

PENNSYLVANIA'S PAST FROM A UNIQUE PERSPECTIVE: ORAL HISTORY

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Abstract: An oral history project as part of a course on the history of Pennsylvania offers students an opportunity to connect to the history of their communities, make tangible the topics that we study in class, and provide documentation of a person, place, event, or community that might otherwise be lost. To be successful, students need to learn how to research their topic, work with recording equipment, conduct a pre-interview, structure an interview, ask open and closed questions, and transcribe an interview. While a challenging and time-consuming assignment, the oral history project is often the aspect of the course that students find most rewarding, as it offers them an opportunity to record a family member's story, to learn about an aspect of local history, or to make a contribution to the history of a neighborhood or organization. Reviewing my students' work is also one of my favorite aspects of the course; it gives me added insight into the lives of the people of the Commonwealth of Pennsylvania and the recent history of the state. Supplemental resources are posted on the journals' web pages.

Each fall, students in my History of Pennsylvania course at Holy Family University complete an oral history research project in which they conduct and record an oral history interview, transcribe it, and research and write a related research paper. Student may choose any topic related to Pennsylvania history,

and their studies have ranged from neighborhood histories to education, holiday celebrations and traditions, the impact of national events—wars, economic crises, the civil rights movement, etc.—on local communities or individuals, employment, and community organizations such as churches and volunteer groups. The project offers students an opportunity to connect to the history of their communities, make tangible the topics that we study in the course throughout the semester, and provide documentation of a person, place, event, or community that might otherwise be lost.¹

The project is a challenging one for students, particularly because of the time involved. Among the hurdles students encounter are potential subjects who decline, unfamiliarity with recording equipment, the tedium of transcribing the interview, and, especially for those researching very local topics, the challenge of finding sources for their research papers. Nevertheless, with the perspective of hindsight, students—especially those who have interviewed relatives—have often said the project was the most rewarding aspect of the class for them.

While the oral history project is an important assignment, it is just one part of the History of Pennsylvania class I teach. Its textbook is Randall M. Miller and William Pencak's edited volume, *Pennsylvania: A History of the Commonwealth*, which looks at Pennsylvania history from two perspectives: the first half of the textbook provides an interpretive narrative, while the second half considers how different approaches to history, from archaeology to folklore to art to oral history, can enhance our understanding of the commonwealth. I intersperse these chapters with study of the chronological history of the state, employing a combination of lecture, discussion, and analysis of primary source materials. Through their oral history projects, students enjoy the opportunity to learn more about the experiences of an older family member or friend while also researching the effects of war or economic crisis, recording the history of a neighborhood or civic association, or chronicling traditional ethnic or religious celebrations.²

Oral history differs from storytelling because of the protocols to which historians adhere. These include, according to a recent oral history manual edited by Barbara W. Sommer and Mary Kay Quinlan, sponsored by the American Association for State and Local History, "a structured, well-researched interview format," "a controlled, recorded interview setting," "collection of first-hand information," "probing follow-up questions that seek depth and detail," and "attention to copyright and other legal and

ethical issues”—which entails meticulous processing of the recording and the transcript of the interview and ensuring access to them. Above all, “careful planning and objective inquiry” are keys to good oral history.³

Miller and Pencak’s textbook includes a chapter on oral history by Linda Shopes, a former Pennsylvania Historical and Museum Commission historian and past president of the Oral History Association.⁴ The association also has a pamphlet on classroom projects using oral history, available through online booksellers.⁵ Approximately five weeks into the semester, I assign Shopes’s chapter for reading, and we spend one or two classes (depending on whether the course is meeting once or twice a week that semester) addressing the process of oral history.

To introduce students to oral history, I begin by playing an excerpt from Charles Hardy’s radio series *I Remember When* that focuses on the romances and courtships of women from immigrant families who married as teenagers in post–World War I Philadelphia. Students quickly grasp the similarities and differences between their own experiences and those of these women, who were making lifelong commitments to marriage and family when many were younger than most students in the classroom. The openness and enthusiasm of the narrators also reveal to students how much they may learn from and enjoy the process of oral history.⁶

In preparing students to become interviewers, I encourage them to think about the information they will seek to gather and the kinds of questions oral historians ask. Oral historians use a combination of closed and open questions in their interviews; closed questions ask for specific information, such as the narrator’s name and age, where the narrator has lived, or the connection the narrator has to a community organization, while open-ended questions do not have specific answers and allow the narrator not only to provide information but to describe experiences and express opinions and feelings. Examples of the latter might be: How has a neighborhood changed over a period of years? Why did the speaker choose to enter a particular profession? What role did a church play in the local community? To encourage students to think about the difference between closed and open questions, we watch excerpts from Tom Brokaw’s documentary *The Greatest Generation* to determine which kinds of questions he used. We also watch excerpts from the documentary film *The Life and Times of Rosie the Riveter*, which does not include the interviewers’ questions, and brainstorm about the inquiries that might have elicited the narrators’ answers. Another film that may be useful is *The Bombing of Osage Avenue*, a documentary about the 1985 MOVE confrontation.⁷

An important topic of our discussion is the etiquette of the interview. Interviewers should be careful not to rush the speaker, to avoid leading questions, to allow the speaker to tell his or her own story without contradiction or comment, to refrain from turning the interview into an opportunity to swap stories, and, above all, to be respectful of the person interviewed. The interview is the story of the speaker; an interviewer may privately disagree with the point of view of the respondent, but he or she must respect the narrator's beliefs and allow him or her to communicate them. Student interviewers sometimes say they must bite their tongues, but they do try to remember that the story and the point of view belong to the respondent.

We speak, also, about the structure of the interview. Interviews should begin with closed questions, then move on to questions that are more open ended. But students must also consider how the topics they wish to cover may influence the structure of the interview. An interview focusing on how the qualifications for and demands of a particular field of employment have changed over time, for example, will probably move chronologically, whereas an interview about how a person's ethnic heritage has shaped his or her celebration of holidays will likely be topically focused.

We also discuss the release form that students must have their narrators sign and submit with the final project. The Pennsylvania Historical and Museum Commission has a sample release form on its website; other sample forms are available in Sommer and Quinlan's *Oral History Manual*. I include a sample release form on the course syllabus and on our Blackboard course system (see supplementary materials posted online). The release form is necessary because only by signing such a form does the narrator grant permission for others to hear the recording, view the transcript, or use the interview.⁸

As students think about the questions they will ask in their interviews, I guide them toward several helpful resources. The Library of Congress has published an outline that may be useful for interviewing veterans of the armed forces on its website as part of its Veterans History Project. Carl Oblinger, who led an oral history project for the state of Pennsylvania, provides examples of questions that can be used to prompt discussion about local history, ethnic history, and family life in his guidebook, *Interviewing the People of Pennsylvania*.⁹

We address, as well, what may be the most time-consuming aspect of the project: transcribing the interview. There is disagreement within the oral history community about the utility of transcription; it does provide easy accessibility, and it is a hedge against changing recording formats, but, as Linda Shopes has written, "transcribing strips oral history of the oral," so the reader

loses “the nuances of embodied expression, paralinguistic cues to meaning, the interpersonal dynamic that occurs when two people talk face to face.”¹⁰ It is also difficult to do well. The Minnesota Historical Society’s website provides an excellent guide to transcription that addresses how to deal with false starts in sentences, filler sounds such as “uh” and “ah,” the ambient noise of a household, and a host of other situations.¹¹ I have not required students to transcribe the entire interview if it is lengthy, but I stipulate that they must transcribe about twenty to twenty-five minutes of it, indicating breaks in the transcription with ellipses. I warn students repeatedly throughout the semester not to leave the transcription to the last minute, as it will take a lot of time.

We also discuss the brief (five-to-six-page) research paper in which students must investigate a topic related to the focus of the interview. For example, if a student interviews a person about his or her recollections of a neighborhood in the 1950s and 1960s, the paper might provide an extended history of the neighborhood, from its development to the present. If the interview is with a Vietnam veteran, the paper could set his experiences within the context of other soldiers in that war. If the interview focuses on one person’s participation in the civil rights movement in Pennsylvania, the paper could discuss the history of the civil rights movement in the commonwealth more broadly. I encourage students to work on researching and writing the paper before they do the interview, as the research process will give them a better understanding of the topic and allow them to prepare better questions before and to follow up more appropriately during the interview.

I emphasize that the paper is not a reflection about—nor is it a summary of—the interview. It is a research paper, based on primary and secondary sources. Students must use at least two sources in addition to their textbooks. No more than one secondary source may be from the Internet, and any Internet sources must be from .gov, .org, .edu, or a few approved .com websites; students may not use other .com websites, except with special permission.¹²

Students most often choose to do neighborhood studies, though they often find such local studies among the most challenging topics to research. Because most of my students live in and around Philadelphia, several histories of the city have been useful, including those by Sam Bass Warner, Dennis Clark, Russell Weigley (editor), Jean Seder, Harry Silcox, and August Tarrier.¹³ The Arcadia Press books cover specific Philadelphia neighborhoods, such as the Lower Northeast, Frankford, Bridesburg, and Tacony, but they contain far more pictures than descriptive and analytical content.¹⁴ Local historical societies, both in the city and elsewhere, often have private publications, clippings

files, and knowledgeable local historians. In Philadelphia, the Northeast Philadelphia History Network, Historic Germantown, the East Falls Historical Society, and the Southwark Historical Society are among many organizations chronicling the city's neighborhoods.¹⁵ The Historical Society of Pennsylvania has extensive local history collections and collections of immigrant and ethnic history, as well as digital collections online.¹⁶ Information about smaller repositories of local history in the Philadelphia region can be uncovered through the Hidden Collections Initiative for Small Pennsylvania Repositories project web page on the Philadelphia Area Consortium of Special Collections Libraries site.¹⁷ For western Pennsylvania, the online site Historic Pittsburgh serves as a clearinghouse for resources on local history found at several universities, libraries, and historical societies, while the Harrisburg area is home to the Historical Society of Dauphin County. Other historical societies throughout the state may be contacted through the index listed on the Pennsylvania Genealogical & Historical Research website, as well as through the Pennsylvania Department of Education's website.¹⁸

Publications based on oral histories can help students think about topics that can be explored using oral history methods and can also be used to set students' interviews within a larger context. Good examples are the works of John Bodner et al. and Matthew S. Magda on western Pennsylvania and studies by Walter Licht, Thomas Dublin, and Kenneth Wolensky et al. on the disappearances of the coal and women's garment industries from northeastern Pennsylvania.¹⁹ Brian Lockman and Joseph Rishel have published compilations of World War II veterans' interviews. Notably, Rishel interviewed both soldiers and civilians, including some respondents who were children during the war.²⁰ The Oral History Project of the Vietnam Archive of The Vietnam Center and Archive includes some interviews of veterans from Pennsylvania. The Veterans History Project of the Library of Congress includes oral interviews with veterans of all American wars of the twentieth and twenty-first centuries.²¹

Finally, we discuss how to choose a person to be interviewed and the protocol for conducting the interview. Students must interview someone who is at least one generation older than they are and a Pennsylvanian by birth or residency. The interview must be on a topic about which the narrator has first-hand knowledge so that he or she can serve as a primary source. The interviewee may be a family member, a friend, a co-worker, or someone from our university. Students must begin by doing a pre-interview with the subject that covers the topics to be addressed in the interview. This step is crucial in establishing what will be discussed in the recorded interview; more than once I have heard

recordings submitted by students who failed to do a pre-interview in which the narrator repeatedly answers “I don’t know anything about that.” Such lack of preparation makes for a brief, uninformative interview and a low grade.

The project has many due dates, spread throughout the semester. The week after we discuss how to do oral history in class, students must submit the name of the person to be interviewed and the topic on which their interview will focus. The following week, which is seven weeks into the semester, students must submit a preliminary bibliography for the research paper. By the next week, students must have completed the pre-interview and submit a one-page interview outline.

The outline provides me an opportunity to help students make sure they are asking closed and open questions appropriately, are focusing the interview around a manageable number of topics, and are considering how to follow up on the answers they hear, although I also caution students against scripting themselves too tightly; a list of topics to discuss may be better than a list of specific questions, as the topical approach may encourage the interviewer to listen more attentively to the speaker’s story and thereby ask better follow-up questions. Students e-mail me the interview outline so that I may quickly comment and advise without having to wait until the next class to return it to them. I urge students to refrain from conducting the interview until I have had a chance to review the outline, but they do not always heed my advice.

Four weeks later, students e-mail me a thesis statement for the research paper, which I help them refine. At this point, students have three weeks to work on the project.

On the last day of class, students must submit the completed project, which has five components: a five-to-six-page research paper; a five-to-six-page interview transcript; a release form; a bibliography of sources used; and an audiotape, CD, flash drive, or recording device of the interview with the student’s name attached to it. Then comes my challenging, though enjoyable, task—evaluating the projects.

I use a detailed rubric for the grading to assess the organization and comprehensiveness of the interview, the accuracy of the transcript, and the quality and thoroughness of the research and research paper (see supplemental materials online). Students like it because it allows them to earn points throughout the project for submitting the topic on time, preparing a preliminary bibliography, etc., providing them with some reassurance that they are making progress; I like the rubric because it speeds up the grading significantly. Nonetheless, it is impossible to go swiftly through the interview recordings. Over the years, I have acquired a collection of listening devices

for these recordings, including tape recorders adapted to standard-sized and mini cassettes, and VCR, DVD, and CD players; other recordings are playable only on Apple or Windows computer systems. Some students have provided a video, as well as an audio, recording, but most include just an audio recording.²² Regardless of the format, listening to the recordings to check for transcript accuracy is time consuming, but also fun. I have learned much about Pennsylvania's local history by listening to the narrators' stories.

One question that has arisen in recent years is whether oral history research is subject to oversight by Institutional Review Boards (IRBs). Must oral historians submit their research agendas and interview questions for prior approval by university IRBs? In 2003, the US Office for Human Research Protection, a section of the Department of Health and Human Services, in conjunction with the American Historical Association and the Oral History Association, determined that "oral history interviewing activities, in general, are not designed to contribute to generalizable knowledge and therefore do not involve research as defined by Department of Health and Human Services regulations at 45 C.F.R. 46.102(d) and do not need to be reviewed by an institutional review board." Health and Human Services defines research that falls under IRB guidelines as "a systematic investigation, including research development, testing and evaluation, designed to develop or contribute to generalizable knowledge." The Oral History Association defines oral history as "a method of gathering and preserving historical information through recorded interviews with participants in past events and ways of life." According to the Oral History Association, it is because the information gleaned through interviews is not "generalizable knowledge" that Health and Human Services excluded oral history from IRB review. Instead, as the association points out, those selected for oral history interviews have been chosen "because of their often unique relationship to the topic at hand. Open-ended questions are tailored to the experiences of the individual narrator. Although interviews are guided by professional protocols, the way any individual interview unfolds simply cannot be predicted" in the way that a written questionnaire can be standardized and controlled.²³

Although Health and Human Services has determined that oral histories need not be subject to IRBs, many universities do require review by an IRB before commencement of an oral history project. For this reason, it is best to contact your university's IRB to determine its requirements. The Oral History Association has information about IRBs on its website, including a helpful essay by former president Linda Shopes that suggests strategies for working with IRBs.²⁴

Because oral histories should be made publicly available, when I started using oral history to teach Pennsylvania history, I contacted the Urban Archives Oral History Collection at Temple University to ask if the archive would accept my students' work. Temple has agreed to accept the recordings and transcripts related to the history of the city of Philadelphia; I have not yet persuaded any of my students, however, to release their recordings to them. This is in part because students do not wish to transcribe the entire interview, as Temple requests, and in part because their families and friends prefer to keep the recordings out of a public archive. Still, there is some personal value in these oral history projects for the students, their families, and various constituencies, such as the volunteer fire department that one student profiled or the local historical society whose president another student interviewed.

Former students from years past have written touching letters to me about their interviews of their grandparents; after their family members passed away, they appreciated having the tangible artifact of their stories and voices. On course evaluations, students have noted that they "liked conducting the research because it was an interesting way to gain knowledge on a particular subject instead of just writing a research paper." One student commented about having "gained skills in interviewing, particularly by having to prepare good questions." They have commented, too, that the project is a lot of work, particularly the research—if they have studied a narrow topic such as the history of a neighborhood—and the transcription, but that overall they enjoyed the experience.

I have really enjoyed the oral history projects as well. As a nonnative of Pennsylvania, I have learned much about the informal history of the commonwealth: the ambience of Philadelphia neighborhoods from Tacony to South Philadelphia, the enduring ethnic traditions, the importance of unique events such as the Mummers' parade, and the strong, visceral reactions that inhabitants still have to people such as Frank Rizzo and events such as the MOVE tragedy. Every semester, I learn from my students as much as they learn from me.

NOTES

1. My assignment is based on one developed by Dr. Karl E. Campbell, associate professor of history at Appalachian State University, for his History of North Carolina course.
2. Randall M. Miller and William Pencak, eds., *Pennsylvania: A History of the Commonwealth* (University Park, PA, 2002). A sample syllabus for my class and other resources can be found with this article's supplementary materials, found online at <http://hsp.org/publications/pennsylvania-magazine-of-history-biography/pmhb-january-2015> and at <http://www.pa-history.org/>

- publications/pahistory. html. Digital Commons includes a syllabus for a course focused on the topic of oral history; see Barbara Allen, "History 650 Syllabus, Spring 2012," All Oral Histories, paper 18, <http://digitalcommons.lasalle.edu/histdeptohall/18>.
3. Barbara W. Sommer and Mary Kay Quinlan, *The Oral History Manual*, 2nd ed. (Lanham, MD, 2009), 1, 3.
4. Linda Shopes, "Oral History," in Miller and Pencak, *Pennsylvania*, 553–74. In addition to the chapter by Shopes and Sommer and Quinlan's *Oral History Manual*, other useful guides to oral history include Donald A. Ritchie, *Doing Oral History: A Practical Guide*, 2nd ed. (New York, 2003); Valerie Raleigh Yow, *Recording Oral History: A Guide for the Humanities and Social Sciences*, 2nd ed. (Walnut Creek, CA, 2005); Thomas L. Charlton, Lois E. Myers, and Rebecca Sharpless, eds., *Handbook of Oral History*, paperback ed. (Lanham, MD, 2008); Charlton, Myers, and Sharpless, eds., *History of Oral History: Foundations and Methodology* (Lanham, MD, 2007); Charlton, Myers, and Sharpless, eds., *Thinking about Oral History: Theories and Applications* (Lanham, MD, 2007).
5. Marjorie L. McLellan, introduction to *Oral History Projects in Your Classroom*, by Linda P. Wood (Carlisle, PA, 2001), part of the Oral History Association pamphlet series; information about oral history projects, technology, best practices, and getting started is available on the Oral History Association website, <http://www.oralhistory.org/>.
6. "The Heart is an Involuntary Muscle," *I Remember When: Times Gone But Not Forgotten*, produced by Charles Hardy III, aired Jan. 11, 1983, WUHY 91.1 FM, Public Radio in Philadelphia, <http://www.talkinghistory.org/hardy.html>. Six other shows from the series are also available at the website, as are five programs from *Goin' North: Tales of the Great Migration*, produced by Charles Hardy III, aired 1984, WHY 90.9 FM, Public Radio in Philadelphia. Hardy discusses his experiences with these projects in Charles Hardy III, "A People's History of Industrial Philadelphia: Reflections on Community Oral History Projects and the Uses of the Past," *Oral History Review* 33, no. 1 (2006): 1–32.
7. *The Greatest Generation with Tom Brokaw*, produced by Tom Brokaw (Timeless Media Group, 2005), 390 min.; *The Life and Times of Rosie the Riveter*, directed by Connie Field (1981; Direct Cinema Ltd., 1999), 65 min.; *The Bombing of Osage Avenue*, produced by Louis Massiah, written by Toni Cade Bambara (Scribe Video Center, 1986), 58 min. Scribe Video has additional documentaries of the Philadelphia area created through its Precious Places Project available for purchase at <http://scribe.org/about/preciousplaces>.
8. "Oral History Deed of Gift Agreement and Copyright Release," Oral History Resources, Pennsylvania Historical and Museum Commission, http://www.portal.state.pa.us/portal/server.pt/community/oral_history/4351; Sommer and Quinlan, *Oral History Manual*, 84–85, 14.
9. Veterans History Project, Library of Congress, <http://www.loc.gov/vets/>; Carl D. Oblinger, *Interviewing the People of Pennsylvania: A Conceptual Guide to Oral History* (Harrisburg, PA, 1981).
10. For discussion of the utility of transcription, see Linda Shopes, "Transcribing Oral History in the Digital Age," *Oral History in the Digital Age*, <http://ohda.matrix.msu.edu/2012/06/transcribing-oral-history-in-the-digital-age/>; Elinor A. Maze, "The Uneasy Page: Transcribing and Editing Oral History," in Charlton, Myers, and Sharpless, *Handbook of Oral History*, 237–39.
11. The Minnesota Historical Society's Oral History Office has a comprehensive guide to oral history on its website, including interview tips and suggested questions, as well as two PDF files, "Oral History Project Guidelines" (2001) and "Transcribing, Editing, and Processing Guidelines"

- (2001); see “Oral History,” Minnesota Historical Society, <http://www.mnhs.org/people/mnng/stories/oralhistory.htm>. Baylor University’s Institute for Oral History also provides excellent, step-by-step information; <http://www.baylor.edu/oralhistory/>.
12. For example, an acceptable site is “Stories from PA History,” which details information from the state’s Historical Marker Program; ExplorePAHistory.com, <http://explorepahistory.com/stories.php>. Linda Shopes’s essay in Miller and Pencak includes a bibliography of sources based on oral history, including Mildred Allen Beik, *The Miners of Windber: The Struggles of New Immigrants for Unionization, 1890s–1930s* (University Park, PA, 1996); John Bodnar, *The Transplanted: A History of Immigrants in Urban America* (Bloomington, IN, 1985); Thomas Dublin, *When the Mines Closed: Stories of Struggles in Hard Times*, photographs by George Harvan (Ithaca, NY, 1998); Peter Gottlieb, *Making Their Own Way: Southern Blacks’ Migration to Pittsburgh, 1916–30* (Urbana, IL, 1987); *Struggles in Steel: The Fight for Equal Opportunity*, produced by Raymond Henderson and Tony Buba (California Newsreel, 1996), 58 min.; Judith Modell, *A Town Without Steel: Envisioning Homestead*, photographs by Charlee Brodsky (Pittsburgh, PA, 1998). The Pennsylvania Historical and Museum Commission portal also provides a list of repositories for oral history and of oral history holdings in its own collection; http://www.portal.state.pa.us/portal/server.pt/community/oral_history/4351.
 13. Sam Bass Warner, *The Private City: Philadelphia in Three Periods of Growth* (Philadelphia, 1968); Dennis Clark, *The Irish in Philadelphia: Ten Generations of Urban Experience* (Philadelphia, 1973); Russell F. Weigley, ed., *Philadelphia: A 300-Year History* (New York, 1982); Jean Seder, *Voices of Kensington: Vanishing Mills, Vanishing Neighborhoods* (Ardmore, PA, 1982); Alicia M. Freitag and Harry C. Silcox, eds., *Historical Northeast Philadelphia: Stories and Memories*, 2nd ed. (Holland, PA, 1994); Jamie Catrambone and Harry C. Silcox, eds., *Kensington History: Stories and Memories* (Philadelphia, 1996); Lillian M. Lake and Harry C. Silcox, *Take a Trip Through Time: Northeast Philadelphia Revisited* (Holland, PA, 1996); Harry C. Silcox, *Remembering Northeast Philadelphia* (Charleston, SC, 2009); August Tarrier, ed., *The Forgotten Bottom Remembered: Stories from a Philadelphia Neighborhood* (Philadelphia, 2002).
 14. Louis M. Iatarola and Lynn-Carmela T. Iatarola, *Lower Northeast Philadelphia*, Then and Now Series (Charleston, SC, 2008); a complete list of regional books is available at Arcadia Press’s website, <http://www.arcadiapublishing.com>.
 15. Center for Northeast Philadelphia History, <http://www.nephillyhistory.com/1cneptest/cnephome.htm>; Historic Germantown, <http://freedombackyard.com>; East Falls Historical Society, <http://eastfallshistoricalsociety.com>; Southwark Historical Society, <http://www.southwarkhistory.org>.
 16. Historical Society of Pennsylvania, <http://hsp.org>.
 17. Hidden Collections Initiative for Small Pennsylvania Repositories, Philadelphia Area Consortium of Special Collections Libraries, <http://dla.library.upenn.edu/dla/pacscl/ancillary.html?id=collections/pacscl/repositories2>.
 18. Historic Pittsburgh, <http://digital.library.pitt.edu/pittsburgh/>; Historical Society of Dauphin County, <http://www.dauphincountyhistory.org>; “Directory of Pennsylvania Genealogical and Historical Societies,” Pennsylvania Historical & Genealogical Research, <http://www.pennsylvaniairesearch.com/directory.html>; Pennsylvania Historical and Genealogical Society, Pennsylvania Department

- of Education, http://www.portal.state.pa.us/portal/server.pt/community/genealogy_and_local_history/8730/pennsylvania_genealogical_and_historical_societies/524110.
19. John Bodnar, *Steelton: Immigration and Industrialization, 1870–1940* (Pittsburgh, PA, 1977); John Bodnar, Roger Simon, and Michael P. Weber, *Lives of Their Own: Blacks, Italians, and Poles in Pittsburgh, 1900–1960* (Urbana, IL, 1982); Matthew S. Magda, *Monessen: Industrial Boomtown and Steel Community, 1898–1980* (Harrisburg, PA, 1985); Thomas Dublin and Walter Licht, “Gender and Economic Decline: The Pennsylvania Anthracite Region, 1920–1970,” *Oral History Review* 27, no. 1 (2000): 81–97; Dublin and Licht, *The Face of Decline: The Pennsylvania Anthracite Region in the Twentieth Century* (Ithaca, NY, 2005); Kenneth C. Wolensky, Nicole H. Wolensky, and Robert P. Wolensky, *Fighting for the Union Label: The Women’s Garment Industry and the ILGWU in Pennsylvania* (University Park, PA, 2002).
20. Brian Lockman, with Dan Cupper, *World War II in Their Own Words: An Oral History of Pennsylvania’s Veterans* (Mechanicsburg, PA, 2005); Lockman, with Cupper, *World War II Reflections: An Oral History of Pennsylvania’s Veterans* (Mechanicsburg, PA, 2009); Joseph Rishel, ed., *Pittsburgh Remembers World War II* (Charleston, SC, 2011).
21. The Oral History Project of the Vietnam Archive, The Vietnam Center and Archive, <http://www.vietnam.ttu.edu/oralhistory/>; Veterans History Project, Library of Congress, <http://www.loc.gov/vets/sights.html>.
22. Information about recording equipment is available through Oral History in the Digital Age, <http://ohda.matrix.msu.edu>, which includes an “Ask Doug” section to help researchers find the best equipment to meet their needs. Doug Boyd, director of the Louie B. Nunn Center for Oral History at the University of Kentucky Libraries, served as guest editor for a special issue of the *Oral History Review* 40, no. 1 (2013), focused on Oral History in the Digital Age; Clifford Kuhn’s essay, “The Digitization and Democratization of Oral History,” *Perspectives on History*, Nov. 2013, is available on the American Historical Association website, <http://historians.org/publications-and-directories/perspectives-on-history/november-2013/the-digitization-and-democratization-of-oral-history>. Additional information about recording equipment is available through the Vermont Folklife Center Archive Field Research Guides, <http://www.vermontfolklifecenter.org/archive/archive-fieldguides.html>, and through Transom.org, <http://transom.org>.
23. Linda Shopes and Donald Ritchie, “Exclusion of Oral History from IRB Review: An Update,” American Historical Association, *Perspectives on History*, Mar. 2004, <http://www.historians.org/publications-and-directories/perspectives-on-history/march-2004/exclusion-of-oral-history-from-irb-reviews-an-update>; “AHA Council Reaffirms Position on Oral History and Institutional Review Boards,” June 8, 2004, http://archive-org.com/page/1615527/2013-03-14/http://www.historians.org/press/2004_06_08_Council_IRBs.htm.
24. Linda Shopes, “Oral History, Human Subjects, and Institutional Review Boards,” Oral History Association website, <http://www.oralhistory.org/about/do-oral-history/oral-history-and-irb-review/#pagestart>.