

The Oral History Educator

Fall, 2007: Volume 6, Number 2

**Consortium of
Oral History Educators**



On-Line Journal

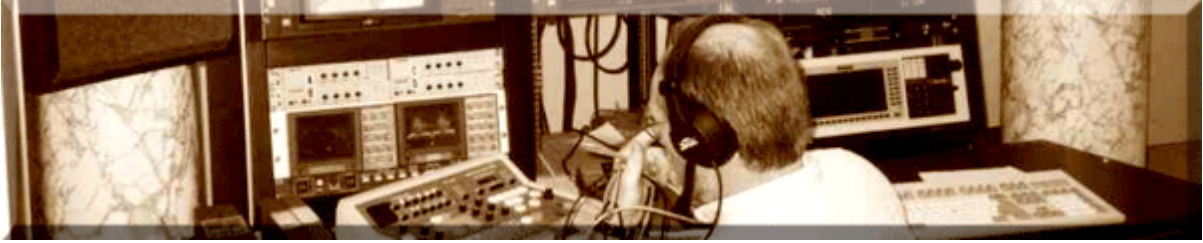


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Director's Message

Vision + Voting + Video + Validation = Victories for Oral History Educators!

At first glance, the terms Vision, Voting, Video and Validation might seem to have little in common -- and the relationships between them might not appear obvious. But you don't have to be a mathematician to figure out this equation! The four concepts represent ways in which COHE is serving as a *change agent* on behalf of oral history educators.

My Director's Message in the last issue of *The Oral History Educator* spoke to the ways oral history educators have been "agents of change" over the past forty years and how they must continue in that capacity. And I challenged everyone to be "*A Link to the Past – A Part of the Future*". It was a theoretical message and somewhat esoteric in relation to my current thoughts. With this message, you will see how the abstract ideals have become practical.

While organizational structure, selection of officers and other mundane responsibilities often pale in comparison with more glamorous activities, COHE must serve as a professional role-model and demonstrate its ability to be that agent of change. Thus, the four concepts delineated below are examples of an organizational promise to provide leadership on behalf of its professional constituents.

Vision

The flexible structure of a consortium is perfect for a dynamic organization designed to provide oral history educators with professional standards, curricula, resources and a public forum for peer communication.

Thus, as COHE matures, its structure must address the geographic growth, the unique needs of its members and the ways in which it delivers its services. In order to accomplish these goals, COHE has made several changes to the way in which it operates. The following represents COHE's operational vision:

- An expanded board to include the regional directors and board members at large;
- An expanded regional structure to address the needs of a growing membership;
- The creation of a Regional Coordinator position;
- The creation of a new committee structure to handle specific aspects of growth and development, including a Nominations Committee for leadership positions and an Award Committee to solicit nominations and select a recipient(s) for our bi-annual Betty Key Oral History Educator Award;
- An expanded membership database;
- The implementation of new ways to use technology to communicate with and serve oral history educators.

Voting

While a consortium has several advantages in terms of structural flexibility, it also has the benefit of a streamlined procedure for selecting its leadership. COHE elects its Board through the creation of a slate of officers by a nominations committee. The slate of officers is then approved by the Board and the membership at large. Terms of office are three years and the membership is asked to cast their approval of the slate by December 1, 2007. Members are also encouraged to write in nominations for specific positions and to submit self-nominations.

For specifics on the slate of officers and the voting process, please see the information listed in this journal on pages 8 and 9. Please note that there is a vacant position for the Pacific Northwest's Regional Director. Through your recommendations, I am convinced we can find the best candidate for this region.

One of the most gratifying experiences during this election process has been the realization that the proposed board is made up of such consummate professionals. Obviously, COHE is in the best of hands for the next three years.

Video (Conferences)

Oral history educators have always combined cutting-edge technology with interactive instruction to deliver unique curricular offerings. In this spirit of innovation, the Consortium of Oral History Educators is hosting two video conferences over the next year. The first will be held in conjunction with the Oral History Association's annual meeting in Oakland, California. (See page 10 for a complete description of this precedent setting event.)

The second video conference will be held in May 2008 and connect several Teaching American History Grant programs for an interactive discussion of exemplary practice in oral history education. While this is still emerging technology, video conferencing promises to benefit K-12 teachers as well as university level instructors with limited travel budgets. Thus, this approach offers a cost-effective forum for professional development and a viable way to keep oral history educators connected across the educational landscape.

Validation

Educators most often work only for intrinsic rewards. Rarely, do they receive accolades that are richly deserved. Several of our members, however, have recently received awards and honors -- and this is a grand reason to celebrate.

I am pleased to announce that John Corona, Charla Helmers and Alan Stein have received major awards for their stellar professional work as it relates to oral history and oral history education. See page 7 for more information about the awards. The Spring 2008 COHE Journal will also include articles featuring these three award winning professionals and programs.

While all four Vs are rather administrative in nature, they are necessities for a healthy, *victorious* professional organization. As they are implemented, each concept will give us the tools to do what we do best -- Work with educators and students to promote oral history education.

Be "*A Link to the Past – A Part of the Future*". Be an agent of change as an oral history educator!

Sincerely,
Laura M. Wendling, Ph.D.

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!

Awards and Honors

Alan H. Stein Receives the Spotlight Award
from the Society of American Archivists

Charla Helmers, Dundalk Elementary School,
Baltimore County Public Schools
will be awarded the Oral History Association's
Pre-Collegiate Oral History Award

John Corona & King High School Remembers
Martin Luther King High School, Riverside, California
Receives the Betty Key Oral History Educator Award

The Spring, 2008 COHE On-Line Journal will
Contain full articles on the Awards.

Congratulations to all of the Recipients!

Slate of Officers 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

Voting Procedures

The above slate of officers has been approved by the nominating committee. Terms of office will be for three years and the membership is asked to cast their approval of the slate by December 1, 2007. Members are also encouraged to write-in nominations for specific positions and to submit self-nominations for board and committee positions.

Please send you approval of the slate of officers and/or your nominations to:

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

Video Conference on Oral History Education Will Expand Audience at OHA Annual Conference at Oakland

Barry A. Lanman and Laura M. Wendling

Oral history educators have always combined cutting-edge technology with interactive instruction to deliver unique curricular offerings. In this spirit of innovation, the Oral History Association conference in Oakland will expand its audience via a video conference entitled “Connecting Oral History Educators through Video Conferencing – A Model Instructional Approach for the Future.”

The primary purpose of the video conference is to share best practices of oral history education and to explore oral history curricula that apply to community history, diversity, historical empathy and building cultural bridges. While these are assertive topics in their own right, the secondary purpose of the video conference is to demonstrate how video conferencing can build a core of individuals who “attend” an oral history conference even if it is only by a virtual connection. For K-12 as well as university level educators with limited travel budgets, this approach offers a cost-effective form of professional development.

University settings such as the University of Maryland, Baltimore County and Cleveland State University will connect with the Professional Development Center, California State University, East Bay (across the street from the Oakland Marriott) to share new instructional strategies and to demonstrate how a new segment of membership can be built for oral history organizations. To make this unique opportunity a reality, the following sources generously contributed a significant amount of time and funding:

The Oral History Association

The Consortium of Oral History Educators

*Preparing the Next Generation of Oral History Educators: An Anthology of
Oral History Education*

Cleveland State University Teaching American History Project Consortiums

The Center for History Education, University of Maryland, Baltimore County

Baltimore County Public Schools

Because of the funding obtained, there will be no charge to attend this Saturday morning (October 27, 2007) session. Thus, OHA’s Education Committee and the Consortium of Oral History Educators invite oral historians, aficionados of technology and oral history educators to participate in this interactive endeavor. The video conference promises to expand horizons.



In the Wake of the Hurricanes: Katrina Scholarship for the Oral History Educator

By Alan Harris Stein

“Although the immediate impact of Katrina is readily identifiable, the deeper consequences of the forced evacuation and relocation of large numbers of African Americans may not be fully realized for some time. As a result, Hurricane Katrina will likely produce significant and evolving scholarship in years to come.”

-Dr. Manning Marable

A year ago (on August 27, 2005) I left work at New Orleans Public Library, expecting Katrina to dodge the Crescent City as Ivan did the year before. Occasioned by Mayor Nagin’s mandatory evacuation order, my own evacuation was prompted by the sheer size and force of the storm as it came closer ashore. As I caught one of the last taxis from the CBD on August 28th we passed the Superdome, and I caught a glimpse of the first victims of the slow motion disaster. Professor Douglas Brinkley did what he called a “vertical evacuation” and stayed through the hurricane in a high rise hotel, watching the Mississippi reverse course, something he called a “Ripley’s Believe it Or Not” moment in the introduction to his book, *The Great Deluge: Hurricane Katrina, New Orleans, and the Mississippi Gulf Coast*. It is considered to be the first history “out of the gates” in what Brinkley says “may serve as an opening effort in Katrina scholarship, with hundreds of other popular books and scholarly articles following suit.”

In the spirit of evolving scholarship this article documents some of the ongoing efforts (using oral history) to preserve and interpret Katrina, Rita, and Wilma. Some of the vignettes (like the Hurricane Digital Memory Bank) are already available for online discussion and lesson plans, while others that came “out of the gates” are works-in-progress.

The article is adapted from research for a chapter on “Oral History, Folklore, and Katrina,” that I co-authored with Gene B. Preuss for the forthcoming Routledge Press anthology *There is No Such Thing as a Natural Disaster: Race, Class, and Katrina*, edited by Chester Hartman and Gregory Squires. The book presents a multifaceted portrait of the social implications of the disaster (which was primarily social in nature, as the title reminds us). The book covers the response to the disaster and the roles that race and class played its impact on housing and redevelopment, the historical context of urban disasters in America and the future of economic development in the region. It offers a critical and comprehensive social portrait of one of the worst American catastrophes of our times. It also examines the impact on key institutions in the region including public schools, health care providers, and private industry.

The growing number of town meetings, conferences, and congressional subcommittees that have convened to hear the testimony and stories of both the disaster itself and the condemnations of the slow response of local, state, and national relief efforts provide an overwhelming amount of oral history material. The emotional and evocative discussion about Katrina oral history projects became one of the year’s leading discussions on H-ORALHIST, an H-NET [www.h-net.org/~oralhist/] discussion list, with historians divided in their opinion. The subsequent discussion begged the question we as oral history educators need to ask: When do current events become history?

In response to the critical issues laid bare by Hurricane Katrina and its aftermath, the Open Society Institute (OSI) offered a fellowship competition for projects exposing the persistent problems of poverty, racism, and government neglect. OSI, part of the George Soros Foundations Network, recognized the importance of documenting the hurricane aftermath by creating the Katrina Media Fellowships in 2006, a one-time award (averaging \$15,000–\$35,000) for journalists, photographers, and documentary film makers who are using sound recordings collected from oral history interviews for media production [http://www.soros.org/initiatives/justice/focus_areas/katrina]. Along with OSI, other national and state arts and humanities councils have supported oral history research projects in the past, but there exists a greater sense of urgency for funding these special projects, a fact recognized by the Oral History Association (OHA), the national organization of oral history professionals headquartered at Pennsylvania’s Dickinson College.

The OHA recognized the importance of emerging crises in oral history research by creating an Emerging Crises Oral History Research Fund in 2006. The fund is primarily designed to provide a more expedient source of funding and a quick turnaround time for oral historians to undertake “crisis research” as well as field work in the United States and internationally. We hope that educators will take advantage of applying to the annual fund: [<http://www.dickinson.edu/oha/>]

“In the Wake of the Hurricanes: A Coalition Effort to Collect Our Stories and Rebuild Our Culture” [<http://www.louisianafolklife.org/katrina.html>] is a coalition of Louisiana and Mississippi-based scholars and the public interested in documenting the aftermath of Hurricanes Katrina and Rita became one of the first landmark cooperative efforts to provide a framework for comparing data collected from independently funded projects. Coordinated by Maida Owens, director of Louisiana Folklife Program, the coalition provides basic questions and a form for collecting the same demographic information, allowing comparison of stories and other information gathered by many interviewers. The American Folklife Center at the Library of Congress partnered with the Coalition and will be a secondary repository for materials collected.

Coalition members Dr. Susan Roach, a folklorist with the Louisiana Regional Folklife Program and Shana Walton, former associate director at Tulane University’s Deep South Humanities Center, say the project was inspired by President Franklin Delano Roosevelt’s New Deal, which paid unemployed writers and artists on the Works Progress Administration to do interviews and life-histories with ex-slaves and survivors of the Dust Bowl. An application to the National Endowment for the Humanities requests funding to help pay hurricane survivors to conduct interviews. Through its Internet discussion group the Coalition has recruited over a hundred people from Mississippi to California.

A similar effort is underway in Texas. As Houston’s post-hurricane population swelled by 250,000, Carl Lindahl, a folklorist and English professor at the University of Houston, started conducting several interviews with evacuees, eventually expanding it into a project entitled “Surviving Katrina and Rita in Houston,” with his colleague Patricia Jasper, a folklorist with over 20 years of experience. Their goal is to create as many as 3,000 narratives by teaching volunteers how to interview evacuees, because, as he explained, “We’ve found that a person who has gone through this is a much better interviewer than those who have not. I found the survivors to be heroes rather than victims.” He added that the project will not stress the “traumatizing effects” of the storms themselves, nor dwell on the “horror stories,” but instead will focus on the “cultural richness” in Houston’s community, pointing to the influx of Louisiana evacuees after the 1927 Mississippi River flood that created a section of the city called “French Town.” Both Coalition projects involve seven universities and faculty throughout Louisiana and are described on the state Louisiana Folklife website: [www.louisianafolklife.org/katrina.html]. All of the materials and forms are available for classroom use. Among the forms listed at the bottom of the first webpage are interview questions, data forms, and releases for hurricane survivors and responders.

“Documenting a Disaster: The Saga of One Family,” (organized by Rebecca Hankins, Certified Archivist/Librarian at Texas A&M University and her sister Dr. Akua Duku Anokye, Associate Professor, at Arizona State University at West Campus) is a project partner of the coalition focusing on the Hankins family of Louisiana and their survival before, during, and in the aftermath of Katrina. The family of brothers, sisters, husbands, wives, children, friends, and acquaintances are documented as they attempt to recover their lives, and oral histories speak of lost communities and ongoing challenges to

rebuild. The participants represent a wide cross section of people in the Greater New Orleans city and surrounding communities. They include students, the working poor, home owners, apartment dwellers, business owners, and the military. The stories are told with humor, sadness, dignity, indignation, and love. The multi-media project includes excerpts from the oral histories, photographs from the families, and images from the disaster.

Helping Louisiana and Mississippi oral historians find funding for the In the Wake coalition is Michael Mizell-Nelson, Assistant Professor of History at the University of New Orleans (UNO). The UNO project is part of a region-wide oral history database created by the Hurricane Digital Memory Bank. Nelson observed that New Orleans is “surrounded with oral history projects created by arts organizations with little background and even experience in oral history while the regional experts in oral history are often left out of the picture.” Since mid-October the UNO archive (in its preliminary stage) has been online: [<http://hurricanearchive.org>] -attempting to establish the Gulf region’s online hurricane archive of record for personal recollections, photographs, audio and video files, oral histories, small pamphlets—anything created or moved into a digital format.

During the fall of 2005 Nelson worked with George Mason University’s Center for History and New Media [<http://chnm.gmu.edu>] to prepare the Hurricane Digital Memory Bank based on their experience in creating the 911 Digital Archive. UNO has been fortunate to benefit from its alliance with one of the leading centers in the humanities in the use of technology to reach broader publics and democratize the process of collecting and preserving history. The present website was produced using older technology, but thanks to funding from the Sloan Foundation, they are in the process of changing over to a much more powerful database, expected to be completed by the end of the summer.

One of the innovations stemming from this project is the use of Google mapping. Contributors can situate their stories, photos and other submissions to the exact location represented in a given town, city, neighborhood, or street intersection. Visitors to the website can browse through a region, using their mouse to get a thumbnail view of each object in the collection. [http://www.hurricanearchive.org/map_browse.php]

So in addition to keyword searches, users can take a virtual tour of the entire region affected by the storms. Part of the idea behind this use of technology is to provide a more equitable and “geographically-correct” platform for the data. There are plans to include stories related to Wilma and Katrina and Rita’s effects on Florida, Central America, and the Caribbean islands, but that outreach effort will begin only after the Rita and Katrina module.

While Katrina projects provide an opportunity for gathering oral history recordings, educators will find the data compiled on the Hurricane Digital Memory Bank (video interviews, photographs, recordings, etc.) to be most comprehensive. Created by digital historian Roy Rosenzweig (co-author of the prize-winning multimedia CD-ROM *Who Built America?*) he is the founder and director of The Center for History and Media at

George Mason University and Executive Producer of The Hurricane Digital Memory Bank (HDMB), which uses electronic media to collect, preserve, and present the stories of Hurricanes Katrina, Rita, and Wilma. The George Mason Center for History and New Media [<http://chnm.gmu.edu>] and the University of New Orleans, in partnership with the Smithsonian Institution's National Museum of American History and other partners, organized this project. Funded by the Alfred P. Sloan Foundation, HDMB is an ongoing effort by historians and archivists to preserve the record of these storms by documented first hand accounts, on-scene images, blog postings, and podcasts. [<http://www.hurricanearchive.org/index.php>]

Another project partner with the HDMB is the University of Southern Mississippi Center for Oral History and Cultural Heritage [<http://www.usm.edu/oralhistory/>]. According to Assistant Director Stephen Sloan they are engaged in five large-scale "Hurricane Katrina Oral History Projects" (listed below) that will seek to capture the larger human experience of this landmark event. To date this project includes a partnership with scholars in six states (South Carolina, Louisiana, Tennessee, Utah, Virginia, and Arizona) trained in oral history. The Center is conducting over 1,000 interviews to capture the breadth of the experiences of those impacted, including emergency management officers, local officials, residents, volunteer relief workers, and those displaced by the storm.

The Photojournalists of Hurricane Katrina:

An oral history and book project featuring a dozen of the photojournalists who covered New Orleans and the Mississippi coast post-Katrina. The project will feature unpublished photographs and personal narratives of the aftermath of the storm, allowing these journalists to relate a powerful story through a blend of words and images.

Archivists and Hurricane Katrina Project:

Working with archivists and libraries along the Mississippi Gulf Coast, this project will use focus groups and individual interviews to assess the disaster preparedness of historical and cultural institutions. This initiative will examine existing protocols, how these were implemented, and identify issues that need to be addressed in planning. The outcome of the project will be to develop and disseminate documented, workable procedures to fulfill community information needs of archival processes when disaster strikes. This project is a partnership with Solinet, Mississippi Library Commission, and the School of Library and Information Science at The University of Southern Mississippi.

Hurricane Katrina and the Coastal Vietnamese Community:

One of the most at-risk communities following the storm is the coastal Vietnamese. This project, working with humanitarian relief agencies along with local churches and temples, strives to capture the stories of these members of the Gulf Coast community, many of whom lost everything in the storm. Through gathering the personal narratives of the Vietnamese, this project offers a unique opportunity not only to affirm the strength of their community but also share with them as they rebuild.

Mississippi Nurses and Hurricane Katrina Project:

An effort to interview nurses who worked during the immediate pre- and post-Katrina period on the Mississippi Gulf Coast and in the Hattiesburg area. Nurses, as frontline caregivers, were the ones at the “point of care,” attempting to improvise and prioritize care as they could. These stories are critical to capture, for, as time goes by, many of these nurses who are already in a state of flux are becoming harder to identify and locate.

Hurricane Katrina Exhibit:

A partnership with the Mississippi Sound Historical Museum to develop a museum exhibit at their facility in Gulfport, MS. The exhibit will feature oral narratives, photographs, and artifacts in one of the first efforts by a cultural institution to place the storm in historical perspective.

Among the dozen or so hurricane research projects listed on the Louisiana Folklife Website is one offering a social and environmental interpretation of events, entitled “Katrina Narratives of African-Americans is in an Unprecedented Diaspora: A Social and Environmental Oral History Project,” coordinated by Dr. Dianne Glave from Tulane University’s Bioenvironmental Research Department (which relocated to Atlanta following Katrina). Glave’s proposal re-enforces the need for oral historians to expand on the news media’s impressionistic reporting. She believes oral history interviewers share responsibilities with news media:

In the aftermath of Hurricane Katrina, the fragmented and harrowing pieces of many narratives of African Americans who were trapped in the Superdome, Convention Center, and their flooded homes have emerged on television and the internet. Some evacuated immediately while others were forced to wait many days to be rescued; most migrated to points across the United States; and many are now attempting to return to the Gulf region. As a result, the news media has opened an insightful dialogue across the United States and throughout the world concerning race, racism, and class. Scholars now have an opportunity to add to this exchange of ideas—not merely replicating the news—as a catalyst for analyzing the historical context for this natural disaster by looking at African influences, the Middle Passage, enslavement, freedom, migration, the Civil Rights movement and more. Out of this tragedy, I propose an oral history project that would give the Katrina narratives by African Americans scope, adding to what is in the news [by] emphasizing the social and environmental implications. (American Folklife Center 2006)

Tapes and transcripts of the interviews became part of a permanent Middle Tennessee Oral History Collection at the Gore Center. hundreds of people from Middle Tennessee have traveled to the Gulf Coast as volunteer responders.

“Narrating Katrina Through Oral History” (sponsored by the Albert Gore, Sr., Research Center at Middle Tennessee State University) is the title of an initiative under the direction of Lisa Pruitt. Teams of student interviewers from Middle Tennessee State University, working under Pruitt’s direction, conducted oral history interviews with

individuals who were forced to evacuate to middle Tennessee from coastal Louisiana, Mississippi, and Alabama before, during, and after Hurricane Katrina. The students also interviewed volunteer responders from the Middle Tennessee region.

Since several thousand people relocated to Middle Tennessee (either temporarily or permanently) one of the goals of the project was to create a documentary record of the experiences of as many of the evacuees as possible. Teams of student interviewers asked participants to describe their experiences evacuating, staying in shelters or with family or friends; re-establishing their lives in Middle Tennessee (whether temporarily or permanently); their perceptions of media coverage of the events; their evaluation of various agencies and organizations that responded to the disaster and with whom they had direct experience; and their hopes for their own futures and the future of the affected region. Volunteer responders were asked to describe their motives for volunteering, the logistics and details of their work, their perception of the scope and impact of the disaster, their perception of media coverage and of the performances of various agencies and organizations involved in responding with whom they had direct contact. Finally they were asked to share their feelings about the experience of volunteering in response to a major disaster. For further information please contact Gore Center Director Lisa Pruitt [lpruitt@mtsu.edu] or Project Coordinator Sarah Elizabeth Hickman [seh2r@mtsu.edu].

One documentary project that has applied for a Katrina Media Fellowship fund is entitled “People Power: Citizen Responses to Hurricane Katrina.” It is a photo-driven, electronic media project that will tell the dramatic stories of how Louisianans responded with bravery, improvisation, and humanity to save lives, evacuate survivors, and continue to care for those affected by the hurricane and subsequent flooding. Each person interviewed will provide a case study to gauge the recovery process, access to resources and information, and their personal well-being. The narrators will represent the diversity of people living in southern Louisiana pre-Katrina. Their stories will shed light on the complexities of the social inequalities and shared histories of this region. The project combines photography, recorded interviews, and written stories to stimulate debate about the effectiveness of civil society’s response to the disaster. These sound and image packages are disseminated through an interactive website designed for the project; weekly spots on community radio stations; state and national magazines; and a photography exhibition. The project website will be linked to the WWOZ website [www.wooz.org]. WWOZ is a world-renowned New Orleans community radio station and cultural hub for New Orleans.

Dr. Lance Hill is the Executive Director of the Southern Institute for Education and Research at Tulane University [http://www.southerninstitute.info/contact_us/lance_bio.html]. Hill worked as a community activist and labor organizer for 20 years before embarking on an academic career. From 1989 to 1992, he served as the Executive Director of the Louisiana Coalition Against Racism and Nazism (LCARN), the grassroots organization that led the opposition to former Klansman David Duke’s Senate and Gubernatorial campaigns. Hill is a consultant and appears in the New Orleans Documentary Project, produced by Organic Process Productions. The film uses oral histories to interview “characters” like

Lewis Taylor, a retired farmer and fisherman, and to document the impact of uprooting communities as well as the effect this will have on future land development and gentrification plans for the area. The film (and planned book) examines controversial issues of governmental power, such as the use of eminent domain and privatization.

Most notably one of the first projects “out of the gates” (and last vignette for this article) is the “Alive in Truth: The New Orleans Disaster Oral History and Memory Project” [www.aliveintruth.org], run by an all-volunteer group of interviewers/recorders, transcribers, translators, therapists, donors, and community members. The project began in early September 2005 outside the Austin Convention Center, which sheltered some 6,000 New Orleans evacuees, mostly African-American residents who were trapped in the city after the storm. It is one of the first projects to utilize a “life history” approach, focusing on the entire life of the interviewee, not only their hurricane-experience stories:

I'm from the 7th Ward, and I was raised in New Orleans. I was raised and born in New Orleans. I worked as a babysitter. Went to school there, finished the 10th grade. Went to Warren Easton High School. At the age of 17, I decided to go to Job Corps, but so far I didn't make it there, so I wound up getting pregnant with my first daughter, which is named Dionnka T. (Alive in Truth 2005)

This kind of bottom-up approach also helps evacuees find their voice. By interviewing residents from New Orleans' Lower Ninth Ward, the project seeks to document individual lives, restore community bonds, and uphold the voices, culture, rights, and history of New Orleans.

Some members of the Oral History Association expressed concern over Alive In Truth's volunteers because they become directly involved as advocates for the interviewee. Interviewers have driven narrators to sign up for Medicare, to access warehouses of clothing and furniture, and to file FEMA claims. In the meantime, volunteers continue to encounter people who do not have furniture, who are missing family members and are unaware of resources to help locate them. In many cases, the volunteers encounter survivors with untreated medical conditions and who are not in contact with preliminary case management services. Volunteers are prepared to help evacuees find social services for help or to accompany them to FEMA information centers. In the minds of some oral historians, the Alive in Truth interviewers are too close to the problems, and so their personal “bias” will intrude on the interview since the interviewer takes an activist role by empathizing with the narrator who is contributing their story to the project.

Alive in Truth Project Director and former New Orleanian Abe Louise Young (featured speaker at the OHA conference this fall in Little Rock) has been a Research Fellow for the Jewish Women's Archive, for The Project in Interpreting the Texas Past, and for the Danish-American Dialogue on Human Rights. She describes the importance of active oral history in shaping public policy by networking with other organizations—grassroots, nonprofits, oral history, human rights, state and national, people of color-led groups—in order to connect with a broader social change movement. She also believes that the

legacy of *Alive in Truth* will be in preserving “the archive of accounts [that have] achieved rapid dissemination, educating and informing various constituencies: this is evidence of the broad scope possible with multiple media liaisons, a vision of justice, and belief in the speakers” (Young 2005). In February 2006, Young also introduced an interpretative photography exhibit documenting Katrina at the Carver Library in East Austin, Texas. Entitled “Surviving Katrina: Sharing Our Stories,” it was one of the first oral history exhibits documenting the experience of Katrina evacuees. Through text and photographs, it tells the story of six New Orleanians and their experiences coming to Austin.

The project collected over 60 interviews that are, on average, one to two hours long. They are recorded on minidisk, and excerpts are placed into MP3 format (playable and accessible on the Web). Young has contributed the interviews to the U.S. Human Rights Network reports, as well as the Katrina Task Force, established at the Ben L. Hooks Center for Social Change at the University of Memphis.

APPENDIX [Alive in Truth Oral History Project]

Tips for Taking Care of Yourself When Talking With Trauma Survivors

- **KNOW** that the person you're talking to is going to be OK eventually. If you can't believe that, pretend that you do: invent in your mind a vision of this person back in a house, back in a job, back with their loved ones. It is not your job to problem-solve them into their new future, just hold out the possibility for that in your mind for them to lean into.
- **KNOW** that this person is expressing themselves perfectly--for them--even if their level of emotionality is very much stronger than what you're used to. Expressing rage, shock, grief, helplessness is helpful **IF** there is a competent witness, that is, someone who will listen to the story and simply accept it and honor it by recording it. Remember, you're the container for the story, not the problem-solver. The more intensely you listen, the more the person will respond with a natural calming reaction, and then you will have the opportunity to redirect them if you feel it necessary, back to the narrative of their story.
- **KNOW** that listening to survivor stories will trigger all your issues, and one way of avoiding your being traumatized is to listen to yourself competently as well. For instance, if your rage comes up, ask yourself what this reminds you of, note that you may need to talk about that later to someone else, note that whatever comes up for you is rational and valid and needs to be honored with the same compassion that you are offering the survivor.

--Catherine Cogburn, M.A., L.P.C.

Tips for Taking Care of Trauma Survivors When Interviewing Them

- Explain the purpose of the conversation very clearly. Make sure they know who you are, what your intent is, and what their choices are.
- Offer all the options you have available in terms of location, privacy, time, method of interview, and recording options.
- If possible, offer childcare to parents.
- Test your microphone and recorder to make sure they work.
- Maintain eye contact.
- Allow the speaker to lead the conversation.
- Uphold the dignity and self-perception of the speaker at all times.
- Ask short, open-ended, questions: "Where did you live in New Orleans?" "Who raised you?" "How did you get here to Austin?" "How do you like it here?" "How are you feeling?"
- Do not criticize, interpret, or counter any statement.
- Validate their words with nodding, sounds, and body language.
- Do not focus on catastrophe or their losses unless they do; don't define the person by the traumatic experience.
- Let them know that you are capable and willing to hear as much emotionally difficult material as they wish to share. Have tissues at the ready.
- Speak from the "I" perspective. For example: "I am so sorry for what happened to you. I am angry about how you were treated. I am inspired by how strong you are." Express your genuine emotional reactions to their story.
- Be aware of your own biases and limits (racial, religious, economic, and regional).
- You are here to listen to their stories, not to tell yours-unless asked.
- Ask if you can touch them, before you offer a hug or a caring gesture.
- To close the interview, ask questions which are rooted in the Here-and-Now.
- Make sure the speaker knows how to get a hold of you in the future, and can get a copy of his or her story, change it, or add to it.
- Don't over-identify; keep your boundaries intact and offer positively and good energy.
- Thank the speaker for sharing their story.
- If you sense the speaker may be illiterate: when discussing the release form, say, "This is the paper that you can sign if you'd like me to make your words public on the internet or in a book or the library. Can you read it, or would you like me to read it to you?" Make sure they know that they are free to sign or not to sign, and what signing means.

- Offer to involve speakers in the project if they wish to be included further.
- Make sure you have contact info for the speaker. If they don't have any place to be contacted, help them to set up an email address if possible.

--Alive in Truth

New York Collective of Radical Educators [<http://www.nycore.org/katrina.html>]
An Unnatural Disaster 2.0: A Critical Guide for Addressing the Aftermath of Hurricane Katrina in the Classroom *Curricula Revised!*

Includes new sections such as:

- The Rebuilding Process,
- Personal Narratives, and
- Grassroots Organizations Working on Rebuilding.

When NYCoRE first released Unnatural Disaster, days after Hurricane Katrina hit the Gulf Coast; we asked educators how they would help their students to make sense of the storm's aftermath. The feedback was powerful. While we received reports of the guide's usefulness and words of encouragement from across the continent, we disproportionately observed silent classrooms. Three months later, stories of displaced families, re-building efforts and a congressional investigation trickle into mainstream news reports. Hurricane Katrina continues to be both a horrible reality for hundreds of thousands of Americans, and a critical chapter in U.S. history to be examined in every educational setting. We hope to encourage and support educators to use this revised edition of the resource guide and build an on-line community through dialogue at [<http://nycore-katrina.blogspot.com>]. As teachers are increasingly forced to teach to standardized tests, we hope that they will also find creative ways to incorporate these resources into lessons that will both strengthen students' academic skills and encourage a critical understanding of the power imbalance that made itself evident through this tragedy. Classrooms that avoid discussions about the Katrina disaster may feel that they are neutral, or protected from the harsh reality of this event, but we applaud the brave and memorable educators who invite their students to question the world around them.

Read the introduction to the original version.
An Unnatural Disaster: A Critical Guide for Addressing the Aftermath of Hurricane Katrina in the Classroom

"When the American public is told that the residents of New Orleans and the gulf region are finally accounted for and the media re-focuses on the next event, the disaster will continue for the hundreds of thousands who have lost their homes, families and the lives they once knew. Young people have seen the images, heard the rhetoric, and felt the same sympathetic sense of helplessness that educators have experienced in the days leading up to this school year. How will teachers support their students to reflect on the enormity of this crisis in their classrooms?" The attached resources are intended for educators moved to guide their students through a deep exploration of the historical, political and economic

roots of the Hurricane Katrina disaster and aftermath. Among other things, this crisis has revealed:

- the legacy of African slavery
- the criminalization of poor people of color
- media bias
- problems with the privatization of services
- the capitalist interests that govern public policy
- militarism
- global relationships and the many costs of war
- consumerism and related environmental degradation
- the racism and classism inherent in our current political system and more...

Teachers and students must feel empowered to take action and demand social change, rather than rely solely on contributing to a temporary relief of conscience. Moving from a service/ charity framework to one of social justice can make room for even the youngest of students to make sense of the basic issues of fairness inherent in this catastrophe. As education catches up with modernity, classrooms can use this event to strengthen the next generation's media literacy as students struggle to make sense of the ceaseless bombardment of mixed messages and half-truths produced to communicate the situation in the Gulf region.

Also included is a list of organizations in need of contributions to help hurricane victims recover from this disaster. One of the many lessons learned from recent events is that communities need to be prepared to take care of themselves rather than rely on the government's assistance in the event of a catastrophe. The grassroots organizations listed offer charitable giving alternatives to the massive NGOs utilizing most of the contributions flooding their accounts for administrative costs.

The goal of this resource is to encourage teachers as they boldly raise the bar of intellectual questioning in their classrooms. It serves to make available information that will responsibly provide broad and informed perspectives for students to ponder. Teachers must tackle tough issues with students to uncover truths about the nature of power in our society. This is an opportunity for the education community to honor those that are suffering by refusing to ignore them.

Be the change you wish to see in the world

Gandhi



Alan Harris Stein

Associate Director, Elect

Consortium of Oral History Educators



Preserving the Past and Answering to the Future through Oral History at Martin Luther King High School

By Tamara Kerr:

Sometimes their speech is slow. Sometimes their memory is even slower. Sometimes their hands shake and their voices quiver. The wrinkles that line their faces, necks and hands could be a road map of their lives. Their newspaper and magazine articles are faded, yellow, become torn and are sometimes barely readable.

Yet, whether they walk into the gym with their uniform in perfect form and dignity, or they enter in a business suit, or they just walk in with a cup of coffee, time melts away and these military veterans are an imposing presence before the teenagers that anxiously await them.

For the past six years, the Martin Luther King High School Social Studies department in Riverside, Calif. has worked hard to develop and refine King High School Remembers, an innovative multi-generational oral history program that pays tribute to American veterans who served their country in time of war. At the same time, the project gives the 11th grade U.S. History students of King High a view of history they may never otherwise get from people that lived it. What originally started out as a class project has grown into an event that includes local businesses, civic and military organizations, parents and faculty. In 2006, 185 veterans shared their stories with 770 juniors. The event's creator and coordinator, John Corona, a 28 year veteran of teaching Social studies in Riverside Unified School District, says that King High Remembers "is the best thing I have ever done in education. I only wish I had started this project 20 years ago."

The project started almost by accident in 2001 when Corona gave an assignment to his three U.S. History classes. The students were to interview a family member of friend that served in World War II or the Korean War. A number of students came back to him and said that anybody they could have interviewed had passed away. So Corona went about the task of recruiting veterans to come to campus for the students to interview. He went to local military organizations, the Riverside County Office of Veterans Affairs, the Chamber of Commerce and spread his needs by simple word of mouth. That first year, 28 veterans were interviewed by 78 students and King High Remembers was born.

According to Corona, the project has three major goals:

- 1) “We want to put a face on history for our students,” says Corona. “It’s one thing to read about events in a history book or see it in a movie. But it is quite another to talk to someone who was really there. It is both priceless and powerful for students to sit down with someone who was at Pearl Harbor, the Battle of the Bulge, Chosin Reservoir or the siege at Khe Shan. This project helps bring history alive for students and helps us all see and feel the story beyond the book.”
- 2) “We want to save as many stories of our veterans for posterity as we possibly can.” The veterans come to King High every year and sit down with a team of three to five students who ask them a set of pre-determined questions about their lives before, during and after their military service. The veterans come and share-sometimes with tears in their eyes, often with sadness in their voices, always with a passion in their hearts. The students listen intently, feverishly scribbling their notes. They will ultimately write up biographies, which with the permission of the veteran will be stored in the archives of the events website. “1200 World War II vets are passing away every day in America,” said Corona. “In this way, we can save their stories and with them a little part of who we are as Americans.”
- 3) “We want to say ‘thank you’ to a group of heroes who do not see themselves as such, Corona says. “I want our students to recognize what it has taken for this country to stand up for liberty and democracy, not just for ourselves but for those who could not do for themselves. I want them to have a better appreciation for those who have sacrificed so much so that we can have the kind of country we have. I want them to reach across the table and say “Thank you” to a vet. I want them to say “Thank you for a job well done and welcome home.”

Part of the philosophy of the program is that veterans have not had to have seen combat to be involved. “I don’t care if a vet carried a rifle or a wrench,” says Corona. “Nor do I care what conflict it was. Our philosophy has always been that everybody did their part while in the service. We truly believe that everyone has a story to tell and these stories need to be recognized and documented while we still have the opportunity.” To that end, Corona and a committee of senior students are working on questions and invitations for those who served during the Cold War.

There are numerous stories of the impact the project has on students and vets alike. There is a story about a vet that began to cry as he recounted his experiences, prompting one young lady to reach across the table and hold his hand. There is the story about how some vets have invited their interviewers to their home for lunch or dinner. Corona relates, how, when informed of the death of “their vet”, his students have broken down in tears. One Vietnam vet said to him, “I never thought I’d have to answer to the future.” Part of Corona’s motivation in continuing to put on the program is to honor his own father who fought his way across New Guinea and the Philippines during World War II with the First Cavalry Division. James Corona received the Bronze Star for action against the enemy and now at the age of 86, comes very year to observe his son’s project.

King High School Remembers is an event that now includes most of the school and community. Corona likes to call it “a King Event.” The entire junior class now participates as interviewers. There are 5 teachers who involve themselves in the running of the program. The King Navy ROTC, Band, Choir, the PTA and a committee of 12th grade volunteers all help out in some capacity. The entire staff administration-teachers-clerks-secretaries and custodians are all extremely supportive of the project as is Riverside Unified Administration and the School Board. Local businesses have been very generous in their financial support including the Riverside Education Enrichment Foundation. The project has been recognized throughout Riverside County and the state of California. In 2004, the California School Board Association, a state-wide organization awarded the project with the Golden Bell Award for Academic Excellence in Social Studies. In 2005, Corona was named the California High School Teacher of the Year by the California Council for the Social Studies.

In the end, what this interactive oral history project brings to the students of Martin Luther King High School is a new perspective on the events that shaped us as a nation. As Holly Huntley, one of Corona’s students said in a Veterans Day Speech at the Riverside National Cemetery in 2003, “Thank you for being our history books.” It also brings to the veterans a sense of validation for what it was they were fighting for all those years ago. “When a veteran tells me that he feels good about the future of America after having sat down with our students,” said Corona, “that is an extremely powerful statement about the power of “King High Remembers.”

John Corona is a 28 year veteran of teaching Social Science in Riverside Unified School District in Riverside, Calif. He has served as Social Studies Department Chair as an advisor for National History Day and currently is the project coordinator for a veteran’s oral history project called “King High School Remembers.”

His work on the project has brought him and the program state wide recognition. KHS Remembers was the 2004 winner of the Golden Bell award as the exemplary social studies program in the state of California. In 2005, the program was named one of the best 100 things about California’s Inland Empire area as the “Best History Lesson.”

In addition John was named the 2005 California Council for the Social Studies State Teacher of the Year. He has also been recognized by local civic, military and political organizations and travels wherever people want to hear about the project.

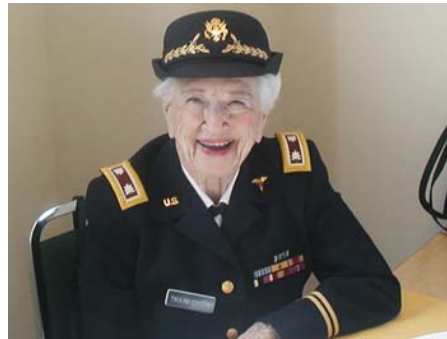
Corona is a graduate of Northern Arizona University in Flagstaff, Az. with a master’s degree from Azusa Pacific University. He has been married to his wife Nanette, also a teacher, for 18 years and has three sons, Michael-16, David-14 and Andrew-12.

Learning about World War II from a Primary Source



Jack Allman, a U.S. Army Veteran, received the Distinguished Service Cross and the Silver Star for Action in the Phillipines during 1944 & 1945.

The Faces of History: Additional Interviewees from King High School Remembers



**Life isn't about finding yourself
Life is about creating yourself**

Author Unknown



American Century Project: St. Andrew's Episcopal School Potomac, Maryland

By Glenn Whitman

Project Objectives:

- 1) To provide students an opportunity to create and preserve a primary source through an oral history interview.
- 2) To develop an understanding of the oral history process and the strengths and weakness of this historical methodology in comparison to more traditional historical sources.
- 3) To allow students the opportunity to deepen their understanding of a particular period of United States history of their choice.

Project Description:

According to historian Henry Luce, the twentieth century was the “American Century.” This was a dynamic time in history shaped by the lives and experiences of Americans from different backgrounds who do not receive equal recognition in the history of this period. This project provides students the opportunity to further uncover the American Century through interviews with individuals who helped shape or witnessed events or periods that form the American experience. Students are required to interview a non-family member about a particular period or event of the American Century. The project allows students to probe deeper into a content area of their choosing while at the same time utilizing many of the skills used by historians. This project is an extension of our history studies and not a separate entity of the course. Interviewees have ranged from war veterans, civil rights activists, politicians, and restaurant waitresses to survivors of the Great Depression and the Holocaust. The breadth of interview subjects supports the traditional coverage of each period or event, leading to a fuller understanding of American history. In order for students to become excited about history, they must see the relevancy of the past to their own lives. Oral history provides such an opportunity as students go into the “field” and, as oral historian Studs Terkel once said, they uncover the “living repositories of our past.”

Historian James Hoopes once said that “every good history course includes work meant to give [students] the experience of doing history. This is often a research paper, and it should be the most interesting, stimulating aspect of the course. Too often, though, it is tedious, not because it is hard work, but because the challenge to human sympathy and imagination is neglected.”¹In the case of this oral history project, a traditional research paper is no longer the final product but rather a necessary stepping-stone from which students go into the field and interact with people who were part of, or possibly even made, history. Unlike most of the work done in conventional history classes in which projects are often developed for an audience of one—the teacher—and are complete after receiving a grade, the rich archives that your project will become a part of are shared with the larger community through the annual Oral History Coffee House and published on the World Wide Web at www.americancenturyproject.org.

Like all historical sources, oral history cannot stand by itself and has its pitfalls. Therefore, this project draws from a wide range of primary and secondary historical sources to ensure not only historical accuracy but also the most complete presentation possible. After selecting and receiving written permission for an interview, students will thoroughly research the history surrounding the period or event in a seven-to-ten page research paper using a minimum of eight sources. Students use their research as a basis in formulating open-ended interview questions that not only focus on gaps in the existing literature but also challenge the interviewee to address the complexities surrounding historical events. Each project concludes with analysis of the historical value of the interview, and where it fits into the history of a period or event in American history.

The American Century Project Process and Products:

- 1) You must select an individual—who is not related to you—to interview. Take risks in selecting someone to interview. The interviewee must be cleared by the instructor and must be willing to sign both the release form and additional materials form, though restrictions can be attached. Inform your interviewee of this requirement immediately.
 - Establish date, time, and place of the interview well in advance. You may wish to call and remind the interviewee a few days before you appointment.
 - Establish informal banter with your interviewee. You do not want to show up, turn the tape recorder to play, and start taping. The more your interviewee becomes comfortable with you, the better the interview will be.
 - Clearly state the purpose of the interview at the beginning and show the interviewee the end result on the project website, www.americancenturyproject.org. Explain why this class is doing the project and all the components of it. You might have to convince him or her of the importance of the story to creating a complete picture of America’s past.

- 2) Your interview must focus on a particular period or event that your interviewee either witnessed or was part of. You are required to broadly research the period or event, using at least seven sources (minimum of 4 print sources). This research will allow you to develop sophisticated, open-ended questions. Begin developing questions throughout your research. Photographs, speeches, and video can also be helpful in engaging the interviewee.
- 3) Each interview needs to be recorded either by tape or minidisk or, in certain instances, with a video recorder, and must be conducted in person. The beginning of the tape must include your name, the interviewee's name, the date and location of the interview. The tape must be labeled accordingly. Do this prior to the interview.
- 4) You are expected to take notes during the interview to serve as reference points when doing your analysis as well as for helping to develop follow-up questions.
- 5) You are responsible for transcribing the questions you asked and the response of the individual while trying to maintain the tone of the responses. Expect six hours of transcription for each hour of interview.
- 6) You will analyze the historical value of the interview. What was its value as a historical source? Where does it fit into the existing history, the sources you researched? Can it be useful in better understanding our past?

Project Components and Format:

The final project will be ordered as follows:

Part I: Title page

Part II: Table of contents.

Part III: Interviewee and interviewer release forms signed (restrictions can be attached)

Part IV: Statement of purpose of the project and your interview (provide setting, dates, and location).

Part V: Biography with photo. Introduce the reader to your interviewee by supplying a short (1 page) biography. Include a physical description of the interviewee.

Part VI: Historical contextualization. You must assume the reader is intelligent but knows nothing about your subject. Therefore, you are responsible for a minimum seven- to ten-page research paper, drawn from a minimum of eight sources (including newspapers of the day), that highlights the history surrounding the event or period that the interview covers. It should provide context for better understanding the interview and therefore will need to be revised following the interview.

Part VII: Interview. Transcribed as outlined in class.

Part VIII: Historical analysis. Possibly the most important aspect of this project because as a historian you must determine the historical value of the interview. Was it biased, glorified? Does the interview shed new light on a particular period or event in America's past? How does it compare with the "traditional" history that you conducted in your historical context?

Part IX: Photographs, charts, and maps that might clarify responses for the reader can only be used with written permission from the interviewee on the borrowed materials receipt.

Part X: Time indexing log of each 5-minute portion of the interview (Typed and included in your final, bound project).

Part XI: Works Consulted of all sources you used to conduct this project formatted according to MLA standards.

Part XII: A handwritten thank-you note, which includes the formal invitation to the Oral History Coffee House.

Part XIII: Museum exhibition (poster, Power Point, Web design, theatrical performance, etc.) presented at the annual Oral History Coffee House.

Part XIV: Submission of properly labeled disk and tapes and e-mail copy of complete project for Internet archiving.

Part XV: Baked goods. Each student is required to bake or prepare some food for the annual Oral History Coffeehouse

Glenn Whitman says that oral history projects have an unusual ability to connect the classroom with the local and worldwide communities, a message that he's taking to the annual meeting of the Association of Independent Maryland Schools on January 28th. The find out more about this exciting project, which has become a rite-of-passage for St. Andrew's juniors, take a look at [www.doingoralhistory.org]

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

Kurt Vonnegut



Inauguration of the Barry A. Lanman Award at Maryland History Day

The Martha Ross Center for Oral History, housed at the University of Maryland, Baltimore County Department of History, was very pleased to have a special award in oral history donated on their behalf for the Maryland History Day contest held on April 28, 2007.

The newly inaugurated award was donated by John D. Willard V, the Assistant Director of the Martha Ross Center, to recognize Barry A. Lanman. The award inscription reads as follows:



“The Barry A. Lanman Award for Oral History Excellence

This award is established to recognize exemplary student participants for high academic performance and technical skill in the creation of new oral history research, or for the use of existing oral history resources in the completion of a Maryland History Day project.

The Award is established, on behalf of the Martha Ross Center for Oral History, as a lasting tribute to honor the distinguished career of Barry A. Lanman who has dedicated his professional life to the mentoring of students, the improvement of education, and the development of oral history as a distinct practice.

His unique dedication and service to the community has positively influenced his many students over several decades. Through the presentation of this Award, it is our hope that the name of Barry A. Lanman is honorably associated with both extraordinary students and oral history excellence.”



The inaugural recipients for the Barry A. Lanman award were: at the Junior Level, Claire Donnelly and Mady Sichelstiel for their exhibit, “Children of the Holocaust”; and at the Senior Level, Marquita Hutchins for her project “The Fight for Equal Pay”.

John Willard, as a representative of the Martha Ross Center, has also worked with a number of students in Anne Arundel County, Maryland and had two of his mentored groups receive awards at Maryland History Day, including the Senior Award for Ethics and the Junior Award for Maryland History.

**Children are the messages we will send
to a time we will never see.**

Author Unknown



Foxfire Turns 40!

Celebrates with New Publications

The Foxfire Book Series

With nearly 9 million copies in print, *The Foxfire Book* series stands memorial to the people and the vanishing culture of the Southern Appalachian Mountains, brought to life for readers through the words of those who were born, lived their lives, and passed away there—words collected by high school students who wanted to be a part of their community and preserve their heritage. All 12 volumes in the regular series are anthologies of *Foxfire Magazine* articles written by Rabun County high school students over the *Magazine's* 40-year history, usually expanded through follow-up interviews and other research.

Faith, Family, and the Land - \$17.95 - For four decades, Foxfire books have brought the philosophy of simple living to readers, teaching creative self-sufficiency and preserving the stories and customs of Appalachia. Built around three basic values of Southern Appalachian life, *Faith, Family, and the Land* continues the Foxfire tradition, but in a unique way. Reminiscences of church, faith healing, and miracles; raisin', farming, and holidays; buying land, logging, and the mountains - elders' thoughts on these topics and "how things used to be" are related through direct quotes from the hundreds and hundreds of Foxfire contacts who have graciously shared their lives with *Foxfire Magazine* students since 1966. Filled with memories, lessons, advice, and even recipes, *The Foxfire 40th Anniversary Book* is a tribute to four decades of Foxfire - to the contacts who shared their lives with the students who gathered the stories to pass on to the readers across the country and around the world - kindred spirits who treasure the simple, steadfast, and unique culture of Southern Appalachia. (2006, softcover, 505 pgs, B&W photos)

<http://www.foxfire.org/prodframe.html>



Regional Reports

By: Alan Harris Stein

National Post-Katrina College Summit held in New Orleans

Occasioned by the second anniversary of Katrina and Rita Dr. Scott Meyers-Lipton organized a post-Katrina College educational summit in New Orleans. Students from thirty-seven colleges, including Xavier, Tulane, Mississippi Gulf Coast Community College, Howard, Stanford, Cal, NYU, Princeton, San Jose State, and University of Michigan participated in the weeklong "National Post-Katrina College Summit" from April 9-14, 2007.

The call for the Summit was nationwide, to raise awareness about the Gulf Coast through documentary showings, speakers, spoken word, teach-ins, rallies, petition drives, and other events. In the words of its organizers, the "Summit is an attempt to catapult New Orleans and the rest of the Gulf Coast back into the national consciousness and to promote federal legislation for a New Deal-style program for the Gulf Coast."

Universities and Colleges Contribute Oral History Interviews for an Exhibit at the Louisiana State Museum

Greg Lambousy, Director of Collections at the Louisiana State Museum in New Orleans reports that The Louisiana State Museum has been conducting oral history interviews related to Hurricanes Katrina and Rita in association with the Friends of the Cabildo, the University of New Orleans and Delgado Community College. Many of these interviews will be incorporated into an exhibit on the hurricanes expected to open in 2008 at the Louisiana State Museum. For further information about the project and/or if you would like to have a list of the interviews conducted by each organization working on this project contact Greg at: 1000 Chartres Street, New Orleans, LA 70116
Email: glambousy@crt.state.la.us Website: <http://lsm.crt.state.la.us/> Phone: (504) 599-1946

California Participates in Post-Katrina Activities along with Southern Universities

SAN JOSE, CA -- Students from thirty-seven colleges, including Xavier, Tulane, Mississippi Gulf Coast Community College, Howard, Stanford, Cal, NYU, Princeton, San Jose State, and University of Michigan participated in a weeklong "National Post-Katrina College Summit" from April 9-14, 2007.

The call for the Summit was nationwide, to raise awareness about the Gulf Coast through documentary showings, speakers, spoken word, teach-ins, rallies, petition drives, and other events. In the words of its organizers, the "Summit is an attempt to catapult New Orleans and the rest of the Gulf Coast back into the national consciousness and to promote federal legislation for a New Deal-style program for the Gulf Coast."

Tasha Easton, one of the student organizers from San José State University, stated, "We are the richest nation in the world; yet we continue to have Americans from the Gulf Coast deprived of shelter, employment, and the faith of their government. The Post-Katrina College Summit is part of our campaign to change this."

Working together as the Gulf Coast Civic Works Project, students and faculty are calling for federal legislation to implement a civic works program in the Gulf Coast, creating 100,000 jobs for Gulf Coast residents to rebuild their communities. The cost of the program, which includes job training, is estimated to be \$4 billion. The Gulf Coast Civic Works Project has already received support from some key allies, among which are Congressman Bennie Thompson, Chair of Homeland Security, and Cornel West, one of the country's most prominent scholars.

This last January, over 100 college students from 15 colleges and universities traveled to New Orleans, Louisiana, and Gulf Port, Mississippi as part of "Louisiana Winter." There they met with community leaders and residents of devastated areas to discuss the idea for a civic works project, and to hear directly from the residents about what should be included in the federal legislation.

The situation in the Gulf Coast is still grim. In New Orleans, over 200,000 homes were destroyed by Katrina. To date, only several hundred families have received funds to rebuild. Insurance companies have found ways to avoid making payouts, and residents can do little more to rebuild until these insurance companies come through.

The Gulf Coast Civic Works Project invites all student organizations from around the country to participate in the Post-Katrina College Summit. In addition to participating in the summit, students can also take action by gathering petition signatures, introduce resolutions to their city councils or state legislatures, and ask presidential candidates to focus their attention on the Gulf Coast.

Interested groups can contact the Gulf Coast Civic Works Project for ideas and resources. For more information, visit www.SolvingPoverty.com

UCLA Teaches Introduction to Oral History

Class Designed to “Save those important memories!”

Interested in doing family oral histories but don't know how to begin? Thinking of starting an oral history project in your library or other organization but unsure what it involves? This class will provide an introduction to the basics of oral history methodology. The class focuses on:

- * Drawing up interview outlines and questions
- * Effective interviewing techniques
- * Legal and ethical concerns
- * Equipment needs
- * Access and preservation

Teresa Barnett is the head of the UCLA Library's Center for Oral History Research. She has been in oral history for more than twenty years and has conducted interviews with a wide variety of people, including activists, educators, and individuals in the arts. In addition to administering the Center for Oral History Research, she conducts numerous oral history workshops and has served as oral history editor of the *Public Historian* and a book review editor of the *Oral History Review*.

For more information and registration information please visit our Web site at: <http://is.gseis.ucla.edu/conted/current.htm>

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

Featured Website

<http://www.calisphere.universityofcalifornia.edu/>

This free Web site offers educators, students, and the general public access to more than 150,000 digitized primary sources from the libraries and museums of the UC campuses and cultural heritage organizations across California. Calisphere makes it easy for educators to find images and documents aligned with the K-12 California Content Standards.

These primary sources can be used by teachers in a variety of ways. A high school history teacher could quickly locate photos of the Black Panthers, UC Berkeley's Free Speech Movement, or the Chicano Moratorium Committee to illustrate the social and political movements of the 1960s and 1970s. Or, a library media teacher could help a fourth-grade student find photographs and drawings of ethnically diverse miners and everyday people during the Gold Rush to demonstrate California's early multicultural population.

Calisphere's primary source materials, including photographs, documents, newspapers, political cartoons, works of art, diaries, transcribed oral histories, advertising, and other unique cultural artifacts, reveal the diverse history and culture of California and its role in national and world history. The site also provides a single entry point to more than 300 UC-created Web sites on a wide variety of subjects.

Calisphere's primary source sets also include overviews for historical context. The Web site's special features include:

- **Themed Collections:** Primary source materials are organized into historical eras, from the Gold Rush to the 1970s, and aligned with California Content Standards for K-12 use.
- **California Cultures:** California's multicultural heritage is revealed through photographs and documents selected from UC's libraries and special collections relating to African, Asian, Hispanic, and Native Americans. The collection also features teacher-created lesson plans. California Cultures was funded through an appropriation from the US Congress through the Library of Congress American Memory program.
- **Japanese American Relocation Digital Archives:** More than 10,000 personal and official images and documents bring educators inside the story of Japanese-American internment during World War II.

Gary F. Dei Rossi
CISC History-social science
Chair



Resources for Educators

"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)

Primary Sources for Oral History Educators

American Memory from the Library of Congress contains primary source materials on American culture and history. Contributions of the Library of Congress to the National Digital Library. Collection includes prints & photos, documents, motion pictures, and sound recordings. Most sources are in the public domain. Includes a search function. The URL is: [<http://lcweb2.loc.gov/ammem/ammemhome.html>].

New Recordings Online From Virtual

Oral/Aural History Archive

The award-winning Virtual Oral/Aural History Archive, California State University, Long Beach [www.csulb.edu/voaha] now has made available the 1100 hours of original

oral history recordings of some 343 people, including African Americans, American Indians, Asian Americans, Latinos/as and Southern and Eastern European immigrants. They range from farm laborers to professionals, from social reformers/community activists to anarchists and communists, from ventriloquists to jazz arrangers. Their narratives, organized in 30 series, document the US experience, 1890s to 1990s. They are broken into organic time segments that are summarized and assigned search terms, enabling users to locate relevant segments by search terms, or alternatively, to browse the collection hierarchy and listen to entire tapes or selected segments. (See descriptions of series/topics below). [Note: some interviews are listed in more than one of the general categories.*]

Women's Studies - 142 narrators, 695 hours Topics - 1900 to 1960s: radicals and reformers; suffragists; women in professions, business and entertainment; WW2 aircraft workers; women's lives/women's work; and garment workers (labor collection).[See also LongBeach/Community Builders] Topics - 1960s to 1980s: Asian American women's movement; Chicana feminist activists; feminist health movement; Los Angeles feminists; and welfare mothers movement.

Labor Studies - 48 narrators, 167 hours Topics: desegregating unions, WW2; organizing Mexican furniture workers; oil workers organizing and lives; women garment workers, including organizing of Chicago Women's Local; and the lives and experiences of individuals active in the labor movement and/or who were participants in historic moments in labor history in Flint, Michigan, Ludlow, Colorado and Oakland, California.

Ethnic Studies - 110 narrators, 256 hours Note: many narrators discuss ethnic/race relations, but the following refers only to the interviews with people of color and/or immigrants. African Americans- Topics: desegregating LA aircraft and shipbuilding unions (labor collection); organizing to open wartime jobs, and the experiences of the women aircraft workers, women's lives/women's work, and women's social reform activism (women's history); and, civil rights and institution building (Long Beach history). (19 narrators, 53 hours) American Indian Lives - Topics: impact of Indian boarding schools; the occupation of Alcatraz Island (6 narrators/14 hrs); Asian Americans - Topics: Terminal Island Japanese fishing village (Long Beach history); Japanese community of South Bay; Asian American women's movement (women's history); and Cambodian and Hmong immigrants (50 narrators, 96 hours). Mexicans/Chicanos/Chicanas - Topics: Chicano Student Movement; Mexican Revolution; life and work on Rancho Los Alamitos; furniture workers, and garment workers efforts to form a Spanish speaking local (labor collection); Chicana feminists, including founders of Hijos de Cuauhtemoc and Commission Feminil Mexicana; WW2 aircraft workers; and women's lives/women's work (women's history. (35 narrators, 93 hours).

Community Studies - 91 narrators, 195 hours Topics: focus on Long Beach, Signal Hill and Terminal island and includes discovery/extraction of oil and subsequent economic,

political and social changes; building of community institutions, including the university; Terminal Island Japanese fishing village; work/lives of oil workers (labor collection) and Mexican workers on Rancho Los Alamitos (Mexican American collection); and women community builders (women's history).

Miscellaneous - Two series do not fit neatly into the four general categories: jazz composers, arrangers and performers (4 narrators, 7 ½ hours, in Musical Developments in Southern California Collection; and a set of interviews with residents of Cambodia who recount their lives after the fall of the Khmer Rouge to the first elections in 1993 (10 narrators, 18 hours, largely in the Khmer language, in South East Asian Collection).

For more information on VOAHA, contact Project Directors, Sherna Berger Gluck [sbgluck@csulb.edu] or Kaye Briegel [kbriegel@csulb.edu].

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/>].

Events

October 24 - 28, 2007

**Oral History Association Annual Conference
Oakland, California**

November 27 – December 2, 2007

**National Council of Social Studies
San Diego – California**

April 10-13, 2008

**2008 Conference, National Council on Public History
Louisville, Kentucky**

September 23 - 26, 2008

**International Oral History Association Conference
Guadalajara, Mexico**

October 15-18, 2008

**2008 Oral History Association Annual Meeting
Pittsburgh, Pennsylvania**

Are You an OHE?

(Oral History Educator)

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 [catherinelguy@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:

- 1) if your email address changes
- 2) if you would like to serve on the Board of Directors
- 3) if 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 and the fall of each year.**

**January 15, 2008 is the submissions deadline for
the Spring, 2008 issue of The Oral History Educator**