with what I didn't really know. No suggestions. I can talk to other people about it who don't know anything about it and give them some knowledge of what I learned today.

Tini'an Workshop Participants Reactions
(continued)

Thia King: From what we learned; I think the best thing I enjoyed was the transcribing the audio that we listen to. I thought it was really interesting how—or I wasn't expecting that it would have been that hard, and it was really fun to do. Everything was fine the way it was. Just like what Evitalyn said, only the audio with the video sound. Everything was fine. I really wasn't expecting to learn this kind of stuff today, and it really made me think about what oral history really is. And, I was already messaging my mom and grandma, telling them about it, showing them the website, that you were telling us about. I actually found a video of my great grandfather, so I was really excited to show them that and told them about it.

Kiara Hofschneider: I like that the presenter knew what she was doing. I honestly thought that I would be bored when I came here, but I didn't find myself falling asleep, so she did good. I think it was fine.



Jose Atalig: The videos. (chuckling) They were very interesting; I've never seen videos like that before. Even around the island, there is no historical documentary of our people. I shared it with my office. We might publish it along with the pictures we took today. Hopefully, people actually look at our page. I've never ran a workshop, so I wouldn't know, but—I can't make suggestions without knowing other ones. Record it, that's the one thing she really drilled into me; getting the record of it is better so you can go back and transcribe it and then translate it.

Maria Castro: I am Maria Castro, and I work at the Mayor's Office. What I like the most about this workshop is what Ms. Steffy said in there, that when you are interviewing, you must know how to listen, and you should never cut off the

Tini'an Workshop Participants Reactions
(continued)

person you're interviewing—allowing him to continue his story that are now lost. These things that she's teaching us in there are good for those of us who are attending this workshop, to continue to meet with each other—participants—and try to extend it to our children's children. We could also go into the schools and share what we learned in these past two days. I wish that you would continue this workshop in the future, and we'd learn more, and that Ms. Steffy would give us her email address so we can stay in touch so we can learn more information from her. The information and the documents that she distributed on the tables are wonderful documents. We will look them over and study them, and we will also look for the opportunity to extend it to our grandchildren and children and anyone so that we protect our culture and language and how to listen and translate them. I am hoping that there will be more workshops than just these two days.



Bernadita San Nicolas: It's the collection of voices and the memories of the people. It's really interesting. And I hope that you will do that here in Tini'an. I think there's a lot of history here in Tini'an; war, the politics—(gasps) it's making me nervous (laughter). How to improve? Longer days, shorter hour. I mean, seven hours is too long for—and maybe if you cut it into three hours, that would be good per day. Maybe let us do the actual work, go out and come back, do the interview. I don't know for me that's good. I'd like to take those techniques and interview our manâmkô'. Our surahânus here because it's part of my job at under health. I'd like to do recordings of those, take a picture. This has helped me a lot because I do not know anything about oral history, but it's a lot of information that I learned today.

Tini'an Workshop Participants Reactions
(continued)



Juan Santos Jr.: What I like best about the workshop is it's very detailed versus just reading the history books. All the life interviews with the experience shared from the interviews, it's really in detail. From my grandparents, I've heard stories where they just migrated from Yap, moved here after the war, and then became a farmer and whatnot, but then that's it. There was not any detail. I think for improvement, everything was good. It was a lot of information

the audience should be more of people that would be more interested to actually conduct these interviews, to be trained from this workshop, and actually apply it in Tini'an. I like the fact that the interviews that was played inside showed so much emotion versus reading it. So if I was too—maybe not for me, but I will share this information and have someone interested on island to actually do this so we can actually have and preserve our own stories from our grandfathers, grandmothers who actually migrated here because it wasn't—not even history books where they shared experiences of arriving in Tini'an. Thank you.

Brian Reyes: I have three grown kids, all female, all stateside. My eldest daughter is a sergeant in the Marine Corps, who's presently in California. My second elder daughter is in Florida, the youngest is in Hawaii with her mom. And, they're my life. I'd like them to know their history. They understand Chamorro. Unfortunately, we're a bi-racial, and they speak English to them, and that is unfortunate for us and for them. I didn't do enough for them to learn, to have them to speak the language rather than just understanding it. Besides that, the oral history is something new to me. I understand what oral means and history, but when you combine them, it was something that just—I learned a lot today, and I can use that on my own, some of the topics that were discussed. My heritage, culture-wise, where my guelo' and guela—where we come from—where I came from. And, the history where she was mentioning about how, when you interview someone orally if it's in audio and visual—the

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Tini'an Workshop Participants Reactions
(continued)

dos and don'ts of interviewing were really—it matters. It works, obviously. This is my first time. It's very informative. It's good. It's well put together. I really enjoyed myself. It gave me some ideas of my family members, how we're aging. Truthfully, I know my siblings, but I don't know them that deep because they've been away at different places for a period of years. That's some periods where I don't know them. You know, we see each other on a yearly basis. In those voids—how have you been doing? Stuff like that. So, probably one day we'll get together again and try this oral history because I have the questionnaires here. (holding up the workshop handouts. smiling.)

Mary Santos: Everything, actually. I guess because I get to learn about it. I think you're doing good. You did a great job. Yeah, I thought about it, and maybe I'll try and interview my grandmother because right now, she's 86 years old and still alive. I'll do an interview. Maybe I can learn more about her experience during World War II or the migration from Yap, something like that.

Joseph Torres San Nicolas: I was born in Tini'an, and I am fifty-two years old. From the beginning of this workshop to the end of today, I felt that important information was given to us who came to listen. I feel that our presenter was well prepared. And she explained things clearly about the topic of the organization of oral history. I felt the importance of getting together to network so there can be more—not just now—more information. One reason is not just for those who are here today, but I think it's important that I find a way to bring Rlene Steffy back and have her speak to the students here in our school in Tini'an. I feel strongly about how important this is, and even managing the events of the language and culture in Chamorro activities. What I liked about the presentation—I say that she's knowledgeable about the work she provided us today. I agree with the information she shares about her experience, and I also have experienced that in my work. You can tell that she enjoys her work, and sometimes you'll cry, feel sad, but when you complete your work, you'll be happy. The students need to see Ms. Steffy's work. The other activity that I liked is that she allowed us—I, for one, have been bullied since elementary until—(emotional) because I don't speak English well. And,

Tini'an Workshop Participants Reactions
(continued)

most of the time, when others present, I bring to the attention of the presented if they would please allow—because it's not only me but my brothers and sister here too are not articulate in the American language. And, that opportunity I really appreciate. It's not direct instruction only—because I'm a teacher and direct instruction if the teacher is the only one talking, and there is no interaction until after the event. I am pleased that she allowed us to interact, talk to each other, present and discuss our ideas and views with her as the presenter so that she can help and guide us forward in her work. I felt that the culture is important. Like I said earlier, I can recite the Gettysburg Address, but if you ask me about my culture, I have to think about it, read about it before answering. So, I really appreciate your work, Rlene, and one day, I promise that I will find a way to bring you back and go to the schools because this is important to promote, protect and preserve the information about the indigenous people of the Marianas. Again, I am Joseph San Nicolas. Thank you very much.

Jan Christopher Barcinas: What I do the most is advocate for people with special needs disability. In my spare time I like to hang out at the beach, listening to the culture, and listen to the manåmku telling their stories about how they grew up, how hard their lives was, and I just love listening to them. And, respect is the number one priority, where I came from. My grandmother told me, number one is to have respect in your life. The workshop is good, I read a lot of direction. It promote more of where we came from, where did we started where the Marianas started. I didn't know that we were like in the south Asian section, and I learned more that the Chamorros—we portrayed during the War. How they grew up is so amazing, it's so beautiful how the story, I can just imagine a picture in my head and I can see all the pictures like yeah, man, I can just say it's the most beautiful thing you guys ever did to show us how it was before. The best thing about this workshop, the most I learned was how the ancient Chamorros, our manåmkus, how they survived the War is what interests me the most. That's really touched my heart, how they survived, how they managed to get away from all those feeling like anxiety, all those stress they had. I still want to learn more about it. For me, it's for the youth, I want

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Appendix B6: Oral History Workshop IV (Joeten-Kiyu Public Library) Participants' Reactions

Oral History Workshop IV

Joeten-Kiyu Public Library, Insatto St., Susupe, Sa'ipan, NMI
Thursday, September 5 & Friday, September 6, 2019



Maria Rebecca Schroeder Manalo: When I heard the topic oral history, it was very interesting, so I came running here after my meeting. I was actually surprised that it was to help people do interviews for oral history. I'm going to read through the extra handouts that you gave here and then try to apply it in the work environment I'm in now. And also, with my personal hobby too.



Linda Tudela Cabrera: I've never done oral history before. I want to learn. The workshop we had in the last few days is very well done. I am really thankful for the two presenters, you (Steffy) and Dr. Jessica Jordan, who are so knowledgeable about it, and I learned a lot. Really a lot. It's so mind-boggling. It's intensive. I realize now that oral history is not easy. And it's something that you just have to devote your—almost all your life to it. Your time.



Keith Chambers: I found out about this workshop because my boss knows that I love history and anthropology and sent me this message saying hey, there's this workshop on these days, and if I could go. The most thing that I got out of this was how you played that one video with the guy, I forgot his name, but he was older, kind of with white hair, about his wife, and for being a politician and all that stuff. And then in the video at the very, very end, all of the emotional scenes got cut out to have like, you know, you interviewed him for a particular purpose and

Oral History Workshop IV

Joeten-Kiyu Public Library, Insatto St., Susupe, Sa'ipan, NMI

Thursday, September 5 & Friday, September 6, 2019

basically had only those that were for that purpose, in there. You didn't actually change what was said, but there were just pieces there for what would fit the intention, not so much the entire story. As you were saying, you have hours and hours of footage, but it's just in there. It was very interesting to see, I guess, it's the power of editing. How to improve? Maybe some more hands on activity. I guess more ways to involve the people even more.



Cassandra Leon Guerrero: I honestly walked in with no expectations. The moment I heard oral history I thought of my grandparents, and I thought of the stories, and I thought of the stories that I missed. I think what I really gathered was my approach and what to avoid—big thing. And, also, how I can get my stories—like how I can move forward and learn stories from my mom, you know. Or stories from my elders

and do it in that one respectful way, in a way that makes the story, I guess, give it life. It was really important when I heard about letting the interviewee be the focus. It's all about them, and it was things I really didn't think about. Like, you think of an interview, and it's general—you think. Yeah, you know—interview, question-answer-question-answer. But there was more to it than I thought.

Rlene Santos Steffy: Well, it's a skill.

Cassandra Leon Guerrero: Oh, definite skill, yeah. One, I don't know if I have, but one I will practice. I've heard stories, and my peers have heard stories, but I don't think that we know the importance or understand the importance of it and that there is a whole field of study on just the oral stories that we hear, and I'd really like to help us try in getting our culture back and hanging on to it.

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Oral History Workshop IV

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Thursday, September 5 & Friday, September 6, 2019



Renee Manibusan: I didn't really know exactly what oral history—I mean, I heard about it, I knew about it, but I didn't understand how deep it could get in the interviews. Now, knowing that I am a lot more sensitive towards the way that I'm going to interview people. I'm going to use this as part of my work or part of my personal life. It's something that definitely sparked an interest in me. I've always been curious and inspired to find out stories about my family, and this definitely has pushed me to say I need to do this as soon as possible.



Joleen Tagawa Salas: I came to this workshop because my friend Oceana Aldan Songsong has invited me here. I was only able to attend a small portion of it. When I heard about it being about story-telling, I initially thought we were going to talk about how people portray their stories and what was the most effective strategies for that. But coming here and learning that it was actually about the physicality of it, recording and interviewing and all of that, I also was still satisfied with that. What I got out of it, it's kind of interesting, it reminded me of being able to network within your communities and making sure you're really getting the truth behind people's stories and not just what you want to hear or what you think is going to happen. I know a few people who have been talking to me about doing their own podcast and bringing me in, so this is giving me some kind of background as to what to expect. We'll see where my journey takes me if, you know, I can really use the skills that are being taught in this workshop.

Oral History Workshop IV

Joeten-Kiyu Public Library, Insatto St., Susupe, Sa'ipan, NMI

Thursday, September 5 & Friday, September 6, 2019



Nataline C. Kaneshi-Borlaine: This was really something I was interested in because we're hoping to create a program where kids can learn how to record and interview family members. I felt like, through this workshop, I was able to see, not just paper, pen. You can get so much more from having the interviews recorded. It was such an inspiring thing because it reached so many different emotions in you. Like what you said, it was one thing, and it led into another, and you really feel like you are part of their history, and you can absorb it, and you can go back again to see what you missed. So, it's really good. I really enjoyed it.



Oceana Pia Aldan Songsong: I just wanted to learn about the methodologies that are used in order to conduct a formal oral history project. I'm very interested in that because I tried to facilitate my own oral history recordings, but I feel like because at the time I did it, I was so young—I was about 15, 16 all the way up to I want to say, 20. And, I feel that the questions I might have asked were either leading or biased, and also, I was pretty awkward at the time. So, every single time that I asked questions, and there was silence right after, I didn't know how to fill the silence. So, just learning how to conduct it in a way that I can refine a story, maybe find an actual project that I'd be interested in—that's something that I'd like to take away from this workshop.

Rlene Santos Steffy: Did you learn the power of silence in the collection of oral history?

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Thursday, September 5 & Friday, September 6, 2019

Oceana Pia Aldan Songsong: Yes. Especially when they are doing a pau effect. Or, just thinking, and trying to process the question in general, help a lot to kind of refine their thoughts. Learning that, and how to turn that thought around in my head really helps me and how to basically use that silence to make a more powerful impact. Any time that you guys are doing something like this, I would really be interested to be here again.



Vicente "Ben" Tudela Salas II: I got a combination of what I expected, and more. I was familiar with the process, but there were a lot of specifics that I didn't know beforehand, that helped me to—how do I say, certain preconceived notions that actually were dispelled in the process. It refined things for me in the sense that what I already knew beforehand about conducting an interview and allowing for an organic flow of things through conversation, it added more resources and techniques and certain terminology that I was actually was familiar with beforehand—or should I say, the definition of, but not the way it referred to the context. What I found most-immediately applicable of the lesson was the concept of how to ask a question in a manner that is not leading but still guide and direct the interview subject.



Frances Mary Manibusan Sablan: I'm very pleased as to what I was able to learn and what I was able to gather, and it empowered me to do some of the things I've wanted to do. You came with a lot of information from your experience. That was very helpful. Same thing with Dr. Jordon. She came with her own experiences and her own perspectives and having two of you as tag-team for me was very

Oral History Workshop IV

Joeten-Kiyu Public Library, Insatto St., Susupe, Sa'ipan, NMI

Thursday, September 5 & Friday, September 6, 2019

effective. Being an experiential person and a visual person, everything that you and Dr. Jordon presented was very practical to me and very meaningful. So much so that I can take the tips that the two of you gave and do something with it.

Rlene Santos Steffy: Okay, so, Dr. Jessica Jordan, it was wonderful to have worked with you for the last two days. It's nice to see you again.



Jessica Jordan, Ph.D.: Yes. I agree. I was so thrilled when we reconnected and started making plans to do this workshop because I've always felt like—as you strongly believe—the need for oral history in a place where oral history and oral traditions are so strong is paramount. And, to be able to help the community find the tools and the sort of techniques to record their conversations with their grandparents or their

family or their friends, to document for posterity—these ways of living and these memories and these stories about life that just aren't represented in any sources, was something that was really important to me and my research. Which is the reason I'm back in town is presenting the results of that research. And, so, to be able to also give back to the community in some small way, was meaningful for me to participate alongside you, Rlene, as a heavyweight in the area—an established career oral historian, truly—was something that I'm really grateful for in multiple ways, this opportunity.

Appendix B7: Chairman's Historic Preservation Award

The Guam Preservation Trust

Chairman's Historic Preservation Award

The first Chairman's Historic Preservation Award was presented to Rlene Santos Steffy for her enduring contributions to Guam's Historic Preservation, Cultural Advocacy, Oral Histories and ethnography.

In her career, Rlene has been described as fearless, passionate, *compassionate*, empathic and always intelligent and honorable. A generation has been raised with her example of lifelong learning and carrying the spirit of the CHamoru people in her work.

As a longtime member of the Society of Professional Journalist, Rlene's energy is imprinted on cultural resource preservation, oral histories and history. As a columnist in the islands and with her podcasts, she brings her intellectual inquiry and curiosity to a whole new generation.

Rlene avoids the pitfalls of many in cultural preservation because she gathers the stories from the mouths of manāmkō' and seniors directly and gives them back to our community. She does not tell the people how or what to think. While many cultural advocates interpret and "tell" the stories of the manāmkō, Rlene engages them and simply shares their stories in a holistic way.

Rlene listens.

While National Historic and Cultural Preservation is struggling with (elitist) mentality of "saving" local communities, Rlene sets the example of partnering with local communities, empowering them, and providing resources and knowledge so they can save themselves.

Rlene's work shows her ethos with the people of the Marianas and provides information that allows them to make their own informed decisions and develop their own opinions. She doesn't tell people what to think or feel.

Rlene has been a frontrunner on topics of social equity and re-inventing advocacy by gathering and sharing the stories from the mouths of the people. She has been incredibly successful capturing the spirit of the culture and environment in the islands with her WWII survivor oral histories work.

With her Publications of Wildlife of the Marianas, she is again ahead of the trend -or better-beyond the trend -and merges the discussions of preservation and conservation. Although this synthesis is so logical and natural, the concept has only just now begun to take root nationally and yet Rlene has been doing this for years.

With her MARC Seminar series Rlene advocated Micronesian studies to connect the islands and shared concerns, history and issues. Here again Rlene has naturally and intuitively gravitated toward inclusion in her work.

Rlene continues to bring knowledge to the people of the islands and to share the full story of the CHamoru and American experience with Integrity and humility and honesty.

Si Yu'os Ma'ase



Michael Blas Makio, AIA, Chairman Guam Preservation Trust

Appendix B8: Outstanding Citizen Award, Piti Municipal Planning Council



Office of the Mayor

March 23, 2018


Rlene S. Steffy
Nimitz Drive
Piti, Guam 96915

Håfa Adai, Mrs. Steffy!

In recognition of your many years of selfless dedication to the preservation of our Chamorro history and culture, together with the Piti Municipal Planning Council, we are inviting you and a guest to our Pride of the Piti Family Brunch on Sunday, April 8, 2018 from 10AM to 1PM at the Micronesian Room, Hilton Guam Resort and Spa. As a resident of Piti, we are honored to present you this year's Outstanding Citizen Award that will take place at 11:30AM. Please find two complimentary tickets enclosed.

We kindly ask that you confirm your attendance by calling or sending an email to our office. Si Yu'us ma'åse for your time and we look forward to your favorable reply!

Sincerely,


JESSE L.G. ALIG
Mayor of Piti



Telephone: 671.472.1232/3 Email: jesse.alig@pitiguam.com P.O. Box 786 Hagatna, Guam 96932

GLOSSARY

archivist – A person who has the job of collecting and storing the materials in an archive. Someone in charge of an accumulation of primary source documents and other historical records in either a digital or physical archive.

artist – One who professes and practices an imaginative art. A person skilled in one of the fine arts.

clean verbatim – Clean verbatim is also known as intelligent verbatim or non-verbatim, which is a style of transcription that removes or omits or adjusts all the stutters, filler words used in speech.

close-ended questions – Questions that can only be answered by selecting from a limited number of answers; “yes” or “no”, or “strongly agree,” or “strongly disagree.” These questions do not encourage the narrator to explain, describe or relate their experience.

em dash – The Punctuation Guide says the em dash is the most versatile punctuation mark used in writing. It also states that the em dash is always more emphatic than commas.

editor – A person who determines the final context of print or broadcast content.

eyewitness account – A narrator’s description of an historical event. A personal perspective that includes the narrator experience, feelings, and recollections at the time of an event.

filler words – Filler words are meaningless words and meaningless phrases or sounds that mark a pause or hesitation in speech. Examples of filler words are um, uh, er, ah, like, okay, right, and you know, used to fill the silence.

firsthand experience – Merriam-Webster defines firsthand as knowledge obtained by, coming from, or being direct personal observation or experience. Field trips provide children with firsthand experiences. Personal diaries, autobiographies, and letters are written in the first person.

full verbatim – A full verbatim transcription is a written transcription of every spoken word uttered by the narrator during the oral history interview.

historical record – Information based on history of the past used in historical presentations.

informed consent – An understanding and agreement between the narrator and interviewer outlining how the oral history interview will be used, and the possible results of its being made public.

interviewer – A person who interviews someone to record their oral history account for the preservation of historical reference and protection.

multidisciplinary approach – As a combining of more than one discipline—several academic disciplines or fields of study or professional specializations in an approach to a topic or problem.

narrator – One who comments in detail about topics they are familiar with or experienced, and how it affected them and their community.

on the record – Used in reference to the making of an official or public statement.

oracy – Proficiency in oral expression and comprehension; the ability to express oneself fluently and grammatically in speech.

oral history interview – A method of gathering historically significant information in the first-person, or memories of a narrator's life or personal experience in audio or video recording to create a permanent record of the account.

photographer – A person who takes pictures.

recorded interviews – Interviews that are recorded on audio or video cassette, or digital media. It is not oral history if it's not a recorded interview. It is the primary way to preserve source material—from personal recollections.

researcher – A person who carries out academic or scientific research.

secondhand account – Knowledge obtained through research or learned from others or from books. Knowledge not directly known or experienced. Secondhand accounts are references from personal diaries, autobiographies, letters in the second person.

transcriber – A person who writes down using shorthand or types out the words spoken by someone else to make a transcription of their speech. Interviewers who conduct an oral history interview have to transcribe the interview to make a written record available for review by others.

translator – A translator is needed to translate an oral history interview delivered in an indigenous language into another language, or English or from English into another language.

verbatim record – Verbatim transcription is a word-for-word transcription of an oral history interview.

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ABOUT THE AUTHOR

Rlene Santos Steffy joined the Micronesian Area Research Center, as a research associate, ethnographer, and oral historian on August 10, 2007. She is a mass communication specialist of 42 years, incorporating a unique combination of professional, practical, and academic casework and experience in the areas of advertising, electronic media, journalism, photo-communications, public relations, cyber journalism, videography, and oral history collection. Her mass communications career began in broadcast advertising and expanded into marketing and retail sales. Steffy ventured into private business as the co-owner and president of Images Advertising Agency, and co-owner and president of Monday's Child, a children's boutique in the '80s. After that brief career interruption from broadcast media, she returned as a columnist for the Pacific Sunday News in 1994. After immersing herself as a social, cultural, and political commentator, Steffy became a talk show host on K57 Radio in November 1997, beginning with a one-hour a week, turned three-hour a week, and expanding to a five-hour-weekly show in nine short months. Jon Anderson distinguished the name of the talk show Rlene"Live," influenced by the "Larry King Live" talk show. And, in 2000, while a talk show host, she was invited to become the managing editor for the Guam Variety Newspaper. She maintained both positions until 2001 when she accepted the offer to host a 10-hour-weekly show on K57 Radio. With a strong desire to pursue her interests in oral history collection and documentation on a full-time basis, she pulled back her hours as talk show host to one hour a week in 2003 with additional responsibilities as K57 Radio's first investigative reporter. While handling her broadcast responsibilities, Steffy continued to write her opinion column for The Guam Sunday Post.

She is considered by credentialed scholars the leading Oral History practitioner in the region. Steffy is equally proficient in Chamorro and English, a skill of utmost importance in producing and documenting bi-lingual projects in mass media forms. Her native and intuitive knowledge of the Chamorro language enables her, as a traditional scholar, to discuss and analyze socio-linguistic and socio-cultural aspects of communication strategies and their significance in the oral modality, between and among Chamorro language speakers. With Federal, GovGuam, and non-profit grants and private donations, Steffy collected Manenggon survivor accounts from Chamorro in Guam, the Commonwealth of the Northern Mariana Islands and those who relocated to the United States after World War II. She has since collected over 1,000 interviews of Oceanic peoples and academic disciplines in audio and video recordings and in their native languages of Palauan, Ponapean, Japanese Chamorro, and English. She continues to conduct oral history interviews weekly.

Steffy's interviews and photographs have been published in local, regional, national and international magazines and news organizations and presented at international conferences for the Japan Oral History Association, Australian Oral History Association and the International Leprosy Awareness Global Project on the History of Leprosy website and the International Leprosy Awareness Conference and Pacific Festival of the Arts. They have also been published in technical reports for the International Archaeological Research Institute, Inc., Cardno, Micronesian Archaeological Research Services, and MARC. She and her husband Robert J. Steffy, Sr., have published two editions of the 1908 Chamorro Diglot Bible and seven locally, nationally and internationally acclaimed Guam History

video documentaries with grants from the Guam Historic Resource Division - National Park Service, Guam Legislature and private funds titled; *Historic Context: Oral History Overview of Guam and Micronesia*, *Historic Context: Hagåtña Historic District*, *Historic Context: Umatac Historic Sites*, *Historic Context: Merizo Historic Sites*, *Historic Context: Hotnon Ladriyu, I Lina'la' Maga'låhi Joseph Flores*, *Historic Context: Manenggon March & Concentration Camp Survivor Accounts*. In 2014, she produced *iTinaotao Marianas*, a television history series that aired on KUAM-TV. In 2018 Steffy released her first Chamorro children's book series entitled *I Karetan Kotturan Gabrét Siha: I Piyitos NGånga' Siha*. As the project scholar, she reviewed and produced a video for the Northern Marianas College Oral History project of Herbert Sablan Del Rosario's oral history interviews entitled *CNMI Archives Oral History Project*. In 2019 she released *iTinaotao Marianas Season 4 (Archaeology)* and her first wildlife series booklet *Wildlife of the Mariana Islands Beginner's Guide No.1 Kakkak, Yellow Bittern, Ixobrychus sinensis*. Steffy was commissioned to produce a video documentary of Guam's third elected governor and released, *Tribute: Paul McDonald Calvo* in June 2019. This book, *How to Conduct Oral History Interviews* was published on November 2020 for the Northern Marianas Humanities Council.

The journey continues. Look for additional releases in 2020 beginning with this guide!