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**The Challenges of Oral History in the 21<sup>st</sup> Century: Diversity, Inequality and Identity Construction**

**Using Online Video Oral Histories in University Courses across the Curriculum**

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ABSTRACT: El uso de historias orales en videos en línea en los cursos universitarios de todas las disciplinas

Gracias a Internet, en la actualidad los educadores tienen un acceso sin precedentes a las historias orales. Estamos evaluando la manera en la que las historias orales en video puedan utilizarse e integrarse en distintas clases de cursos universitarios. Actualmente los educadores pueden disponer fácilmente de una amplia gama de historias orales, desde colecciones pequeñas como las entrevistas en video de Ball State University a 40 miembros de la 1<sup>a</sup> División de Infantería de la Guerra de Vietnam del Ejército de los Estados Unidos hasta extensos archivos de historias orales tales como el archivo digital Densho con más de 600 entrevistas en video que documentan los campos de concentración para japoneses en los Estados Unidos durante la Segunda Guerra Mundial. La variedad ya es digna de admiración y está creciendo rápidamente junto con los enlaces a las herramientas educativas y a los recursos complementarios. Al compartir nuestras propias experiencias mediante el empleo de una colección en video de los testimonios del Holocausto en un curso de escritura avanzada en Santa Clara University y evaluar una gama de otros cursos universitarios en diferentes disciplinas que actualmente usan entrevistas y testimonios en línea como parte de su programa de estudios, sostenemos que los proyectos

multimedia diseñados de manera creativa basados en historias orales en video son exclusivamente idóneos para hacer participar a los estudiantes del milenio en investigaciones auténticas. Estaremos a cargo de evaluar el diseño de las asignaciones y la pedagogía, la participación de los estudiantes, los productos finales, las maneras en las que se realiza la misión educativa de las colecciones y los beneficios adicionales de los estudiantes que construyen los conocimientos que necesitan para el siglo XXI, que incluye información, medios de comunicación y digitales.

ABSTRACT: Thanks to the internet, educators now have unprecedented access to oral histories. We are examining the way that video oral histories can be used and integrated in various kinds of university courses. Now easily available to educators are a wide range of oral histories, from small collections like Ball State University's video interviews of 40 members of the U.S. Army's First Infantry Division from the Vietnam War to large archives of oral histories such the Densho Digital Archive of over 600 video interviews documenting the Japanese American internment during WWII. The variety is already impressive and it is growing very quickly along with links to educational tools and supporting resources. Sharing our own experiences using a videotape collection of Holocaust testimonies in an advanced writing course at Santa Clara University and surveying a range of other university courses in various disciplines that currently use online interviews and testimonies as part of their curriculum, we argue that creatively designed multimedia projects based on video oral histories are uniquely suited to engage millennial students in authentic research. We will examine assignment design and pedagogy, student engagement, final products, ways that the educational mission of the collections is being realized, and additional benefits of students building the literacies they need for the 21<sup>st</sup> Century, including information, media, and digital.

As we are reminded every day, digital technologies have revolutionized just about every aspect of our lives, both at home and at the university. As Schrum et al explain in their chapter, *Oral History in the Digital Age*, “The Internet has greatly expanded the capacity of oral historians to record and disseminate ordinary voices from around the world on an almost limitless array of topics. Oral history, a powerful tool for researching, teaching, and learning about the past is not new, but widespread access to it is” (512). In this field, digital technologies have become integral to the “recording of oral history, as well as the dual imperatives of access and preservation” (Boyd 285). While it is already possible to record interviews more quickly and cheaply, to preserve them in smaller packages and with better sound, and to access collections more easily, the “real revolution,” according to Boyd, will be a “change in consciousness about how oral history, as a history resource, can be engaged and discovered more easily, more widely and effectively distributed, and ultimately, more responsibly preserved” (286). This is what we are going to discuss: the way digital technologies can help professors use oral histories as an engaging teaching tool in various disciplines, which is to say, to actually realize their potential -- to use oral histories in educational contexts to fulfill the legacy for which they were intended. We hypothesize that using video oral histories can lead to a high level of understanding and an integration of various kinds of learning. The learning is inherently active and, for most students, powerfully transformative. In Lynn E. Swaner’s words, working with oral histories, students “begin to question, test, and reformulate” their old ways of making meaning and “their views of themselves and the world in which they live” (18).

Let’s take a moment to think briefly about all the different ways the new technologies and the Internet have changed oral history. In his chapter, “Achieving the Promise of Oral History in a Digital Age,” published in the 2011 *Oxford Handbook of Oral History*, Doug Boyd documents the many and varied ways that the digital revolution has already impacted recording, accessing and preserving of oral history. From cumbersome early 20<sup>th</sup> century audio recording technologies, exotic and available to

only a few, we have moved to the YouTube generation where almost everyone can record and distribute video worldwide. As amazing, and speedy, as this journey with technology has been, this is but the beginning of the real revolution of oral history that current technology makes possible.

For one thing, technology is changing perceptions and definitions of oral history. Oral history has always meant different things to different people in different contexts. It was a way to hand family stories down from one generation to another; it was a formal interview documenting a specific event, a formal autobiography, or an informal testimony. Add rapidly developing technologies, and the varieties of oral histories grow even greater (Schrum 500). For example, consider these two quite different scenarios. From 1936-1938 workers in the Federal Writers' Project interviewed about 2000 ex-slaves, and transcribed those handwritten interviews (Giel 195). Today as part of an oral history archives project called *Telling Their Stories*, high school students at the Urban School of San Francisco conduct and videotape 2-hour interviews with Bay Area Holocaust survivors in their homes and post them on a public website.

Then, too, it wasn't that long ago that if you talked about using oral histories, you were talking about ordering written transcripts of interviews you discovered by using the index of a printed catalog. You experienced oral history by reading an edited transcript of an interview. But now, with each new technology has come new formats and broader audiences. Radio and Studs Terkel, for example, brought interviews to people who probably never heard the phrase "oral history," and then videotaping changed things all over again. Back in 1991, Dan Sipe argued that video was underutilized by oral historians. While the use of digital video recording in the field is not yet standard practice, and is still debated by some oral historians and archivists, today's potential oral history users, like college students, expect to find a streamed video interview by searching Google.

In fact, many of today's oral history projects are being done specifically for the Internet. For example, the Densho Digital Archive of video interviews and other supporting documents and photographs recording the history of Japanese Americans was created with full Internet access in mind (Schrum 508). Smaller projects, like the Urban School of San Francisco's "Telling Their Stories" mentioned above, are appearing almost daily over the Internet. Despite this trend, the vast majority of oral history collections, in print, audio and video, are still available only at a specific physical location. As Michael Frisch nicely states, "the considerable potential of audio and video documents to support high-impact, vivid, thematic, and analytic engagement with meaningful issues, personalities, and contexts is largely untapped" (102). He laments that we have been perhaps too willing to accept what is lost in transforming these oral histories into text in order to make broader sharing possible (103). Happily, in the seven or so years since Frisch presented his appeal for a "post-documentary sensibility," technology has continued to advance, and gradually, and at a cost, finding aids, like indexes and descriptions, are being digitized, making it possible for remote researchers to at least see what exists out there. Digitizing audio and video and making these available over the Internet is a more daunting task, but it is happening as technology removes barriers and user expectations motivate those in charge of archives and repositories as well as those that have funding (Frisch 103 and also see Larson).

Many articles have been written about the uses of oral history in classes at the K-12 level as a way to make history come to life for students. A typical and useful example of the value of oral history in the K-12 classroom, using material from the *Oral History of the American South* website, is described in a recent article in *Social Education* (Bolick, Norberg & Durbin). Going beyond using oral history materials as a resource, *Dialogue with the Past: Engaging Students & Meeting Standards through Oral History* by Glenn Whitman is a valuable how-to for K-12 teachers interested in having their students do the interviewing, as in the "Telling Their Stories" project mentioned earlier. Today, many K-12 teachers also use the Internet to share ideas about teaching all

subjects. For oral history, two of the important educational websites are the *Best of History Websites* and *History Matters*.

Examples of college-level work with oral history are not quite as easy to track down, partly because university professors are less inclined to share publically their ideas about teaching, but we were able to find some of these published discussions. In “Civic Engagement and Task Force Teaching,” an article in *The History Teacher*, three History professors at the University of Nebraska describe integrating into their courses participation in the *American Memory Project’s Veterans History Project*, which is a large national project sponsored by the Library of Congress (Davis et al). On the other hand, the integration of a smaller, local oral history project into a college environmental history course is described by William Kerrigan in “Collecting Stories about Strip-Mining.” In this class, the students interview local people about the demise of a piece of earth-moving equipment called The Big Muskie, symbolically representing the end of the strip-mining era in southeastern Ohio. Before doing the interviews, the students were able to discern and describe essentially two narratives, that of the power company and that of the environmentalist. Students discovered that few of the stories they uncovered through the interviews conformed to either of these narratives. In other words, they learned “that narratives can be constructed in ways that will lead different storytellers (and their audiences) to quite different conclusions” (Kerrigan 22). If you spend even a short time searching the web, we realized, you can find many such examples of university students doing oral history work, especially recording audio and videotaping interviews. Evidently many students are engaged through their courses in doing face-to-face interviews, and the various kinds of discussions and reflection essays and assignments attest to their learning and engagement.

This brings us to the 21<sup>st</sup> century students themselves. Who are these students today? They are referred to by different terms -- millennials, Generation Y, the net generation, and, of course, digital natives. Hundreds of articles have appeared in the last decade

in the education literature about these students, their distinctive characteristics and the challenges they present to our higher education institutions. Characteristics that are repeatedly cited are that these students are visual and experiential learners working best in collaborative settings engaged in authentic activities (Prensky, Dede, and Oblinger ). On one hand, there are many clarion calls to use technology, specifically game-based technology, to dramatically change how pretty much everything is taught (Prensky). However, while there is lot of excitement and energy in those voices, others are less enthusiastic. Indeed, some writers are very much more critical, asking educators to be more cautious. For example, in their article “The ‘Digital Natives’ Debate: A Critical Review of the Evidence,” Bennett, Maton and Kervin review the literature and conclude that “young people’s relationships with technology is much more complex than the digital native characterization suggests” (783). Nevertheless, while much is still being debated about exactly what distinguishes these students and what it really means to those of us educating them, the education literature is dense with examples of ways to incorporate technology into courses to engage students in authentic learning experiences based on constructivist theories. Furthermore, what is not controversial about this generation is that they have been immersed in communication and recreational technologies. They do, indeed, seem to be constantly connected.

More specifically related to our discussion is a report of a user needs assessment exploring student use of digitized primary sources, learning preferences, and faculty pedagogical goals for those students (Lindquist and Long). In this report, the researchers conclude that the millennials derive a sense of empowerment and ownership from their work with primary sources and feel a powerful and emotional connection from that experience (235). More specifically, the value of doing oral history with 21st century students is discussed by Glenn Whitman in his article, “Motivating the Twenty-First-Century Student with Oral History,” in which he says that millennials are not only fabulous consumers of things digital, but also very comfortable producing and publishing their own work through the new technologies. Whitman



asserts that “when asked to apply this [technological] knowledge and skills to their learning, their curiosity, commitment, and initiative are enhanced” (462). Quotes from students who have engaged in oral history projects attest to this statement. They often comment on the difficulty of the work, but also acknowledge how much they learned as a result. Benmayor concludes that students respond so positively because the two activities, conducting interviews and presenting their work, involve both direct human interaction and the use of technology (492).

In their articles, both Whitman and Benmayor discuss engaging millennials through the creation of oral histories, which is to say by having students themselves doing the interviewing, or by having them use oral history interviews as one of several kinds of primary sources in their research. We have, however, found surprisingly little evidence that professors are developing sophisticated assignments that ask for effective critical interpretation and that motivate students to do research. This makes sense, if you think about it. As Benmayor points out, “sophisticated use of digital strategies does not by itself insure effective critical interpretation of oral history” (497). We definitely see the potential to use oral history to spark critical interpretation and thinking, and our question is how university professors can take fuller advantage of oral history’s inherently engaging properties. We are not alone, of course. In his essay, “Beyond a Story Well Told,” Grant Miller echoes our desire. He says, “We wanted our participants’ stories to be the starting point to a process that guides students’ evaluation, corroboration, and synthesis of multiple sources” (57).

Teaching critical thinking and sophisticated research strategies was the global goal in creating our course: Visual Media and Holocaust Narratives, now renamed Life Stories and Film, which is an English department course that fulfills an upper-division core writing requirement and appeals to students from an array of majors, including political science, business, history, and communication. We also have specific goals: to use the oral histories more fully than we did in previous courses we had taught in order to create an opportunity for deeper learning, to enhance the experiential learning

opportunities, and to expand the media component. But, fundamentally, we wanted to ground the course in oral history in order to create a more sophisticated research course, one that demands more student engagement and cognitive complexity: sophisticated information literacy skills and higher-order thinking skills -- analysis, synthesis, and creativity -- as well as an opportunity to teach others about what they have learned.

The course focus on the intersection of film and first-hand accounts of the Holocaust appeals to undergraduates. The major project, the writing assignment that shapes the course, is a proposal for a film based on the lives of the survivors whose oral histories the students work on. Their film can be about the survivor's war experience generally or focused more narrowly on a segment of his or her life, or on a particular issue, question, idea, or event discovered through the testimony. In pairs, using their oral histories as primary sources, the students decide on a focus and theme, do the research, and write the proposal. In other words, the primary material itself takes the students in various directions, and together with their partner, they must determine their own research path. To go along with their proposals, we ask the students to create a 2.5-minute promotional trailer – a digital story made using multimedia resources. The film proposal and trailer could not be done without a number of preparatory, scaffolded assignments, all relating to their work with the oral histories.

The first part of the term is devoted to studying and analyzing assigned testimonies, reading and discussing theoretical texts, watching and discussing Holocaust films, and writing an analytical essay about Holocaust film based on memoir and biography. Much of the reading, especially selections from James E. Young's book, *Writing and Rewriting the Holocaust*, and articles by Assmann, Hartman, Laub and Lubin, enriches the work the students do with the testimonies. These sources, for example, raise for discussion issues related to memory and the subtleties (including the pain and liberating value) of giving testimony as well as the importance of second-hand witnessing. Together, the readings and discussions help students appreciate some of

the nuances and challenges of the films we watch, particularly *Shoah*, *Forgiving Dr. Mengele*, and *Into the Arms of Strangers*. In the fourth week, we assign the analysis essay to push students to grapple with these issues in writing: a 6-8 page paper in which they examine some aspect of the question of adapting Holocaust memoir and testimony to film. Besides referencing the works mentioned above, they can refer to other primary and secondary sources as well, including reviews, director's commentary, and other films.

Midway through the course, after the students know their testimonies well, and after seeing and analyzing Holocaust films, we ask them to work with a partner to create a 12-15 page proposal for an original film. It is to be concise, clearly written, in a particular form, and accompanied by an annotated bibliography. Along with brainstorming together in class, they begin doing research about the historical context and background of the idea, location and event(s) they choose to focus on. At this point, we also watch the "extras" on the DVD of the Austrian film *The Counterfeiters*, which explains how primary materials from Adolf Burger, a survivor of Sachsenhausen Concentration Camp, were gathered and used to create a relatively accurate portrayal of the men imprisoned by the Nazis to work on "Operation Bernhard." This serves as an example of the kind of in-depth research required in the subject of the Holocaust they are focusing on: the Warsaw uprising, the Kindertransport, or the prisoners' experience in the Soviet Gulags, for example. In order for them to do this assignment well, we need to demonstrate to students that the tools they are most comfortable using, such as Google, Wikipedia, and YouTube, are insufficient. We believe it is imperative to make them more skeptical of what they find on the Internet and teach them how to evaluate what is out there. We also introduce complex library databases they will need, like *Historical Abstracts*, and teach them how to use databases they already use, like the library catalog, in more sophisticated ways. In other words, we need to lead them into the important and difficult work of information literacy.

It is important at this point to note that one of those 21<sup>st</sup> century literacies and a

learning outcome of increasing interest to higher education in general is information literacy. Our own regional accrediting agency, for example, just released a new directive that highlights the importance of those skills (“Commission Approves Resolution”) requiring institutions to demonstrate proficiency of their graduates in 5 key areas: written communication, oral communication, quantitative skills, critical thinking and information literacy. More and more research is being done on American college students’ research skills and behaviors, and these skills are overwhelmingly found to be lacking (Weiler, Graham, Thompson ). According to scholars, students rely far, far too much on a single search engine for their research, and they are uncritical of what they find from that Google search. Ease of use takes precedence over authority when selecting tools and sources. Perhaps even more disturbing for those of us expecting students to do research are the increasing number of studies showing that the lower the actual skill level, the less critical a student is of their skills, so the less motivated they would be to seek assistance and less receptive to instruction. (Gross and Latham).

Clearly our American college students do not have very good research habits. Atwood & Corsetto describe the two main ways students typically use sources and do research: (1) “write now and cite later” and (2) “randomly gather everything one can find and cite it without mediation” ( 325). What would motivate them to not do either of those things? They would need to have a compelling reason to discover the truth and to find information sources to accomplish something beyond just pumping out that 8-page paper using 8 sources. They would have to truly need quality information to accomplish their goal. If they had that need, they would have to really look, have to really evaluate, have to actually decide when they have enough, when they can stop looking. It would no longer be a numbers game. In order to have these students do authentic research, they would need to be trying to solve a real problem, resolve an issue, and feel compelled to explain and share that information. And that is the kind of compelling project we are trying to create when we build our research course on oral histories, and then buoy it with information literacy instruction.

We prepare our students to do this kind of sophisticated research by asking them to answer in writing preliminary questions about their oral histories, including the timeframe and key places and historical events and figures mentioned in the testimony. We also ask them to describe images they might want to use and anything else they would like to find out about. Then, in three separate two-hour library workshops and numerous class discussions, we teach them the library and information literacy skills they need to create a solid film proposal. We hope that doing this kind of deliberate research gives students a sense of the complexity of Holocaust study and the importance of careful research strategies, instilling new habits and transferrable skills. We want students to practice working with disagreement and making judgments about the reliability of sources and texts. Ultimately, the students are responsible for evaluating the quality of the sources and determining which voices are the most important to listen to and which to be skeptical of. This kind of judgment and strategizing is what we expect to see in the annotated bibliographies, and, ultimately, in their final film proposals.

Analyzing the oral histories and learning to do research as well as the work of creating something new and digital, in our case a film proposal and trailer, seem to be key to the success of such a course. Indeed, as mentioned earlier, we agree with many educators who argue that the digital technologies themselves play a role in motivating students to throw themselves into the work and to work harder on their projects. The authors of the article “Digital Technologies and Pedagogies,” Weis et al, explain clearly:

New digital media are empowering students to become researchers, storytellers, historians, oral historians, and cultural theorists in their own right. Whether constructing their own life stories or interpreting the life stories of others, the digital format transforms students' capacity to synthesize, interpret, theorize, and create new cultural and historical knowledge. In this way, digital formats potentially democratize learning and

produce critical subjects and authors.” (153)

Going further, Fletcher & Cambre, two anthropology professors, argue that digital storytelling is a visual pedagogical tool that engages students in specifically academic and intellectual ways, intensifying their encounter with the theoretical and disciplinary material of the course. We agree, and found that it is important to make enough time and to give adequate instruction to ensure that students create quality movies that show their full understanding of the material and their proficiency with the medium.

It is also crucial, we found, to create an opportunity for students to share their work and insights, and so our course ends with a symposium. Besides the students and the faculty involved, we invite parents, friends and other interested faculty. Before showing their trailers, students speak about their testimonies, giving the audience a taste of the survivors stories. Together, each pair then explains the concept of their film proposal: what they did with the oral history material, how the research progressed, and why they made the decisions they did. In these presentations we saw everything come together in the way we had intended, which is evident in the words of two students: “The more research we did, the more committed we were to telling Krystyna’s story honestly and ensuring we did visual justice to those portrayed in our trailer.”

In our research for this presentation, we looked for examples of university courses in various disciplines that integrate video oral history collections and in which professors are developing assignments that call for critical interpretation of oral histories and create motivation for further research. We found a few, and it is interesting, we think, to look at the assignments and at some of the challenges the professors face. Dr. Arlene Stein, professor of sociology at Rutgers University, for example, teaches the course “Sociology of Trauma and Collective Memory.” As Stein writes in her syllabus, the course examines “the way social scientists understand trauma and its impact over time and space,” and students analyze texts of people who have suffered from trauma and those who suffer along with them. As in our course, students read theoretical texts as well as memoirs, and they also study “oral histories collected in the aftermath of two

tragedies: 911 and the AIDS epidemic.” The first take-home essay (6-7 pages) is a critical analysis of selected reading from the first part of the course, and this helps prepare students for the major project, which is a group presentation of what they learn by analyzing the oral histories. The final paper, written individually, is an analysis that grows out of the group work. In other words, students are given time to look deeply, in groups and then individually, at the interviews; they are also given time to teach each other, to share the stories and their insights. As well thought out as these assignments are, when we emailed Professor Stein, she commented that her two biggest challenges were “managing the sheer amount of video material” and “getting students to understand them analytically.” From experience, we know how difficult this is. What we find especially valuable in her course is the full integration of the oral histories and the way she is contextualizing the subject of trauma.

At Louisiana State University, English professor Jean Witherow created an Introduction to Fiction course emphasizing an historical perspective on Louisiana’s diversity. In this course, according to the syllabus, students study both literature and collected oral histories: “By connecting the literature to the oral histories, students will be able to put a human touch on the literature,” will “compare the themes and issues,” and will gain an “understanding of the differences and similarities between history as recorded in literature and as recorded in actual oral histories.” As well as earning English credit, students also earn credit for community-based learning. The final assignment is to use the local oral histories from Old South Baton Rouge to create educational PowerPoint slide shows to present to local high school students; those PowerPoint slides are then stored at the university library for the larger community to access. While it appears that the work with literature and oral histories is analytical and quite rigorous, as is the work to create the PowerPoint slide shows, we are surprised that the final written work for the course asks mainly for reflection on rather than analysis of the connections between the literature and the oral histories. Although this is a semester -long course, it seems that there is simply too much to do in too little time, even with the help of a community partner, and we are completely sympathetic: it

is very hard to pack all of this into one course. In fact, Professor Witherow told us she had so much trouble with the amount of material in the course that she dropped the oral histories; her course is now simply “literature based.” As an aside, she noted, however, that LSU has a substantial oral history program and boxes of collected oral histories that are begging to be used.

In Portland, Oregon, at the Hatfield School of Government, College of Urban and Public Affairs, Elizabeth Furse, along with oral historian Kay Reid, offers a graduate/ undergraduate political science course entitled Great Tribal Leaders of Modern Times. Although it is technically a political science class, the professor notes in her syllabus that it is interdisciplinary, as it actually “spans the fields of political science, American history, Native American studies, multicultural studies, and sociology.” Looking at the historic eras of federal Indian policy from 1940’s to the present, this interesting and well-focused course “examines the role that contemporary Native Americans had in shaping federal Indian policy, law, natural resources management and other topics of regional, national, and international concern.” The overarching theme of leadership in the face of grave challenges and the goal of developing students’ understanding and appreciation of American Indians are realized by a deep engagement with video interviews of tribal leaders from across the United States, all recorded between 2001 and 2004 for the Institute of Tribal Government at Portland State University. Each week in this class students view and study two extensive video oral histories. To further their understanding, students are asked to write three short papers during the term, and then to develop one into a longer term paper that focuses on one of the 15 interviews or on one issue that arises in several of the interviews. As well as analyzing the oral histories for the final paper, students must broaden their perspectives of the issues by reading additional sources. Unfortunately, it appears as if students are not also expected to learn research and information literacy strategies and skills, but rather are provided with both specific and general bibliographies, no doubt due to time limitations. Still, this appears to be a thoughtful and tightly-focused course design that encourages students to engage deeply with the interviews and to use the material to



learn more about the rich topic of Native American history and leadership.

We were happy to find such interesting courses, and learning about them supports our belief that there is significant emotional and pedagogical value in using oral history video testimony in various kinds of classes in different fields – and by this we mean quite apart from teaching oral history techniques and sending students out to do interviews. We also feel that this is a key moment in time to encourage students and faculty to use some of the wonderful archives that are now being made accessible. Not only is the material -- and the medium -- motivating, but if used with the right kinds of complex assignments, it is also a way to engage students in deeper learning.

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## **Appendix: Openly Accessible Video Oral History Collections**

### **Cantigny First Division Oral Histories**

<http://libx.bsu.edu/collection.php?CISOROOT=/CtgnyOrHis>

40 online video film interviews and transcripts with 40 US army veterans from the Vietnam war, all members of the U.S. Army's First Infantry Division, commonly known as the "Big Red One."

### **Experiencing War: Stories from the Veterans History Project**

<http://www.loc.gov/vets/stories/alphalist.html>

This site is from the U.S. Library of Congress. It is a collection of oral histories, audio and video, visual images and documents which provide insight into the experiences of ordinary American service men and women during 20th century conflicts. You can

view them by theme or alphabetically. While they don't all have complete, lengthy video, there are many that do. You have to click on the image to see what all is there for each individual person.

**Conversations with History** <http://globetrotter.berkeley.edu/conversations/>

Started in 1982 by the Institute of International Studies at the University of California at Berkeley with an aim of capturing and preserving intellectual ideas by interviewing prominent figures about their lives and work. Currently contains about 200 interviews in text and video formats. Subjects for interview include diplomats, statesmen, soldiers, economists, political analysts, scientists, historians, writers, foreign correspondents, activists and artists. Collection can be browsed by name, profession, topic or date. Interviews are about an hour long.

**The Densho Digital Archive** <http://www.densho.org/archive/default.asp>

The Archive currently has over 400 visual histories (more than 800 hours of recorded video interviews) and over 10,700 historic photos, documents, and newspapers and is growing. These primary sources document the Japanese American experience from immigration in the early 1900s through redress in the 1980s with a strong focus on the World War II internment of Japanese Americans.

**Miami Stories Oral History Project** <http://digital.lib.muohio.edu/cdm4/mustories>

This collection began as the Miami University Bicentennial Legacy Project in 2005 and is now ongoing. Groups of people with common experiences offer recollections of their years at Miami University. Topics discussed include the Campus Interracial Club, the role of the black church, civil rights demonstrations (including picketing, sit-ins, and other efforts to integrate student housing and public accommodations in Oxford, OH), race relations, segregation in higher education, fraternal organizations, and the experiences of military personnel. Currently over 100 videos, with transcripts.

**Palestine Remembered Oral History Project** <http://www.palestineremembered.com/>

MissionStatement.htm

Begun in Jordan in 2002. Currently over 600 videotaped interviews with refugees from about 300 towns, in Arabic, English, Hebrew.

**National Visionary Leadership Project** <http://www.visionaryproject.org/>

Begun in 2001 the NVLP's goal is to record, preserve and distribute, through various media, the wisdom of extraordinary African Americans who have shaped American history. Some are nationally recognized leaders, others known primarily in their local communities. Looks like about 200 interviews right now. Unfortunately, the entire video interview is not there, but, there are about 10 "clips" for each person, amounting to quite a bit of video.

**Telling Their Stories** <http://www.tellingstories.org/index.html>

High school students at the Urban School of San Francisco conduct and film interviews with Bay Area residents. The fulltext of the transcript and well as the full video interview is posted here. Current projects are: Civil Rights, Holocaust Survivors & Refugees, Liberators/Witnesses to Genocide, Japanese-American Internees, Fillmore Redevelopment/Relocation.

**Vietnam War Era Veterans Oral Histories**

<http://libx.bsu.edu/cdm4/collection.php?CISOROOT=/VtnmOrHis>

This modest collection includes 26 oral histories conducted by students from Michael W. Doyle's HIST 499 Oral History Workshop course in Fall 2009. The interviews are with local military veterans of the Vietnam era.