I will be completing my two-year presidential term this summer. I have been serving on the SOHA board since 2015. This year, I will be opening the Moulton Museum in Orange County. The museum has partnered with city, county, and state agencies to preserve Orange County's historical artifacts and to expand the collective understanding of the ranching era and the lasting legacy. The museum opening also includes the opening of the Aliso Viejo Ranch which is a 7.7 acre multidisciplinary site. 70 Degrees is curating the Moulton Museum in Laguna Hills which will include immersive learning. We are developing internship programs with universities to offer remote learning opportunities which will include archive collection management and exhibition design. Follow my journey at moultonmuseum.org.

We will be celebrating the 40th anniversary of the Southwest Oral History Association! Please share with us your member films for our forthcoming celebration (see page 16). As we reflect on the legacy of our organization, I am amazed at how many scholars and programs have been supported by our network. Over the past forty years we have funded research and helped develop projects. We look forward to reading your upcoming proposals. Please submit your applications to our grant program by the March 31, 2021 deadline. The application is available on our website. The award notifications will be sent by April 21, 2021.

SOHA shifted to an all-digital initiative in 2020 due to the COVID-19 pandemic. I am pleased that many of our members have remained connected and active with our community. Our board encourages you to continue participating by becoming active through the Oral History Association 2021 virtual conference. Participate in this network by submitting a proposal by April 1st. The theme is “Moving Stories.” It will be held virtually from October 13-17, 2021. Learn more about the conference here: oralhistory.org/annual-meeting.

I plan on participating at OHA with a California panel with statewide educators. 70 Degrees recently commemorated the 70th anniversary of the Korean War. We conducted oral histories with the Korean Consulate's office in Los Angeles to reflect on this historic event. We participated in symposiums with scholars and generals who recounted this war. We realize the importance that oral histories make in retaining memories for future generations. We used Omeka in order to make these interviews available online. We are committed to disseminating online collections that are accessible.

We will have a Zoom-hosted members meeting on Friday, April 30th, 2021 from 11 am to 12:00 pm PST. We hope to ratify the new Constitution and host the 2021-23 Board Position election. Please visit the SOHA website to see our proposed amendments. We are accepting SOHA Board of Directors 2021-23 candidate statements for our two-year term positions. Please direct your statement to the Board Nominating Committee chaired by Juan Coronado, jdcoronado@ccsu.edu, SOHA Past-President. Submit your comments about the constitution and bylaws and your nominations by 11:59 pm PST on April 9, 2021.

Please remember to renew your annual membership in order to retain access to our resources. We look forward to seeing you all online!
Why the University Press of Kansas Matters
By: Farina King, PhD
1st Vice President

My father was five years old when he was dropped off without warning at an Indian boarding school. As a Diné child who had never learned English or had even seen a toilet, he was shocked by the experience and cried himself to sleep that night. Like many Native American children who attended boarding school, he was taught to forget or suppress his heritage, language, and culture. My father hardly talked about his boarding school experiences and memories, but I knew that he and many of my relatives and ancestors were sent to them. It was not until I read David Wallace Adams's *Education for Extinction* in college that I even started to begin to understand the widespread tactics and onslaught of forced assimilation and violence in federal Indian boarding schools that came in waves over a century affecting countless Native American and Indigenous peoples, including my own family. This book inspired me to begin oral histories with my family about their boarding school experiences.

Adams's groundbreaking book is only one of the many foundational works of scholarship that the University Press of Kansas (UPK) has published over its seventy-five years of operation. From my perspective and experience, this press is essential for exposing the truth of the travesties of federal Indian boarding schools and part of opening the way to healing and reconciliation. Such works have supported truth-telling and oral history work that upholds social justice.

In 2020, Congresswomen, Deb Haaland (D-N.M.) and Elizabeth Warren (D-Mass.), introduced the bill for The Truth and Healing Commission on Indian Boarding School Policy in the United States Act, and the National Native American Boarding School Healing Coalition supported this initiative. Central to truth and healing is developing research, especially oral history projects, that tell stories that have been erased and ignored over the years.

Indigenous families and communities, like my own, have suffered intergenerational trauma and violence from having their families ripped apart. Children like my father risked their lives to run away after being abused and bullied in a space where he was belittled for his language and deprived from the love of his mother and family for months at a time. I learned to listen and understand my father and family stories because of examples that the University Press of Kansas published. A part of Adams's central argument is that the strategy of Indian boarding schools was to cut off the students' ties to home so that the U.S. government could come in and claim their land. While their public purpose was benevolent, their true goal was to "educate for extinction."

The University Press of Kansas has published various such seminal works about Native American and Indigenous History with featured oral histories not only about federal Indian boarding schools, including but not limited to Matthew Sakiestewa Gilbert's *Hopi Runners*, David Wallace Adams's *Three Roads to Magdalena*, and my own book *The Earth Memory Compass: Diné Landscapes and Education in the Twentieth Century* among many others.

On February 5, 2021, the University Press of Kansas informed authors, including me, of its publications of the financial challenges that could possibly shut down the press. Founded in 1946, the University Press of Kansas has published around 1,000 books in US history, military history, law, political science, and other fields that often include oral history. They also publish books about the lands and people who live and have lived in this space since time immemorial.

We need university presses that share these stories and support scholars and oral historians. These are hard times, but universities and education are getting hit especially hard. We cannot compromise on the future of our children and their education. Closing this press would threaten various areas of study such as Native American Studies, because society and government institutions rely on the scholarship that is published through UPK, especially in areas of Indian boarding schools.

Many are not willing to let go of this beloved press, which is why thousands are signing an online petition, “Save University Press of Kansas,” at http://chng.it/4JkpmH4c that I helped to start, which is directed to the University Press of Kansas Board of Trustees. I hope with all my heart that the University Press of Kansas remains open, and that people stand in support of such academic presses.

-Farina King is a professor of history at Northeastern State University where she teaches Native American History. Her first book, *The Earth Memory Compass: Diné Landscapes and Education in the Twentieth Century*, was published in 2018 by the University Press of Kansas. A version of this article was also published by *The Tahlequah Daily Press* (March 9, 2021).
Updates Spring 2021
By: Summer Cherland, PHD

“I never wanted to live in interesting times.”
~Everyone, 2020

To our friends, colleagues, and members, I want to begin by acknowledging and sharing in the grief that so many of us have experienced in the last year. It seems nearly everyone in our network experienced loss in this difficult year. And we know that the social, historical, and intellectual impacts have just begun to show themselves. So while this brief update is intended to delight in some of the unexpected victories SOHA had over the last several months, it comes with the caveat that many of us would trade so much of what went well for what did not over the past year.

A year ago, SOHA was in the final days of organizing the annual meeting in Las Vegas. How quickly we moved from hosting to postponing our conference to cancelling it, to migrating it to a fully online format. I doff my sequined hat to Drs. King and Morini and the planning committee for pulling off a fantastic virtual conference last fall! Meanwhile, I felt completely frozen in March 2020. In my role as your 2nd Vice President, as a teacher, researcher, oral historian, even as a friend. I had no idea how to exist as a teacher, researcher, oral historian, and hear from you about the benefits and challenges for those of us hoping to improve as oral historians. Doesn’t matter what level you’re at – our hope is that there is something for everyone. Topics like improving your nonverbal active listening skills and appreciating what makes you suited for oral history should appeal to practitioners at all levels. Episodes coming March 22nd!

SOHA Bootcamp: This summer, in June, SOHA is hosting a 5-day virtual intensive training. Do you know someone who is new to oral history? How about someone who has been doing it forever but wants a little guidance or motivation? Or maybe just wants some directed mentorship? Encourage them to apply. Our team has dreamed up quite the innovative academy. We have national experts leading morning lectures. We have self-guided research. We have daily challenges and networking opportunities. We have a closing concert at the end of the week to see what everyone has accomplished. I encourage any of you at any level to apply. Registration is $100 and the class size is limited to 25 participants. Scholarships are available with special consideration given to students. Please inquire if you are interested (email soha@unlv.edu)!

2022 Conference (Las Vegas): Here is all I am going to say on this. We want to do this in person. We have the skills and resources to do it virtually. Something great is about to happen. I am not alone when I say we were overwhelmed by the response to our remote interviewing workshop, which SOHA hosted in July 2020. I know this was a while ago, but we keep getting feedback! When Caryll Dziedziak and I offered to put together a meeting about remote interviewing, we thought it would be a great chance to invite others across our network to share in their experiences, offer advice, and hear from you about the benefits and concerns of remote interviewing. I remember one of us saying, “Let’s plan on about 12 people.” Well, when the RSVPs reached 200, we knew we had struck a chord, and I hope that SOHA continues to explore this area in the future.

The Craft of Oral History: SOHA hosted this virtual session in October, and we incorporated two unique aspects to the application of oral history in this workshop. First, we were joined by Ele Anedde, a recent graduate of Columbia University’s M.A. in oral history program. Ele led us in some specialized training on subjectivity and intersubjectivity. We also provided advanced training on how to understand narrators in a historical context.

Collaborations: Several months ago, SOHA began collaborating with the committee planning the Western Jewish Studies Conference. We were delighted to support our colleagues at UNLV who hosted a virtual conference in March 2021! We lent SOHA’s collective Zoom expertise and some of our board members’ time to help them coordinate their own event. We also had co-sponsored SOHA sessions, including the keynote that featured Barbara Tabach and Michael Green. WJSA offered SOHA members complimentary registration, which we hope that members enjoyed. Looking back, I am so proud of what SOHA has accomplished in a year. I know this is a seasonal newsletter and some of this is old news, but you know what? I say let’s revel in the good stuff. Way to go, friends.

So, what is ahead for SOHA in the coming months? We have sharpened our saw and are looking to a productive future. We are excited to continue in some of our socially-distanced approaches, and hopeful for some in-person gatherings in the future. I hope you join in.

More and More Every Day, Season 2: SOHA is collaborating on the second season of the More and More Every Day Podcast, which is hosted by the South Phoenix Oral History Project. This season, listeners will be treated to short (10 minutes or less) episodes, with daily challenges for those of us hoping to improve as oral historians. Doesn’t matter what level you’re at – our hope is that there is something for everyone. Topics like improving your nonverbal active listening skills and appreciating what makes you suited for oral history should appeal to practitioners at all levels. Episodes coming March 22nd!

Monthly Oral History Happy Hours: SOHA co-sponsored four virtual happy hours, which provided a space for oral historians across the country to come together, ask questions, and share their experiences. We had some fantastic guest speakers to talk about their work, the lessons they apply to oral history, and offer guidance. Truly though, these happy hours were just fun gatherings of like minded friends. In September, Liz Warren of the Storytelling Institute joined us to share her thoughts on the relationship between oral history and Storytelling. In October, Jennifer Keil spoke about technology, remote interviewing, and the changing landscape of oral history in 2020. Farina King shared her current project about COVID-19 oral histories in November and answered questions from every person in the room – anyone from high school students to longtime practitioners. And in December, we were blown away by Adrienne Cain’s presentation about interpreting consent in a new age of oral history. I loved these happy hours. They were casual and relaxed, thoughtful, and engaging. They served as a meeting point for SOHA members and newcomers to the craft of oral history!

Some of you reading this newsletter are now members of SOHA because you called in for a happy hour! We’re glad you’re here. Let’s keep the conversation going.

Remote Interviewing Workshop: I hope I am not alone when I say we were overwhelmed by the response to our remote interviewing workshop, which SOHA hosted in July 2020. I know this was a while ago, but we keep getting feedback! When Caryll Dziedziak and I offered to put together a meeting about remote interviewing, we thought it would be a great chance to invite others across our network to share in their experiences, offer advice, and hear from you about the benefits and concerns of remote interviewing. I remember one of us saying, “Let’s plan on about 12 people.” Well, when the RSVPs reached 200, we knew we had struck a chord, and I hope that SOHA continues to explore this area in the future.

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Hello all, I hope many of you recognize my name from all the emails I have bombarded you with over the past year. For those of you who don’t, my name is Anthony Graham, I am a PhD Student in the UNLV History Department and the current SOHA Graduate Assistant. Thank you so much for the opportunity to help SOHA through managing the office on a daily basis. The key aspects of my job revolve around making sure everyone gets the information they need as quickly and accurately as possible and most importantly keeping the SOHA materials organized. I maintain the membership lists and keep records for donations, conferences, and special events.

I was first introduced to oral history and SOHA by Drs. Marcia Gallo and Joanne Goodwin during my first year as a graduate student. Now oral histories play a key role in my research and my career as a historian going forward. While I am an environmental historian of the Greater Mojave Region and American West, I use oral histories to examine how booster literature and promotion shape perceptions of landscapes and define community identities. Most recently, I had the opportunity to meet many of you virtually at the SOHA Digital 2020 Conference. I presented on how early Las Vegas residents tied community identity to a romanticized western frontier myth. While the digital conference was a wonderful experience, I look forward to meeting everyone in person at future events. If you need to reach me I am always available at soha@unlv.edu.

I recently trekked into oral history as part of research for a paper discussing the Israeli-Palestinian crisis. The most impactful belonged to two elderly interviewees in their 80s. One was born in Palestine, the second in Israel, both immigrating to the United States in the 1960s. Although I included the transcripts of both interviews in my paper, reading them now does not compare to what I felt as I spoke to them. They both possessed strong unchanging opinions, placing blame of what happened, and is happening, on the other. Each justifying the Israeli-Palestinian aggression and claiming victimhood as their own. The heartbeat, anger and hatred was quite audible not only in their words, but the tone as well. The elderly Palestinian interviewee began to stutter and cry, as he relayed fleeing a burning village with his mother. Similarly, the elderly Israeli interviewee’s voice quivered as she remembered a childhood friend falling victim to an explosion in the Gaza Strip.

Although I remained impartial throughout the research, I admit that the power and emotion found in their voices skewed my opinion in the moment. My opinion was neutralized once the conversation ended but the temporary change could not be denied. It serves as proof of the strength found within oral testimonies, a strength that cannot be replicated or disregarded. Sadly, the transcript of our interviews is all that remains. I was able to convince the interviewees to agree to talk on condition that I did not record the conversation and that it be over the telephone. What I heard, and the emotions I felt, only live on in my memory. Although I am grateful for them, it demonstrates how important it is to record when permitted. That would have allowed me the opportunity to relive the emotions and share their testimonies with others. In turn, their stories would have continued to live in the present, rather than the mere past.
At the beginning of this year, the oral history community lost a beloved trailblazer to complications related to COVID-19. Gregory Everett was a film-maker who used his skills to produce community history projects using oral history methodology. His most notable oral history project is the documentary *41st and Central: The Untold Story of the LA Black Panthers*. The documentary screened at SOHA Los Angeles in 2009 and won the Pan African Film Festival Audience Award in 2010. *41st and Central* features life history style oral history interviews with local chapter members Elaine Brown, Kathleen Cleaver, Jeffery Everett, Roland Freeman, Ericka Huggins, and Geronimo Ji Jagga, Wesley Kabaila, Bernard C. Parks, Wayne Pharr, and others. The oral history interviews provide a narrative structure while archival footage supports evidence for the argument that racism in Los Angeles was and is endemic to law enforcement malfeasance toward BIPOC communities. Most importantly, Gregory was skillful in his use of editing and voice-over to speak directly to the Los Angeles hip-hop community ...heirs to Black liberation movements of the 1960's and 1970's and the torch bearers for contemporary Black Lives Matter movements. When watching the documentary one gets the impression Gregory is a historical hype-man. His tone and pacing force the viewer to engage with the facts laid before them. The oral history interviews help viewers humanize members of the LA Black Panther chapter and relate the events of 1969 to their own experiences with law enforcement.

I met Gregory via his younger brother who is my best friend from childhood. Gregory was a father-figure to his younger siblings and others who lacked parental guidance and support. His devotion to his loved ones and by extension his community manifested itself in social events, employment opportunities, and mentorship for young people who had a story to tell. His love and support touched many people directly and indirectly. Can you imagine my surprise when Gregory came to the library looking for archival information related to Bunchy Carter and Nathaniel Huggins Gregory for his upcoming documentary? I was happy to help him in any way I could.

Gregory was a living testament to the virtues of community history and oral history. He lectured and spoke about west coast hip-hop, Black history, and the Black Panthers. Gregory Everett and others like him form a foundation of historical and intellectual curiosity strengthened by an entrepreneurial spirit to produce projects often marginalized by mainstream history. Gregory Everett will be missed by his immediate and extended family as well as the community of historians and filmmakers he continues to inspire.

*Some material was paraphrased from Gregory Everett’s obituary.*
Good evening, everyone. First of all, I would like to thank the Southwest Oral History Association for the Mink Award. Thank you to Dr. Marcie Gallo for contacting me about the award back in January – that sure seems like a long time ago. We miss you at UNLV, Marcie! Thanks to Dr. Farina King for organizing this year’s conference – in unusual circumstances no doubt. Thanks to Jennifer Keil for guiding me through the conference stages. And, to Caryll Dziedziak for dropping off the award at my house! As these notes of congratulations reveal and you all no doubt know, this has been an unusual year.

We are meeting in September – a far cry from March, when the conference was originally scheduled. We are meeting on Zoom – ensuring that we remain socially distant during the ongoing COVID pandemic. We spent the summer watching and/or participating in the social justice and Black Lives Matter movements. And, we are are the eve of a truly momentous Presidential election in November [2020]. I don’t know about you, but I cannot wait to hear, read and see the oral history projects that will come from the events of the last few months. It is truly an honor to be recognized by the Southwest Oral History Association with the prestigious Mink Award.

In many ways, the Southwest Oral History Association launched my academic career. As a graduate student, I won a mini-grant to conduct oral history interviews with elders from the Round Valley Indian Reservation. These interviews became the foundation for my first book, a study of Indigenous People as migrant farmworkers in northern California. As I thought about the importance of oral history to my research as well as others, I was struck by one theme – relationships. Oral history is a very intimate experience; we sit down with friends, family, strangers and we ask about their life stories. I am reminded of the first interview I conducted for my dissertation and first book – funded by the SOHA mini-grant – it was with my grandmother, who passed away a few years ago.

My grandmother was an irascible woman – and I mean that in the best way. We have all likely interviewed someone like her – she would not allow me to tape the session; she didn’t want to talk about certain aspects of her life. All with good reason, of course. Still, I remember that interview and later ones fondly – I would not trade any part of that interview for anything; that oral history brought me closer to family members. The other theme that I thought out in terms of oral history is the relationship to place. I think this reflects the theme of this year’s conference: “Home(Lands) and Oral Histories of (Re)Vitalization.” Those of you familiar with my second book California Through Native Eyes will hopefully recognize the relationship between place and history that I attempted to discuss. More than that, though, it is the place and setting of our interviews with people that comes through. I recall interviewing Norman Whipple, former chairman of the Round Valley Reservation. We sat in green and white lawn chairs outside his house. And, during the interview, he raised his arm and gestured to the mountains and related how in the 1960s the state of California wanted to build a dam that would have flooded the Valley and Reservation. As I looked up at those mountains, about two thousand feet above us, I could almost feel the weight of the water that would have been on top of us had not Norm and other Round Valley leaders fought so hard to protect the reservation. As always, it is one thing to read about historical events in primary sources; tucked away in an archive. It is another, as well as know, to discuss those events with the people who participated in them, in the places that they occurred. Thank you again for this honor. I am deeply grateful to everyone for this recognition. I hope that we can all get together and celebrate at next year’s SOHA conference. Thank you!

William Bauer's 2020 Mink Address

My grandmother was an irascible woman – and I mean that in the best way. We have all likely interviewed someone like her – she would not allow me to tape the session; she didn’t want to talk about certain aspects of her life. All with good reason, of course. Still, I remember that interview and later ones fondly – I would not trade any part of that interview for anything; that oral history brought me closer to family members. The other theme that I thought out in terms of oral history is the relationship to place. I think this reflects the theme of this year’s conference: “Home(Lands) and Oral Histories of (Re)Vitalization.” Those of you familiar with my second book California Through Native Eyes will hopefully recognize the relationship between place and history that I attempted to discuss. More than that, though, it is the place and setting of our interviews with people that comes through. I recall interviewing Norman Whipple, former chairman of the Round Valley Reservation. We sat in green and white lawn chairs outside his house. And, during the interview, he raised his arm and gestured to the mountains and related how in the 1960s the state of California wanted to build a dam that would have flooded the Valley and Reservation. As I looked up at those mountains, about two thousand feet above us, I could almost feel the weight of the water that would have been on top of us had not Norm and other Round Valley leaders fought so hard to protect the reservation. As always, it is one thing to read about historical events in primary sources; tucked away in an archive. It is another, as well as know, to discuss those events with the people who participated in them, in the places that they occurred. Thank you again for this honor. I am deeply grateful to everyone for this recognition. I hope that we can all get together and celebrate at next year’s SOHA conference. Thank you!

We are accepting 2021 Mink Award nominations. Karen Harper is serving as the committee chair and is accepting nominations. Please send us your nominations to soha@unlv.edu by April 9, 2021.
The Southwest Oral History Association is now accepting applications for the 2021 Mini-Grant.
Deadline for Applications: **March 31, 2021**
Award Notifications: **April 21, 2021**

The Southwest Oral History Association will award up to (3) mini-grants with the total of all being up to $1500. Funds may be used for interviewing, equipment, transcription, editing, publishing, and other oral history-related expenses. Students, teachers, independent researchers, historical societies, archives, museums, and nonprofits are encouraged to apply. First consideration is given to community-based projects focusing on Arizona, New Mexico, Nevada, and California, the states within the SOHA region. Award recipients may be invited to present their work at a SOHA conference within two years of receiving the Award. We also ask that recipients prepare a written report on their work for inclusion in SOHA's newsletter within six months of receiving the award.

- A one-year membership in SOHA will be included as part of the Mini-Grant Award.
- Previous award recipients are not eligible to apply two years in a row.

PLEASE SUBMIT THE FOLLOWING AS A WORD ATTACHMENT VIA E-MAIL to soha@unlv.edu. Put “2021 MINI-GRANT APPLICATION” in the subject line.

- **Cover Letter**: One-page cover letter including name, mailing address, telephone number, and email of applicant. Include a brief background history of the applicant, whether an individual or an organization. Please keep in mind that the awardee of this grant will need to provide a point of contact name and mailing address for SOHA to send a check for the amount of their mini-grant.
- **Concise description of the Oral History Project**: Include the title of the project, background on development, need for topic, planned number of interviews, expected length and depth, oral historian(s)' names and oral history experience, archiving plans, possible presentation plans, and project timetable. There is a maximum length of three double-spaced pages.
- **Budget for the project**: Include amount requested and other sources of funding, if any.
- **Contact Information for a Reference**: Identify, in a single-page attachment, at least one reference and how that person can attest to the applicant's oral history capabilities and project. Please include the reference's contact information (full name, any official title/position, phone number, and email).

IF USING U.S. POSTAL SERVICE, MAIL MINI-GRANT REQUESTS TO:
Southwest Oral History Association
ATTENTION: MINI-GRANT COMMITTEE
University of Nevada, Las Vegas
4505 S. Maryland Pkwy, Box 455020
Las Vegas, NV 89154-5020

SOHA WILL ACKNOWLEDGE RECEIPT OF APPLICATION VIA EMAIL.
Questions? Email the SOHA Office: soha@unlv.edu
Determining Metadata
From Website to Archive: Designing Metadata for the South Phoenix Oral History Project

Credit: Nicholas Blechman for Harvard Business Review

In this piece, oral historian Eleonora Anedda will explore SPOH’s approach to communicate relevant and descriptive metadata to its audience; reflecting on ethics, challenges, and logistics of archiving oral histories online.

When I started working at the South Phoenix Oral History Project (SPOH) I noticed right away that the South Phoenix and South Mountain Community College Memories collection is incredibly rich, and much thought went into creating the project. Seventy-four interviews were conducted so far, both faculty members and students - over one hundred fifty to date - contribute each semester to this extensive archive. They record high-quality audio and video interviews at the narrator’s home or, more frequently, at South Mountain Community Library’s studio, and later on, they write a story per interview which then gets published on this Wordpress-powered website. Each story features a detailed summary of the interview, pictures, and audio clips extracted from the interview.

In one of my first meetings with Dr. Summer Cherland, I was asked to have a look at the website to determine, “Is there something we can do to make it more user-friendly?” This prompted a lot of thinking around the best ways to present oral histories online. How do we communicate the depth and complexity of an oral history to the public? The student and faculty-written stories contextualize the oral histories, making both the interview and significance of the narrator accessible to the broader public. However, metadata or specific “information about aspects of an oral history,” such as the date of the recording, duration, and copyright, etc, was not available to researchers. But what kind of metadata did this project need exactly? In-depth details about the narrator were already at the reader’s disposal because of the story’s summary. We were conscious that researchers might need quick and easy access to data rather than having it “buried” in the paragraphs. Therefore, we wanted to be selective, and customize the metadata so that it would serve the project and meet the needs of the audience for whom this collection was available.

In Medias Res

When we curate an online oral history archive we must take into account the possibility that our interviews might be misused or manipulated for ill-intentioned purposes. The literature on this topic is quite clear about taking measures to contrast the dangers of open and wide access. Caring for your narrator’s memories also means shielding their oral histories from the “quantum leap in distribution.” This concept, coined by Sherna Gluck, consists in the overnight jump of “a tape stored in a library [...] to World Wide Web distribution.” In this sense, SPOH had already taken some steps towards restricting access to the interviews by having available online only selected audio and video clips, rather than the whole recording. And, as mentioned above, SPOH invested time to fully contextualize its history: these audio clips aren’t standing alone, but are next to the narrator’s biography, photographs, and other relevant information. Doug Boyd teaches us that the researching experience relies on the “creation of good descriptive metadata.” In fact, as echoed by Elinor Mazé, metadata “serves to aid researchers and community members in finding oral histories relevant to their needs and interests.” Reading which questions Cyns Nelson and Lauren Kata asked themselves as they were thinking about metadata became a turning point in our research. “Age? Gender association? Occupation? Religion? What must we know about the staging or context of an interview? What about the relationship between the interviewer and narrator? What about the interview equipment and technical details of the interview files?” Moreover, because of its similarity with SPOH, it was particularly interesting to read an article by Jaycie Vos about a UNC oral history project called New Roots. Becoming familiar with New Root’s goals, what metadata they introduced and why was incredibly useful to better our understanding of the uniqueness of the tool which we were about to create.
Since it is the audience who determines the metadata - both to contextualize the interview for its afterlife and for researchers, to make data searchable, relevant, and useful - to find the best template that worked for SPOH we asked: what must we communicate about the narrator, in order to understand them within the historical context, the context of the interview and of the project?

Our Design

The development of the template took several drafts. Inspired by the British Library’s approach to metadata, we started with a very simple layout featuring: type of recording, recording duration, date, location, name of the narrator and of the interviewer, subject, themes, and copyright information. (fig. 1)

We decided to omit consistent categories throughout the collection - type, copyright, relationship between narrator and interviewer, context of the interview, equipment and tech details - and moved them to a separate page where the collection’s metadata is available. Then we experimented. Did we need to communicate the narrator’s ethnicity, gender, or religion? We didn’t think so, but we were struck by Vos’ concept of the “narrator’s journey” and figured it was relevant for SPOH to feature the narrator’s “place of origin” and “place of residence.” Moreover, because this is a land and community’s history we wanted the audience to know what role or occupation the narrators played in South Phoenix, and most importantly how many years they had been active in the area. Regarding technical details about the recording, we kept it simple by including recording duration, date, location, and name of the interviewer/s. Lastly, one thing we added which is specific to this project is “story written by,” this includes the names of the students who wrote the narrator’s biography and, if need be, faculty co-author and/or editor. (fig. 2)

Next we implemented our tool in each SPOH’s story. As we were embedding the metadata into the website we added two rows to the table above. One with the name of the narrator and the other as a space for notes. The former because with WordPress you would have to scroll all the way to the top to retrieve that information and we didn’t want readers to be confused as to whom this metadata was referring to. While the latter was added only to note joint interviews. (fig. 3)

When we started this work, we did not foresee gaining valuable statistical information about SPOH’s narrators. We realized that most narrators were reluctant to fill out the biographical questionnaires, and as a result of that we could collect very few birthdates. On a more heartwarming note, we noticed that those who were born and raised in South Phoenix stayed in South Phoenix all their life, and of the narrators who weren’t born in Arizona, who came to South Phoenix with their parents as young children, or for work later on in life, only two out of twenty-six left to live somewhere else. And that speaks volumes about South Phoenix’s community. Our hope for the future is that researchers who are interested in our collection might use the metadata in order to learn about our project, South Phoenix, and its inhabitants. Our scope was to provide a tool that would increase the accessibility of SPOH, further contextualize the interviews and easily communicate relevant data about the oral histories. As we were researching the best practices to curate online oral histories archives, we came across a vast literature which helped us forge our question for metadata: what is important for us to communicate? What do we need you to know about our oral histories? We have created a tool which we think makes our website more user-friendly, but we think we can still improve and keep crafting our tool as the audiences’ needs change over time. So, we would love your help.

Eleonora Anedda is a recent graduate from the Oral History MA at Columbia University, and came to this field from a Gender and Sexuality Studies background. She is currently working as a graduate research intern at South Mountain Community College for South Phoenix Oral History Project. She is the founder and principal investigator for Lesbismo Italiano Oral History Project.
More and More Every Day

Season 2 of the More and More Every Day Podcast debuts later this month!

Until then, catch-up on Season 1 as they discuss teaching during the COVID-19 Pandemic. To learn more and find missed episodes visit the More and More Every Day Blog.
Oral History Daily Challenge

A SEASON OF THE MORE AND MORE EVERY DAY PODCAST

GROW AS AN ORAL HISTORIAN WITH 10-MINUTE EPISODES!

22 | MARCH | 2021

BROUGHT TO YOU BY THE SOUTH PHOENIX ORAL HISTORY PROJECT IN PARTNERSHIP WITH SOHA

Be sure to follow More and More Every Day on Spotify.
“Moving Stories”
OHA Annual Virtual Meeting
October 13-17, 2021

Make plans to virtually attend the 2021 OHA Annual Meeting! The annual meeting attracts a broad range of people and features the best work in the field. The meeting enables students and both emerging and established scholars to network and learn valuable skills. The theme for 2021 is Moving Stories.

The Call for Proposals is available here: https://www.oralhistory.org/2021-call-for-papers/.

Find the submission portal here: https://convention2.allacademic.com/one/oha/oha21/ (Everyone will have to create a new account, regardless of if you have submitted before and are a current member of the organization).

The deadline for submission is April 1, 2021.
Find out more information about submission tips and guidelines here: https://www.oralhistory.org/submission-guidelines/.
Southwest Oral History Association Membership

Thinking of joining? Here's why you should:

*Connect to a regional network of writers, scholars, curators, publishers, editors, students, teachers, and other professionals interested in Oral History

*Get discounted registration rates for the SOHA Annual Conference.

*Subscribe to the SOHA Newsletter issued three times a year. It contains regional news, articles by oral historians, reviews, trends, and discussions about oral history concerns at all levels. Hoping to publish yourself? Here's a great place to start.

*Grow your work through Training, Workshops and Special Events including our ongoing online series.

Join/Renew Today
www.southwestoralhistory.org

Want to become a part of SOHA? Visit: https://www.southwestoralhistory.org/membership.html for more information.
The Southwest Oral History Association proudly welcomes our newest members!

Carole Chavez and Janell Percy—Community Partnership
Frank Lloyd Wright Foundation—Community Partnership
Reno-Sparks Indian Colony—Community Partnership
Caroline Kline—Individual Annual
Donna Wojcik—Individual Annual
Joel Zapata—Individual Annual
Katie Singer—Individual Annual
Michael Moreau—Individual Annual
Emily Reynolds—Student Annual
Michelle Gardner—Student Annual
Rachel Greiner—Student Annual
Suman Kumar Verma—Student Annual
Mission & Membership

The Southwest Oral History Association (SOHA) was founded in 1981 to serve practitioners of oral history in Arizona, Southern California, Nevada, New Mexico and contiguous areas. Through publications, meetings, workshops and special events, SOHA supports and promotes oral history as a method for exploring and recording history, culture, and current experiences in the Southwestern United States. In this endeavor the association cooperates with other organizations and institutions in the region, and it maintains close ties with the national Oral History Association. Membership in SOHA provides meaningful opportunities for participation in the exchange of information and the discussion of matters of common concern among those interested in oral history throughout the Southwest region.

ONLINE MEMBERSHIP ACTIVATION/RENEWAL: bit.ly/supportSOHA

OFFLINE MEMBERSHIP APPLICATION

Print membership form and mail to:
SOHA
University of Nevada Las Vegas
4505 S. Maryland Parkway Box 455020
Las Vegas, NV 89154-5020

SOHA MEMBERS

SOHA’s membership includes professional oral historians, public historians, students, teachers, genealogists, family historians, volunteer interviewers, archivists, librarians, individuals, and community programs interested in oral history. Institutional and community members include oral history programs, universities, libraries, archives, historical societies and museums.

BENEFITS OF MEMBERSHIP

Annual Meetings
Held in the spring, the SOHA annual meeting offers a variety of experiences valuable to the membership including introductory and advanced workshops, session topics of both general and professional interest, presentation of awards, the annual business meeting and election of officers.

Subscription to the SOHA Newsletter
The SOHA Newsletter, issued three times a year, contains regional news, articles by oral historians about oral history, reviews, trends, and discussions of oral history concerns at all levels.

SOHA Member Directory Listing
The directory is published and sent to all current members on a biannual basis via E-mail (unless otherwise specified by the individual member).

It is also available by electronic means to current members. It is SOHA policy not to distribute or sell either our membership list or newsletter to other organizations.

Training Workshops and Special Events

Workshops focus on practical approaches and solutions to problems common to the practice of oral history. Other events may include regional tours to places of historic interest, lectures and book reviews.

INvolVEMENT OPPORTUNITIES

Members are encouraged to become involved in one of the SOHA standing committees (Annual Meeting, Membership, Grants/Scholarships, Marketing and Publicity), develop projects, and to expand the potential of the Southwest Oral History community through organizational leadership positions and elected office. SOHA values the energy and ideas that new members bring to the association.

MEMBERSHIP LEVELS
1. Annual Individual $35
2. Student $20
3. Individual Lifetime $250
4. 2-Year Individual Membership $65
5. COVID-19 Pay What You Can Option
6. SOHA Community Partners $100
7. SOHA Corporate Partners $350
8. SOHA Institutional Partners $350
40th Anniversary

The Southwest Oral History Association is celebrating its 40th Anniversary. We want to celebrate you!

We want to know: Why did you join SOHA?

Please record a short video (1 min.) of yourself answering this question and email it to soha@unlv.edu.

The video messages will be shared during our 40th celebrations, which will be held all online.
JOIN THE SOHA BOARD OF DIRECTORS

SOHA is accepting nominations to serve on our Board of Directors from 2021-2023.

Are you interested in running in our upcoming election? View the board positions on our site: www.southwestoralhistory.org

Please write a brief statement of interest and the position(s) you are considering. Send your statements directly Juan Coronado, chair of our nominating committee and SOHA Past President. jdcoronado@ccsu.edu.
Southwest Oral History Association
2021 Virtual Members Meeting

WHEN: FRIDAY, APRIL 30TH, 2021, 11 AM-12 PM PST
HOW: VIA ZOOM LINK TO FOLLOW
QUESTIONS: EMAIL US AT SOHA@UNLV.EDU

We will have a Zoom-hosted members meeting on Friday, April 30th, 2021. We will ratify the new Constitution and host the 2021-23 Board Position election. Please visit the SOHA website to see our proposed amendments or available here: bit.ly/SOHABylaws

We are accepting SOHA Board of Directors 2021-23 candidate statements for our two-year term positions.

Please submit your related comments and nominations to soha@unlv.edu by 11:59 pm PST, April 9, 2021.

Visit us at www.southwestoralhistory.org.
2019- 2021 Board of Directors

Jennifer Keil, President
Farina King, 1st Vice President
Summer Cherland, 2nd Vice President
Sarah Moorhead, Interim Treasurer
Dalena Sanderson-Hunter, Secretary
Barbara Tabach, Newsletter Editor
Joyce Marshall-Moore, Historian
Carlos Lopez, Arizona Delegate
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Rachael Cassidy, New Mexico Delegate
Sharon Catron Evans, Native American Representative
Teagan Dreyer, Student Representative

SOHA is a 501 (c) (3) non profit organization and donations are very much appreciated. Such donations are tax deductible in accordance with IRS Tax Code Section 170(c).

Design by Jennifer Keil, SOHA President, Founder of 70 Degrees and Cynthia Castaneda, SOHA Marketing Chair. Edited by Dalena Sanderson-Hunter, SOHA Secretary. Please contact us at soha@unlv.edu to contribute to our next newsletter or to be featured in our social media.