

FROM THE CHAIR



Jennifer Eidson
University of Maryland

I found the Section Meeting last Summer in San Diego to be very inspiring. The [Oral History in the Digital Age](#) online resource looks to be one of the most comprehensive one stop shops for information about a wide range of oral history topics. After the presentation, group discussions continued among

about 40 section members for about an hour. In order to promote and give support to more conversations and networking with all levels of oral historians, I am coordinating plans for an Oral History Brown Bag Lunch for the next annual meeting in New Orleans, LA. I hope to see many of you there!

This Spring brings a couple of interesting opportunities for our Section. As many of you may know, the court case concerning the Belfast Project at Boston College is still in the midst of litigation and is prompt-

ing discussion within SAA membership. Our Section was contacted in September 2012 by SAA Council for a comment or statement about the case. At the time, the Steering Committee agreed that a statement would not be appropriate. In lieu of an official statement, a Subcommittee of the Oral History Section is working on providing opportunities for discussion around some of the questions this case brings to light for archivists - we realize there are many for archivists and oral historians, and that viewpoints are varying. A starting point for consideration is our Section website, where we've posted selected links for reading more about the issues: <http://www2.archivists.org/groups/oral-history-section/the-belfast-case-information-for-saa-members>. The Oral History Section invites members of the Section and SAA to take part by logging in and sharing a comment directly on our site, or by contacting the steering committee with questions or suggestions for including additional resources. In addition to this microsite, there will be a session in New Orleans about Oral History and the Law, and the Subcommittee is also planning an online activity for members who can't make it to the annual meeting. More information will follow soon. Many thanks to Steering Committee member Rachel Telford and section member Lauren Kata for spearheading these efforts.

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In the Fall, I was also contacted by members of ALA's Preservation Week Working Group to help provide web content for their focus in 2013: military families. This was a great chance to promote the value of oral history interviews among the military community and offer them some oral history resources for preserving the interview recordings. Our Section created a new [Oral History Resources](#) page on our microsite which connects to the Preservation Week site. This will also be a "go to" resource for SAA membership, so I encourage ideas for additional resources to add to our Section's microsite page! Please send resources to: Jen Eidson at jgeidson08@gmail.com. [Preservation Week 2013](#) place April 21-27!

Section work on the SAA Oral History Project is focusing on post-processing and closing out the 75th anniversary oral histories (2010-2011), and transitioning to

a new phase of the project. Lauren Kata continues to lead up coordination of the 75th interviews, including working with Michael Doylen at UW-Milwaukee on plans for final transfer and future online access. Section members Kristi Young and Berlin Loa are serving as the new "co-coordinators" for ongoing interviewing efforts. SAA continues to support this project, and the Section is committed to managing it, in collaboration with UW-Milwaukee. Including the "live interview" of David Gracy conducted during the 2009 Section meeting, the project has resulted in 22 interviews with SAA leaders (primarily video, but some audio). Volunteers are needed to help with conducting interviews and transcribing them afterwards. If you're interested in helping us in New Orleans please contact Kristi Young at kristi_bell@byu.edu.

SPOTLIGHT: The Lives and Afterlives of Oral History

Opening More Oral Histories without Releases to the Public?

John A. Neuenschwander
Professor Emeritus of History, Carthage College

Virtually every archive or collection has them. They are usually referred to as "orphans" even though the identities of the interviewee/interviewer are often not at issue. The problem is either an absence of a written release or an overly restrictive/confusing future use clause. If such oral histories do appear in a catalog they are usually designated as "closed" or "not available." The elephant in the room is of course the fear of a copyright infringement lawsuit. While the odds that such a lawsuit would ever materialize are slim, the risk is just great enough to usually confine efforts to release such interviews to tracking down the interviewees and/or next of kin. But these effort are always time consuming and expensive in terms of staff time. Furthermore, success rates are usually low and even then if the interviews are part of a larger collection the potential value to researchers is diminished because of the limited number of interviews that can be accessed.

But as noted in the copyright crash course provided

by the University of Texas Libraries, a few libraries are beginning to take a chance and are starting to digitize and display selected orphan works. Before doing so, however, they are conducting a reasonable search for the copyright owner and then attaching a special notice to the work that "...advises the public that its appearance on the Website is not a guarantee that it can be used for any purpose."

While this approach may result in more "orphan works" including oral histories having the "not available" tag removed, the looming shadow of a copyright infringement lawsuit is in essence simply transferred onto the researcher. There are, however, two other approaches that may lessen and even eliminate the copyright roadblock. The first one is referenced directly in the Oral History Association's General Principles for Oral History. In General Principle #2 the Association recommends that a signed release is the best transfer of rights method, but allows that one can "...in exceptional circumstances..." record an oral statement "...to the same effect."

The legal basis for this exceptional type of transfer method is sound. While the 1976 copyright law mandates that a signed writing is required for a valid

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transfer of copyright, there is a very important exception to this requirement. This exception is what is termed a nonexclusive license. Such a license allows someone to use a copyright work while not limiting the copyright holder's right to grant licenses to other parties or even transfer his/her entire interest. The recipient of a nonexclusive license obtains nothing more than a right to use the work. He/she in turn cannot transfer such a license and may not sue for infringement. The best example of a nonexclusive license is the clause that appears in some legal release agreements that permits the narrator to utilize his / her interviews for life. Another example comes from Creative Commons, the nonprofit organization that offers free licenses to encourage copyright holders to share their works without mortgaging their right to profit from additional licensing. All of the licenses that Creative Commons encourages copyright holders to extend to the public are nonexclusive ones.

Thus, if an archive or collection possesses interviews which contain oral releases, the presumption would be that a nonexclusive license is in place which would in turn allow public access. If the copyright owner, whether it be the interviewee or his/her heirs, were to turn up, they could seek to revoke the nonexclusive license and also grant exclusive licenses or assign the copyright for money.

There are, of course, other oral histories in the "not available" category that do not contain an oral release and may have been donated to an archive or collection by a scholar/interviewer. For this type of interview collection there is another area of copyright law that might provide another green light for public access. This is the doctrine of joint works. Such a work is defined as, "a work prepared by two or more authors with the intention that their contributions be merged into inseparable or interdependent parts of the unitary whole." There is a considerable body of persuasive authority to suggest that an oral history interview qualifies as a joint work. The list of supporters includes several copyright experts and the Copyright Office itself. In Compendium II, the Copyright Office notes that for registration purposes "... an interview often contains copyrightable authorship by the person interviewed and the interviewer." The legal status that copyright laws assign to joint authors is also helpful. As joint authors they each have an

undivided interest in the entire work. Translated, this means that a joint author may license or even sell his/her interest without the permission of the other author. The only responsibility joint authors have to each other is to account for any profits derived from their joint work. So if an interviewer is considered to be a joint author, and he/she signs a written release of that interest to an archive, unless the interview results in financial gain, there is no responsibility to the other joint author.

One final consideration goes to the nature of copyright lawsuits. To file a lawsuit for a work that was not registered prior to the alleged infringement is a very expensive undertaking. According to several copyright attorney blogs, six figures is a reasonable baseline for taking such a lawsuit to trial. Furthermore, if the underlying work has little or no commercial value, a victory in court by the copyright holder would only serve to vindicate his/her legal rights. This cost factor makes it far more likely that anyone with a valid objection to an archive's decision to grant public access to previously "not available" oral histories could be satisfied by a simple removal of the interview or some other pre-lawsuit consideration.

Project Jukebox Continues to Evolve!

Leslie McCartney
University of Alaska Fairbanks

[Project Jukebox](#) is the digital branch of the University of Alaska Fairbanks' Oral History Program and provides access to audio and video recordings, transcripts, maps, historic photographs and films from across Alaska and it continues to evolve to meet the challenges of delivering digital oral histories online.

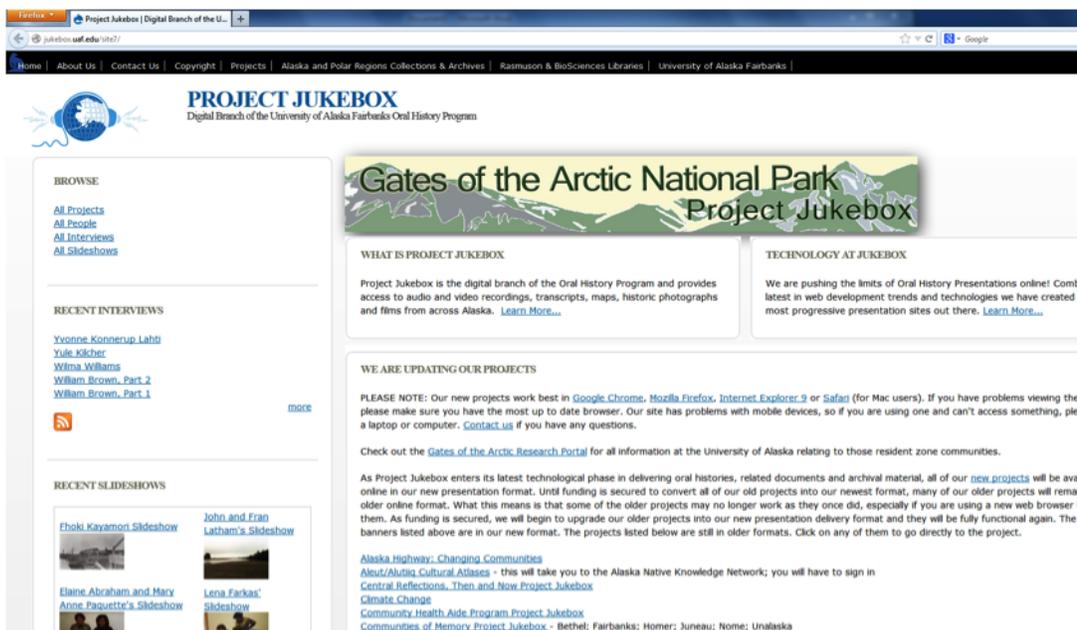
In 1988 Project Jukebox was one of the first oral history programs in the United States to provide digital access to oral history recordings. In those early years, before the Internet, Project Jukebox programs were developed on stand-alone computers that loaded individual CDs to play the audio, hence the name 'Project Jukebox'. Over the years, Project Jukebox has changed its delivery methods as new technology has become available. We went from stand-alone Hypercard programs, to web-based HTML programs, to using Testimony Software and then to using Drupal 6. As technology ever moves forward at an almost

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impossible pace to keep up with, these delivery methods have become cumbersome and a new delivery method was sought. The Elmer E. Rasmuson Library at the University of Alaska Fairbanks has supported the development and creation of a new solution and is pleased to now unveil our Drupal Content Management System (CMS) format created in Drupal 7. Converting our older projects into the new format takes time and funding but the harder task is using oral histories in our collection that were recorded many years ago for a different purpose than what we would like to use them for now plus incorporating them into new projects, especially when the new use of these recordings is available on the Internet.

Several 100th anniversaries for the University of Alaska are looming near: celebrating the laying of the cornerstone which occurred in 1917 will be celebrated in 2015 along with the opening of the Ted Stevens Archives; although the Field Agricultural Experimental Station was founded in 1906, the official year of the formation of UA is 1917 so in 2017 UAF will celebrate its 100th year of the establishment as a school of higher education by the U.S. Congress along with the land grant it made to UA. One hundred years of the start of classes will be celebrated in 2021 and in 2023 it will be 100 years since the first student graduated.



As with many collections whose recordings date back to the mid-20th century, we either have no Release Agreements or if we do, they are very vague agreements wherein, at best, the narrator agreed to have their recording made part of a collection and available to researchers. In the UAF Oral History Collection we have literally thousands of recordings made between the 1940-1980 that relate to events at the university: opening of buildings, speeches, visiting professor lectures, and people discussing events to name a few. Although some are not one-on-one traditional oral history interviews, they are important historical recordings. Thus why they are in our collection and as such are subject to our strict policy of if there is no Release Agreement, the recording cannot be used publicly.

Many of our recordings could be incorporated into the many planned celebrations and if funding is found, into an entire Project Jukebox themed around the 100th anniversary of the University of Alaska. But without full Release Agreements, this could prove impossible. The recordings were made by the University years ago but who now can sign the Release Agreements allowing the recordings to be used for research purposes and disseminated on the Internet? Enter the UAF legal team who is currently looking into the matter for us and hopefully, with a positive answer next month and Release Agreements signed by whomever they deem appropriate, we can move forward and use some of our older collection in a manner that was never dreamed about when it was recorded. Would Dr. Wood, who was recorded on the

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opening convocation in 1967 on the 50th anniversary of the university ever have dreamed that his speech would be heard worldwide 50 years later in the 100th anniversary of the University of Alaska on the Internet?

ePublishing Oral Histories at the Douglas County History Research Center

Adam Speirs
Douglas County Libraries

Douglas County Libraries (Colorado) has been at the forefront of the eBook challenge faced by public and academic libraries as we all move forward into a more and more digital age. As a part of the Douglas County Library system, the Douglas County History Research Center (DCHRC) is currently developing models for packaging content from our archives and special collections for dissemination through our general library catalog, as eBooks.

Our pilot project for this initiative is focused on our Veterans History Project Oral History Collection; the transcripts of these oral histories lend themselves very well to the form of eBooks and provide compelling narratives for this first step into in-house ePublishing. During our ten year partnership with Library of Congress [Veterans History Project](#) of the American Folklife Center, we have accumulated nearly 100 interviews of veterans who served in conflicts from WWII through the Vietnam War. Currently, a few of these oral histories are accessible online through our department website, but the vast majority of our uncataloged interviews are only available by staff retrieval. The audio and transcripts currently exist as a mix of analog and digital formats, and access can be limited to onsite use in our reading room. Publishing the transcripts as eBooks will dramatically improve access and discoverability of these valuable narratives.

Currently, our model involves converting transcripts from their original Microsoft Word format to EPUB format using the free and open source eBook management software application, Calibre. We prep the Word documents for this conversion by transferring their content to a specially designed Word template for the application of uniform style, layout, and front matter—including copyright information, preface, and a

table of contents that is derived from each interview's Audio Visual Log. We add photos scanned from the collection files of each interview directly into the narrative content and create a hyperlinked List of Illustrations (similar to and coincident with the Table of Contents) for ease of navigation. The completed Word doc is then converted to a filtered HTML file, which is then converted to EPUB through Calibre.

We have a strong corps of volunteer transcribers who are also able to assist in proofreading and copyediting the works prior to publication, and we are lucky enough to have a Community Relations design department developing a series of eBook covers for the new digital content, and an IT department willing to coach us through the gauntlet of validation errors and formatting problems we encounter along the way.

Ultimately, these eBooks will each have their own ISBN, will be cataloged as published works, and will be available alongside our other eContent holdings through the general catalog. Our long term goal, after the publishing model has been refined through this pilot project, is to permanently incorporate ePublishing into our regular processing workflow, in addition to making a significant number of our already existing oral history transcripts available as eBooks. It is hoped that we can use this process to package and make accessible other types of collections and knowledge in our holdings, such as special manuscripts, in-house property and area research, and local history subject guides. We would also like to incorporate this model process into a larger Library as Publisher initiative to provide an outlet for local history writers and genealogists looking for a small scale method of information exchange through libraries.

British Voices from South Asia Series

Erin Hess
T. Harry Williams Center for Oral History, Louisiana State University

The Williams Center is pleased to announce that the British Voices from South Asia series has been digitized, cataloged, and is now accessible through LSU Libraries Special Collections. Preparing this legacy collection for public access took many years, primarily due to organizational and copyright issues. The Center was able to complete processing thanks to a

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long-term relationship with the donor, dedicated and diligent staff, and the benefit of an in-house digitization lab.

The interviews that comprise this series were conducted between 1978 and 1980 by folklorists Frank de Caro and Rosan Jordan. De Caro and Jordan interviewed thirty-seven sets of narrators in over eighty-five hours of recordings. Thanks to our audio engineer, Jenn Tiegs, all recordings have now been digitized.

This historically significant series focuses on British nationals in pre-Independence India. Narrators include members of the Indian Civil Service and British Army, railway workers, businessmen, as well as women who were born and raised in India, or joined their husbands there. These fascinating interviews cover a wide range of topics from the everyday to the exotic. Interviewees recall the responsibilities of military duty; extreme weather; social clubs and social rank; difficulties of raising healthy children; the pros and cons of employing servants; recreational activities and hunting; eccentric maharajahs; months-long travel to and from England; natural disasters; relations among various religious and ethnic groups, and many other topics.

The series was donated to the Center in the 1990s and multiple former staff members have worked on it since then. The final push in processing this series took place over the last three years, and was a daunting task. The main complication stemmed from how the recordings were captured. As was typical at the time, interviewers de Caro and Jordan had a limited number of cassettes on hand, so they often recorded up to three partial interviews on a single tape. Therefore, the fifty-seven tapes in this series contained almost 140 individual interview segments. Further complicating matters, the chronological order of these segments often did not match the numerical order of the tapes. These challenges were remedied by the implementation of a specific tape numbering system, the compilation of a spreadsheet that tracked the numerical versus chronological order of interview segments, and a guide that explained the organization of the series.

This series also presented an exercise in procuring documentation long after the interviews were conducted. Luckily, de Caro remains active in the

state's oral history and folklore communities, and it was relatively easy for our director, Jennifer A. Cramer, to obtain a deed of gift and interviewer release forms. She also worked with de Caro to request that the University of Cambridge's Centre of South Asian Studies (CSAS) agree to allow the Center to be a joint repository. CSAS have streaming audio and transcripts available for several interviews [here](#). Ultimately, the Williams Center will offer streaming audio on the [LOUISiana Digital Library](#).

Thorough indexes for the British Voices series are posted [on our website](#) and catalog records are searchable on LSU's Special Collections' [Online Catalog](#). There is a prior [online exhibition](#), and stay tuned for the upcoming episode of our podcast series "[What Endures](#)" which focuses on the British Voices series.

Women of the Oklahoma Legislature

Julie Pearson-Little Thunder
Oklahoma Oral History Research Program

I came to work for the Oklahoma Oral History Research Program at Oklahoma State University in fall, 2010 with a theatre background. As I was browsing through one collection of interviews, "Women of the Oklahoma Legislature," I was struck by the accomplishments of these women. The more I read about their experiences, goals and obstacles, the more I admired their commitment to the political process.



Also, that same year, two women, previously interviewed for the project, ran against each other for Governor—an historic event for Oklahoma! Ironically, voter turnout was low. I decided, prior to another round of elections, to create a short play based upon these women's oral histories.

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The Lives and Afterlives of Oral History SPOTLIGHT (continued)

I chose six women legislators from the interview series, three from each party. The interview format, with similar questions, provided some of my themes. The challenge was to find a group of legislators, whose comments could be woven together, while also looking for ways in which their ideas and approaches to politics spotlighted contradictions. Still, a spark was missing. I found her in another set of interviews: "Inductees of the Oklahoma Women's Hall of Fame." While this woman was not a former legislator, she had been elected to a county office. She went on to become politically active on a regional and national level. Her interview reference to the spiritual, "Ain't Nobody Gonna Turn Me Around," inspired the title of the play.

My script called for each actor to play "herself" as well as one or two women legislators. That allowed me to use invented dialogue (when actors were playing themselves) to serve as connective tissue between quotes from the interviews. OOHHP is a library program so I cast mostly non-actors from library faculty, one member of the larger Stillwater community; and one theatre student. The student represents the cynic in all of us. She is planted in the audience. Her comment at the opening of the play, "I think politics is a bunch of b---s!" launches the action. The play was advertised on and off campus, and performed in the Edmon Low Library, where we also made voter regis-

tration information available.

We invited the former county official to our first performance. Her good report resulted in our being invited to perform for the Oklahoma Women's Hall of Fame in the spring of 2012. Several legislators were expected to attend. Only one showed up, but she too, embraced the performance. This spring, 2013, we are videotaping the play with professional theatre actors, and giving a performance for the state-wide meeting of the Oklahoma Federation of Democratic Women's Club.

I'm not sure that our performances have changed anyone's perceptions of politics, but I do know that our actors have learned more about these women than they knew before. I think the same can be said for most of our audience members. Performing these oral histories makes politics seem simultaneously more relevant, more complex and more human. Perhaps our audience members will take the time to read the stories of other Oklahoma women legislators or visit some of our other collections at www.library.okstate.edu/oralhistory.

ORAL HISTORY NEWS

Senior Priest Oral History Project in Brooklyn Diocese

Joseph Coen
R. C. Diocese of Brooklyn

The Diocese of Brooklyn interviewed 36 senior priests between 2007 and 2009 with funding from the Diocese's Alive In Hope Foundation. Although the project had planned to do transcripts for the interviews and index them, further work was placed on hold due to the effects of the financial crisis. Thanks to a recent partnership between an oral history class at St. John's University, Jamaica, NY, and the Diocesan Archives,

we will begin to make progress once again with the project. Students from the oral history class taught by Kristin Sylvian during the Spring 2013 Semester will transcribe the interviews they selected using protocols established by the Diocesan Archives.

In other news, the Diocesan Archives was able to make one of the few interviews that were previously transcribed available to NET, the Diocesan television station. Portions of an interview with the late Msgr. James King were requested by NET for its Martin Luther King Day coverage and for a production on the history of Vatican II.

ORAL HISTORY CALENDAR

APRIL 2013

Public History in the Digital Age A joint conference with the Society for History in the Federal Government (SHFG) and Oral History in the MidAtlantic Region (OHMAR)

April 4-5, 2013
National Archives II in College Park Maryland

Doing Oral History in the Digital Age Workshop

April 5, 2013 1-4pm
National Archives II in College Park Maryland
<http://www.ohmar.org/>

Southwest Oral History Association Conference: Reinventing Realities: Creating Identity and Community through Oral History

April 4-6, 2013
University of Nevada Las Vegas
Las Vegas, Nevada
<http://sohaconference.com/>

Online Audio Workshop: "Getting Started with Oral History"

April 10 and 17, 2013
Baylor University Institute for Oral History
<http://www.baylor.edu/oralhistory>

Knowing your Public(s)—The Significance of Audiences in Public History

National Council on Public History Annual
Meeting
April 17 – 20, 2013
Delta Ottawa City Centre
Ottawa, Ontario
<http://ncph.org/cms/conferences/2013-annual-meeting/>

Passed Down: Recovering & Telling Family His- tory through Photographs; featuring Dr. Debo- rah Willis, Photographer, Historian & Curator

Saturday, April 20, 2013, 6:00 PM
Atlanta Cyclorama and Civil War Museum
Atlanta, Georgia

Often, when loved ones make their transition, family members are left with a collection of photographs they know, intuitively, is important. Frequently, however, what they do not know are the names of individuals, places and historical periods documented in the images; thus, large segments of family history are lost forever. During this program, Award-winning photographer and historian Dr. Deborah Willis discusses photographs as important primary resources—instructing the audience on how to use them to research critical family information and history. Also, learn valuable information on how to properly care for and preserve photograph collections for family enjoyment now and generations from now.

<http://www.atlantahistorycenter.com/cms/Genealogy+Programs/401.html>

Oral History Spring School

April 25-27, 2013
Institute of Historical Research
University of London

The 2013 Spring School in Oral History will be held at the Institute of Historical Research, in association with the Oral History Society. The programme addresses six major areas: memory; emotion; representativeness and generalisability; analysing data; re-using archived interviews; outputs and impacts. The final day will include a discussion of teaching oral history in Higher Education.

<http://www.history.ac.uk/research-training/courses/oral-spring-school>

ORAL HISTORY CALENDAR

JUNE 2013

Catching Stories Oral History Institute

June 6-8, 2013
Kenyon College
Gambier, Ohio

If you are doing an oral history project or are thinking about doing one, you should apply to attend this year's Oral History Institute, June 4-6 on the beautiful campus of Kenyon College in Gambier, Ohio. The program trains participants in planning and conducting successful oral history projects. Emphasizing hands-on experience, topics covered in the two-and-a-half-day schedule include interviewing techniques, transcribing and archiving, and devising public programs based on oral history. To develop these skills, participants will work on a practice project that encompasses all stages of oral history and will also have time to consult with experts about planned projects. Sessions will also be available on using technology in oral history and on fundraising.

The faculty consists of professors from the fields of History, Sociology, Archiving, and Journalism who all have extensive experience with Oral History.

The application deadline is April 29, 2013.

<http://www.ohiohumanities.org/programs/oral-history-institute.html>

Legacy Oral History Program presents the 20th annual Oral History Training Workshop

June 6-8, 2013
Department of Dance, Texas Woman's University
Denton, TX

The three-day intensive workshop provides all training necessary for participants to launch their own oral history projects. Drawing on references and examples in the performing arts, the workshop is designed to be appropriate for profession-

als in anthropology, cultural studies, social history, archival and museum studies, and masters or doctoral students.

The workshop will cover project design; legal/ethical issues; technology; interviewing techniques; transcription and editing; producing research-quality documents; and performance applications in dance, music and theater

Fee: \$400; \$450 after April 15. Fee includes 22 hours of lectures/movement workshops, special readings, and a lecture-performance.

Workshop is limited to 18 total participants. Reservations already placed for TWU's doctoral Dance Studies Program cohort; additional spaces are limited. Contact workshop director Jeff Friedman at jfdance@rci.rutgers.edu for more information.

Jeff Friedman, Ph.D. founded Legacy Oral History Program in 1988 and continues as senior advisor. He is Associate Professor for the Department of Dance, Mason Gross School of the Arts, Rutgers University-New Brunswick and a leading international artist/scholar in the area of performing arts oral history. Legacy's workshop has been offered internationally in Canada, German, Korea, and New Zealand.

Oral History Summer Intensive

June, 2013
Hudson Valley, NY

This immersive summer workshop is a rigorous introduction to the field of Oral History, in the beautiful Hudson Valley.

Oral History Summer School was established in Hudson, New York in 2012 to train an international group of writers, social workers, radio producers, artists, teachers, human rights workers, and undecided's to make use of Oral History in their documentary and artistic practices.

ORAL HISTORY CALENDAR

Beginning in 2013, additional, specialized workshops will be offered for the continuing oral historian or those interested in advanced issues in the field.

Founder/Director: Suzanne Snider

<http://www.oralhistorysummerschool.com/>

Listening for a Change: Oral History and Appalachian Heritage

June 16 - June 21, 2013
Elkins, West Virginia

This workshop is designed to explore the means and purposes of story gathering. We are eager to explore with participants how they can develop profound listening skills and approaches to interviewing which get beyond the mere informational listings of greats and dates generated by traditional oral history and genealogical disciplines.

<http://folktalk.org/events.html>

AUGUST 2013

Society of American Archivists Annual Meeting

August 11-17, 2013
New Orleans, LA

The Council of State Archivists and the Society of American Archivists convene the 2013 Joint Annual Meeting from August 11 to 17 in New Orleans (NOLA) – one of America's most culturally rich, diverse, and resilient cities – situated on the banks of the Mississippi River near the Gulf of Mexico. CoSA and SAA are thrilled to return to the City of Saints and to share in NOLA's heroic recovery. Check out the conference program for oral history sessions, section meeting, and other activities!

<http://www2.archivists.org/conference/2013/new-orleans>

Sequestering Tradition?: A Cultural Sustainability Symposium

August 15-18, 2013
Vermont Folklife Center
Sterling College, Craftsbury Common, Vermont

Sequestering Tradition?: A Cultural Sustainability Symposium provides an opportunity for workers across this diverse range of fields to communicate with one another around the intersections of culture and sustainability in theory and practice. Through this Symposium we hope to explore further the scope of cultural sustainability work and the core ideas that inform it. Our title Sequestering Tradition? aims to raise questions about what it means to "sequester"—to capture and store—cultural traditions in order to ensure their relevance and viability in a rapidly changing world. In addition, we ask: How can theoretical models from ecology and cultural work inform one another? How do they shape the concepts that underlie the discourse of cultural sustainability? Are there limits to these analogies? If protection and preservation of traditions are not enough, then what is?

We invite scholars, students and practitioners concerned with the impact that culture and sustainability have on/in their communities. Cultural workers and community leaders interested in developing the skills and knowledge to take action on behalf of a community will find models and inspiration at this symposium.

Deadline for Submissions: May 3, 2013

<http://www.vermontfolklifecenter.org/education/cultural-sustainability/symposium.php>

ORAL HISTORY CALENDAR

FALL 2013

Hidden Stories, Contested Truths: The Craft of Oral History The Oral History Association Annual Meeting

October 9-13, 2013
Oklahoma City, Oklahoma

Make plans to attend the Oral History Association Annual Meeting at the historic Skirvin Hilton in Oklahoma City, Oklahoma. The meeting is scheduled for October 9-13, 2013, and the theme is Hidden Stories, Contested Truths: The Craft of Oral History. Each year, the Annual Meeting offers opportunities to learn, discuss, and review almost every aspect of oral history practice. A number of special events are being planned, and we always offer ways to explore and enjoy our host city. Attending the Annual Meeting is a terrific way to become engaged in the OHA and meet colleagues in the field.

Keep checking the OHA website for updates on keynote speakers as they are announced this spring and summer. Registration for the meeting will open online in July, and hotel reservations will be available at a reduced rate at the beautiful Skirvin Hilton in downtown Oklahoma City. Please plan to join the OHA in OKC!

<http://www.oralhistory.org/annual-meeting/>

The Conservation Center for Art & Historic Artifacts (CCAHA) will present a one-day program on the preservation of oral histories to be held at the Athenaeum of Philadelphia in November 2013.

With the rise of audiovisual technology in the 20th century, many schools, libraries, archives, and historical societies—as well as families and individuals—embarked upon projects to capture the stories of the past through recordings. This oral history material was preserved onto a con-

stantly changing menu of magnetic recording tapes, film, and digital formats, the vast majority of which are now obsolete. In addition, each format requires a working playback machine in order to be accessible. This material is obviously of great value and worthy of preservation. While there are reasonable options for effectively preserving this material, this is an area where decisions and actions are frequently indefinitely deferred. Until an institution conscientiously develops strategies to preserve its oral history material, the items in its collections should be considered at-risk. In addition to the preservation issues, this national conference will address the best practices for conducting and using oral histories, with some emphasis on ethical issues that can arise.

This program is funded in part by the National Endowment for the Humanities.

More information, including registration details, will be coming soon. Please check <http://www.ccaha.org/education/program-calendar>.

CCAHA, the largest nonprofit conservation laboratory in the United States, specializes in the treatment of art and artifacts on paper and parchment, preservation services, and the development of education and training programs on collections care topics.



Oral History Section

<http://www2.archivists.org/groups/sections/ohs>



**SOCIETY OF
American
Archivists**

Purpose of the SAA Oral History Section

The Oral History Section of the Society of American Archivists is composed of members of the Society and others who are interested in or are actively engaged in conducting oral history interviews and/or teach oral history methodology. The Oral History Section provides a forum for news, for discussion of issues and developments, and for establishing and maintaining communication and cooperation with other professional organizations.

Read the rest of the Section's [By-laws](#)

Steering Committee Members

2012-2013

Section Chair

Jennifer Eidson
University of Maryland
jgeidson08@gmail.com

Vice-Chair/Chair-Elect

Cecilia Salvatore
Dominican University
csalvatore@dom.edu

Immediate Past Chair

Doug Boyd
University of Kentucky
doug.boyd@uky.edu

Member (term 2011-2013)

Bertram Lyons
The Library of Congress
blyo@loc.gov

Member (term 2011-2013)

Morna Gerrard
Georgia State University
mgerrard@gsu.edu

Member (term 2012-2014)

Jackie Couture
Eastern Kentucky University
Jackie.Couture@eku.edu

Member (term 2012-2014)

Rachel Telford
Veterans History Project
rktelford@gmail.com

Newsletter Editor/Ex-officio Member

Margaret Fraser
Tamiment Library & Robert F. Wagner Labor Archive
mfraser522@gmail.com

Oral History Project Co-Coordinator (Onsite)

Kristi Young
Brigham Young University
kristi_bell@byu.edu

Oral History Project Co-Coordinator (Post-processing/Custodian of Interviews)

Berlin Loa
University of Arizona
berlin@email.arizona.edu

New leadership assumes office at the close of the annual meeting of the section.



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