



Serving those who are interested in methods and techniques of the oral history process as a means of preserving unique memory of people, places, events and ideas

Detroit '67 Oral and Written History Project

Detroit Historical Society: As the anniversary of the Uprising of 1967 approaches, the Detroit '67 Oral and Written History Project is gearing up for a busy summer. With all eyes on the commemoration, the **oral history team** will be ready to collect any and all histories that come forward. Perspectives large and small are welcome! This collection drive will run through September.

In tandem with our latest collection initiative is the Detroit Historical Society's latest exhibit: Detroit '67 Perspectives, **opening June 24th**. Written histories can be submitted through our website, detroit1967.org, and oral histories are conducted by our fabulous historians. To **schedule an oral history interview**, email us at detroit1967@detroithistorical.org or call us at 313-833-7912.

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- Ukrainian-American Archives
- History Day Winners in Oral Histories
- Growing Community: Agricultural History
- MOHA Fall Forum
- Preparation for Oral Histories: Paperwork

The Veterans History Project: World War I Centennial

2017 marks the 100th anniversary of the United States' entry into World War I. Over the past century, the Library of Congress has collected hundreds of thousands of photographs, documents, maps, letters, and other materials documenting our country's role in The Great War. Some highlights of the collections are the personal papers of Generals Patton and Pershing, a huge collection of WWI art including recruiting and morale posters as well as period art depicting the war, and even audio recordings from major figures of the time.

The Library of Congress ([loc.gov](http://www.loc.gov) [<http://www.loc.gov?loclr=eavhp>]) has premiered their new WWI Topics Page, a source for a wealth of Great War resources, including not only the materials listed above, but also a calendar of events commemorating WWI, a collection of blog posts about fascinating aspects of the war and time period, lesson plans for teachers, online presentations, and more. This page will be continually updated with new materials throughout 2017 and beyond.

The Veterans History Project (VHP) also has interviews, photographs, letters, and diaries from WWI veterans available for viewing at <http://www.loc.gov/vets> [<http://www.loc.gov/vets?loclr=eavhp>],

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About the Michigan Oral History Association

Mission

The mission of the Michigan Oral History Association (MOHA) is to provide effective cooperation and communication among persons, programs, and institutions concerned with the techniques, uses, and promotion of oral history in Michigan. Based on the foundation of the Michigan Oral History Council organized in 1979, the name of the non-profit corporation was changed to Michigan Oral History Association in 1994.

Who We Are

MOHA serves people interested in methods and techniques of the oral history process as a means of preserving unique memory of people, places, events and ideas. MOHA promotes and educates about oral history, as a resource for capturing on electronic media, attitudes and emotions not otherwise preserved. The pool of presenters includes experienced oral history practitioners, archivists, database managers, video producers, authors, professional transcribers, journalists and teachers. Presenters participate in history-related conference sessions, conduct workshops, and serve as facilitators for state and regional forums.

Request a Workshop! Workshops are tailored to meet the specific needs of the audience. Common topics presented: the importance of oral histories, how to organize a project, how to conduct oral histories, technology, forms to use, best practices, and archiving your oral histories. For help planning a workshop, contact Geneva Kebler Wiskemann at workshops@MichiganOHA.org or (517) 321-1746.

2017 OHA Annual Meeting October 4-8, 2017

The 2017 Oral History Association Annual Meeting will be held in Minneapolis, Minnesota. 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 2017 is **Engaging Audiences: Oral History and the Public.**

How Can MOHA Help You?

Workshops, information, advice and resources are available to both beginning and experienced oral historians. Forums provide exchange with others who may have similar problems, obstacles, and opportunities. Established or in-progress oral history projects can benefit from MOHA's ability to promote and publicize initiatives and resources.

Become a Member!

As a member, you will receive:

- The MOHA Newsletter
- Mentoring and assistance with your oral history project
- Opportunities to participate in local and statewide conferences and workshops
- News of MOHA publications and other related resources
- Updates on oral history innovations and current projects in the state
- Opportunity to join a MOHA committee

Membership Dues:

Individual:	\$25
Institutional:	\$50
Patron:	\$50
Sponsor:	\$100
Student:	\$15

*Send to: MOHA,
5580 W. State Rd., Lansing MI 48906-9325.*

**Promote Your Project!
Submit newsletter or website
features, ideas, information,
and news to:
[newsletter@michiganoha.org.](mailto:newsletter@michiganoha.org)**

Oral History in the Liberal Arts: Participatory Pedagogy for Community- Based and Archives-Informed Learning in the Liberal Arts Using Oral History and Digital Storytelling

NOTE: Features of two of OHLA's projects were included in MOHA newsletters: "Engaging the Wisdom" Fall 2016 and "War Memories" Winter 2017. "Sierra Leone Amputees Project" is featured on this page. For more information about OHLA and its projects, check www.ohla.info.

The Oral History in the Liberal Arts (OHLA) project through the Great Lakes Colleges Association (GLCA) is an interdisciplinary collaborative of faculty and professional staff representing seven colleges in the Midwest. Three of the colleges are in Michigan: Albion, Hope and Kalamazoo Colleges. The project aims to support and inspire innovative, community-engaged undergraduate teaching using oral history and digital storytelling. It creates a "High Impact Practice" (HIP) framework for experiential teaching that animates liberal arts learning outcomes. It can also be seen as an initiative for building resources and capacity for collaboration as it will promote replicable project models and technology stacks/workflows using open source digital tools.

Oral History as a High Impact Pedagogy

Oral History is generally defined as a methodology for conducting interviews, curating the result of those interviews, and making those interviews available for research, in accordance with the best practice guidelines established by the Oral History Association. Digital Scholarship is the process of using digital tools and platforms to investigate, arrange, and analyze oral histories, texts, data sets, and archival records. Digital Storytelling refers to the process of creating documentary stories for a public or chosen audience from a variety of digital source media—including archival imagery and edited narratives from oral history interviews.

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Dr. Ernest Cole with young lady whose leg was chopped off with an axe by the RUF rebels in 1999 at the invasion of the city, Freetown. She was relocated at the Newton Amputee Camp by the government. The boy is her younger brother, charged with the responsibility of pushing her around in her wheelchair.

The Sierra Leone Amputees Oral History Project

By Ernest Cole, Ph.D., Associate Professor & Chair, Department of English, Director of Global Learning, Hope College

What does it mean to be wounded, scarred, branded, or amputated? What message is inscribed on the body when it is subjected to these atrocities? What story does the disfigured body tell? What is the relationship

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Liberal Arts, *Continued from p. 3*

OHLA will publish a major pedagogical resource presenting oral history as a robust interview methodology that, when combined with digital scholarship and storytelling, can be integrated into classroom and cooperative education curricula for rich community-based inquiry that is guided by a course's subject matter. Disseminating detailed example workflows with their benefits and drawbacks will make it substantially easier for interested faculty to conceive of and execute successful oral history projects.

As such, rather than imagining an audience of oral history practitioners or digital humanists, the resources created by this initiative aim to be of broad use to all faculty considering engaging students in their local community or in communities of practice—for example, the English instructor connecting themes in her American Literature course to contemporary migrant farm workers in the surrounding community. The overall purpose of this initiative is to develop a systematized, sustainable, supportive pedagogy for active learning using oral history methods to enhance one's learning by getting students out of the classroom and into the community.

OHLA is a GLCA initiative supported by the Andrew W. Mellon Foundation.

From OHLA's website and Brooke Bryan, Project Lead, Antioch College

The Oral History Project
"...creates a 'High Impact Practice'
framework for
experiential teaching
that animates
liberal arts learning outcomes."

between amputees, their disfigured bodies, and the stories their bodies tell? How do we as oral historians listen to and record trauma narratives? What do we bring to the interview process, and how do we use these narratives in the classroom?

The Sierra Leone Amputees Project was borne out of the need to create global awareness of the nature and extent of the carnage in the Sierra Leone civil war 1991 – 2002. It was intended to break the silence on the human rights violations conducted systematically during this period by creating a digital space where amputees could narrate their stories of survival. Its purpose was to force the Sierra Leonean society to come to terms with the psycho-social impact of punitive amputation and create a culture of disability by which amputees are not defined by their injury but how by that injury they transcend physical and psychological impediments and become functional again.

This project is based on a series of interviews I conducted between 2008 and 2013 in two amputee camps in the outskirts of Freetown, Newton and Jui amputee camps. The three-year project is intended as a public-facing archive of war memories using digital storytelling aesthetics. In the first year of the project, the focus was on a digitization of previously conducted oral history interviews with amputees, children of amputees from the Hastings and Newton amputee camps in Freetown, the members of the Single Leg Amputee Club, and other commentators on the war (including media practitioners, eye-witnesses to events, and government officials). The resulting collection in the Oral History in the Liberal Arts (OHLA) faculty project archive will be a rich multilingual, multimedia archive of stories.

In the second year or pedagogical phase of the Sierra Leone Amputees project, I will further explore the intersections of oral history with trauma and body studies through oral history methodology. I will analyze narratives of
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**Finding the Lost Region:
Third Midwestern History
Conference**

**Midwestern History
Association**

June 7

**Grand Valley State University,
Grand Rapids**

Michigan Oral History
Association members will be
presenting a panel session on
***“Preserving the Voice of the
Individual.”***

- Chair: Donna Odom,
Society for History and
Racial Equity.
- *“The Importance of Oral
History”* Geneva Kebler
Wiskemann, Michigan
Oral History Association
- *“Oral History Projects”*
Jim Cameron, Michigan
Department of
Education,
Donna Odom, Society for
History and Racial
Equity, Karen
Schaumann, Schoolcraft
College
- *“The Michigan Oral
History Association”*
Richard Peiffer,
Michigan Oral History
Association

Other sessions cover a wide
variety of topics, such as
“African-American History in
the Midwest,” “History of Punk
Rock in the Midwest,” “Latinos
in the 20th Century Midwest,”
“Heartland Heritage: Parks and
Public History,” “Histories of
Religion on the Midwest.”
For more information on this
upcoming program, check
www.midwesternhistory.com.

**Larger Than Life: An Oral History
of WrestleMania III**

By Adam Graham and Tony Paul, the Detroit News

Bigger! Better! Badder!

That was the tagline for WrestleMania III, and it certainly lived up to the hype. Thirty years ago on March 29, 1987, the first ringside bell was rung at the Colossal Pontiac Silverdome. Thousands of Metro Detroiters, mostly pre-teen boys, many of whom had been begging their parents for tickets since Christmas or before, and millions more watching around the world via closed-circuit locales on this new thing called pay-per-view, were about to witness the greatest extravaganza the “sport” had ever seen, and one that, even to this day, stands the test of time.

The Detroit News took a look back on the very day, many say, that wrestling went mainstream, and Hulkamania exploded, as told in an oral history, mostly by the men who were there.

Vince McMahon, CEO of World Wrestling Entertainment (WWE), formerly known as World Wide Wrestling Federation (WWF):

This will be tough for me to say. What stands out in my mind, is what a proud moment. And what I was thinking in terms of a proud moment is not so much myself, because I don’t do that a lot. I was proud of the business, and I was proud of my Dad (Vince McMahon Sr.) When I first went out — if there’s tape of it, and there must be — I couldn’t speak at first because I was overwhelmed with the presence of my Dad, and how much that would have meant to him to be there. To see 93,000 people in that arena, it’s like, ‘OK, kid, all right, you made it.’ I wish my Dad would have been there.

Neal Ruhl, local broadcaster and Washington Township resident:

Wrestling was right up there with baseball back then, in the late ’80s and early ’90s. I begged my parents badly for tickets, I begged them badly. ‘If you don’t come through with the tickets, then you’re a bad parent.’

Ryan Ermanni, local television reporter and anchor:

I was 8 years old, and my uncle got 10 tickets. My Dad, my brother, my uncle and a couple of his buddies all went down to the Silverdome. I remember how big it was, and we had relatively good seats, too, and everybody just looked so small. I’ll never forget how loud the building was, and how crazy it was. I know this is, like, so minute, but I remember how long the hallway was from the locker room to the ring, and the wrestlers were carted in those little ring-shaped carts that took them to the ring. I’ll never forget that. I’d find it hard to believe there was somebody that was more of a wrestling fan than me growing up. It was just the greatest thing in the world.

MOHA Spring 2017

Veteran History Project

Continued from p. 1

along with over 100,000 other collections. For a more curated experience, follow the new Facebook page at <http://www.facebook.com/vetshistoryproject> [<http://www.facebook.com/vetshistoryproject?loclr=eavhp>] for daily updates of their favorite, most interesting, and most topical featured collections.

The Mission of the Veterans History Project of the Library of Congress American Folklife Center is to collect, preserve and make accessible the personal accounts of American war veterans so that future generations may hear directly from veterans and better understand the realities of war. Learn more at <http://www.loc.gov/vets> [<http://www.loc.gov/vets?loclr=eavhp>]. Share your VHP initiatives, programs, events and news stories with VHP to be considered for a future RSS. Email vohp@loc.gov and place "My VHP RSS S place "My VHP RSS Story" in the subject line.

[[loc.gov/vets?loclr=eavhp](http://www.loc.gov/vets?loclr=eavhp)] for more information.

Preparation for Oral Histories: Partnerships Tips & Guidance from MOHA's "A Guide for Doing Successful Oral Histories"

Partnerships should be sought at the beginning of an oral history project. In all areas of a project, there are ways to involve community organizations that can help maximize resources, defray costs and retain quality. For example, purchases – such as equipment – can be located by teaming up with local corporations, libraries, and supply companies for reduced costs. These companies want to reach the community. Advertising is another excellent partnership opportunity. Community advertising can enhance public awareness for the project, promote community support, and locate potential historians, participants, volunteers and funders. Locating local media options, researching their constituency, and initiating contact prior to the project getting underway allows you to gain their cooperation and guidance.

Contact local schools, collegiate institutions, local publishers and printers to seek partnerships or guidance in professional publications. Co-authoring can reduce printing costs, editing fees, etc. In researching potential partnering organizations and individuals, you can create far-reaching products.

**Check out MOHA Summer 2017 issue for
Preparation: Paperwork**

Sierra Leone, *Continued from p. 5*
traumatic events by using digital storytelling to engage history, deconstruct hegemony, and reconfigure identities of survivors of traumatic experiences. To do this, I will digitize additional footages of interviews with transcription, subtitles, and voice-over to develop and publish learning modules at OHLA website. These modules, constructed on an interdisciplinary basis, would focus on violence, trauma, and recovery in post-conflict societies. They will explore the connections between trauma and bodily disfigurement through the following disciplinary lenses: history, theology, literature, psychology, and sociology.

In terms of the experiential learning component of this phase, my students, in English 234: Healing of Trauma in Post-Conflict Societies in Fall 2017, will work collaboratively on a research project to interview refugees from Syria and South Sudan in Holland, Michigan. The project will focus on documenting their stories of the civil wars, journeys to the USA, and struggles to integrate into a new society. Through this research project, the class intends to explore the practice, principles, ethics, and dynamics of collection of data through oral history methodologies and the pedagogical praxis of instruction and learning in the literature classroom. In addition, my students and I will create a database of resources, theoretical and digital, for teachers of English who use oral history methodologies in their classrooms.

For more information on this and other faculty projects, see www.ohla.info/faculty-project-repository.

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**Women's March
on Washington -
Michigan Interviews
Continued from p. 8**

through Google Drive, allowing
the project to quickly recruit
and train volunteers as new
march locations were
announced.

Heidi Butler (Local
History Librarian, Capital Area
District Libraries) and Timothy
Streasick (The University of
Michigan-Dearborn) recorded
a total of 13 interviews on the
day of the March. Following
the event, Heidi also conducted
one long-form interview with a
local attendee so that she could
capture her detailed, some-
times emotional stories that
were not easy to record on the
crowded sidewalks during the
march. Timothy, a week after
the marches had taken place,
recorded the stories of Ann
Arbor marchers, taking
advantage of the time to record
their reflections on the march
and their feelings in the week
that followed. The stories
collected document the
movement and preserved men
and women's voices regarding
the politics, rhetoric, and
legislation born of this
intensely controversial
contemporary political climate.
The stories told by the
Michigan marchers varied
widely. One marcher admitted
that they were initially unsure
if they would participate
because they knew that
"...sometimes marches or
peaceful protests can go
badly." Another marcher, a
participant in the anti-war



*Women's March in Lansing,
January 21, 2017*

demonstrations of the late 60s
and early 70s, felt the call to
take part in protests once again.
In all, 659 oral histories were
recorded and submitted to the
project, with 31 coming out of
Michigan.

In February, a
partnership was announced
between the Women's March on
Washington Archives Project
and the University of Florida. All
Women's March oral history
materials will go into a national
repository at the University of
Florida's Samuel Proctor Oral
History Program (SPOHP).

Contact information:
wmarchivesproject@gmail.com

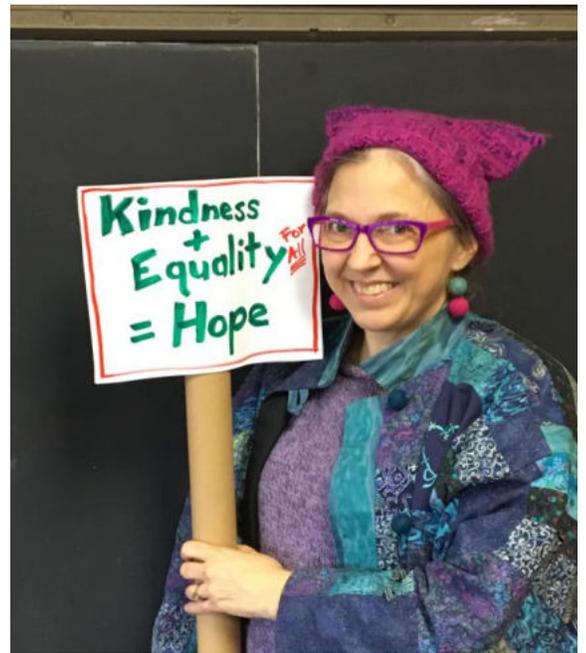
HELP US SAVE COSTS!
*If you can, request to
receive the MOHA
newsletter electronically.
Send an email to
newsletter@michiganoha
.org with the word
"newsletter" and a
preferred email address.*

Women's March on Washington – Michigan Interviews

On January 21, 2017, approximately 8,000 marchers attended the Women's March on Washington – Lansing on the state capitol lawn and surrounding areas. Speakers, including headliner Gretchen Whitmer (2018 MI gubernatorial candidate), gave talks on issues such as healthcare, immigration, voting rights, education funding, and more. While marchers listened to the array of speakers, a small group of volunteers worked hard to record their experiences for posterity.

The international Women's March on Washington Archives Project involves over 130 cities worldwide identified as march locations, with participating oral historians, photographers, archivists and others collecting material. All materials necessary for the oral histories – including consent forms, informational packets, and training guidelines – were disseminated

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*Lansing marcher Lynn D. T. Hershberger.
Photograph by Heidi Butler.*

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