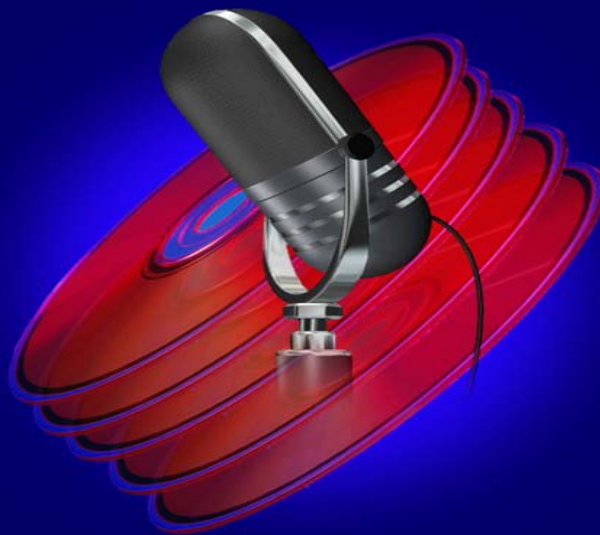


The Oral History Educator

2009

Volume 8

**Consortium of
Oral History Educators**



On-Line Journal



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Director's Message

Oral History Education: What's "Change" Got To Do With It?

If someone were to ask you to think back over the last year and identify the one word you heard most often in the media... what would it be? For me, without a doubt, that word would be *change*! From politicians promising great change, to debates on climate change, or to average citizens lamenting how little change remains in their pockets these days... the word change can be heard everywhere.

In the winter, 2007 COHE journal, I discussed the concept of Oral History Educators being the *agents of change*. My last Director's Message, in the spring of 2008, spoke to the concept of mentorship; a traditional method of passing on the knowledge of oral history and oral history education. Little did I realize how the two concepts would intersect in light of a recent event.

As you will note, a large portion of this journal is a tribute to the passing of an icon in our profession: Studs Terkel. There are many ways in which to describe Studs - activist, controversial, edgy, a journalist and an oral historian. No matter your politics or your philosophy on oral history, you have to admire Terkel's ability to garner change, marvel at the ways in which he documented the lives of the average American and appreciate the manner in which he made you question your own role as an historian. He also forced you to ponder your role in society and stimulated your sense of how you could help others. Thus, Studs forced you to ponder your role as mentor and as an agent of change. He took Thoreau's words "Every man is guilty of the good he did not do" and placed them in context as a challenge for contemporary life. Terkel knew the importance of oral history

education and embraced the traditional and non-traditional ways of transmitting the fundamentals of oral history. Several of the voices memorializing Terkel in the following pages owe much to the man who helped fashion their professional lives.

With his passing, Studs Terkel has taken his place along side Louis Starr, Forrest Pogue, Betty Key and many others who created a path for us to follow. They were inventors and innovators who created new ways of collecting and interpreting history. They blazed a trail in oral history education. Thus, they were agents of change before the term became popularized -- and yet they also embraced the tenants of historical ethics, methodologies and practices long revered by the traditional historical community. Even as a progressive, Terkel knew that change for change sake was often counter productive. Thus, he urged all of us to find that place where tradition and change merge to create the best possible results. For Terkel, that will be one of his enduring legacies. For us, it will be an on-going challenge.

In terms of the Consortium of Oral History Educators, we are committed to our mission of promoting the professional standards and practices of oral history and oral history education. Yet we must be flexible in the ways we provide guidance and mentorship to a new population of oral history educators. During the Fall of 2009, the organization will celebrate its tenth anniversary. Over these years the group's structure has changed from an association to a consortium, from a conference-based organization to a website-based format, and from a printed newsletter to an on-line journal. COHE continually challenges itself to find that balance between tradition and change so that it is beneficial for the widest possible audience of oral history educators. In the spirit of Studs Terkel and all of the pioneers of oral history, we must remember their message of integrating tradition with change in order to make our profession and the world a better place.

The Consortium of Oral History Educators' Journal Embraces Tradition and Change

One of the most significant ways in which COHE has grown over the last nine years can be viewed in terms of the composition and the structure of its publication *The Oral History Educator*. The original newsletters were about twelve pages in length and were printed and mailed. When COHE transitioned to an on-line journal, length was no longer limited as a result of financial considerations. Thus, the size and scope of the publication dramatically increased and the newsletter transitioned into an on-line journal.

This current issue of *The Oral History Educator* exceeds fifty pages of news, concepts, teaching strategies and information about our fellow professionals. As a result of its comprehensive nature, and the involvement of the board in so many endeavors in the field of oral history education, the Publications Committee has decided to produce the journal annually instead of semi-annually.

However, a message board with News & Notes will be posted periodically to keep us professionally informed and in contact with our peers. To support this on-line journal and other forms of interactive communication, it is our goal to have an expanded website operational by the end of the summer. This is one more way in which COHE is integrating tradition with change.

Oral History Educators

A Link to the Past – A Part of the Future



Laura M. Wendling, Ph.D.

Director, Consortium of Oral History Educators



Breaking News!

Emerging Crisis Research Fund

Oral History Association 2009
Emerging Crises Oral History
Research Fund

The Oral History Association announces a grant of up to \$3,000 to undertake oral history research in situations of crisis research in the United States and internationally. These funds may be applied to travel, per diem, or transcription costs for research in places and situations in which a longer application time schedule may be problematic. Such crisis situations include but are not limited to wars, natural disasters, political and or economic/ethnic repression, or other currently emerging events of crisis proportions.

Applications should be formatted in Microsoft Word and sent electronically by April 15, 2009, to: oha@dickinson.edu

Emerging Crises Oral History Research Fund Guidelines

1. To apply for a grant, applicants should submit the following materials:

- a. A one-page research proposal that addresses the importance and scope of the project. Applicants should explain the nature of the emerging crisis they are researching, provide details about the interviews planned, and suggest arrangements for preserving the interviews and making them accessible for future use.
 - b. A research budget that demonstrates how the grant funds will be spent. Typically, funds will be spent for travel, per diem, and/or transcription costs, although other reasonable expenses associated with oral history research may be considered. Equipment purchases, however, will not be allowed. A brief justification of all budget items should be included.
 - c. A current curriculum vitae should also be included.
2. The Emerging Crises Oral History Research Fund Committee will review applications and forward its recommendations to the Oral History Association, which will make the award(s).
 3. The Committee will make its recommendations within four weeks after the application due date.

Emerging Crises Oral History Research Fund Mission Statement

Oral history research includes important projects that address current crisis situations in both the United States and internationally, including wars, natural disasters, political and economic/ethnic repression, or other current events of crisis proportions. Scholars conducting oral history research on these types of projects often begin interviewing informants within weeks or months of the crisis or even while the crisis event is unfolding. Obtaining funding for such research is generally difficult because of the extended application time schedule of most funding organizations.

The Research Fund is designed to provide a more expedient source of funding for these meaningful projects through an application process that is brief and that has a quick turnaround between the time of application and a decision on the receipt of funding.



ALA, NEH Announce Thirty Libraries to Receive “*Soul of a People*” Grants

CHICAGO – The American Library Association (ALA) announced that 30 libraries will receive a \$2,500 grant from the National Endowment for the Humanities (NEH) to present five different outreach programs in connection with an upcoming documentary, “Soul of a People: Voices from the Writers’ Project.”

A library outreach program was designed to enhance and increase the nationwide impact of the documentary, which was produced Spark Media, an award-winning Washington, D.C.-based production and outreach company. Major funding for the library outreach program has been provided by the National Endowment for the Humanities (NEH).

Film and library outreach programs will acquaint public, academic and special library audiences with the story of the largest cultural experiment in U.S. history - the Federal Writers’ Project (FWP) of the Works Progress Administration - told against the backdrop of the Depression and 1930s America. Libraries will work with a local scholar with expertise in American history and the WPA to help present and plan programs, ensure that program content conveys intended humanities themes and work with local media and other partners in planning.

The selected libraries, listed in alphabetical order by state, are:

1. Arkansas State University, State University, Ark.
2. City of San Jose, Library Department, San Jose, Calif.
3. Middlesex Community College, Middletown, Conn.
4. Alvin Sherman Library, Nova Southeastern University, Davie-Ft. Lauderdale, Fla.
5. Armstrong Atlantic State University, Savannah, Ga.

6. Chicago State University, Chicago.
7. Highland Park Public Library, Highland Park, Ill.
8. Muncie Public Library, Muncie, Ind.
9. Wichita State University, Wichita, Kan.
10. Holyoke Community College, Holyoke, Mass.
11. Enoch Pratt Free Library, Baltimore, Md.
12. Town of Castine/Witherle Memorial Library, Castine, Maine
13. Baldwin Public Library, Birmingham, Mich.
14. St. Cloud State University, St. Cloud, Minn.
15. The Friends of the Saint Paul Public Library, St. Paul, Minn.
16. Kansas City Public Library, Kansas City, Mo.
17. Kirkwood Public Library, Kirkwood, Mo.
18. Lincoln County Public Libraries, Libby, Mont.
19. Appalachian State University, Boone, N.C.
20. Regents of New Mexico State University, Las Cruces, N.M.
21. East Meadow Public Library, East Meadow, N.Y.
22. Clark Memorial Library, Shawnee State University, Portsmouth, Ohio
23. Ella M. Everhard Public Library, Wadsworth, Ohio
24. Edmon Low Library, Oklahoma State University, Stillwater, Okla.
25. Allegheny College, Meadville, Pa.
26. Linebaugh Public Library, Murfreesboro, Tenn.
27. University Library, University of Texas Pan American, Edinburg,
Texas
28. Fairfax County Public Library, Fairfax, Va.
29. The Library of Virginia Foundation, Richmond, Va.
30. Verona Public Library, Verona, Wis.

More information about “Soul of a People: Voices from the Writers’ Project” can be found at www.ala.org/soulofapeople.



Oral History Center and Oral History Course Established in China



Dr. Yang Xiangyin has recently established the Institute of Oral History at Wenzhou University. It is one of the first oral history organizations in Mainland China. The center has a new website:

<http://oralhistory.wzu.edu.cn>

In addition, Dr. Xiangyin will also teach a course entitled *Oral History: Theory and Practice* during the spring, 2009 semester. The course will be offered to history majors.

Dr. Xiangyin is one of the original members of COHE and would like to correspond with other oral history educators. His contact information is:

Dr. Yang Xiangyin
Director, Institute of Oral History at Wenzhou University
Vice Secretary-General, Society of Chinese Oral History
School of Humanities, Wenzhou University
Wenzhou University Town, Zhejiang Province
P. R. China, 325035
E-mail: yangxiangyin@yahoo.com.cn

COHE board member Erin McCarthy has been promoted to associate professor



COHE board member Dr. Erin McCarthy has been promoted to associate professor of history at Columbia College Chicago. In May, McCarthy will be a workshop panelist for the session *Oral History and Labor History* at the LAWCHA (Labor and Working-Class History Association) conference in Chicago at Roosevelt University. This summer, she will travel to Sofia, Bulgaria to present an oral history workshop entitled: *Capturing and Preserving Stories: the Foundational Oral History Interview* at the 2009 ELIA (European League of Institutes for the Arts) Teacher's Academy that meets every two years.

COHE Officers for 2008 -2010
Consortium of Oral History Educators

Director:	Laura M. Wendling
Past Director:	Barry A. Lanman
Associate Director:	Alan Stein
Regional Coordinator:	Kim Porter
Exec. Secretary:	Cathy Guy

Regional Directors / Board Members

Mid-Atlantic	Barry A. Lanman
New England	Lisa Krissoff Boehm
Southern	Toby Daspit
Central	Erin McCarthy
Texas	Gene B. Preuss
Great Plains	Kim Porter
Southwest	Patrick Carlton
Pacific - Northwest	Vacant
Pacific – California	Fran Chadwick

Board Members at Large:

Robert Niemi
David Sidwell
Troy Reeves
Mark Cave

Publications Editor: Fran Chadwick

OHA Liaison: Amy Starecheski

Betty Key Award Committee:

Barry A. Lanman, Chair
Robert Niemi
Erin McCarthy
Toby Daspit
Patrick Carlton

Publications Committee: **Fran Chadwick, Chair & Journal Editor**
Laura Wendling
Barry A. Lanman
David Sidwell

Membership & Publicity Committee:

Alan Stein, Chair
Cathy Guy
Robert Niemi
Mark Cave
Erin McCarthy

The above Officers and Board Members were officially elected by the membership as of December 1, 2007. Terms of office will be for three years.

COHE Executive Secretary: Cathy Guy
Email: catherinelguy@earthlink.net

Consortium of Oral History Educators

COHE Officer – In the Spotlight

Gene Preuss



Gene Preuss can remember the first time he became interested in oral history. “I was a 16-year old high school student working at my hometown radio station.” New Braunfels, Texas, radio station KGNB’s Reflections oral history program has been on-air almost continually since the 1960s when radio station manager Herb Skoog and local historian Fred Oheim began conducting interviews with older residents of the region surrounding the central-Texas town. In the mid-1980s when Preuss worked at the station, over 600 interviews had already been conducted. The New Braunfels-area Reflections oral history project still continues, now under the direction of the Sophienburg Museum and Archives.

When Preuss began college at what is today Texas State University-San Marcos, his interest in history was further piqued. Formerly known as Southwest Texas State University, the San Marcos, Texas, institution was the Alma matter of former US President Lyndon Baines Johnson. “The ghost of Johnson was very present at the Southwest campus,” Preuss stated. He remembers the university president at the time was Robert Hardesty, one of LBJ’s speechwriters. “I remember President Hardesty walking his two big red Irish setters around the campus. He was always very friendly, and I was deeply impressed by the spirit of the Johnson-era that seemed to infuse the campus.” Although Preuss thought he wanted to be journalism major, he found history was his true love. “I wanted to continue my career in radio broadcasting, but was disappointed in my first year journalism class. We only learned to report the surface of the story. I wanted to go deeper, and history seemed to provide that ‘need to know more’ for me,” he said. As an undergraduate he was introduced to Merle Miller’s *Lyndon: An Oral Biography* (1981), and took a course from professor Ronald Brown, an oral historian who specializes in the western American mining industry and archives. Miller’s use of the Lyndon Johnson oral history project so impressed Preuss that as a graduate student, he wrote his Master’s thesis on Lyndon Johnson’s year as a teacher and immersed himself in the oral history transcripts at the Johnson presidential library in nearby Austin, Texas. “What impressed me about the Johnson project was the amount of detail in these interviews,” Preuss said. “There was so much more information in the interviews than most histories of the Johnson presidency could possibly contain...it seemed to me that the traditional historical dependence upon traditional archival sources was only scratching the surface. The oral histories provided context to the archival material—behind the scenes, if you will—and first taught me about bias and perspective in history. It taught me to look beyond the documents.”

While he worked on his Master’s degree, Preuss thought he might become a public school teacher, but he decided that he would continue his academic career and chose to attend Texas Tech University in Lubbock. “To me, Lubbock seemed like the ends of the earth, at first. I had never been west of San Antonio until my last year of my Master’s degree. Then a friend and I took a road trip to Las Vegas, and I was entranced by the West.” He chose Texas Tech for two reasons: First, he wanted to study with Alwyn Barr, one of the pioneers in African American history in Texas. Second, he wanted to continue his research in the history of Texas education. While at Tech, Barr suggested that Preuss look into the history of a public education reform movement in Texas that resulted in an overhaul of the state’s school system following World War II. This suggestion led Preuss

to the James Gee Library at Texas A&M-Commerce in East Texas near Dallas. Preuss met special collection archivist James Conrad, a noted oral historian. Conrad introduced Preuss to the A. M. Aikin Oral History project, a collection of interviews with the state senator who championed the cause of public education in Texas, and whose name was attached to the legislation that reformed the state's public school system.

In order to support his graduate studies, Preuss took a student position at the Southwest Collection, which was directed at the time by oral historian and archivist David Murrah. Under the direction of special projects director Janet Neugebauer, Preuss and Fred Allison—who is now an oral historian for the US Marine Corps—planned and organized two major oral history projects resulting in almost one hundred interviews with Lubbock-area physicians and lawyers. He also conducted interviews at a reunion of Lubbock's African-American segregated school. "Interviewing the former teachers, principals, and students of the Lawrence Dunbar school was a gold mine. I was able to use these interviews when I wrote my dissertation, and this provided a unique insight into the school reform movement during the 1940s and 1950s," he said. "While it was generally accepted that the school reform was important," Preuss stated, "the results for African-American education was not well-known. The post-World War II laws mandated that all Texas school teachers, black and white, be paid the same base pay of \$2,000 per year. That sounds like a small amount, but when you consider that African-American teachers were lucky to earn \$800 a year, and that even white teachers in rural areas received little more per year, for those rural white teachers and especially for the black teachers, it was a watershed event—I wouldn't have known what it meant to black teachers without the oral history," he said.

It's easy to see how oral history has been important to Gene Preuss's training as a historian. After he finished his course work at Texas Tech, he took a summer internship with the Johnson Space Center Oral History Project in Houston. "This was quite literally a dream come true for me," Preuss remembered. "When I was in elementary school, Mr. Ulcak the principal had a set of photos from the Apollo missions that NASA must have sent to the schools. He gave me a couple of those pictures—this was in 1971 so it was still very much in the public mind--and I made up my mind that when I grew up I would be an astronaut! Of course, as I got older, it became very apparent that I wouldn't be in the military, nor would I be an engineer, nor a pilot. Moreover, by then the space program had ended. There was the shuttle program and there was little interest in the moon anymore. So the internship at NASA was the realization of a childhood dream," he said. "I like to tell people, 'I worked at NASA, but I was no rocket scientist,'" Preuss laughed.

Preuss later worked for Southwest Museum Services in Houston. He advocated oral history projects for the twenty museums exhibits on which he consulted. He is the lead editor for H-ORALHIST, one of the H-NET e-mail discussion lists that counts almost 2,000 oral history subscribers around the world. He has been an editor for H-ORALHIST for ten years, joining soon after the list became active. He is currently assistant professor of history for the University of Houston-Downtown, where he teaches African-American, Mexican-American, and Texas History. In each class he encourages students to conduct oral histories, and in his upper-division courses he uses oral histories to teach research skills. He recently developed an undergraduate introductory public history course that emphasizes oral history. He is also working with a colleague at the University of Texas-

Pan American on an oral history project for Mexican American war veterans. For the past two years, he has also taught summer workshops in conjunction with the Texas State Historical Association for Houston-area public school teachers. “I think oral history is a wonderful tool for introducing students to history on a variety of levels,” Preuss stated. “For younger students it not only teaches important listening skills, but also puts students in touch with older members of their families. It also helps bring history to life and gives it a sense of importance that I think often eludes young people.” Older students can also benefit from studying oral history, Preuss believes. “You can really teach advanced ideas about history and memory. When students think about how we conceptualize history—the essence of what history is all about: perspective, bias, nostalgia, meaning—there is no better tool than oral history,” he stated.

In 2006, Preuss and Alan H. Stein collaborated on the chapter “Oral History, Folklore, and Katrina,” which was published in *There is No Such Thing as a Natural Disaster: Race, Class, and Hurricane Katrina*, edited by Chester Hartman and Gregory D. Squires (Routledge, 2006). The chapter was republished in *Seeking Higher Ground: The Hurricane Katrina Crisis, Race, and Public Policy Reader*, edited by Manning Marable and Kristen Clarke (Palgrave Macmillan, 2007). He also contributed the chapter “Public Education Comes of Age,” in *Twentieth Century Texas: A Social and Cultural History*, edited by John Storey and Mary Kelley (University of North Texas Press, 2007). His book, “*To Get a Better School System*”: *One Hundred Years of School Reform in Texas* is due to be published by the Texas A&M University Press in 2009.

Be the change you wish to see in the world

Gandhi





A Tribute to Studs Terkel



1912-2008



Studs Terkel

The Activist

Studs' ashes will be scattered at Bug House Square in a private ceremony in the future.

Louis "Studs" Terkel, 1912-2008

By Alan Stein

Studs Terkel, the spiritual father of the oral history movement, died peacefully in his Chicago home on October 31, 2008, at age of 96. Terkel was one of the best known and most respected oral historians. An especially vivid memory I have was the remarkable Society of American Archivists Oral History Section-endorsed program in 2007 featuring him in a special session: "Free Speech, Free Spirit: the Studs Terkel Center for Oral History" (see OH-Section Newsletter, Vol. 4, Issue 1). It seems very likely that those who attended that session -- including our Section members -- will always cherish the memory of Studs and his archives in Chicago.

He was always known as a "free spirit" at WFMT, his flagship radio station, and at the Chicago History Museum (CHM). CHM has remarkably preserved Terkel's archives (more than 6,000 hours of sound recordings) and WFMT broadcast portions of his taped interviews and programs the day and weekend after Studs passed. The oral history testimony from co-workers and friends who worked with him on numerous radio documentaries (behind the scenes and in front of the microphone) revealed how unique he was, and how valuable his contributions were to radio and oral history, and it seemed like a fitting tribute to "America's oral historian"...

In re-reading a portion of the OHA Evaluation Guidelines, about responsibility of repositories and sponsoring institutions, it occurred to me that Studs Terkel himself was an archival oral historian (he worked with the late, great archivist Archie Motley at the Chicago Historical Society). In a sense the 2007 SAA Terkel session reflected the interdisciplinary of oral history, with Studs being the bridge between the two worlds of broadcasting and oral history; between librarians and archivists; between citizen journalists and sociologists; and between the digital and analogue world. In fact Studs liked to call himself a "guerilla journalist" rather than an "oral historian" and seemed self-deprecating when referring to himself as "Distinguished Scholar-in Residence" at the Chicago History Museum. He was also hard pressed to describe himself as a "luddite" who had persistent problems in operating tape recorders over the years. That seemed to add to the myth...and helped him along the way.

Terkel was charged with the documentation of the collective memory of a community (Chicago) and of documenting and preserving periodizations in American history (the Great Depression, the "Good War," labor and the farm workers movement, to name a few). Is it any wonder that a decade ago, upon his retirement from broadcasting, the Chicago Tribune dubbed him: "The

Studsonian Institution"? At the time, I thought it was "Terkelesque" (although the adjective used to describe him had not yet been invented), but that was Studs: he invented and improvised, and challenged authority and conventions. He was also concerned that young people did not know enough about history, and that oral history education really mattered.

Studs had a profound influence on the oral history movement in the United States and throughout the world. He was one of the reasons I became an oral historian. Thanks to his efforts as both scholar and curator at the Chicago History Museum, he has helped legitimize archival oral history, paving the way for other institutions to collect stories, initiate oral history projects, and to preserve them:

"Archives, Museums, Historical Societies, Libraries and other institutions charged with the documentation of the collective memory of a community have a responsibility to initiate and/or fund oral history programs when it is clear that other forms of documentation do not exist for a given topic or that sources would be greatly enhanced by the recording and preservation of oral narratives."

For that we have to thank Studs Terkel. "Take it easy, but take it," Studs! You have helped remedy America's collective amnesia.



Associate Director Al Stein is also Chair of the SAA Oral History Section, this piece is adapted from his column.



From left to right - Alan Stein, Sandra Parks, Stetson Kennedy and Andrea Kalin of SPARK media, working on Soul of A People: Voices from the Writers' Project at OHA in Pittsburgh.

Remembering Terkel

By Stetson Kennedy

I very much doubt that there will ever be a brighter star in the American firmament than Studs Terkel.

His books, broadcasts, and lifelong championing of the common man were a major force in keeping America on the straight and narrow path toward her ideals of democracy, peace, freedom, and opportunity. It was good that he lived long enough to see the great coming together of America to elect a "person of color" to the Presidency.

One of Stud's many crowning achievements was putting oral history on the map, so that at long last the so-called "little" people who make history have an opportunity to tell it, as participants and witnesses, like it really was, as opposed to the "big name" pap fed to us in all too many official textbooks.

We can rest assured that, so long as there is an America, Studs Terkel's legacy will stand alongside those of Jefferson, Lincoln, Douglass and Roosevelt, Whitman, Sandburg, and Richard Wright, Woody Guthrie, and Pete Seeger, as steadfast believers in and champions of the people.

Personal note:

Like Studs, I go all the way back to Roosevelt's New Deal and the WPA Writers Project of the 1930s. I was working with the Project down in Florida, and corresponding with Richard Wright, Jack Conroy and others, who were on the Chicago Project with Studs. It was a great privilege and joy to live in the same century and work for the same causes with him.

Stetson Kennedy

"Take it easy, but take it."

Studs Terkel

*Stud's Shadow by Joe Lambert:
A tribute to Studs Terkel*



Joe Lambert, Center for Digital Storytelling, was inspired by Studs Terkel.

See: <http://www.storycircles.org/play.php?vid=294>

“I regard the Center for Digital Storytelling as a wonderful important idea...the idea of young working people finding out from old timers what the old battles were all about...”
–Studs Terkel

Joe Lambert, founder and creator of the Center for Digital Story-Telling, was strongly influenced by the late Studs Terkel, who was one of the first to interview ordinary people about their experiences, work, and values. In Lambert’s story-circles, people come together in a circle to tell their stories. Ordinary people, often those with very little autonomous control of their lives, share their experiences, listen to each other, discuss the stories, and try to get to the core of each story. They are both story-tellers and audience. This is the beginning of a creative process that Lambert relates to his earlier experiences in theater.

But Lambert wants the stories of common people to become part of a larger narrative. After each story is told and discussed, the production element enters, widening the circle of listeners to include the public. The participants learn to create digital productions in which their stories are told and can be communicated. His motivation for creating the digital production is two-fold. The process is psychologically healing and self affirming, helping the individual frame his or her own story, thus taking control of it, coming to terms with it. This builds self-image and a sense of

personal worth. The technological process demystifies the media, teaches the participants marketable skills, planning and record keeping skills, promoting creativity and effective communication.

The digital media productions have many implications for public history and policy. When these productions are disseminated, either on the Internet or in cooperation with PBS stations, they can promote social change and civic engagement, and become a means of reframing public history by including new stories in the public narrative.

Joe Lambert can be reached at joe@storycenter.org.

By Bonnie Gurewitsch, Society of American Archivists Oral History Section, reprinted with permissions.

Remembering Studs Terkel

by Rick Ayers

When my friends and I met Studs Terkel, in 1963, we were a bunch of high school suburban rebels, living twenty miles west of Chicago. We sought freedom by turning our dial to the black music stations, WVON and WYNR -- discovering the beat of Bo Diddley and the heart of Aretha Franklin. And we also came across WFMT, Chicago's "fine arts" radio station. We would sit up with the funky and eclectic folk and blues show, Midnight Special, on Saturday nights and listen to Studs Terkel interviews in the mornings.

One day we ventured down to the loop to take a record album in to the Midnight Special producer. As we sat in the WFMT studio, Studs came bustling out, all distracted and busy, his hair flying, a sheaf of papers, notes and records under his arm. In all his hurry, though, he stopped and said, "Hello, you young people, what are you doing here?" He immediately gave us all of his focus. Leaning over, then sitting on the edge of a chair, he wanted to find out all about us. Soon he boiled down his search to a central question, one he came back to again and again in our years of acquaintance, "I wonder, though, what made you bunch of suburban kids - you're supposed to be training to be bank managers, you're supposed to be practicing your swing at the country club - what made you come down here to Chicago, what made you dissatisfied with your world? What is making these kids from the suburbs go down south, go on picket lines? What makes you tick?"

With that, we began to think differently about ourselves. We weren't just confused and bored and dissatisfied. We were a phenomenon. We were pioneers. We were interesting. You can't imagine what that means to a teenager.

In many ways, the interviewer, the documenter, tells you back your story with more clarity than you told it. If the interviewer is sloppy, selfish, or narrow, you will resent the

story he tells and deny its truth. If he is Studs, you recognize its essential truth and begin to understand yourself, and your life, better.

Studs later interviewed me and my brother Bill on our thoughts about our own father Tom and his experiences in the Depression. Those short segments made it in to *Hard Times* along with an interview with Tom, under the pseudonym Robert Baird. We have kept in touch, through short moments and longer conversations, in all the years since then. So I guess I would say that I was a good friend of Studs Terkel.

But, here's the thing: everyone who ever met Studs thought they were his good friend. And they are right. He had 100% energy for you - and it's was not phony, it was not car salesmanship. He simply had hundreds, no thousands - I'm not kidding - thousands of good friends. Who will possibly be nominated to speak at his memorial? Any one of these thousands would tell a fascinating story.

Ah, there are too many memories. I only feel inadequate, because I don't have his photographic memory that would allow me to repeat stories in technicolor detail, complete with names and dates. He would remember everyone's name as well as, when appropriate, their pseudonym for inclusion in one of his books. For me, Studs sticks around in a series of impressions.

Every time I visited Studs at the WFMT studios, near Wacker Drive, he would show me around the studio, introduce me to a few people, share station gossip, sometimes sit me down for a short interview, and then rush us outside for a bite to eat. One time it would be a little deli on Clark Street; another time it would be a classy north side lunch stop, complete with visiting movie stars. He knew everyone, the high rollers, the famous, and the infamous. But the ones he connected to most were the salt of the earth: the doorman, the drifter, the waiter, the bus driver. They knew him and he knew them well - asking about kids, cars, and luck, good and bad. Always in that unique voice, a kind of high pitch honking horn, laughing and leaning in close for the intimate details; always with the cigar, with the martini. A bon vivant of the 20th century, in a mold they don't make any more, the likes of Howard Cosell, Herb Caen, and Pete Hamill.

Studs was, of course, a consummate raconteur, a story teller with no end of tales, the life of the party. But more amazing was the kind of listener he was. Studs listened with his whole body. He let you know that you were the most interesting person he had ever met. He was the master of the follow-up question. You know how Terry Gross on NPR seems to work from a list of set questions, usually created by her considerable staff? Studs was the opposite. He was in the moment. He had always read the book, seen the movie, dug the music. But mainly he was having a conversation, and you were the focal point of the whole thing.

Studs was a radical. No surprise. Dull witted Edward Rothstein in the *New York Times* tips us off that he was likely a Marxist! Well, duh. Studs was in the struggle for the long run. He championed everyone who took up the fight, from the Haymarket anarchists to the communists of the Lincoln Brigade in Spain to the Progressive Party Henry Wallace campaign in 1948 to the Black Panther Party to Hugo Chavez in Venezuela. He made no secret of it. Studs was insulted in the early 1950's that his name was initially left off the

McCarthyite blacklist of radical actors. Studs stood against racism always, in every situation, whether it was political or cultural or academic questions - he was a model.

Studs was a true public intellectual. He was widely read in literature from Chaucer to Toni Morrison and in drama from Aeschylus to August Wilson; he knew music from opera to gospel and the blues. Not only did he invent and popularize much of oral history, but he was a key force in the creation of popular (from the bottom up) history; he celebrated and made famous numerous African American artists, from Muddy Waters to Mahalia Jackson; he created the first-person journalism style that was to explode with the work of Joan Didion and Hunter Thompson; he was not religious but embodied a kind of secular transcendence, what he called a "feeling tone," a philosophy of hope and activism which has inspired many thousands with a vision of liberation.

My brother John did an interview with Studs for a book I was working on, a curriculum guide for teachers planning to use his classic, *Working*, in schools. I visited Studs at his North Side home in 1999 to go over the transcript of this interview, to make sure it was right. Ida answered the door and shouted upstairs, "Louis! Louis! Rick is here!" After some time he bustled down and we had a delightful meeting, joking with his beloved Ida, reading through and editing the interview, and catching up on gossip. He reminded me that he knew my college girlfriend and started telling me stories about her father, a union organizer from Detroit. He knew and remembered my life better than I did! I offered to drive Studs and Ida to the market where they were planning to shop that afternoon. "Let me run upstairs and work on my ear here, and I've gotta see a man about a dog. Then we'll go over there." I wandered around the front room, looking at the art work, the books, the plants. What a warm and inviting home. As we left the house, he continued to enthuse, "Now, be sure to say hello to your father. And Bill, how's he doing? He's going to stay in Chicago, right? And what the hell's going on out there at KPFA? And your kids, I'm sure Lewis and Clark will be great for your daughter, and. . . ."

No one could really keep up with Studs. But three who were the closest, who actually entered the chaos of his world and stayed above water were: first, his dear wife Ida who died in 1999; then his publisher and confidant André Schiffrin of the New Press, who really pushed Studs to create his first book (*Division Street, America*) and supported him through all his work; and finally his former assistant turned oral historian and author in her own right, Sydney Lewis.

My friend and fellow high school teacher Amy Crawford and I stopped by to visit him one Christmas season a few years ago when we both happened to be in Chicago. We found Studs sitting in his front room, halfway through the large tome of Taylor Branch's biography of Martin Luther King, Jr. - he was devouring the second volume, *Pillar of Fire*. While Studs was already in failing health and restricted to a limited diet, he could not resist turning on the charm when there was a young female visitor. He seemed to perk up, asking me for the latest news from my family. He wanted to know how Bill and Bernardine were doing; how were their kids? And John and his family; and my father Tom? Studs had always taken an interest in him since his days as head of Commonwealth Edison - which advertised on WFMT, though Studs was sure they did not fully approve of him. Next he began quizzing Amy on her story. He broke out scotch and we started drinking. Soon he had established that Amy came from Ann Arbor, that her husband was

a hockey player and a friend of the son of famed Chicago Blackhawk star Eric Nesterenko. This led to a long complicated tale about a night of drunkenness and carousing involving Studs, Nesterenko, and famed Chicago writer Nelson Algren. Somehow these three men realized that they were all connected to a woman, apparently a hooker, who was also linked to the Chicago mafia. Studs was loathe to go into the details, even though most of the principals in the story were since deceased. But still, he had been sworn to secrecy so he could only tease us with the intimations of an evening gone wrong. And it went on from there. He ended up giving Amy a mini-lecture on investigative journalist I. F. Stone, whose self-published paper was one of the best sources of information on Washington, D.C., goings-on in the 50's and 60's.

When the American Educational Research Association held its annual meeting in Chicago, Craig Kridel and Bill and I decided to invite Studs to do a session, basically a public interview in which he explores issues in speaking and listening, teaching and education. We were never sure until the end whether he would be able to make it. When Bill called to let him know I'd pick him up, Studs said, "I'm not sure, Bill, I'm working on a deadline." "What deadline?" Bill responded. "I'm the deadline! I'm 91 years old!" That was the punch line. But he was working on *Hope Dies Last: Keeping the Faith in Difficult Times*, his meditations on hope which predated Barack Obama's *Audacity of Hope*. He had already finished a book of interviews on the question of death, *Will the Circle Be Unbroken? Reflections on Death, Rebirth, and Hunger for a Faith*, as he was considering his own mortality. I did pick him up for this session and, while he was getting more frail, he was energized by the large crowd and gave a brilliant talk - sticking around to answer questions. I was supposed to drive him home but, after we went out to a late lunch at "a little Greek place I want to show you," he insisted on taking the bus - told me it was one of his favorite things to do in Chicago. I left him at the bus stop but remained worried that he would perhaps have health or disorientation problems. So I lurked nearby and watched him. Studs paced around in the Chicago chilly spring weather, chatting up everyone nearby. Occasionally a Chicagoan who knew him would come up and shake his hand, thank him for his work. Finally the bus came by. I went up to see him climb aboard, announce to the driver where he was going, and begin a conversation with the whole crowd on the bus. That was Studs.

These are just a few of the many experiences I had with the irrepressible Studs Terkel. But the best part is that all of you, every reader of his works, also get to have these experiences with him. Because he has left us such a rich body of work, over a dozen books, as well as hundreds of broadcasts, film and TV appearances. Through these, you can experience all of these intimate and enlarging moments with him over and over, you can be in the presence of his infectious enthusiasm. Studs was a man of the people and so his work brings you into an encounter with not him so much as the people, the dozens, hundreds of people lined up to testify, to help explain the world, to share their deepest hopes and dreams. His accomplishment was not to glorify himself but to glorify these people, who he loved so much.

It is sad that Studs died just before Barack Obama won this election. My guess is he already completed his absentee ballot. Obama is a Chicago candidate, one Studs was proud of. Studs never lost his enthusiasm for the fight and this was one of the great ones. Oh, he cautioned that we would have to keep building social movements, that we would

have to push and pressure President Obama. But he would be beaming on this day. Through all those dark years of rightist repression, through all those setbacks that would make anyone cynical, Studs always knew the human spirit would rise again. He would be so tickled on this day.

And as you take leave of him, you can hear Studs reminding you to seize the day, seize the future, with his signature sign-off, "Take it easy, but take it."

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http://www.huffingtonpost.com/rick-ayers-/remembering-studs-terkel_b_142811.html

By Bonnie Gurewitsch, Society of American Archivists Oral History Section, reprinted with permissions.



Rick Ayers

Rick Ayers is an Adjunct Professor in Education at University of San Francisco and teaches at UC Berkeley. He is a prolific writer, and the author of Studs Terkel's Working, A Teaching Guide.

Rocking The Boat: Studs Terkel's 20th Century

In this 15 minute trailer, Studs Terkel, Hazel Wolf, Stetson Kennedy and others talk about their activism in the last century. ROCKING THE BOAT: STUDS TERKEL'S 20TH CENTURY, is an educational DVD which began as a PBS documentary for KCTS, Seattle in 1998. It is adapted, with permission, from Studs Terkel's book COMING OF AGE.

ROCKING THE BOAT takes a close look at the social progress achieved during the last century and how it was achieved, as seen through the eyes of 95 -year-old oral historian Studs Terkel (who was 85 years young when the production was filmed) and nearly a dozen of his contemporaries. There will be an accompanying Web site in addition to this Google Video work-in-progress

Rocking The Boat: Studs Terkel's 20th Century

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Produced by John de Graaf (KCTS, Public T.V.), Alan H. Stein, and Mirko Popadic (MIR Productions), Chicago, IL.

To watch the trailer on Google Video, please go to the following website:

http://www.stetsonkenedy.com/rocking_boat.htm



Featured Oral History Program

Oral History at Youngstown State University

By Donna M. DeBlasio

Located in northeastern Ohio, Youngstown State University's Oral History Program dates back to 1974. In that year, Professor Hugh G. Earnhart of the Department of History offered the Oral History course for the first time. Since then, the course has been offered at least once every academic year. The Oral History Program and the Oral History course are inextricably linked. Over the past thirty-four years, students in the Oral History courses have collected well over 2200 interviews on various topics relating to the history of Northeastern Ohio.

I started at YSU in 1999 and taught the class for the first time in spring of 2000. Oral History (History 6940) is offered only at the graduate level, although there have been several advanced undergraduates in the class as well. I normally teach the class in the evening in a three hour block. YSU is on semesters and the class is worth three credits. Enrollment is limited to fifteen, which is the limit for a graduate course. Normally there are between seven and ten students in the class. According to the course description, Oral History focuses on "the methods of taking, processing and utilizing oral depositions relating to history."

The Oral History course is designed to expose students to all aspects of the field. We look at theory as well as practice. The course is designed to be "hands-on" so the students actually do interviews; each must complete seven by the end of the fifteen weeks. To their horror, they are required to do a limited amount of transcribing as well. The main reason they do not transcribe all of their interviews is that the Oral History Program, which is incorporated into our Center for Applied History, employs student transcribers. The first two class meetings consist of lectures and class discussion about the nature of oral history. By the third meeting, the topic for the course has been introduced and students begin working on questions, followed by a short practice interview. Following the practice interview, the students critique each others' work.

They are then sent out to do their first real interview; they have two weeks to complete the assignment. Following an in-class critique of the interviews, the students then have about eight weeks to complete the other six interviews and also complete the transcription of one of their own interviews. Given the length of time needed for transcribing, it is not feasible for the students to transcribe all seven of their interviews. In addition, students are required to read and write critical reviews of two books which make extensive use of oral history, focusing on how the author utilized oral histories in his/her research.

The first time I taught the course, I allowed the students to each select the topic on which they wanted to conduct their interviews. This was, in theory, a great idea. The problem came when trying to develop questions. Since the topics were varied (ranging from ethnic foods to a Depression-era organization known as the New Deal Club), trying to have all the students work on the questions during class time was not feasible. I liked the idea of all of them working together on questions, so since 2001, everyone in the class works on the same project.

Declining industrial communities with a rich ethnic, racial and religious diversity, provide fertile ground for a myriad of topics on which to do interviews. For a period of about four years, the class conducted interviews on the General Motors plant located in Lordstown, about ten miles from the university campus. This came about because YSU's Center for Working-Class Studies received a large grant from the Ford Foundation. Part of the grant was for transcribing oral history interviews with employees at the GM plant. I agreed to make Lordstown the topic for my Oral History class, so we now have a great collection of interviews on an important regional employer—made even timelier by the recent economic news regarding the Big Three domestic auto makers.

In 2005, I changed the focus of the class from GM Lordstown to the history of YSU. This was not out of some mere whim, but the university's centennial in 2008 was fast approaching, and collecting the interviews fit in well with plans for the celebrations. The students did interviews with current and former faculty, students, staff and administration over three semesters, thus building a rich archive of the history of an important community institution. In the spring, 2008 semester, I again changed the topics. This time, students interviewed people about what is known locally as "Black Monday." This was the day--September 19, 1977--that the Youngstown Sheet and Tube Company announced it was closing one of its two plants in the area. "Black Monday" led to the closing of all but one of the Mahoning Valley's integrated steel mills in a period of seven years. Students interviewed former steelworkers and other community members who were impacted in some way by this devastating event.

Finding interviewees can be an issue in the course, especially when each student must complete seven interviews during the semester. For the GM Lordstown interviews, I met with representatives from the United Automobile Workers union and got a list of names of people willing to be interviewed. The YSU history interviewees came from a variety of contacts, especially useful was the alumni office. The "Black Monday" interviewees came from several sources. I had some contacts in the local United Steelworkers union, so that is where we got some of the interviewees. One of the students proved to be quite entrepreneurial, placing an ad in the local newspapers about

the project and asking for people to volunteer to be interviewed. Others asked friends and family who were living in the area at the time of “Black Monday.”

Once the interviews are completed, they are logged in by my student workers and eventually transcribed. The final transcripts are available on-line through YSU’s Maag Library web site: http://www.maag.yzu.edu/oralhistory/oral_hist.html. The university archives, which also holds hard copies of all the transcripts, is in the process of digitizing our analog tapes; this is estimated to take two years. Beginning with the spring, 2008 class, however, the archives will be able to upload the audio files directly to the web site, since we have switched from analog to digital recorders.

The Oral History course does blend practical, hands-on experience with theory and history. For the readings, I use either Donald Ritchie’s *Doing Oral History* or Thomas Charlton et. al.’s *History of Oral History*. Other readings put the topic for the course into context; for example, for “Black Monday,” students read *Steel Town USA: Work and Memory in Youngstown, Ohio* by Sherry Linkon and John Russo. During the semester, we also have in-class discussions about the nature and value of oral history, as well as memory, reliability and other such topics related to the field.

Veterans of the oral history course genuinely seem to enjoy the experience. Several utilized the skills they learned in the class to incorporate oral histories into their seminar papers and master’s theses. What is particularly valuable, I believe, is that the students make a real contribution to the Oral History program. Without the hard work of dedicated students and interviews conducted in History 6940, many of the stories would have been lost.

***"Knowledge is of two kinds. We know a subject ourselves,
or we know where we can find information upon it."***

from Boswell's *Life of Johnson* (Samuel)

Mills College and Friends of Negro Spirituals Bring Town and Gown Together Through Oral History

As an oral historian, archivist, and roots music enthusiast, I was thrilled when Lyvonne Chrisman from the Friends of Negro Spirituals approached me about a partnership between her organization and mine, the Oakland Living History Program at Mills College, for an oral history project. Her idea fed my dream to utilize the best resources of an academic institution and a community organization to collaborate on a project with deep roots in the community, and a permanent home in a college library. The project is now complete, and like a dream come true; the Oral History Association honored us with the Elizabeth B. Mason Small Project Award for 2008.

The oral history project, titled “In our own words: the Negro spirituals heritage keepers” consists of ten video histories and transcripts. Narrators are San Francisco Bay Area based educators, singers, arrangers, public radio hosts, and everyday folks for whom spirituals have played a pivotal role in their lives. Each story begins with childhood memories of the music in church and at home, and continues as each narrator traces the unique role of music in their life paths.

For example, public radio host and jazz activist Doug Edwards describes his relationship to the music from his childhood in Harlem to consciously drifting away from the music to returning to it later in life:

“I met Negro spirituals through church. To me they were songs of reverence. I never had any training but I grew up hearing people like Paul Robeson and Marian Anderson sing them, songs like ‘Wade in the water, ‘ and ‘Sometimes I feel like a motherless child. ‘ ... As I grew older I recognized that those were the songs of slaves, and I got further and further away from them. My own pride distanced me from spirituals, anything that had to do with slavery. ...”

After a lifetime of activity in the civil rights movement and jazz music, Mr. Edwards was drawn back to spirituals through a relationship with Friends of Negro Spirituals: “ At some point I met Sam Edwards, co-founder of the Friends of Negro Spirituals, ... and we explored [the meaning] of spirituals and their origin on [my KPFA radio show]. And that started my re-interest and full understanding of the spirituals and what part they

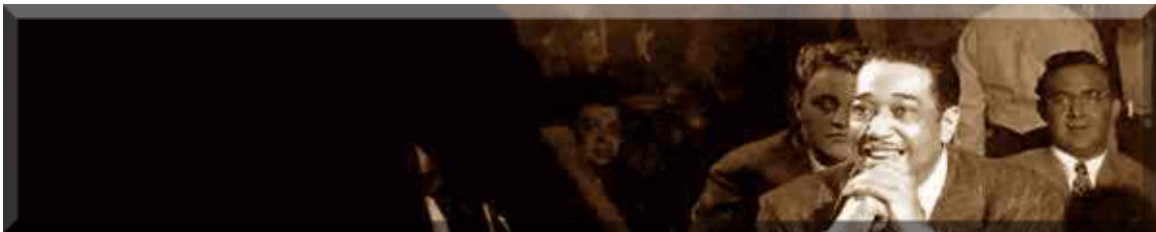
played in lives of slaves -- the black codes that were continued in many of the spirituals, black codes of the underground.

I got a really full understanding of the cultural impact of the spirituals, of their beauty, and of what they furnished for the slave population of the time. It made me totally aware of the contributions of African Americans to music in America. First with jazz, then as I explored the music backwards, I discovered that jazz really came from the slaves. ... Then it came forward to religious music. And then blues, which was religious sounding music, but that had secular lyrics so that preachers wouldn't allow it in the church. So there is a definite association between spirituals and jazz and the music we listen to today."

Mr. Edward's story and others are captured on video by younger interviewers carefully matched to the narrator. In addition, oral histories are "packaged" for the library shelf. The bound volume consists of statements by project directors, an article on the history of Negro spirituals, biographical statements of the narrator and the interviewer, the transcript, and the DVD enclosed inside the back cover. Mills College keeps oral histories on open shelves available for checkout. All oral histories are catalogued on OCLC's WorldCAAt (<http://www.worldcat.org> , type "Friends of Negro Spirituals into the search box).

Our goal is to provide broad access to these materials, but still maintain control over the way they are used. Currently, copies of the oral histories are available at the Oakland (Calif.) Public Library Local History Room, and the African American Museum and Library at Oakland, as well as Mills College. Friends of Negro Spirituals retrained copyright, giving the organization complete control of future distribution and the right to use. We are hoping that these oral histories will find their way into libraries and archives around the country to supplement any collection in African American history, American music, or American social history.

For more information about the project, contact Nancy MacKay, mackay@mills.edu. For information about how to obtain copies, contact Lyvonne Chrisman, Friends of Negro Spirituals, fns3@juno.com.



Where in the World is Al Stein?



Al Stein asks educators to guess if his picture was taken in California or Chicago. While the palm tree is a dead giveaway, he reminds readers that the moon walk was staged and the back drop of a desolate outer space or earth-like palm trees can also be digitally manipulated. Take your best shot since this might be an annual quiz given the migration patterns of Katrina evacuees

COHE Associate Director Al Stein moved from CSU (California State University, Fresno) to CSU (Chicago State University) and began his position as Assistant University Archivist and (Adjunct) Lecturer on July 1, 2008. CSU received a grant from the NEH for Soul of a People Library Outreach Program in December, 2008. SEE: <http://www.ala.org/ala/newspresscenter/news/pressreleases2008/march2008/pposoul.cfm>

Soul of a People is about a handful of people who were on the Federal Writer's Project in the 1930s and a glimpse of America at a turning point. This particular handful of characters went from poverty to great things later, and included John Cheever, Ralph Ellison, Zora Neale Hurston, Richard Wright, and Studs Terkel. In the 1930s they were all caught up in an effort to describe America in a series of WPA guides.

Spark Media's documentary film, "Soul of a People: Voices from the Writers' Project." Major funding for the library outreach program has been provided by the National Endowment for the Humanities (NEH).

The film and library outreach programs will acquaint public, academic and special library audiences with the story of the largest cultural experiment in U.S. history - the Federal Writers' Project (FWP) of the Works Progress Administration - told against the backdrop of the Depression and 1930s America. More information about "Soul of a People: Voices from the Writers' Project" can be found at www.ala.org/soulofapeople.

Alan H. Stein, Project Coordinator
"Soul of A People" Outreach Project
Archives & Special Collections
Library & Information Services
Chicago State University
9501 S. King Drive/LIB 315
Chicago, IL 60628-1598
Email: astein@csu.edu
Ph: 773-995-2586



The Betty Key Oral History Educator Award

The Consortium of Oral History Educators has announced the 2009 Betty Key Oral History Educator Award. The Annual award will honor the individual and/or the project that best represents the exemplary use of oral history as an educational methodology.

As director of the Maryland Historical Society's Oral History Program, a founding member of OHMAR and a leader in OHA, Mrs. Francis Scott Key maintained a clear vision with regard to the importance of teaching individuals the proper oral history methodologies, procedures and interviewing techniques. Mrs. Key inspired and supported educators in their use of classroom oral history for over a quarter of a century. Thus, Mrs. Key deserves to have COHE's educational award named in her honor.

Who may apply: Individual educators, and/or programs and projects may apply. Educational levels from K-12, community colleges, colleges, universities, and specialized educational programs (such as the Girl Scouts, The Boys and Girls Club, etc.) are eligible for the award.

The criteria for the award: The winner will demonstrate the highest standards and ethics of oral history as a process, the innovative nature of the oral history curricula, the merit of the oral history products developed, the educational benefits and/or the educational merits of the applicant's career or project/program. Oral history education conducted in the last three years will receive a majority of the consideration by the review panel.

Applications should include: The applicant's name, address, educational institution, telephone, fax and email numbers. The applicant's resume or educational vita, a one to three page essay addressing the above criteria, and three letters of recommendation must be included. Supporting examples are optional.

Application dates: Applications will be accepted between January 1 and July 1, 2009

The award will be conferred in the fall of 2009

The winner will receive: The winner will receive COHE's honorific award and the title, "Oral History Educator of the Year", a letter of merit, a framed certificate, and a seat on the selection committee for the next award.

For Information Contact: Barry A. Lanman
Oralhistory@comcast.net 443-226-3209

All applications must be postmarked no later than August 1, 2009

Send all applications to:

**Dr. Barry A. Lanman
The Martha Ross Center for Oral History
Department of History
University of Maryland, Baltimore County
1000 Hilltop Circle
Baltimore, Maryland 21250**

"What we have learned from others becomes our own reflection."

Ralph Waldo Emerson



*For the Oral History Educator:
Books to Review*

**Seeking Higher Ground:
The Hurricane Katrina Crisis, Race, and Public Policy Reader**

<http://www.palgrave-usa.com/catalog/product.aspx?isbn=1403977798&printer=yes&>

Seeking Higher Ground: The Hurricane Katrina Crisis, Race, and Public Policy Reader
Edited by Manning Marable and Kristen Clarke

Critical Black Studies

Availability: **Now In Stock**

First Edition

From Palgrave Macmillan

Pub date: Dec 2007

336 pages

Size 6-1/8 x 9-1/4

\$27.95 - Paperback (1-4039-7779-8)

Also available:
\$85.00 - Hardcover (1-4039-8396-8)

Edited by Manning Marable and Kristen Clarke

Description:

Hurricane Katrina of August-September 2005, one of the most destructive natural disasters in U.S. history, dramatically illustrated the continuing racial and class inequalities of America. In this powerful reader, *Seeking Higher Ground*, prominent scholars and writers examine the racial impact of the disaster and the failure of governmental, corporate and private agencies to respond to the plight of the New Orleans black community. Contributing authors include Julianne Malveaux, Melissa Harris-Lacewell, Ronald Walters, Chester Hartman, Gregory D. Squires, Mindy Thompson Fullilove, Alan Stein, and Gene Preuss. This reader is the second volume of the *Souls* Critical Black Studies Series, edited by Manning Marable, and produced by the institute for Research in African-American Studies of Columbia University.

Author Biography:

Manning Marable is Professor of History and Political Science and Director, Institute for Research in African American Studies, Columbia University. **Kristen Clarke** works with the NAACP Legal Defense and Educational Fund, Inc., handling voting rights matters and legal problems resulting from the Hurricane Katrina Crisis.

Praise for *Seeking Higher Ground*

"*Seeking Higher Ground* thoroughly examines every angle of the Hurricane Katrina disaster, and offers smart, damning critiques of how individual and societal prejudice turned a natural disaster into a man-made catastrophe. After more than two years, this book reminds us of all the work still left to be done."--Donna Brazile,

"This marvelous book is the most comprehensive and insightful examination of the most catastrophic event in recent American history."--Cornel West, Class of 1943 University Professor of African American Studies, Princeton University

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Send COHE your review of these publications



News and Notes from the COHE Regions

United States:

Oral History of the Public School Principalship Collection Has New Home

Working with technologists from Lied Library, project Director Patrick W. Carlton completed the migration of the Oral History of the Principalship (OHPSP) collection to Lied Library's server at the University of Nevada, Las Vegas', where it will be housed "in perpetuity." The collection, which has been in existence since 1986, presently contains 461 full-text interviews with former public school principals, provides a wealth of "craft knowledge" to researchers and students in the field of educational leadership. Carlton has also arranged for creation of a linkage of the Lied's OHPSP website to the National Council of Professors of Educational Administration's CONNEXIONS website, housed at Rice University, Texas. This arrangement provides heightened worldwide access to the collection. To view and utilize this research collection, go to:

<http://library.unlv.edu/faculty/research/principalship/>

The New England Oral History Association

Lisa Krissoff Boehm joined the New England Oral History Association board, representing a link between COHE and NEOHA. She served on the article award committee for the OHA, and presented a panel with the other members of NEOHA at the annual North East Popular Culture Association Conference. She worked to make a formal connection between the Worcester Women's History Project, a local organization of volunteer oral historians, and the Schlesinger Library for the History of American Women at Harvard. The WWHP will now donate their collection of over two hundred oral histories with local women to the Schlesinger. They are working on editing the collection now.

Lisa Krissoff Boehm will give a talk based on her new book, *Making a Way out of No Way: African American Women and the Second Great Migration* (Mississippi, 2009) at the annual oral history event of the WWHP at Assumption College in Worcester, Massachusetts. Students from area colleges who are working on oral histories for the project will also present. Krissoff Boehm has been advising this project since 2006, both formally and informally. Krissoff Boehm taught oral history workshops at Assumption College in the fall of 2008, and at Worcester State College in the winter of 2009. She has also presented workshops for the Massachusetts Humanities Council, the Shrewsbury, Massachusetts public library, South High of Worcester, Massachusetts, the Worcester Public Library, and other venues. On April 9th, 2009, Krissoff Boehm will

present the work featured in her new book at the Gerald R. Ford Museum in Grand Rapids, Michigan. The book is based on interviews with forty women Krissoff Boehm interviewed between 2000 and 2007, as well as existing oral histories at Baylor University, the Grand Rapids Public Library, Wayne State University, and the Schlesinger Library at Harvard. She is now at work on a textbook, *The American Urban Reader: History and Theory* (Routledge, 2010), in which a selection of her book will appear.

A Voice Silenced: Eva Tulene Watt

Sad news arrived that Mrs. Eva Tulene Watt, a White Mountain Apache who was born in 1913, passed away on January 18th. Mrs. Watt's oral history of her family and her people, *Don't Let the Sun Step Over You, A White Mountain Apache Family Life, 1860-1975*, was the co-winner of the Oral History Association's 2005 Book Award. Anthropologist Keith Basso assisted Mrs. Watt in the writing of her book.

SOHA established a scholarship in honor of Mrs. Watt through generous funding from Dr. and Gayle Basso, Dr. Mary Palevsky and her husband, Joseph Granados. Winners of the 2008 award were Amalia Reyes and Clarena Brockie. The deadline for the 2009 award, which supports Native Americans in our region to attend the SOHA conference, is Feb. 13. More information is on the website, www.southwestoralhistory.org.

Notes from the Midwest Oral History Group January 14, 2009

Attendees: Troy Reeves (WI), Jeff Corrigan (MO), Chuck Lee (WI), Barb Sommer (MN), Vicki Haas (IL), Al Stein (IL), JoAnn Hanson (MN), Mary Krugerud (MN), & Barbara Truesdell (IN)

After introductions discussion began on what type of organization this group could/should become. Comments in this section focused on the regional group providing a venue for folks in city/region/state to connect/reconnect and/or collaborate on projects, possibly building strong bases of support for the proposed regional group. Also, people discussed how the Oral History Association has/could work to foster a regional organization.

A related question arose regarding whether or not attendees had helped to form a group similar to this before. Several people offered their experiences; common dominators in this discussion include the following: money (some groups died because of the lack of it, some groups never had a problem getting people/organization to pay their dues), leadership (many people willing to join, few people willing to step up and help guide the group), and institutional support (groups do better when they have a home within a stable

organization, however some group faltered when organizations within the group do not play nice).

After spirited discussion we agreed that this group should strive for formality but continue at this time to be informal, researching other regional oh or similar groups, communicating with the OHA about our visions/wants from them, and continuing to meet to create the reasons why we should exist and what services we could offer members.

Action items:

1. Begin a discussion with OHA Council. Draft letter to give to OHA Council about our hopes/desires for our group and items we would like them to address, including could a regional group have a web presence on their website?
2. Ask Madelyn Campbell (OHA Executive Secretary) if we can either get entire membership list or the list of members from individual states.
3. Submit a proposal for the 2009 OHA Annual Meeting, building on the 2008 OHA Annual Meeting roundtable. Include in the submission the idea that this session needs to be held at a time other than the state/regional forum.
4. Other future meetings:
 - a. Wisconsin Oral History Day (April 26 [evening reception] & 27 [day-long event]) If enough folks attend and are interested in meeting, Troy will build some time into the schedule for a gathering.
 - b. Teleconference in spring? Folks seemed interested in it, so Troy will offer possible days/times (before the WI event) in a future listserv email.
5. Build a network of folks within one's town/city /state. When you find someone who's interested, pass their name onto Troy for inclusion on the listserv/membership list. In this spirit Troy will send Al and Vicki the names/emails of Illinois folk who attended the roundtable session at 2008 OHA meeting.

China:

The Chinese Oral History Project

The Chinese Oral History Project, which is supported by Heritage Lottery Fund, has been organized by the Chinese Mental Health Association (CMHA) since October 2005.

The Oral History Project started with a series of interviews with the older generation of Chinese living in London. These interviews have provided the material to engage the younger generation in producing a documentary, an educational booklet, and an interactive CD-ROM. This project is a synergy of volunteers from diverse culture backgrounds and has a significant influence in the British Born Chinese community.

Publications Based on Regional Studies

There is No Such Thing as a Natural Disaster: Race, Class, and Hurricane Katrina, by Chester Hartman and Gregory D. Squires (eds.). Routledge, 2006. 311 pp. ISBN: 0-415-95486-X (cloth), 0-41595487-8 (paperback).

Rebuilding Urban Places after Disaster: Lessons from Hurricane Katrina, by Eugenie L. Birch and Susan M. Wachter (eds.). University of Pennsylvania Press, 2006. ISBN: 0-8122-1980-5 (paperback).

Let COHE know what is happening in your region...



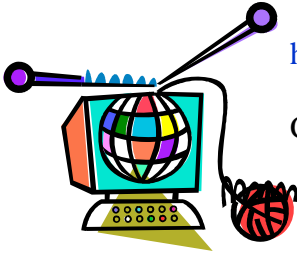
A Few Thought Questions to Consider When Planning Curriculum Using Oral History

- What are the forms an oral history interview can take and how can they be applied to the educational setting?
- What criteria can I establish for the review of literature and media pertaining to oral history as an educational methodology?
- How can I construct a working list of literature, media and resources most beneficial for my instructional purposes?
- How can I assess my local environment in order to determine the most beneficial theme(s) of investigation?
- How can I anticipate and address the problems and the obstacles of conducting classroom oral history?
- How can I improve my use of oral history by sharing experiences with fellow oral history educators?
- How can I plan and coordinate the development and the implementation of a the instructional processes of a project with the development of student products?
- How can I graphically design and chart a program for my class oral history project?
- How can I develop a student oral history portfolio that will assess achievement and provide documentation that justifies the use of oral history?
- In what ways can I utilize oral history in my classroom to engage students' intellect and enthusiasm?
- How can I design my oral history assignments so that they respect my students and their cultural backgrounds?
- What are the gaps in the current research and how can I add to the research literature?

"Knowledge is of two kinds. We know a subject ourselves, or we know where we can find information upon it."

from Boswell's Life of Johnson (Samuel)

Featured Website:



<http://www.studsterkel.org/>

Studs Terkel's

Conversation with American

Chicago Historical Society

<http://www.studsterkel.org/education.php>

Education Resources

Websites and Email Addresses for OHE's

Oral History Organizations

Consortium of Oral History Educators (COHE) -----Oralhistory@comcast.net
H-Oralhist ----- <http://www.h-net.msu.edu/~oralhist/>
International Association of Oral History ----- A.R.Redfern@mmu.AC.UK
Oral History Association (OHA) ----- OHA@dickinson.edu
Oral history Association Newsletter ----- OHAeditor@aol.com

Oral History Related Organizations

American Historical Association ----- www.historians.org
The Discovery Channel ----- www.discovery.com and www.discoveryschool.com
Internet Resources for History ----- www.lib.muohio.edu/~santucle/soc.html
National Council on Public History----- www.NCPH.org
National Council of Social Studies (NCSS) -----
www.socialstudies.org
NCSS related organizations can be accessed from ----- Webmaster@ncss.org
National Social Studies Supervisors Association (NSSSA)
College and University Faculty Assembly (CUFA)
Council of State Social Studies Specialists (CS4)
National History Day (NHD) ----- www.nara.gov/education/historyday/history.html
Smithsonian Institution ----- <http://www.sirs.si.edu>

Send COHE Your Favorite Internet Site

Websites with Sound Files

- **Michigan State University, The Vincent Voice Library**, Maurice Crane, Director, The G. Robert Vincent Voice Library is the largest academic voice library in the United States. It houses recordings from more than 50,000 persons recorded during the last 100 years. The site contains downloadable sound files .The URL is: [<http://web.msu.edu/vincent/index.html>]
- **What did you do in the war, Grandma?** An Oral History of Rhode Island Women during World War II written by students in the Honors English Program at South Kingstown High School. URL: http://www.stg.brown.edu/projects/WWII_Women/tocCS.html
- **"Learning to Live Together in Good Times and Bad"** tells the story of Naomi Craig, a "church person and defense plant worker," as interviewed by Aileen Keenan. This site includes a Real Audio presentation of the entire interview. The URL is: [http://www.stg.brown.edu/projects/WWII_Women/LearningToLiveTogether.html].
- **The Whole World Was Watching: An Oral History of 1968** is a joint project between South Kingstown High School and Brown University's Scholarly Technology Group. The project was sponsored by the Rhode Island Committee for the Humanities and NetTech: the Northeast Regional Technology in Education Consortium. The resource contains transcripts, audio recordings, and edited stories of a series of interviews conducted in the spring of 1998. Members of the Sophomore Class at SKHS interviewed Rhode Islanders about their recollections of the year 1968. Their stories, which include references to the Vietnam War, the struggle for Civil Rights, the Assassinations of Martin Luther King and Robert Kennedy as well as many more personal memories are a living history of one of the most tumultuous years in United States history. The URL: [<http://www.stg.brown.edu/projects/1968/>].
- **The Vietnam Archive Oral History Project** at Texas Tech University conducts interviews with people who participated in the events surrounding the American Wars in Southeast Asia. Their interviews include American, Allied, and South Vietnamese military and civilian personnel, North Vietnamese and Viet Cong military and civilian personnel, civilians on the home fronts, deserters, and protesters. Transcripts and streaming audio of interviews are available from online links at: [<http://www.vietnam.ttu.edu/oralhistory/>].

**I want to catch people before they become generals
and senators and presidents and poison their
minds with humanity.**

Kurt Vonnegut

Events



2009 SOHA Annual Conference

The 2009 conference will be in Los Angeles, California
March 26-29, 2009.

[Message from the President](#)
[Announcing the SOHA 2009 Conference:](#)
[New Destinations in Oral History](#)
[Conference Overview and Registration](#)
[Online Registration](#)

Telling Their Stories: Producing Web-Based Digital Oral History

5-Day Intensive Educator Workshop
www.tellingstories.org/workshop

Monday – Friday, July 27 – July 31, 2009
8:30 a.m. – 3:30 p.m.

The Center for Innovative Teaching
The Urban School of San Francisco
www.urbanschool.org/cit

This workshop is designed for middle and high school teachers, professors, librarians, community archivists and individual practitioners interested in capturing and web-publishing digital-based oral histories. Teams of two are highly encouraged to support future implementation at your institution.

Oral History Association

Annual Conference

Moving Beyond the Interview

Galt House Hotel
140 North Fourth Street
Louisville, KY, US

October 14, 2009 – October 18, 2009

Collecting and preserving stories via interviews long has been the central focus of oral history method and practice. The 2009 Annual Meeting celebrates this basic unit of our field, the interview, by placing it within a circle of critical issues necessarily encountered in working with oral histories—in “doing something” with the materials oral historians collect. Too often relegated to the methodological sidelines, these include technological, philosophical, analytical, archival, collaborative, ethical, educational, and public aspects of working with oral history interviews.

How to Become or Continue to Be a Member of the Consortium of Oral History Educators

Memberships are organized into two categories:

- 1) Institutional Members
- 2) Individual Oral History Educators

No professional dues are required!

Please complete the following Information Sheet so that COHE has your current information. You may copy and email your Information Sheet to our Executive Secretary, Cathy Guy at [catherineguy@earthlink.net]

You may also print and snail mail your Information Sheet to:

The Consortium of Oral History Educators
The Martha Ross Center for Oral History,
Department of History, Administration Building, 7th Floor,
University of Maryland, Baltimore County, 1000 Hilltop Circle,
Baltimore, Maryland 21250

In addition to the Information Sheet, please contact COHE if:

- 3) Your email address changes
- 4) You would like to serve on the Board of Directors
- 5) You have creative suggestions and ideas and/or want to assist in the development of COHE

You will remain a member until COHE receives written notice to the contrary.

Consortium of Oral History Educators

Membership Information Sheet

Please send the following information to COHE to facilitate accurate records. COHE will need your email address in order to send electronic publications. Please cut and paste the information below and email to Cathy Guy at [catherinelguy@earthlink.net]

Type of membership:

_____ Institutional Member

_____ Individual Oral History Educator

Name:	
Organization:	
Email:	
Street Address:	
City, State & Zip code:	
Home Telephone:	
Work Telephone:	
Fax:	
The ways in which I use oral history in my classroom:	
The ways in which COHE can assist me:	



The Oral History Educator

Journal Submission Guidelines

COHE Publications Editor:

Dr. Fran Chadwick fchadwic@csusm.edu

The Consortium of Oral History Educators welcomes unsolicited articles for publication in the biannual journal, *The Oral History Educator*. Submissions are peer reviewed and because the journal is presented on-line, there are no page length requirements.

The journal encourages contributions that cover a broad spectrum of topics related to best practice in using oral history methods to enhance teaching and learning at all educational levels.

In addition to articles, the following contributions are most welcome:

- Photographs and captions relating to an article submitted
- Photographs and captions relating to oral history education (without an article)
- Regional news and events
- Course and project descriptions
- Letters to the editor
- Book Reviews

Send your email submissions as text attachments to the COHE Publications Editor:
Dr. Fran Chadwick: fchadwic@csusm.edu

The Oral History Educator
**is a journal published on-line during the
Spring of each year.**

**October 1, 2009 is the submissions deadline for
the Spring 2010 issue of The Oral History Educator**