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"Oral traditions are a distinct way of knowing and the means by which knowledge is reproduced, preserved and transferred from generation to generation. The conference from which these essays were selected created an opportunity for people to come together and exchange information and experiences over three days. The scholarship may be grouped into three broad areas: oral traditions and knowledge of the environment, economy, education and/or health of communities; oral traditions and continuance of language and culture; and the effects

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of intellectual property rights, electronic media and public discourse on oral traditions." --Pub. desc.

This book addresses the application of computing to cultural heritage and the discipline of Digital Humanities that formed around it. Digital Humanities research is transforming how the Human record can be transmitted, shaped, understood, questioned and imagined and it has been ongoing for more than 70 years. However, we have no comprehensive histories of its research trajectory or its disciplinary development. The authors make a first contribution towards remedying this by

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uncovering, documenting, and analysing a number of the social, intellectual and creative processes that helped to shape this research from the 1950s until the present day. By taking an oral history approach, this book explores questions like, among others, researchers' earliest memories of encountering computers and the factors that subsequently prompted them to use the computer in Humanities research. Computation and the Humanities will be an essential read for cultural and computing historians, digital humanists and those interested in developments like the digitisation of cultural heritage and artefacts. This book is open

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“ Ranks up there with the great
rock & roll books of all
time. ” —Time Out New York

“ Lurid, insolent, disorderly, funny,
sometimes gross, sometimes mean
and occasionally touching . . .

Resounds with

authenticity. ” —The New York

Times “ No volume serves juicier
dish on punk ’ s New York birth . . .

Tales of sex, drugs and music that
will make you wish you ’ d been
there. ” —Rolling Stone A

contemporary classic, *Please Kill Me*
is the definitive oral history of the
most nihilistic of all pop movements.
Iggy Pop, Richard Hell, the

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Ramones, and scores of other punk figures lend their voices to this decisive account of that explosive era. This 20th anniversary edition features new photos and an afterword by the authors. “ Utterly and shamelessly sensational. ” —Newsday

Based on extensive interviews, *Israel at Sixty* presents a balanced, comprehensive account of this complex and amazing land. It re-creates historic events from the actions of Israel's founding visionaries through the ravages of six wars with its Arab neighbors to its growing strength and international stature and efforts to make permanent peace with its

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adversaries. Complete with more than fifty previously unpublished photos, *Israel at Sixty* is a beautiful keepsake for anyone who loves, respects, and supports the Jewish state.

Recognizing Aboriginal Narratives
in the Courts

The Oral History Manual

Towards an Oral History of Digital
Humanities

Toward an Ethnography of Practice

Oral Tradition and the Internet

Israel at Sixty

The major purpose of this book is to illustrate and explain the fundamental similarities and correspondences between humankind's oldest and newest thought-technologies: oral tradition and

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the Internet. Despite superficial differences, both technologies are radically alike in depending not on static products but rather on continuous processes, not on "What?" but on "How do I get there?" In contrast to the fixed spatial organization of the page and book, the technologies of oral tradition and the Internet mime the way we think by processing along pathways within a network. In both media it's pathways--not things--that matter. To illustrate these ideas, this volume is designed as a "morphing book," a collection of linked nodes that can be read in innumerable different ways. Doing nothing less fundamental than challenging the default medium of the linear book and page and all that they entail, *Oral Tradition and the Internet*

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shows readers that there are large, complex, wholly viable, alternative worlds of media-technology out there--if only they are willing to explore, to think outside the usual, culturally constructed categories. This "brick-and-mortar" book exists as an extension of The Pathways Project (<http://pathwaysproject.org>), an open-access online suite of chapter-nodes, linked websites, and multimedia all dedicated to exploring and demonstrating the dynamic relationship between oral tradition and Internet technology

Guides readers through the process of doing oral history.

Oral history is increasingly acknowledged as a key tool for anyone studying the history of the recent past,

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and Oral History Theory provides a comprehensive, systematic and accessible overview of this important field. Combining the study of theories drawn from disciplines ranging from linguistics to psychoanalysis with the observations of practitioners and including extensive examples of oral history practice from around the world, this book constitutes the first integrated discussion of oral history theory. Structured around key themes such as the peculiarities of oral history, the study of the self, subjectivity and intersubjectivity, memory, narrative, performance, power and trauma, each chapter provides a clear and user-friendly explanation of the various theoretical approaches, illustrating these with examples from the rich field

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of published oral history and making suggestions for the practicing oral historian. This second edition includes a new chapter on trauma and ethics, a preface discussing new developments in the field and updated glossary and further reading sections. Supplemented by a new companion website (www.routledge.com/cw/abrams) containing a comprehensive range of case studies, audio material and further resources, this book will be invaluable to experienced and novice oral historians, professionals, and students who are new to the discipline. With extensive examples from both historical and social science literature, this book is a practical guide to methods of recording oral history. The author provides suggestions on a range

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of techniques from developing a written interview guide and using tape recorders to asking probing questions during in-depth interviews and editing transcriptions. She also covers the ethical and legal issues involved in conducting life-history interviews and elaborates on three different types of oral history projects: community studies, biographies and family histories.

Computation and the Humanities

Oral Tradition as History

A Practical Guide for Social Scientists

Silence and Denial in Everyday Life

Theory, Practice, Ethics

The Voice of the Past

**Oral history is inherently
about memory, and when
oral history interviews are**

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used "in public," they invariably both reflect and shape public memories of the past. Oral History and Public Memories is the only book that explores this relationship, in fourteen case studies of oral history's use in a variety of venues and media around the world. Readers will learn, for example, of oral history based efforts to reclaim community memory in post-apartheid Cape Town, South Africa; of the role of personal testimony in changing public understanding of Japanese

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American history in the American West; of oral history's value in mapping heritage sites important to Australia's Aboriginal population; and of the way an oral history project with homeless people in Cleveland, Ohio became a tool for popular education. Taken together, these original essays link the well established practice of oral history to the burgeoning field of memory studies. This important book breaks new ground by asking how oral histories might be incorporated into existing

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text-based, "black letter law" court systems. Along with a compelling analysis of Aboriginal, legal, and anthropological concepts of fact and evidence, Oral History on Trial traces the long trajectory of oral history from community to court, and offers a sophisticated critique of the Crown's use of Aboriginal materials in key cases. A bold intervention in legal and anthropological scholarship, Oral History on Trial presents a powerful argument for a reconsideration of the

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Crown's approach to oral history.

The Oral History Reader edited by Robert Perks and Alistair Thomson, is an international anthology of the key writings about the theory, method and use of oral history. Arranged in five thematic sections, The Oral History Reader details issues in the theory and practice of oral history. The collection covers key debates in the postwar development of oral history including: * problems posed by interviewing * discussions of the politics of empowerment * analytical

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strategies for interpreting memories * concerns of archiving, practice, ethics and interpretation. Each section contains an introduction which contextualises the selection by reviewing key issues and relevant literature. Extensive cross-referencing and indexing provides an aid to research and a crucial comparative dimension. This comprehensive volume illustrates similarities and differences in oral history work from around the world, with examples from North America, Britain,

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Australasia, Continental Europe, Latin America and Africa. It also details the subjects - such as labour history, women's history, gay and lesbian history, ethnic and indigenous people's history and disability history - to which oral history has made a significant contribution.

Jan Vansina's 1961 book, Oral Tradition, was hailed internationally as a pioneering work in the field of ethno-history. Originally published in French, it was translated into English, Spanish, Italian, Arabic, and

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Hungarian. Reviewers were unanimous in their praise of Vansina's success in subjecting oral traditions to intense functional analysis. Now, Vansina—with the benefit of two decades of additional thought and research—has revised his original work substantially, completely rewriting some sections and adding much new material. The result is an essentially new work, indispensable to all students and scholars of history, anthropology, folklore, and ethno-history who are concerned with the

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transmission and potential uses of oral material. “Those embarking on the challenging adventure of historical fieldwork with an oral community will find the book a valuable companion, filled with good practical advice. Those who already have collected bodies of oral material, or who strive to interpret and analyze that collected by others, will be forced to subject their own methodological approaches to a critical reexamination in the light of Vansina’s thoughtful and provocative insights. . . . For the second

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time in a quarter of a century, we are profoundly in the debt of Jan Vansina.”—Research in African Literatures “Oral Traditions as History is an essential addition to the basic literature of African history.”—American Historical Review

**Black Baltimore
The Edmondson Village
Story
Oral History on Trial
A Guide for the Humanities
and Social Sciences
So They Understand
Where Is History Today?
*Community projects often falter***

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after the interviews are completed. This final book of the five-volume Community Oral History Toolkit explains the importance of processing and archiving oral histories and takes the reader through all the steps required for good archiving and for concluding the oral history project so that it is preserved and accessible for future generations. The authors give special attention to record-keeping systems and repositories, and provide several examples from actual projects to ground the information in practical terms. Charts, checklists, and sample forms also help the reader apply concepts to practice. Volume 5

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finishes with examples of creative ways community projects have used oral histories, such as performances, exhibitions, celebrations, websites, and more, in order to promote history and engage the community.

Recording Oral History, now available in its third edition, provides a comprehensive guide to oral history for researchers and students in diverse fields including history, sociology, anthropology, education, psychology, social work, and ethnographic methods. Writing in a clear, accessible style, Valerie Yow builds on the foundations laid in prior editions of her widely used and highly regarded text to tackle

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not just the practicalities of interviewing but also the varied ethical, legal, and philosophical questions that can arise. The text—now twelve chapters—allows for dedicated discussion of both legalities and ethics. Other new material include recent research on how brain functions affect memory, more comprehensive demonstration of how to analyze an interview, and details on making the most of technology, both old and new. Each chapter concludes with updated and annotated Recommended Readings and tailored appendixes address new developments, such as institutional review boards and the Oral History Association's new

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Principles and Best Practices. Doing Oral History is considered the premier guidebook to oral history, used by professional oral historians, public historians, archivists, and genealogists as a core text in college courses and throughout the public history community. Over the past decades, the development of digital audio and video recording technology has continued to alter the practice of oral history, making it even easier to produce quality recordings and to disseminate them on the Internet. This basic manual offers detailed advice on setting up an oral history project, conducting interviews, making video

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recordings, preserving oral history collections in archives and libraries, and teaching and presenting oral history. Using the existing Q&A format, the third edition asks new questions and augments previous answers with new material, particularly in these areas: 1. Technology: As before, the book avoids recommending specific equipment, but weighs the merits of the types of technology available for audio and video recording, transcription, preservation, and dissemination. Information about web sites is expanded, and more discussion is provided about how other oral history projects have posted their

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interviews online. 2. Teaching: The new edition addresses the use of oral history in online teaching. It also expands the discussion of Institutional Review Boards (IRBs) with the latest information about compliance issues. 3. Presentation: Once interviews have been conducted, there are many opportunities for creative presentation. There is much new material available on innovative forms of presentation developed over the last decade, including interpretive dance and other public performances. 4. Legal considerations: The recent Boston College case, in which the courts have ruled that Irish police should

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have access to sealed oral history transcripts, has re-focused attention on the problems of protecting donor restrictions. The new edition offers case studies from the past decade. 5. Theory and Memory: As a beginner's manual, Doing Oral History has not dealt extensively with theoretical issues, on the grounds that these emerge best from practice. But the third edition includes the latest thinking about memory and provides a sample of some of the theoretical issues surrounding oral sources. It will include examples of increased studies into catastrophe and trauma, and the special considerations these have

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generated for interviewers. 6. Internationalism: Perhaps the biggest development in the past decade has been the spreading of oral history around the world, facilitated in part by the International Oral History Association. New oral history projects have developed in areas that have undergone social and political upheavals, where the traditional archives reflect the old regimes, particularly in Eastern Europe, the Middle East, Asia, Africa, and Latin America. The third edition includes many more references to non-U.S. projects that will still be relevant to an American audience. These changes make the

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*third edition of Doing Oral History
an even more useful tool for
beginners, teachers, archivists, and
all those oral history managers who
have inherited older collections that
must be converted to the latest
technology.*

*History no longer belongs only to
historians, but is woven into the
fabric and discourse of daily life.
This fresh and wide-ranging survey
explores how new media and new
historiographic approaches are
dramatically expanding what we
understand by “history” today.
Controversy about the aims and
limits of historical analysis has
raged ever since the rise of
postmodern history in the 1970s.*

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But these debates have rarely affected the understanding of history in Central and Eastern Europe. The volume confirms the crucial importance of audiovisual and mass media, from film to television and radio to comics, but does not exclude literary scholars and art historians who are also rethinking their methods, taking note of their new consumers. If history formerly appeared to be a one-way transmission of expertise, it is increasingly a dynamic engagement between researchers and audiences.

*Essays on the Craft and Meaning
of Oral and Public History
Pathways of the Mind*

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The Past Meets the Present

Welcome to Dunder Mifflin

*The Ultimate Oral History of The
Office*

Handbook of Oral History

This edition provides new information on methodology, memory, technology, and legal options incorporated into each chapter and a completely new chapter provides guidelines on how to analyze interview content for effective use of oral history interview information. It is an updated and expanded road map with solid introduction to oral history.

A collection of 13 previously

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published essays by Frisch (American studies, SUNY). Among them are general reflections on oral history, collective memory, and American culture and history; detailed studies of specific issues in documentary work; and considerations of public history and programming. Examples used include the unemployed, Chinese students, and the television history of the Vietnam War. No index. Paper edition (unseen), \$17.95. Annotation copyrighted by Book News, Inc., Portland, OR This is the unauthorized,

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uncensored and unbelievable true story behind the making of a pop culture phenomenon. The original Star Trek series debuted in 1966 and has spawned five TV series spin-offs and a dozen feature films, with an upcoming one from Paramount arriving in 2016. The Fifty-Year Mission is a no-holds-barred oral history of five decades of Star Trek, told by the people who were there. Hear from the hundreds of television and film executives, programmers, writers, creators and cast as they unveil the oftentimes shocking story of Star Trek's ongoing

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fifty-year mission -a mission that has spanned from the classic series to the animated show, the many attempts at a relaunch through the beloved feature films. Make no mistake, this isn't just a book for Star Trek fans. Here is a volume for all fans of pop culture and anyone interested in the nuts and bolts of a television touchstone.

Oral History: An Interdisciplinary Anthology is a collection of classic articles by some of the best known proponents of oral history, demonstrating the basics of oral history, while also acting

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as a guidebook for how to use it in research. Added to this new edition is insight into how oral history is practiced on an international scale, making this book an indispensable resource for scholars of history and social sciences, as well as those interested in oral history on the avocational level. This volume is a reprint of the 1984 edition, with the added bonus of a new introduction by David Dunaway and a new section on how oral history is practiced on an international scale. Selections from the original volume trace the

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origins of oral history in the United States, provide insights on methodology and interpretation, and review the various approaches to oral history used by folklorists, historians, anthropologists, and librarians, among others. Family and ethnic historians will find chapters addressing the applications of oral history in those fields.

***Oral History Off the Record
Aboriginal Oral Traditions
Blockbusting in Baltimore
New Ways of Representing the Past
A Shared Authority
After the Interview in***

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Community Oral History

Twenty academics and archivists from the U.S. and UK contribute 16 chapters to this reference work designed for students, researchers, field historians, community activists and general readers with a special interest in oral history. Offering both theoretical and practical information, the text addresses research design, ethical and legal considerations, interviewing techniques, preservation and archival issues, transcribing and editing oral history tapes, memory theory, life-stage theory, communication analysis, gender-related concepts, broad narrative theory, publishing oral history in print and other forms, creative uses of oral history as artistic outcomes or artful productions, and using oral history in sound and visual documentaries.

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Today's students are questioning why they should take courses in the humanities and social sciences. Using a conversational voice, Raab provides an answer by explaining the role of the historian and what she or he does. Fully cognizant that most students will not become historians in universities, Raab provides examples of people who use their historical educations in other environments. Each chapter describes a specific aspect of "doing history," beginning with the spaces where historians work (e.g. archives). Readers are then introduced to the material with which historians work (primary sources) and the collaborations that exist between historians, librarians, and archivists. Raab also explores the impact of the digital age on historical work, the particular skillset imparted to those

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with an education in history, and the relationship between history and the humanities.

The first book of the five-volume Community Oral History Toolkit sets the stage for an oral history project by placing community projects into a larger context of related fields and laying a sound theoretical foundation. It introduces the field of oral history to newcomers, with discussions of the historical process, the evolution of oral history as a research methodology, the nature of community, and the nature of memory. It also elaborates on best practices for community history projects and presents a detailed overview of the remaining volumes of the Toolkit, which cover Planning, Management, Interviewing, and After-the-Interview processing and curation.

Introduction to Community Oral History

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features a comprehensive glossary, index, bibliography, and references, as well as numerous sample forms that are needed throughout the process of conducting community oral history projects.

He discusses the reliability of oral evidence in comparison with other sources and considers the social context of its development. He looks at the relationship between memory, the self and identity. He traces oral history through its own past and weighs up the recent achievements of a movement which has become international, with notably strong developments in North America, Europe, Australia, Latin America, South Africa and the Far East, despite resistance from more conservative academics. This new edition combines the classic text of *The Voice of the*

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Past with many new sections, including especially the worldwide development of different forms of oral history and the parallel memory boom, as well as discussions of theory in oral history and of memory, trauma and reconciliation.

The Elephant in the Room

An Oral History of a Nation Reborn

Daughters of the Dreaming

Oral History

Oral History Theory

Doing Oral History

More than three decades after its first publication, Edward Said's groundbreaking critique of the West's historical, cultural, and political

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perceptions of the East has become a modern classic. In this wide-ranging, intellectually vigorous study, Said traces the origins of "orientalism" to the centuries-long period during which Europe dominated the Middle and Near East and, from its position of power, defined "the orient" simply as "other than" the occident. This entrenched view continues to dominate western ideas and, because it does not

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allow the East to represent itself, prevents true understanding. Essential, and still eye-opening, Orientalism remains one of the most important books written about our divided world. An outstanding study of Aboriginal women's lives. Living in the community, developing friendships which spanned decades, Diane Bell shines a light on the importance of women's role in Australian Aboriginal

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desert culture. As maintainers of land, ritual and culture, indigenous women of central Australia share the patterns of their lives in this remarkable and enduring book. Diane Bell was controversial in the 1970s, 1980s, 1990s and remains so today. Not everyone agrees with her but she demands to be read. Explains how field research contributes value to political science by exploring scholars' experiences,

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detailing exemplary practices, and asserting key principles.

More starkly than any other contemporary social conflict, the crisis in South Africa highlights the complexities and conflicts in race, gender, class, and nation. These original articles, most of which were written by South African authors, are from a special issue of the Radical History Review, published in Spring 1990, that mapped

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the development of interpretations of the South African past that depart radically from the official history. The articles range from the politics of black movements in the nineteenth and twentieth centuries to studies of film, television, and theater as reflections of modern social conflict. History from South Africa is presented in two main sections: discussions of the historiography of South Africa from the

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viewpoint of those rewriting it with a radical outlook; and investigations into popular history and popular culture—the production and reception of history in the public realm. In addition, two photo essays dramatize this history visually; maps and a chronology complete the presentation. The book provides a fresh look at major issues in South African social and labor history and popular culture, and focuses on

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*the role of historians
in creating and
interacting with a
popular movement of
resistance and social
change.*

*Field Research in
Political Science
Oral History and Public
Memories*

*Theories and
Applications
Thinking about Oral
History*

*Who Is the Historian?
The Fifty-Year Mission:
The Complete,
Uncensored, Unauthorized
Oral History of Star*

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Trek: The First 25 Years

The fable of the Emperor's New Clothes is a classic example of a conspiracy of silence, a situation where everyone refuses to acknowledge an obvious truth. But the denial of social realities--whether incest, alcoholism, corruption, or even genocide-is no fairy tale. In *The Elephant in the Room*, Eviatar Zerubavel sheds new light on the social and political underpinnings of silence and denial-the keeping of "open secrets." The author shows that conspiracies of silence exist at every level of society, ranging from small groups to large corporations, from personal

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friendships to politics. Zerubavel shows how such conspiracies evolve, illuminating the social pressures that cause people to deny what is right before their eyes. We see how each conspirator's denial is symbiotically complemented by the others', and we learn that silence is usually more intense when there are more people conspiring-and especially when there are significant power differences among them. He concludes by showing that the longer we ignore "elephants," the larger they loom in our minds, as each avoidance triggers an even greater spiral of denial. Drawing on examples

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from newspapers and comedy shows to novels, children's stories, and film, the book travels back and forth across different levels of social life, and from everyday moments to large-scale historical events. At its core, *The Elephant in the Room* helps us understand why we ignore truths that are known to all of us.

Part III and IV of *Handbook of Oral History*, now available in paper for classroom use.

Portelli offers a new and challenging approach to oral history, with an interdisciplinary and multicultural perspective. Examining cultural conflict and communication between social

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groups and classes in industrial societies, he identifies the way individuals strive to create memories in order to make sense of their lives, and evaluates the impact of the fieldwork experience on the consciousness of the researcher. By recovering the value of the story-telling experience, Portelli ' s work makes delightful reading for the specialist and non-specialist alike. Alessandro Portelli is Professor of American Literature at the University of Rome " La Sapienza. "

Because oral history interviews are personal interactions between human beings, they

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rarely conform to a methodological ideal. These reflections from oral historians provide honest and rigorous analyses of actual oral history practice that address the complexities of a human-centered methodology.

Orientalism

Recording Oral History

The Uncensored Oral History of Punk

Why Study History?

An Interdisciplinary Anthology

Essays on Oral History

Through extensive neighborhood interviews and a compelling assessment of the problems of unraveling

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communities in urban America, Harold McDougall reveals how, in sections of Baltimore, a "New Community" is developing. Relying more on vernacular culture, personal networking, and mutual support than on private wealth or public subsidy, the communities of black Baltimore provide an example of self-help and civic action that could and should be occurring in other inner-city areas. In this political

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history of Old West Baltimore, McDougall describes how "base communities"—small peer groups that share similar views, circumstances, and objectives—have helped neighborhoods respond to the failure of both government and the market to create conditions for a decent quality of life for all. Arguing for the primacy of church leadership within the black community, the author describes how these

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small, flexible groups are creating the foundation of what he calls a New Community, where community-spirited organizers, clergy, public interest advocates, business people, and government workers interact and build relationships through which Baltimore's urban agenda is being developed. New York Times Bestseller "The ultimate behind-the-scenes account." —Washington Post "The definitive

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history of the landmark TV show." —USA Today

Join the entire Dunder Mifflin gang on a journey back to Scranton: here's the hilarious and improbable inside story behind the beloved series. Based on hundreds of hours of exclusive interviews with the cast and creators and illustrated with 100 behind-the-scenes photographs, here, at last, is the untold inside story of The Office, featuring a foreword by Greg

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Daniels, who adapted the series for the U.S. and was its guiding creative force, and narrated by star Brian Baumgartner (aka "Kevin Malone") and executive producer Ben Silverman.. In *Welcome to Dunder Mifflin*, the entire Office gang reunite after nearly a decade to share their favorite untold stories, spill secrets, and reveal how a little show that barely survived its first season became the most watched series in the universe. This

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ultimate fan companion
pulls back the curtain
as never before on all
the absurdity, genius,
love, passion, and dumb
luck that went into
creating America's
beloved The Office.
Featuring the memories
of Steve Carell, John
Krasinski, Jenna
Fischer, Greg Daniels,
Ricky Gervais, Rainn
Wilson, Angela Kinsey,
Craig Robinson, Brian
Baumgartner, Phyllis
Smith, Kate Flannery, Ed
Helms, Oscar Nunez, Amy
Ryan, Ellie Kemper,

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Creed Bratton, Paul
Lieberstein, Ben
Silverman, Mike Schur,
and many more.

Considering studying
history at university?
Wondering whether a
history degree will get
you a good job, and what
you might earn? Want to
know what it's actually
like to study history at
degree level? This book
tells you what you need
to know. Studying any
subject at degree level
is an investment in the
future that involves
significant cost. Now

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more than ever, students and their parents need to weigh up the potential benefits of university courses.

That's where the Why Study series comes in.

This series of books, aimed at students, parents and teachers, explains in practical terms the range and scope of an academic subject at university level and where it can lead in terms of careers or further study. Each book sets out to enthuse the reader about its

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subject and answer the crucial questions that a college prospectus does not.

Illustrated with numerous stories collected from Alaska, the Yukon, and South Africa and further enlivened by the author's accessible style and experiences as a longtime oral historian and archivist, *So They Understand* is a comprehensive study of the special challenges and concerns involved in documenting,

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representing, preserving, and interpreting oral narratives. The title of the book comes from a quotation by Chief Peter John, the traditional chief of the Tanana Chiefs region in central Alaska: "In between the lines is something special going on in their minds, and that has got to be brought to light, so they understand just exactly what is said." William Schneider discusses how stories work in relation

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to their cultures and performance settings, sorts out different types of stories-from broad genres such as personal narratives and life histories to such more specific and less-often considered types as presentations at hearings and other public gatherings-and examines a variety of critical issues, including the roles and relationships of storytellers and interviewers, accurate representation and

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preservation of stories and their performances, understanding and interpreting their cultural backgrounds and meanings, and intellectual property rights. Throughout, he blends a diverse selection of stories, including his own, into a text rich with pertinent examples. William Schneider is curator of oral history and associate in anthropology at the Rasmuson Library, University of Alaska

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Fairbanks, where he introduced oral history "jukeboxes," innovative interactive, multimedia computer files that present and cross-reference audio oral history and related photos and maps. Among other works, his publications include, as editor, *Kusiq: An Eskimo Life History from the Arctic Coast of Alaska* and, with Phyllis Morrow, *When Our Words Return: Writing, Hearing, and Remembering Oral Traditions of*

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Alaska and the Yukon.

History from South

Africa

Form and Meaning in Oral
History

From Interview to
Archive

Introduction to
Community Oral History

Please Kill Me

The Oral History Reader

For the past ten years,
Nancy MacKay's *Curating Oral
Histories* (2006) has been
the one-stop shop for
librarians, curators,
program administrators, and
project managers who are
involved in turning an oral
history interview into a

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primary research document, available for use in a repository. In this new and greatly expanded edition, MacKay uses the life cycle model to map out an expanded concept of curation, beginning with planning an oral history project and ending with access and use. The book:-guides readers, step by step, on how to make the oral history "archive ready";-offers strategies for archiving, preserving, and presenting interviews in a digital environment;-includes comprehensive updates on technology, legal and ethical issues, oral history on the Internet, cataloging,

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copyright, and backlogs. This innovative study of racial upheaval and urban transformation in Baltimore, Maryland investigates the impact of "blockbusting" -- a practice in which real estate agents would sell a house on an all-white block to an African American family with the aim of igniting a panic among the other residents. These homeowners would often sell at a loss to move away, and the real estate agents would promote the properties at a drastic markup to African American buyers. In this groundbreaking book, W. Edward Orser examines Edmondson Village, a west

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Baltimore rowhouse community where an especially acute instance of blockbusting triggered white flight and racial change on a dramatic scale. Between 1955 and 1965, nearly twenty thousand white residents, who saw their secure world changing drastically, were replaced by blacks in search of the American dream. By buying low and selling high, playing on the fears of whites and the needs of African Americans, blockbusters set off a series of events that Orser calls "a collective trauma whose significance for recent American social and cultural history is still

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insufficiently appreciated and understood."

Blockbusting in Baltimore describes a widely experienced but little analyzed phenomenon of recent social history. Orser makes an important contribution to community and urban studies, race relations, and records of the African American experience.

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