# Past OHA Annual Meeting Pre-Conference Workshops

## 2023

**Choose Your Own Adventure: A Metadata Assessment Tool for Oral History Projects**
Led by Steven Sielaff & Natalie Milbrodt of the OHA Metadata Task Force

Since 2013, the Oral History Association Metadata Task Force (MTF) has developed tools for archivists and other practitioners to describe oral histories in their collections and to make informed metadata choices for legacy and new projects. In this workshop, the MTF will guide attendees through their metadata assessment toolkit, a process meant to help both new projects set up quickly with descriptive rigor, and offer longstanding projects a structured way to address missing pieces to their metadata puzzles. This methodology – shaped by a nationwide survey of oral history practices we conducted in 2016-2018 and published in 2019 – emphasizes how different projects and teams require different metadata decisions; each metadata plan is a "choose your own adventure," based on a particular set of resources and limitations. Our process helps provide a structure to that decision making. First, we will lead attendees in developing institutional or individual "practitioner profiles" that will establish the characteristics and needs of their particular oral history projects or collections. Next, we guide them through the MTF's comprehensive list of oral history-specific descriptive metadata elements that can be applied across different systems and platforms, leading participants to then make selections about which elements to capture and preserve within the context of their practitioner profiles. We will also lead an exercise in identifying and determining where this information is stored at their given institutions or projects. At the completion of this session, each participant will take away documentation of their metadata choices for an entire project with clear "next steps" they can complete at home with their teams. The MTF members will take turns leading demos and large group discussion as well as provide roving guidance during participants' solo study and breakout conversation. Our primary aim is to offer a "train the trainer" style session on assessing the universal utility of these metadata elements as critical to creating, preserving, and making oral histories accessible to researchers, regardless of system or software platform. This workshop offers a holistic way of thinking about metadata that moves away from technical lingo and toward a shared understanding of what is useful to know about oral histories: no technical expertise is required for participation! It will be an excellent opportunity for peer learning and discovering contrasts and similarities in oral history practices across contexts.

**Equipment & Software: Oral History Strategies on a Budget; Tips and Psychologies**
Led by Alan Nakagawa

A workshop on oral history production, equipment, software, and set-ups with a focus on productions with small budgets. Sound/interdisciplinary artist Alan Nakagawa will base this

workshop on his thirty-nine years of collaborative art projects using oral history as a base for working with diverse communities. Nakagawa has worked for educational, non-profit, and government institutions with varying budgets and scopes. Keeping a flexible production methodology while listening to the needs of the collaborators, he has built a portfolio of experiences reflecting diverse needs, often under very tight budgets. This workshop will include information on:

audio recording
Covering field work and studio work. Nakagawa has been audio recording for over three decades and has maintained a home recording studio since the early 1990's in Los Angeles. Working on art projects, podcasts, film/video and oral history productions for institutions such as the Los Angeles County Metropolitan Transportation's Metro Art program (where he was the Senior Public Art Office from 1992 to 2016), Los Angeles Department of Transportation (As their first Artist-in-residence) and the Getty Villa.

equipment on a budget
When there's an equipment budget, you are in a fairly luxurious position but sometimes there is no equipment budget or there's a very minimal equipment budget. What do you do? Nakagawa co-founded and was the Artistic Director of non-profit arts collective Collage Ensemble Inc
from 1984 to 2011. This experience in particular taught him how to hack everything so that you can get the most bang out of the buck, even when there wasn't a buck.

microphone placement and room ambience
It's important to understand acoustics, room noise, ambient noise and bounce. Sometimes you only get one shot at conducting the oral history. We'll review some basics so that post-production is easier for you.

case studies
Once Nakagawa got the oral history bug via Theresa Barnetts OH Workshops at UCLA, he has consistently incorporated oral history technique in his work. He'll go through three projects that benefited immensely from an oral history component.

how to make your interview subject feel comfortable
For his project Unfinished Proof Ninomiya at the Gerth Archives CalState University Dominguez Hills, Nakagawa gathered tips from portrait photographers on how they make their subjects comfortable.

basic recording software tips
Recording 101, basics and beyond. This will be a sharing of logistics. We'll build a check list of points we should all keep in mind before and after we press record.


**Experimental Sound and Creative Writing as Preservation**
Led by Alma Simba

This workshop will benefit participants looking for alternative, hands-on tools to use in their individual historical practices and collaboratively. My experiences have been both academic and non-academic and demonstrates how oral history can be multidisciplinary and inclusive, especially for those outside of the traditional academic discipline. This workshop focuses on

digital technology such as sound recording and production as a way to include youth and marginalized groups, and engage with communities whose heritage is usually accessed through oral traditions rather than text. It will also offer an opportunity for networking in a safe and semi-informal space, with opportunities to share insights around sensitive heritage and experiences of working in spaces of institutional violence. As such, this workshop is as much about healing as it is about learning.

**What Does Done Look Like? Project Planning for Oral History**
Led by Doug Boyd & Jen Cramer

This half-day pre-conference workshop, co-led by Jen Cramer and Doug Boyd builds upon previous evolving versions of this workshop presented at the Oral History Association conferences over the years. It concentrates on logistics of planning and implementing oral history projects, and is designed for individuals and teams who are conceptualizing an oral history project or already in the process of developing one. The workshop introduces participants to a project planning "tool kit," a step-by-step resource for effective and ethical oral history projects. This hands-on, interactive capacity building workshop offers an intense focus on engaged project planning, looking especially at the question in the title, "What Does Done Look Like?" Then, from that question, we will use a project planning worksheet, breakout groups, and peer and instructor feedback to work together to create your plan for an oral history project of any size or budget. The goal is for each participant or team to leave with an implementation plan and resources for their unique oral history project. It would be helpful if participants are already familiar with the basics of oral history best practices.

**Using OurStoryBridge: Connecting the Past and the Present to Collect Innovative Oral Histories Online**
Led by Jery Huntley

This workshop will introduce OurStoryBridge, explain how to start oral history projects on the model, and share how to bring those stories into classrooms. In just two years since the release of OurStoryBridge: Connecting the Past and the Present 16 communities in ten states have created online oral history projects using this innovative, online methodology, with over 600 stories available for classroom use and more added each day. OurStoryBridge Inc. recently incorporated as a 501(c)(3) charitable nonprofit that helps libraries, museums, historical societies, and issue-oriented organizations use their free, online tool kit and resources to support the production of low-cost crowdsourced, community oral history projects. This workshop will be presented as a hands-on opportunity to explore the OurStoryBridge methodology and recommended software and focus on DEI stories as examples. This methodology adheres to OHA's Principles and Best Practices. OurStoryBridge uses an adaptive model to support the creation of three- to five-minute, locally produced oral histories accompanied by related photographs made freely accessible online via individualized websites.  encourage OurStoryBridge adopters to lean on our experience and resources to get

started and then to shape their projects to meet their own needs and goals. Our vison is that OurStoryBridge empowers every community to cultivate connection across the generations, encourage civic engagement, celebrate diversity, and engender shared and durable kindness. Through our Teacher's Guide, educators select stories to use in their classrooms, guiding students as they listen, discuss, learn, question, and tell their stories. The OurStoryBridge format is appropriate to the 21st century, freely accessible online, at three-to five-minutes to fit short attention spans, with photos scrolling with the appearance of a more sophisticated video, and at no cost for educator use.

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# 2022

### What Does Done Look Like? Project Planning for Oral History

Led by Troy Reeves and Jennifer Cramer

This workshop—with a focus on the logistics of planning and implementing oral history projects—is designed for individuals and teams who are conceptualizing an oral history project or already in the process of developing one. The workshop will introduce participants to a project planning "tool kit," a step-by-step resource for effective and ethical oral history projects. Participants will collaborate with one another in smaller groups to create their own plan for an oral history project of any size or budget. The goal is for each participant (or team) to leave with an implementation plan and resources for their unique oral history project. This workshop will assist any oral history practitioner planning an oral history project from concept to fruition or any stage in between. It would be helpful if participants are already familiar with the basics of oral history best practices.

### Amplifying the Voices of Underrepresented Communities

Led by Juan David Coronado and Elena Foulis

This workshop will focus on the importance of conducting oral histories with and within underrepresented communities, including best (ethical and logistical) practices. Facilitators will provide insight and strategies on how to plan and execute fruitful oral histories in communities of color. Additionally, this workshop foregrounds the importance of cultural awareness in establishing and maintaining a respectful space at all stages of the interview process. Participants will learn about the intricacies of communities of color, including Latina/os/x, interviewing techniques in English and Spanish, transcribing, and archiving.

### A Pedagogy of Listening: Using Oral Histories in the Classroom

Led by Zaheer Ali

Specially designed for educators who want to use or teach oral history, this workshop will introduce the use of oral history in the classroom as historical source, research method, and

community practice. Key to the successful incorporation of oral history in any curriculum is the skill of listening, which will provide the framework for the session. Drawing on the award-winning Muslims in Brooklyn oral history curriculum as well as the facilitator's twenty years' experience of developing oral history projects for historical research, exhibitions, and community programming, the workshop will offer sample lesson plans, model classroom activities, and provide curricular resources for educators seeking to include oral history as part of their pedagogical practice.

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# 2020

**Protect The Value Of Your Labor: Survival Skills for Freelancing in Oral History**

Led by Liz Strong

Working in oral history is fraught with requests for unpaid work, tight budgets for ambitious projects, and clients who don't understand oral history ethics. This workshop is designed for aspiring and seasoned freelance oral historians to come together, share their experiences, troubleshoot their concerns, and swap valuable information about fundamental tools and tricks of the trade. This workshop will cover: • The first year in freelancing • Understanding your labor rights • The structure of a successful work agreement • And figuring out how much to charge As the title of this workshop suggests, one of the greatest challenges of working in oral history is protecting the value of our labor. Communicating and coordinating with other oral historians is the strongest way to work toward better wages and work environments for all of us.

**An Oral Historian's Guide to Public History**

Led by Amanda Tewes

This introductory workshop provides an overview of public history and how it intersects and complements the practice of oral history. The workshop will cover important aspects of public-facing oral history work, including: interpretation and respect for narratives, accessibility and audience, technology and various media, documenting and partnering with communities, as well as foundational public history concepts and resources. Additionally, the workshop will include breakout sessions to consider how to incorporate public history into current or future oral history projects, as well as the challenges and opportunities in taking such an approach. In order to fully participate in this portion of the workshop, please bring a project to discuss.

**Podcasting**

This hands-on workshop is an introduction to the basic tools and techniques for telling compelling audio stories. Participants will learn about the best recording and audio editing equipment, the fundamentals of narrative storytelling, how to integrate audio "scenes" and

immersive sound, and other best practices for working with historical or pre-recorded interviews. Oral histories are a rich source of story content; shaping them into audio narratives can bring them to a broader and more diverse audience! This workshop will focus on story structure techniques and workflow specific to working with oral histories. We'll address the entire workflow step-by-step, from generating story ideas, to finding your narrator, writing an audio script, recording and performing voice narration, editing, and integrating other audio (like music or recorded sounds) into your mix.

**Introduction to Oral History**

This workshop will introduce participants to the fundamental concepts and best practices of oral history interviewing and project design. Special attention will be paid to the humanistic and dialogical spirit of oral history, with which all types of encounter-based projects and research can be imbued. Participants will be exposed to understandings of oral history traditionally promoted by the Oral History Association, as well as important critiques of these approaches, and alternative traditions that continue to broaden and nuance the possibilities of oral history as a co-creative, community-oriented process. The instructor will survey the wide range of outcomes, both public-facing and more intimate, that oral history can produce, and will offer particular guidance on the oral historian's imperative to build, curate, interpret, and accessibly preserve collections of interview-based material. Participants should expect some small group discussion in break-out rooms, and are encouraged to bring their own ideas for their own oral history projects, no matter how embryonic or elaborated.

**More Than Kickstarter: Grassroots Fundraising as a Sustainable Strategy**

Where does money come from? How do you get it? What's the secret? This workshop solves the riddle of how to get money for your project by focusing on who actually makes donations: individuals of modest means. We will focus on raising money from people who know and who know people you know. The aim is to develop a long-term, sustainable strategy for making your project happen

**An Introduction to Remote Interviewing**

Current times have not only created a need for a safe method to continue conducting oral histories, but have caused practitioners to reconsider the place of conducting an interview remotely in our ongoing practice. Using the Oral History Association's Remote Interviewing Guidelines, this introductory workshop will teach attendees the basics of remote interviewing, including the ethical, methodological, archival, and practical considerations of using a remote format for an interview. Topics will include how to decide when a remote interview is best, how to work with a narrator to select the best platform, how to prepare both interviewer and narrator for a remote interview and other pre-interview considerations, different equipment and platforms available to conduct interviews remotely, and special considerations unique to using remote formats. Throughout the workshop leaders will reference the Oral History

Association's Principles and Best Practices. Note: For those new to oral history, we recommend you take an introductory workshop before attending this workshop.

**Photographing People as a way of Documenting Place**

In this workshop, we will explore the way photography can be used in concert with oral history and writing as a way of documenting place and enriching storytelling. In addition to seeing examples of photographs that effectively capture people and place, we will discuss the essential elements of good visual storytelling, with an emphasis on portraiture and building narrative through photo essays.

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# 2019

**An Introduction to Oral History**

Led by Jeff D. Corrigan

This introductory workshop serves as an informative overview to the field of oral history from initial idea through finished product. The workshop will cover specifics within three sub-categories of oral history:  Pre-Interview, Interview, and Post-Interview, including the basics of oral history, project planning, technology, interview setup, writing interview outlines, release forms, legal and ethical considerations, providing access, and a variety of available resources for further information. Additionally, the workshop will include a series of audio question and answer examples from several oral history interviews to help individuals hone interviewing skills and provoke additional discussion in the workshop.

**Radio Storytelling: Scripting and Editing and Telling Stories in Sound**

Led by Mariel Carr

Turning oral histories into radio stories means your content can reach broader and more diverse audiences. Interviews are more flexible and versatile if shared in this way. This hands-on workshop is an introduction to the basic tools and techniques for creating a radio story to share on your website, in an exhibit, or podcast. Participants will learn about the basic equipment required to get started, professional sound recording tricks and techniques, narrative reporting, and how to gather and document the elements of a compelling radio story. We will also discuss writing for radio and scripting the podcast, in addition to voicing narration, editing, and sound production. Additionally, we will talk about coming up with ideas for radio stories, how to find good narrators, and decide if it's a radio story worth telling and sharing.  Finally, participants will have the opportunity to pitch their radio stories (if applicable), and find the right platforms to share their radio pieces and podcasts.

**Oral History for Genealogists, Part 1: "Tell Me About the Old Days, Grandma!": New Technologies and Enduring Best Practices for Capturing Your Family's Oral Histories**

Led by Roger Bell, Daniel Horowitz Garcia, and Sue VerHoef

Saints Stories and traditions, whether or not they are based in fact, are handed down from generation to generation in nearly every family. Most of us recall sitting at the feet of elderly relatives while they talked about the memories they were willing to share—often long before it occurred to us to try to record them. Now that the technology needed to capture, preserve, and publicly share those memories is inexpensive and widely available, what can we do to ensure that we do it properly? What are our responsibilities to our narrators—in this case, our family members? How can we apply best practices in oral history to family history? Join Roger Bell, Senior Experience Manager at Family Search; Daniel Horowitz Garcia, Regional Manager at StoryCorps; and Sue VerHoef, Director of Oral History and Genealogy at the Atlanta History Center to discuss the tools and strategies needed for navigating the intersection of oral history and family history.

**Intro to Video: Videography and Basic Storage**

Led by Christa Whitney

So you're thinking about making the leap to recording your oral histories in video. Where to start? As the director of a born digital-video oral history project, I will present the basic issues to consider when making the switch to (or starting from scratch in) digital video. What are the main components of a good equipment kit? What are the basic rules for getting good video footage? Then, how do we manage such enormous file sizes? I will answer these questions and more as we outline the basics for designing a workable approach to digital video (particularly if it is new to you). As someone who started out as a one-woman show and has trained a team of contributors to align with our standards, I am familiar with the fine line between being so intimidated you don't try and getting in over your head. Whether you are going

**Oral History for Genealogists, Part 2: Oral History and Genealogy: Partners in Storytelling**

Led by Dawne Slater and Sandy Olney

Both oral historians and genealogists are dedicated to uncovering truth and piecing together family stories. While their methods may differ, their discoveries are complementary. In this workshop, professional researchers and interviewers/writers from AncestryProGenealogists will help participants explore the ways in which oral historians can use genealogy, and genealogists can use oral history, to achieve their common goals.

**Protect The Value Of Your Labor: Survival Skills for Freelancing in Oral History**

Led by Liz Strong

Working in oral history is fraught with requests for unpaid work, tight budgets for ambitious projects, and clients who don't understand oral history ethics. This workshop is designed for aspiring and seasoned freelance oral historians to come together, share their experiences, troubleshoot their concerns, and swap valuable information about fundamental tools and tricks of the trade. This workshop will cover: • The first year in freelancing • Understanding your labor rights • The structure of a successful work agreement • Figuring out how much to charge As the title of this workshop suggests, one of the greatest challenges of working in oral history is protecting the value of our labor. Communicating and coordinating with other oral historians is the strongest way to work toward better wages and work environments for all of us. Participants are also encouraged to come with their own insights and questions to share, and to be ready for discussion.

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# 2018

### Oral History and Podcasting/Radio Storytelling

Led by Molly Graham

Turning oral histories into radio stories means your content can reach broader and more diverse audiences. Interviews are more flexible and versatile if shared in this way. This hands-on workshop is an introduction to the basic tools and techniques for creating a podcast. Participants will learn about the basic equipment required to get started, professional sound recording tricks and techniques, narrative reporting, and how to gather and document the elements of a compelling radio story. We will also discuss writing for radio and scripting the podcast, in addition to voicing narration, editing, and sound production. Also, students will learn about branding, promotion, and sponsorship. Finally, participants will be able to share their podcast ideas with the group, who will serve as an editing team.

### Introduction to OHMS and Bilingual Indexing

Led by Brendan Coates and Teague Schneiter, Oral History Projects, Academy of Motion Picture Arts and Sciences Preservation and Foundation Programs; Doug Boyd, University of Kentucky

Heard of OHMS and want to learn more about how it works? Are you in need of a way to provide access to oral histories not recorded in English? Do you have dreams of creating multilingual metadata for interviews recorded in English to be accessed by non-English speaking communities/users? This workshop will be an introduction to OHMS, with a focus on both indexing in the OHMS environment and how to do so bilingually. In late 2016 the University of Kentucky's Nunn Center updated the OHMS application and viewer to have multilingual functionalities, creating the capability to synchronize both a transcript/translation, as well as to create a bilingual index, making all of these searchable and synchronized to the corresponding

moment in the audio or video. In this workshop Doug Boyd will introduce OHMS, and OHMS power users Teague Schneiter and Brendan Coates will demonstrate the multilingual functionalities of OHMS. Through demonstration of a bilingual use case, instructors will walk attendees through each step of the indexing process to prepare a sample Spanish-English index. Instructors will also guide attendees to develop workflows to support multilingual indexing. Participants will leave the workshop with the foundational knowledge not only of how to index bilingual content using OHMS, but with a larger framework for how to apply context-specific indexing to their own collections. Key tips and lessons learned from the experience of the indexing project managers and indexers will ensure that participants are able to hit the ground running with their own projects.

**Community Organizing Basics for Oral Historians**

Led by Sarah K. Loose and Isabell Moore, Groundswell: Oral History for Social Change

The process of conducting and archiving oral history interviews itself makes a difference in our world. But in these fraught times, many oral historians want to seek more direct kinds of impact. We want to support community organizing and social movements that are building the kinds of power needed to create large-scale transformation. Beyond conducting interviews and making them available through archives, how can oral history be used most effectively for social change? How can we best partner with or reach audiences of community organizers so that social change agents on the ground can use our work? Oral historians can support social change without being or becoming community organizers. But we can do so most effectively if we understand a bit about the art of organizing. Rooted in a long history, community organizers have developed specific theories of power, both time-tested and fresh approaches to social change, sophisticated strategies, and a diverse tactical toolbox. This participatory workshop will deepen your understanding of how grassroots communities and allies build and exercise power to transform systems and effect change. And it will challenge—and help—you to think more strategically about how to mobilize your oral history work in support of organizing for justice! At the end of the workshop, you will come away with: ● a clearer understanding of the assumptions, practices, and frameworks of community organizing; ● more clarity about why community organizers believe building collective power is the most effective way to make change; ● new frameworks for conceptualizing your oral history work in relationship to community organizing and collective power; ● practical strategies for overcoming some of the institutional and other barriers to engaging oral history in service of social justice; and ● connection to a community of practitioners committed to supporting one another in activating our oral history work to have an impact.

**Cooking with Sound: How to Make Great Aural Histories with the Best Sonic Ingredients**

Led by Kent Davies, University of Winnipeg; Charles Hardy III, West Chester University; and Sarah Lake and Sami Zenderoudi, Centre for Oral History and Digital Storytelling, Concordia University

In recent years more and more oral historians have discovered the rewards and the pleasures of working in sound and sharing their interviews in podcasts, audio walking tours, installations, and still-emerging forms of sound and multimedia programming. This workshop is for those of you interested in taking your work with sound to the next level, improving your "sonological competence," and making your work more sonically engaging for yourself and your audiences. The workshop will include: ● an introduction to the best affordable field recorders and microphones and to the field recording techniques that will enable you to get the most out of that equipment; ● an exploration of the pleasures and possibilities that emerge with the leap from mono-tony to stereo and three-dimensional sound; ● lessons on expanding your ingredients, including examples of how the use of the soundscapes, sound artifacts, and sound documents can provide historical context and sonic interest to your aural history interviews; ● hearing exercises in which we listen to and critique compelling examples from outstanding works in aural history; ● an exercise in sound mapping and onsite listening; ● an introduction to how copyright law and fair use impact your ability to work with others' sound recordings. To make the most effective use of the little time that we have together, those registering for the workshop will receive a link to instructional materials mounted in advance on Oral History in the Digital Age. We encourage you to share work samples with the workshop leaders and to bring your own field recording equipment to the workshop.

# 2015

Wednesday Workshops:

**An Introduction to Oral History Share the Wealth: Bringing Oral History to the Public**

**Introduction to Video Oral History**

**Oral History and the Law**

**Gigabyte, Terabyte, Tetrabyte - Oh My!: Tackling the Challenge of Preservation of Oral History Interviews in Digital Video Formats**

Saturday Teacher Workshop: **Oral History, Cultural Identity, and the Arts**

# 2014

**Introduction to Oral History**

Led by Jeff D. Corrigan, Oral Historian for The State Historical Society of Missouri at the University of Missouri-Columbia

The introductory workshop serves as an informative overview to the field of oral history from initial idea through finished product. The workshop will cover specifics within three sub-categories of oral history: Pre-Interview, Interview, and Post-Interview, including the basics of oral history, project planning, technology, interview setup, writing questions, release forms, providing access and/or a transcript, available resources, and any other topic of interest to the attendees. Additionally, the workshop will include a series of audio question and answer examples from several oral history interviews to help individuals hone interviewing skills and provoke additional discussion in the workshop.

**OHMS: Enhancing Access to Oral History Online**

Led by Doug Boyd, Director, Louie B. Nunn Center for Oral History, University of Kentucky Libraries

The Louie B. Nunn Center for Oral History at the University of Kentucky Libraries has created an open source and free, web-based, system called OHMS (Oral History Metadata Synchronizer) to inexpensively and efficiently enhance access to oral history online. OHMS connects the textual search term in a transcript or an index to the corresponding moment in the recorded interview. OHMS has been designed to be easy to use, universally compatible, and extremely flexible and provides a powerful and scalable option for enhancing online access to oral history for institutions with wide ranging (including minimal) budgets and technical support. This workshop will serve as a general introduction to OHMS and will explore, in detail, the processes of getting started using OHMS, indexing techniques, the synchronization of transcripts, and general workflows for successfully implementing OHMS at your institution. For a general introduction to OHMS, go to http://www.oralhistoryonline.org.

**Look Before You Leap: Transitioning to Video Oral History**

Led by Christian Lopez, Richard B. Russell Library for Political Research and Studies, University of Georgia; Doug Boyd, Louie B. Nunn Center for Oral History, University of Kentucky Libraries

Based on "from the ground up" experience, this workshop will inform and prepare oral history practitioners and archivists who are transitioning from audio recording to digital video capture. Scalable and practical approaches to video oral history will benefit individuals and institutions with varying resources. The workshop will explore the basics of digital video capture and workflows, incorporate demos, and will address the benefits, challenges, and fundamentals of using digital video for conducting interviews.

**Oral History and the Law**

Led by John A. Neuenschwander, emeritus professor of history at Carthage College in Kenosha, Wisconsin, and author of A Guide to Oral History and the Law, Oxford University Press, 2009.

The goal of this workshop is to explore the major legal issues that all practitioners of oral history should be knowledgeable about. Topics to be covered include: professional ethics, legal release agreements, protecting sealed/restricted interviews, defamation, the privacy torts, copyright, uploading interviews to the internet, and institutional review boards. Participants will be given ample opportunities to ask questions related to their project or subject matter interest. The workshop is intended to be academic in nature and will not provide legal advice.

**The Power of Performance: A Practical Guide to Writing an Oral History-Based Performance**

Led by Kira A. Gentry and Janet D. Tanner, Center for Oral and Public History, California State University, Fullerton

Using a practical approach, the process of crafting a performance from oral history transcripts will be demonstrated. The various methods of choosing themes, gathering quotes, as well as the process of constructing the narrative and the challenges associated with this process will be discussed. The presenters will also reflect on their experience as both writers and performers, offering insight into their own reactions to performance as well as the reactions of those whose stories are represented.

**Teacher Workshop: Principles and Best Practices for Oral History Education (grades 4-12)**

Led by Debbie Ardemendo, Apollo Theater Education Program in New York; Cliff Mayotte, Voice of Witness in California; and Traci Morgan, Teach for America and McClintock Middle School in North Carolina

First Floor Conference Room, Madison Public Library, Central Branch Sponsored by the Wisconsin Humanities Council (no charge to register) Teachers interested in learning more about integrating oral history in their classroom curricula are invited to attend this free workshop at the Madison Public Library. The workshop will feature the new OHA Principles and Best Practices for Oral History Education document for 4-12 educators. The document, developed by the OHA Education Committee with funding from the History Channel, is organized by the three main stages of an oral history project—pre-interview, interview, and post-interview. Come to the workshop and benefit from the experience of educators who have had success engaging students with oral history.