



EYES ON THE PRIZE

Oral History Project Toolkit

Authored by Outreach Extensions

This Toolkit is written for a broad range of potential sponsoring organizations and the people they serve. We have been comprehensive in our approach, but invite you to “cut and paste” to customize it to suit your purposes.

We are hopeful that the Toolkit will inspire local oral history projects that engage youth and adults – and that their work will find a repository in local communities.

The Corporation for Public Broadcasting is funding a national outreach campaign managed by Blackside that is a collaborative effort of three outreach providers: Outreach Extensions, Facing History and Ourselves, and the National Black Programming Consortium.

The Annie E. Casey Foundation is supporting additional grants to public television stations, administered by Outreach Extensions, and an Oral History Toolkit.

Additional project support for the campaign is provided by San Diego Mesa College.



The Annie E. Casey Foundation

Message to public television stations, their partners, and all organizations interested in conducting oral history projects ...

Greetings,

We are delighted that you are interested in conducting a local Oral History Project as part of your outreach campaign for EYES ON THE PRIZE.

In the preface to his book with Steve Fayer, *Voices of Freedom: An Oral History of the Civil Rights Movement from the 1950s through the 1980s*, Henry Hampton, creator and executive producer of EYES ON THE PRIZE, tells us why collecting oral histories is important. “The goal for the television series and print materials was to capture the Civil Rights Movement in the voices of those who were there, and thereby give younger citizens who had not lived that struggle, or those who never understood, some idea of the raging torrents that had engulfed America in the fifties, sixties, and seventies and that came to be known as the civil rights and black consciousness movements... The ‘Eyes’ process was to collect the voices of the participants in this history and to have them tell us the stories they carried within them.”

The passage of time – 2005 was the 50th anniversary of early milestones in the Civil Rights Movement – offers a compelling reason, today, to record the memories and stories of those who took part in, observed, or were influenced by people and events during those years of struggle and accomplishment. Individuals interviewed may include activists, elders, clergy (all faiths), community and civic leaders, elected officials, journalists, musicians, writers, teachers, and family members.

Stations and their partners can make their own decisions about the focus of the project – whether the Civil Rights Movement and/or other human rights struggles – and how the oral histories will be used/displayed. Following this letter, you will find some suggestions on Sharing the Work to jumpstart your own ideas about a local oral history project. We have created ideas that can work for different types of station licensees, sizes and locations of markets, and a range of outreach partners – and offered strategies to meet various needs.

What is particularly exciting for public television stations is that you can use various media assets and outreach strategies to showcase oral histories within your local community:

- Video interstitial spots
- Television and radio segments
- Interviews and audio/video recordings
- Music, art, poetry
- Web site presentations
- Public forums
- Exhibits.

In addition, by working with local partners, you can create sustainable projects. Partnership ideas include museums, libraries, cultural institutions, and historical

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societies; civil rights organizations; schools and youth organizations; and houses of worship and faith-based organizations. Partners that can serve as repositories for oral histories will particularly serve long-term goals.

We encourage you to brainstorm ideas with your local partners on how to build visibility and increase participation, as well as provide recognition for those who contribute oral histories. As part of this process, you will need to determine the reach of your project – a school, one or more neighborhoods, or even citywide – as well as make decisions about the type and reach of publicity required to build awareness and engage participants.

In developing the Oral History Toolkit, we have been comprehensive in our approach, but invite you to “cut and paste” to customize it to suit your purposes. We are hopeful that the Toolkit will inspire local oral history projects that engage youth and adults – and that their work will find a repository in local communities.

Please contact Outreach Extensions’ EYES ON THE PRIZE Project Director, Denise Blake, with any questions. She can be reached at 770.964.5045 or DeniseBlake@bellsouth.net.

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Sharing the Work

Strategies/ideas to showcase local Oral History Projects

- Develop a media strategy to build project visibility such as: (1) teaming with a radio station and/or cable access television to broadcast additional oral histories and/or present youths/adults who conducted interviews; (2) conducting interviews on radio or television; and (3) partnering with a local newspaper that will publicize the project via print (e.g., feature articles) and Web and possibly co-host an oral history contest. Other ways to publicize the project include your station's program guide, e-newsletters, and press releases. Neighborhood newspapers, newsletters, and online sites can also announce and report on the project.
- Introduce the Oral History Project at a community event in the neighborhood, especially if you want to engage both youth and adults in gathering oral histories. This could include a panel discussion in addition to a screening of EYES ON THE PRIZE. Focus on an example in the film of someone providing a first-person account of an event based on his/her direct experience of it. Panelists could then discuss, for example, the value of gathering oral histories and some tips on how to do it.
- Design a local Web-based Oral History Project using your station's Web site. Participants could submit their oral histories via online technology. Consider the different responses that may be possible: audio, video, writing, photographs. Consider motivations to gain involvement such as a contest. Create linkages to other Web sites (e.g., partners) to build participation in your campaign or act as a local repository for the oral histories collected.
- Identify local activists from the Civil Rights Movement and/or other civil and human rights movements in America. Invite one or more to share their memories (present oral histories) and answer questions. The concept of "Passing the Torch" is a way to encourage intergenerational conversations, bringing youth together with older members of the community.
- Conduct an information/training event for youth that includes the screening of a clip reel or the "Awakenings" episode of EYES ON THE PRIZE. The event may be held at the station, a community venue, a partner's facility, or a school. Youth should gain hands-on experience in selecting possible subjects, creating interview questions, as well as conducting and reporting an oral history. If done in connection with a school or youth organization, the training could be a multi-part process, including audio or video taping and adding elements to enhance the interview/report. (See workshop template in Section Four of the Oral History Project Toolkit.)
- Identify other institutions in your community that have oral history projects, repositories, or resources and consider whether your project could become part of this effort. For example, partner with a museum, historical society, or cultural institution that can expand the scope of the project with other types of relevant historical or contemporary displays. Create an exhibit that will include submissions to your station's local Oral History Project. The opening event would include a screening of EYES ON THE PRIZE ("Awakenings" episode or clip reel) as well as feature community activists, leaders, or historians.
- Work with a local school or school district (middle or high school, community college) history, social studies, political science, or media departments. In addition to using the Oral History Project, teachers may want to use the EYES ON THE PRIZE curriculum that will be developed by Facing History and Ourselves (www.facinghistory.org). A kiosk in the school library could be set up with a computer so students could submit their histories online. Consider events, exhibits, youth newspapers, and bulletin boards to showcase Oral History Projects.

- Set up a booth at a community event to publicize the Oral History Project. Collect oral histories (video camera or tape recorder) and distribute information on how to submit an oral history online – if your station is using Web-based technology to capture stories.
- Produce interstitials that can be broadcast adjacent to episodes in the EYES ON THE PRIZE series. Interstitials could feature community activists (contemporary or related to the Civil Rights Movement or other human rights struggle); or showcase youth or adults reporting on the person they interviewed and what they learned.
- Host a culminating event that will include presentations by individuals who submitted oral histories. A youth and/or adult panel could comment on what can be learned from oral histories about the community in the time of the Civil Rights Movement (or comparable time period for other relevant human rights struggles). Participants could also link contemporary and historic issues and events – what can be learned from the past (and present) to lead to a more just society

I. Oral History / Call to Action

A. Call to Action

As part of the EYES ON THE PRIZE outreach campaign, you are invited to interview and record the memories of individuals who took part in, observed, or were influenced by the Civil Rights Movement in America, particularly the decades of the 1950s and 1960s, or other human rights or civil liberties efforts in the Post World War II Era or contemporary America. These individuals may include activists, elders, clergy (all faiths), community and civic leaders, elected officials, journalists, musicians, writers, teachers, and family members.

B. What Is Oral History?

EYES ON THE PRIZE offers a rich resource of memories and commentary on the Civil Rights Movement. An important way to learn about the past, oral history is accomplished by finding individuals who are willing to share their stories in interviews that are recorded (video, audio, written) for posterity. Oral history records memories of events experienced first-hand as well as the perceptions and feelings of the storyteller. S/he can talk about a single event, a short period of time such as the Montgomery Bus Boycott, or a movement that spans a decade or more.

What do you know about the Civil Rights Movement in the 1950s and 1960s? We encourage you to watch EYES ON THE PRIZE to enrich your knowledge – whether the full series on television or a single episode, “*Awakenings*,” in your school, house of worship, or youth center. You’ll see on-camera interviews (oral histories) with leaders and public officials as well as little known people who also took part in one of the greatest social transformations this nation has ever seen.



Sept 6, 1957, Elizabeth Eckford, one of the nine negro students whose admission to Little Rock's Central High School was ordered by a Federal Court following legal action by NAACP legal defense fund attorneys.

Photo: ©Bettmann/Corbis

C. Why do Oral History?

All of us today are part of contemporary history. By recording and reporting an oral history about an individual and his/her first-hand account of a life experience, you are helping to preserve that story for future generations.

Why would you want to do an oral history project? Perhaps the most compelling reason is that it will change your mind about what it means to study history, and how you might take a more active part in it. Here are some other reasons.

Be empowered as a learner. Reading about history has its own satisfactions. Searching out, preparing for, interviewing, and reporting on the actions and thoughts of an individual

puts you in charge of a vital learning experience – an oral history of someone you want to know more about. The task will challenge your knowledge as well as draw on your creativity. It can also involve you in detective work as you try to understand what happened as you hear an individual’s oral history unfold.

Learn more about American history and African American history. Discover why the Civil Rights Movement is important to African Americans and to all Americans – at the time it happened in the 1950s and 1960s and today. The richness of this history is not adequately covered in textbooks. Deeper exploration can lead you to oral histories and the actual words and deeds of those who were part of this time.

Gain an understanding about how individuals and groups can change history. Oral histories describe the actions as well as reveal the personal characteristics – bravery, intelligence, persistence, and leadership – of the individual men and women struggling to secure equal rights. EYES ON THE PRIZE talks about the organizations formed (e.g., Southern Christian Leadership Conference) as well as group actions such as the March on Washington undertaken to build awareness and achieve results. You also learn about the toll on individual lives – harassment, loss of livelihood, and even imprisonment – and why it was courageous for them to take action. Personal stories humanize history and help us to understand the costs and benefits associated with social change.

Find out about your local community’s involvement in the Civil Rights Movement. Through gathering oral histories of people in your town, you can learn how they were involved in or influenced by the Civil Rights Movement or other effort to secure civil liberties. How widespread was the impact – did it affect only a few families, an entire community, or the town as a whole?

Help you connect the past to the present. Knowledge of the past helps you to understand contemporary life and the rules that govern our society. Actions that led to successful social change in the past may provide models for changing laws and beliefs that stand in the way of a fully integrated, equitable, and just society today. The ideas you discover may lead to your increased civic participation.

What reasons are important to you? Write them here:

II. Oral History Interview

The EYES ON THE PRIZE Oral History Project Toolkit focuses on interviewing. An interview gives you the opportunity to gain a first-hand account of a moment in history – a real event. A good interview is a conversation in which the interviewee feels comfortable sharing his/her experiences. As the interviewer, you want to have a set of prepared questions, but you should allow your subject to take the conversation in a direction that enables him or her to tell the story fully. This is his or her personal story and you want facts as well as feelings and memories. Listen actively so you understand what the person is telling you and can ask new questions in response to what he/she is saying. Your role is to encourage the person to tell you why the experience was important historically as well as personally meaningful. Make sure you find out what you want to learn:

- Who the interviewee is.
- How the person was involved in or influenced by the Civil Rights Movement (or other human rights struggle).
- What he or she did.
- Why it was important.
- His/her thoughts about how it touched or changed his/her life – and the lives of others.

In conducting your interview, whether the person is someone you know (e.g., family member, teacher, clergy) or a community activist or civic leader you will meet for the first time, you should be aware of some basic interviewing etiquette:

- Treat your interviewee with respect.
- Schedule the interview at a time and place that is convenient for your interviewee; respect his/her schedule and privacy.
- Call precisely at the time you arranged for the telephone pre-interview.
- Arrive at your face-to-face interview exactly on time.
- If for some reason, you will be delayed, telephone to let the person know the problem and the time you will arrive. Ask if it is still convenient for you to come. Reschedule if necessary.
- Dress appropriately in clean and pressed clothing appropriate to your age group
- Listen attentively to what your interviewee is saying; don't interrupt.
- Use appropriate language; avoid slang.
- Thank your interviewee at the beginning – for agreeing to the interview – and again when you are preparing to leave.
- Send a thank you note within 24 hours of your visit.

If you are interviewing an older relative, here are some additional tips:

- Find an activity to do together while talking – cooking, gardening, taking a walk, or playing a quiet game.
- Help older relatives feel comfortable talking about the past.
- Think about using meaningful objects to help get the conversation going – photos, books, or other family heirlooms.
- Once you've written/transcribed the oral history or story, and possibly illustrated it, share your work with your older relative. Ask if he or she would like to share it with other members of the family.

The **next section** of this document provides a step-by-step process as well as offers tips to help you successfully conduct an oral history interview. These include:

- Getting Started
- Telephone Pre-interview
- Preparation for the Oral History Interview
- Sample Interview Questions
- The Interview
- Follow-Up

At the completion of the interview, you will transcribe and write your oral history and possibly illustrate it.

If you are submitting your oral history to a local EYES ON THE PRIZE Oral History Project hosted by your local public television station and its outreach partners, you will also need to submit a Release Form (see Section III) signed by the interviewee and yourself. If you are under age 18, your parent or guardian will also need to sign it. You will also complete an Oral History Project Submission Form.

Other organizations conducting an Oral History Project may include your school, house of worship, or youth center.



Deputy Chief J.L. Ray (right) arrest Roy Wilkins (left), Executive Secretary of the NAACP, and Medgar Evers (center) NAACP field secretary who are picketing outside of a Woolworth's department store in Jackson, Mississippi. June 1, 1963.

Photo: ©Bettmann/Corbis

A. Getting Started

The events of 1954 through 1965 affected people in all regions of the United States, not just in the South. When Rosa Parks died on October 25, 2005, at age 92, fifty years had passed since December 1, 1955 when she refused to give up her seat on the bus to a white man in Montgomery, AL. Her actions triggered a 381-day boycott of the Montgomery bus system, which inspired a series of events leading to the end of legalized segregation in the U.S. and increased awareness of human and civil rights worldwide.

When EYES ON THE PRIZE was first broadcast in 1987 (first series) and 1990 (second series), most of the people who were part of the Civil Rights Movement were still alive to tell their stories. Archival film footage recorded the events and words of others who had died. Most notably, the Reverend Dr. Martin Luther King, Jr. was assassinated in 1968. As time passes, more of these heroes, participants, and observers come to the end of their lives.

That history is a reminder that you will need to do some research to find a person who has first-hand experience with events related to the Civil Rights Movement or other human rights movement. Here are some suggestions on how to get started.

1. What do you want to learn? Do you want to find more about the events that happened in the South or do you want to uncover related events that may have happened in your home town or state? Will you focus on the Civil Rights Movement or another human rights struggle? Ideas include the Japanese Internment in America's western states during World War II or the work of Cesar Chavez to secure rights for immigrant agricultural migrant laborers in California and the southwest. A contemporary event could be the aftermath of Hurricane Katrina and the government neglect of African American and poor families in its wake.
2. We encourage you to identify someone in your local community whom you can interview. It could be a family member, neighbor, teacher, civic leader, faith leader, community activist, writer, journalist, or member of a civil rights organization. That person may recall events in the South and what it meant to him or her, or may focus on activities that happened in your local community.
3. Investigate the written archives that exist for the human rights struggle that interests you. These may include newspaper articles that you'll find on microfiche in the library or in a computer database. Look for relevant activities as well as the names of local movement leaders. Your librarian may suggest references that can be helpful.
4. Review the Web sites of local activist organizations. Read their histories as well as the acknowledgement of key men and women.
5. Call or visit the local historical society or an historic site. They may have ideas about local struggles that restricted civil rights or liberties such as access to housing, water, employment, education, or property ownership. What about segregation or religious persecution?

6. Your church, synagogue, or mosque has records of members and historic data. Clergy may be interviewed or may recommend people who have interesting stories to tell.
7. Find someone whose story inspires you!

B. Telephone Pre-Interview

We recommend that you conduct a preliminary telephone interview to help you make the decision whether to interview a particular person for the oral history project. This will also give the person the opportunity to say yes or no to an interview and allow them time to prepare. This is true whether it is someone you know (family member, teacher) or a person you will be meeting for the first time.

1. You will need to introduce yourself and your project and tell the person why you want to interview him or her. For example, you could say you are interested in the Civil Rights Movement and want to write an oral history about someone who was involved in it. If your project is part of a local outreach campaign for the PBS series EYES ON THE PRIZE, you should let them know this. (The series should be familiar to them.)
2. Tell the person what you found out about him or her in your research (or how you identified the person).
3. You could say you aren't exactly sure what the person's story is, so you have a few questions that will help the two of you (you and the person you want to interview) decide whether to meet together so you can write an oral history about him or her.

<u>Sample Questions</u>
<ul style="list-style-type: none"> • What is your first memory of the Civil Rights Movement? How old were you? • Were you directly involved in the Movement or were you influenced by it in some way? • What special story do you have to tell about it? (This will help you to conduct background research on an event, place, or time.)

4. If you find the person easy to talk to and feel that his/her story about the Civil Rights Movement (or other human rights issue) sounds interesting, ask when you might be able to sit down and talk to the person. Let the person know you are willing to meet him/her in a place that is convenient and that the interview will take a maximum of one hour of time. Establish the day and time as well as the place you will meet.
5. Before you conclude the conversation, obtain the person's permission to record the interview and to be photographed, if applicable, using an audiotape recorder or video camera/recorder. Verify that the place you will meet is quiet so you can use this equipment.
6. Let them know, too, that you will bring a release form for them to sign if you plan to submit the oral history to a local EYES ON THE PRIZE outreach campaign.

7. You may want to send the person a postcard confirming the date, time, and place of the interview.

Postcard Confirmation

<p>Mr. John Smith 123 Street Anytown, USA 99999</p>	<p>Dear Mr. Smith:</p> <p>Thank you for agreeing to an interview for my EYES ON THE PRIZE Oral History Project. I look forward to meeting you:</p> <p>Date: _____ Time: _____ Place: _____</p> <p>Sincerely yours, <i>Jane Doe</i> (your signature)</p> <p>Jane Doe (555.123.4567) (your name and telephone)</p>
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C. Preparation for the Oral History Interview

Here are some suggestions on how you can prepare for your face-to-face interview with the person you have selected.

1. Conduct **background research** generally on the Civil Rights Movement (or other civil or human rights struggle) as well as the place, event (e.g., March on Washington or Dr. King's "I Have a Dream" speech), and time period (e.g., August 1963) that will be the subject of your interview (based on what your interviewee told you in your telephone conversation). This will help you to prepare interview questions.
2. Obtain some **biographical information** about the person using the Internet, local history resources, or information from people who know them well. You can use this information to create additional interview questions. During the interview, you will want to make sure the information you have is accurate for the brief biography you will prepare for your oral history.
3. Prepare a list of **interview questions**. You will want to have a set of questions that will focus on finding out the information you want. Have more than you think you need, even though you may not use all of them. Make sure your questions are open-ended, requiring more than a yes or no answer. (See sample interview questions below.)
4. To help prepare yourself, you may want to conduct a **practice interview** with a family member or friend. Write down a set of questions to find out about an activity the person did, their feelings about it, and why it was important to them. Notice how you naturally ask additional questions, based on what they tell you, in order to find out the full story.

5. Gather your **interview equipment/materials** and make sure they are in working order – and that you know how to operate the equipment. An external microphone – for both audio and video – results in better sound quality. If you are video recording, remember that a tripod makes a video cassette recorder easier to use. Keep the videotaping simple. Audio recording should be done in standard cassette format. Use a new audio or videocassette that allows 90 minutes or more of recording time. Label the tapes before you go to the interview. New models of point and shoot digital cameras often have a video recording option that will allow you to film your interview subject for a few minutes. If you are not video recording the interview, this brief film or a regular photograph can be submitted to illustrate your oral history. Whether or not you are writing down what your interview subject says, you will need a **notepad and pen** to make notes or jot down additional questions. Remember to take the release form with you.

6. Review the interview etiquette tips on page 8. If you have questions about any of them, ask an adult.

D. Sample Interview Questions

Take time to prepare and plan your questions in advance. Here are examples of the types of questions you will want to ask.

Background Questions

- What do you remember about [name of town] or neighborhood in the 50s and 60s?
- Did black people (or Asian or Latino or Native American) and white people have the same opportunities?
- How was it different if you were African American (or Asian, Latino, Native American)?
- What is your first memory of the Civil Rights Movement? (or other human rights struggle)
- Is there a specific event you remember hearing about that made you want to become involved?

Specific Story Questions

- When we talked on the telephone, you said you wanted to tell me about your involvement in _____.
- How old were you at the time and where were you and your family living?
- What was happening at the time [in name of town]?
- Start at the beginning and tell me what you learned and how you became involved.
- Who were you working with – people as well as organizations?
- What happened next and what was your role in it?
- What was the result of your actions? Was this what you hoped to achieve?
- Why was this event so important to you?
- If it led to any other events, what were they and what happened? What were you feeling at the time?
- How are these powerful memories for you?
- If you could relive that experience, what would you do differently?

Broader Influences and Impacts

- Who influenced you – people on the national or local scene? In what way did they encourage you to take action?
- What did you learn from this experience that influences how you continue to live your life?
- How was this related to other activities that were happening in the Civil Rights Movement? For example, August 1963 was the March on Washington. How were you part of that?
- What impact did the event you described have on your family and our community at the time?
- What about today – do you see any ongoing benefits for African Americans (or Asians or Latinos or Native Americans) in our community?

Final Question

- Since I am writing this up for a local EYES ON THE PRIZE Oral History Project, what do you want me to emphasize about your experience? What is important to you that people should know?

E. The Interview

Look forward to your interview. It is something you will enjoy since you will learn something new from an interesting person. Review all of the tips below – so you will feel confident and prepared.

1. Arrive on time for the interview. Introduce yourself, even though you may have done this briefly on the telephone. Be sure and **thank the person** for agreeing to the interview.
2. Confirm what the two of you agreed upon, such as whether you could audio or video tape the oral history interview. Show the person the Oral History Project Submission Form so he/she knows what you will be doing. Ask him or her to **sign the Release Form** (see Section III) giving you permission to submit the oral history to the local EYES ON THE PRIZE Oral History Project.
3. Interview and record in a quiet place. Ask your interview subject to speak clearly, particularly when saying unusual words or names. If you hear a word you want the person to spell, particularly names and places, please ask them to do so.
4. If using a microphone, place it on a soft surface such as a magazine to reduce background noise. Turn on your audio or video recorder. Speak the subject's name, your name, and the date. Play it back to make sure that it is recording properly.
5. Use the interview questions you have prepared. Be familiar with your questions so you don't have to read them one by one. Allow your subject to provide as much information as he/she wants.
6. Don't interrupt. If you don't understand something, write a note and ask when the person has finished speaking. You may want to ask for an example.
7. Don't say "uh huh" and make other sounds while the person is talking. The microphone will pick up and record them.

8. Adapt your questions as the interview continues so you can take advantage of the information you are learning. Take notes so you can ask additional questions to gain more information about something that was said.
9. Allow your interview subject to answer your questions fully. You want to find out what they did as well as what they thought about it and why it was important to them. You can ask, "What happened next?" to keep the conversation going.
10. If you need to change a tape, interrupt the interview to do this so you don't miss any information.
11. Ask your interview subject whether he or she would like to review what you have written/ presented before you submit it. If so, write down the address to which he/she wants it sent. Clarify whether you can go ahead and submit the oral history or whether your interview subject needs to approve it before you send it in. Remember that the interview subject has ownership of the information because it is his or her story.
12. Thank the person for allowing you to interview him/her.

F. Follow Up

Here are some important follow-up steps to complete following your interview.

1. Once you return home, make a copy of your audio or video tape and label it clearly. You will work with the copy for the transcription. Keep the original in a safe place for submission to the local EYES ON THE PRIZE Oral History Project.
2. Within 24 hours, write a thank you note letting your interview subject know how much you appreciate the story he shared with you.

Sample Thank You Note

Sunday, June 4, 1999

Dear Mrs. Parks,

Thank you so much for meeting with me on Saturday, June 3. I was so pleased to talk to you after reading about your courage in remaining seated on the bus in Montgomery. It is amazing to think that your action and the bus boycott were the beginning of the Civil Rights Movement. So many years later, in 1987, you started The Rosa and Raymond Parks Institute for Self Development. I feel inspired that you still work on human rights issues.

You were very kind to welcome me to your home and help me with my Oral History Project. I'll always remember the stories and pictures you shared.

Sincerely,
Teresa Anne Brown (signature)

Teresa Anne Brown
Grade 10
St. Thomas Episcopal Church Youth Group

3. If you promised to send your interview subject a copy of the materials you plan to submit to the local EYES ON THE PRIZE Oral History Project, please do so. (Make sure you send a copy, not the original.) If you need the person's approval before submitting your project, let the person know that you need to have it returned to you within one week – showing his or her corrections. Include a stamped, self-addressed envelope. If you have not received it in that time, telephone and remind him/her.



The Selma to Montgomery Civil Rights March, 1965

Photo: James Karales

III. Submit Your Oral History to a local EYES ON THE PRIZE Oral History Project

The process of submitting your oral history to a local EYES ON THE PRIZE Oral History Project begins with transcribing your interview and writing your oral history. You also need to be concerned about legal issues related to the rights of your interview subject and yourself to the story you are submitting – which makes it essential that you submit a signed release form.

A. Transcribing and writing your oral history

Transcribing your oral history audio or video tape can help to preserve the interview you recorded for years to come. Having a written record also enables you to share the information with classmates or other group members. You can also critique how well you conducted the interview and learn from your experience.

1. When you transcribe the interview, it means that you write down every word exactly as it was said. In order to be true to your subject's wishes and to be historically accurate, do not change any words.
2. Transcription should be done as soon as possible after the interview, since you will still have a strong memory of what was said. This is helpful in hearing and understanding the words on the tape. If you have any questions about your transcription, you should call and ask your subject. You can also send him or her a copy of the transcription and highlight any questions you may have.
3. Check your facts. People's memories can be faulty after the passage of many years. Do some research to verify the accuracy of historic facts reported by your interview subject. If you find any differences from the story of your interviewee, tell them what you found and give them a chance to update their story.

In submitting your oral history to a local EYES ON THE PRIZE Oral History Project, you need to follow any rules the sponsoring organization may have. They may, for example, require that you send a full transcription, or allow you to select a portion that highlights the story told by your subject. Review your interviewee's answer to your final question about what he/she wants you to emphasize about his/her experience and what is important that people should know. Make sure your oral history submission contains this information. In addition, make sure that you provide sufficient information so people can understand what happened. Whatever you report, it should accurately tell your interviewee's story.

B. Legal Issues and Sample Release Form

Individuals collecting oral histories need to be aware of legal issues related to U.S. copyright laws. Minors conducting oral history interviews will need the signatures of their parents.

Sample Appearance Release Form

Person Appearing: _____

Production Date: _____

Production Location: _____

I authorize [INSERT NAME AND ADDRESS OF INTERVIEWER] (“you”), your agents, successors, assigns, and designees to record my name, likeness, image, voice, sound effects, interview and performance on film, tape, or otherwise (the "Recording"), edit such Recording as you may desire, and use such Recording, in whole or in part, in connection with the project, EYES ON THE PRIZE (the “Project”) for any purpose whatsoever, in all markets, manner, and media, worldwide, in perpetuity, including without limitation in connection with outreach, broadcast, website and/or promotional activities and any content or materials relating thereto. You, and your successors and assigns, shall own all right, title and interest, including the copyright, in and to the Recording and associated materials, to be used and disposed of, without limitation, as you shall in your sole discretion determine.

Signature: _____

Address: _____

Telephone: _____

Date: _____

Sample Transfer of Rights Form

Submit a copy of the signed Appearance Release Form, this Transfer of Rights Form, and the Submission Form to the local public television station participating in the EYES ON THE PRIZE outreach campaign.

Date: _____

I hereby give the _____ (station) permission to use the video and/or audio recordings, transcriptions, and contents of this oral history interview for whatever informational or educational purposes may be determined. Further, this form also allows Blackside to use this material for the aforementioned purposes.

This includes posting the information on the _____ (station) Web site:
___ yes ___ no

Signature of interviewer

Print name

Contact information: Telephone or E-mail
Telephone or E-mail
(will not be made public)

Signature of parent or guardian if the interviewer is under age:

Special Restrictions (if any): _____

C. Sample Submission Form

The following instructions support the use of the Sample Submission Form.

Youth under the age of 18 must provide their age (top line) as well as obtain permission from a parent or guardian to submit a story to the EYES ON THE PRIZE Oral History Project.

Under “My Oral History,” you will provide the name of the person you interviewed and the date of your interview. You will need to write a **short biography** (one paragraph) of your subject, including the date and place of birth, where the person was living during the time covered by the oral history, basic information on his/her education and employment, and some information on his/her family.

Here’s an example using Rosa Parks: (from The Life of Rosa Parks, Rosa Parks Library and Museum <http://montgomery.troy.edu/museum>)

Rosa Louise McCauley was born on February 4, 1913, in Tuskegee, Alabama. Her mother, a school teacher, taught Rosa at home until age eleven when she moved to Montgomery to live with her aunt. She was forced to leave high school to take care of her mother, but returned to school to obtain her diploma in 1934. In 1932 she married Raymond Parks. Mrs. Parks worked as a seamstress at a Montgomery department store in 1955. During the Montgomery Bus Boycott, she lost her job and her family was harassed and threatened. In 1957, she moved to Detroit along with her mother and husband. In 1965 she joined the staff of U.S. Representative John Conyers of Michigan and worked there until her retirement in 1988. In 1987, she co-founded the Rosa and Raymond Parks Institute for Self-Development to help young people achieve their full potential. She has received honorary degrees from ten colleges and universities and has received countless honors and awards. On her death on October 24, 2005, she was the first woman to lie in honor in the Rotunda of the U.S. Capitol in Washington, DC.

Next, you should also state why you selected the person and what you wanted to know (or hoped to learn) from him/her.

Under Brief Summary of subject’s story, provide as much information as is needed to set the stage for the recording/transcript of your interviewee’s story.

Under Highlights, provide one to three items that you found most interesting.

Finally, indicate any lessons that you learned that are relevant to contemporary civil and human rights issues.

In addition to the audio or video tape of the interview, we encourage you to submit photographs of the person you interviewed – present time or time described in the oral history – or drawings. Check all boxes that apply in this section.

Sample Submission Form

Name _____ Age (if under 21) _____

Supervising Adult: Name _____ Title _____

Organization or School _____

Address _____

City _____ State _____ Zip _____

Contact: Telephone _____ E-mail _____

Parent's Signature (permission) _____

My Oral History

Subject's name _____

Date(s) of interviews _____

Short biography of subject: Include date and place of birth, where subject lived during time of Civil Rights Movement or other human rights struggle that you are reporting on, some information on his/her family and way of life, education, and work.

Why I selected this person:

What I wanted to know:

Brief summary of subject's story: (include role in Civil Rights Movement and or other human rights struggle or way in which the person was influenced or inspired by it)

Highlights that were the most interesting to me:

Lessons that I learned that are relevant to contemporary civil and human rights issues.

Interview was recorded: audiotape videotape writing
(Mail audiotape or videotape to: _____.)

Transcript provided: yes no
Supplementary materials provided: photographs drawings

D. Submitting Oral Histories

Local public television stations and other organizations conducting EYES ON THE PRIZE Oral History Projects are encouraged to provide various ways for youth and adults to submit their oral histories. This could include via mail, electronic mail, as well as an online process. Encourage participants to enrich their presentations through photographs or drawings. If they have recorded an audio or video interview, you will want to ask them to submit the tapes (audio/video) as well as a transcript (entire interview or a segment). We recommend that you create a Web-based project – to accept submissions as well as showcase the work of participants on your Web site. Let people know whether you will return any materials to them at the conclusion of your project.

The AMERICAN EXPERIENCE Web site for *The Murder of Emmett Till* includes a simple online submission process inviting people to “Share Your Memories”: (www.pbs.org/amex/till/sfeature/sf_remember_share.html). You can create a similar online form on the Web site of your station, school, or organization to collect oral histories. You may want to ask people for their age, as well.



Freedom marchers, Montgomery, Alabama 1965

Photo: ©Bettmann/Corbis

IV. Oral History Workshop Template for Teachers/Facilitators

This workshop template will be useful to facilitators in group settings: educational institutions (middle and high schools), youth ministries and faith-based organizations, museums and historic/cultural institutions, youth organizations, civil and human rights organizations, and public television stations/partners. The information and activities will also be useful to individuals and peer groups.

A. Social Studies Curriculum Standards UNITED STATES HISTORY

Era 9: Post World War II Era (1945-1970s)

Standard Number: 1.0 Culture

1.2 Investigate the effects of desegregation, the Civil Rights Movement, and the turbulent 1960s upon American society.

Standard Number: 4.0 Governance and Civics

4.1 Understand the causes, course, and impact of the Civil Rights Movement.

4.2 Investigate Supreme Court decisions that affected the United States from 1945 to the early 1970s.

Era 10: The Contemporary United States 1968-present

Standard Number: 1.0 Culture

1.2 Recognize the transition of minorities, women, and culture groups through history.

Standard Number: 4.0 Governance and Civics

4.1 Investigate the impact of political turmoil on American attitudes toward governance since 1968.

4.2 Identify the impact of constitutional change, various civil rights movements, feminism, and the Reagan Revolution.

B. Objectives

- Students/youth will conduct, record, and report on an oral history interview related to the Civil Rights Movement or other human rights struggle in America in the Post World War II Era or Contemporary United States.
- Students/youth will submit their oral history interviews to the local EYES ON THE PRIZE Oral History Project.

C. Classroom Activities

1. Introduce EYES ON THE PRIZE and the local Oral History Project

Screen **“Awakenings”** for your students/group. If its one hour length is too long, you can break it into two sections – the first on the murder of Emmett Till and the second on the story of the Montgomery Bus Boycott. If you only have time for one story, that of 14-year-old Emmett Till may resonate more with teenagers, while the story about the Montgomery Bus Boycott provides a broader picture of the Civil Rights Movement. Advise students that they should view on-screen interviews as examples of oral history.

“Awakenings” – The first episode in the original EYES ON THE PRIZE series, which was broadcast on PBS in 1987, concentrates on the period from 1954 to 1956, highlighting the events that began the modern black freedom struggle. Prior to 1954, racism was rationalized under a "separate but equal" doctrine. It was during this time that existing

organizations, local leaders and ordinary citizens became involved in the black freedom struggle. The murder in Mississippi of 14-year-old Emmett Till led to a trial that caught the attention of the national news media. The Montgomery (AL) Bus Boycott was motivated by the arrest of Rosa Parks, who refused to relinquish her bus seat to a white person.

Appendix B in this document provides an interview with Mrs. Parks from the EYES ON THE PRIZE Sourcebook. Distribute copies of it if you wish to have students read and discuss it as part of your discussion of the Montgomery Bus Boycott.

Note: AMERICAN EXPERIENCE, the PBS series that will present EYES ON THE PRIZE, previously broadcast a film entitled *The Murder of Emmett Till*. (See Resources at the end of this Toolkit.) The Web site (www.pbs.org/amex/till) for the film includes a Teacher's Guide. In addition four lessons related to the film are on the Web site of Facing History and Ourselves.

Discuss the following:

- What lessons did you learn about American democracy in the 1950s in relation to the story of Emmett Till and the trial of J. W. Milam and Roy Bryant?
- How was the court testimony of Emmett Till's granduncle Mose Wright an act of courage?
- What did you learn about Rosa Parks and the Civil Rights Movement based on her story and interviews in "Awakenings"?
- What additional information would you like to learn about Rosa Parks? How might you go about doing this?
- Why do you think history showcases major figures, but rarely illuminates ordinary people? What can oral histories reveal about these ordinary people and their contributions to American history?
- How relevant is the Civil Rights Movement today?
- What issues of civil rights or human rights in America concern you today?

2. Conduct research on what oral history is.

Students will conduct research on what oral history is, examining Web sites as well as published materials in libraries. Their work should encompass a definition of oral history, its purpose in historical records, and an examination of sample oral histories. Classroom discussion resulting from this research should focus on what constitutes a good oral history, what information should be sought, and the types of questions to ask in an interview. Students should be concerned about truth – that an oral history provides accurate information.

Task: Ask students to read two interviews with the same woman on the History Matters Web site (www.historymatters.gmu.edu/mse/oral/question2.html). Students should identify whether the interviewer was white or African American in the two examples. The Interview with Commentary identifies the interviewer. Discussion: What clues did they find to help them identify the race of the interviewer? How did race make a difference in the woman's responses to their questions?

Alternate Task: Ask students to visit the Do You Remember? section of the AMERICAN EXPERIENCE Web site for *The Murder of Emmett Till* (www.pbs.org/amex/till/sfeature/sf_remember.html). Students can read people's memories (oral histories) about Emmett Till's death, their feelings about what happened, and other events of the time. What did they find most compelling about the memories recorded on the Web site? What ideas did they find that will influence how they might choose someone to interview as well as report on their interviewee's memories/oral histories?

3. Observe an oral history interview.

The teacher or group leader will invite a local activist to the classroom or group meeting and demonstrate how to conduct an oral history interview. The teacher will provide guidelines to the students on what he/she wants them to observe during the interview process. The interview will be audio or video taped and transcribed.

Discuss the following:

- What went well?
- What mistakes were made?
- What improvements could have been made?
- How did the teacher/group leader start the interview?
- Did the teacher/group leader uncover a meaningful story (oral history) that had an impact on the person's life and contributed to a social good?
- What questions were particularly helpful in bringing out the person's story and his/her feelings about it?
- What strategies did the teacher/group leader use to make the interviewee feel comfortable and confident to tell his/her story?
- How did the teacher/group leader wrap up the interview?
- What did you learn from observing the interview that will help you in conducting an oral history interview of your own?

Group Task: Write a list of **Dos and Don'ts** related to conducting an oral history interview. Students will use the list in preparation for conducting their own oral history interviews.

4. Practice conducting an oral history interview.

Students will work together in groups of three to practice conducting oral history interviews. One person will be the interviewer, the second person will be the subject (interviewee), and the third will be an observer. The role of the observer is to: (1) use the Dos and Don'ts List to critique the questions and strategies used in the interview; and (2) write down examples of strategies/questions that are effective as well as those that need work. Each interview session will last approximately five minutes; all three individuals will take turns practicing each role. The three member team will discuss each oral history interview at its conclusion. When all three interviews have been completed and discussed, the three member team will evaluate the utility of the Dos and Don'ts List and recommend changes and additions.

A **full class/group discussion** will result in a final Dos and Don'ts List for all students to consider for their "real life" oral history interviews.

5. Conduct research to select an individual who can be the subject of an oral history interview – with a focus on the Civil Rights Movement or other human rights struggle.

Group Task: Students will form study groups to conduct research relevant to their local community. Depending on local history, groups may consider the following:

- Civil Rights Movement
- Rights of undocumented workers and/or migrant workers
- Hurricane Katrina and government neglect for African American and poor families (class and race discrimination)
- Japanese families who were part of the internment during World War II
- Discrimination in civic employment (police, fire, government)
- Voters' rights
- Work of a local civil or human rights organization

- Story behind a local historic site
- Clashes between ethnic groups
- School desegregation in your town
- Distressed neighborhood change and renewal

The purpose of the research is to uncover local history related to civil and human rights struggles. Students will conduct online research as well as visit libraries, historic sites, and civil/human rights organizations to review documents, talk to people, and identify possible interview subjects. They will gain an understanding of important local issues and struggles as well as identify people who were involved as leaders, workers, and observers. Research will also be conducted to gain biographical and other information on interview subjects.

The result of the research is to identify individuals who could be engaged in oral history interviews. People should be selected based on the relevance of their experience with the topic being explored. Rather than an individual project, a group of students could work together. A group plan could be to tell the story of a blighted neighborhood and high school that are undergoing renewal and reconnecting the community to services and opportunities. Different members of the study group could conduct oral history interviews with a parent, student, city planner, teacher, principal, faith leader, and neighborhood council member – to tell the project’s full story from different perspectives.

Members of the study group will also formulate interview questions based on the research they had conducted.

6. Prepare to conduct an oral history interview.

Students will complete their preparations to conduct an oral history interview. This will include finalizing a set of interview questions and engaging in a **practice interview session** with a fellow student who will role play the part of the selected interview subject. The process will include using an audio or video recorder so the student is familiar with using the equipment. Students will confer with the teacher or group leader about final strategies.

7. Conduct the oral history interview.

Students will review sections in this guide to schedule, conduct, and record an oral history interview. Students will make sure that they complete the Release Form and have it signed by the interview subject. Each student will write a thank-you letter. He/she will also have determined next steps related to review and approval by the interview subject.

8. (Optional) Prepare the oral history interview for submission to local EYES ON THE PRIZE Oral History Project.

Each student will review the oral history interview he/she recorded and select a portion to submit to the local EYES ON THE PRIZE Oral History Project, making sure it tells a compelling story about a civil or human rights struggle. This portion will be transcribed in writing. Both the audio/video and written transcript will be submitted, using the form provided. The student may want to confer with the teacher or group leader – or with his/her study group – to gain agreement that the oral history is meaningful.

Task 1: Students will work on the Submission Form as part of an in-class/in-group assignment, so they can seek guidance as necessary. The teacher/group leader can assign the biography separately to enable students to gather and write-up essential information.

Task 2: Students who need to submit their work to their interview subjects to secure corrections and approval should prepare a package to send to him/her, including sending a

self-addressed envelope and advising the person they would appreciate receiving the information within a week so they can submit their oral histories.

Alternate Task: At the end of Do You Remember? on *The Murder of Emmett Till* section of the AMERICAN EXPERIENCE Web site, you can click on Share Your Memories to find a simple online form to enter oral histories. You can create a similar online form on your school or organization's Web site to collect student's oral histories. Each student would enter his/ her oral history.

9. Culminating events.

Classroom/Group: Students will share their work with one another and discuss what they learned from the project.

Public: The students and teacher/group leader may want to plan a public event, including inviting the individuals who were interviewed. If the project focuses on an aspect of community history, every effort should be made to make the oral histories accessible to the community. Depending on community partners involved, this may include a library exhibit, interstitial spots produced for the local public television or public radio station, or a dramatic reading/video presentation of selected interviews.



Participants in the March on Washington, 1963.

Photo: Library of Congress

V. Resources

Books

Eyes on the Prize and the ***Eyes on the Prize Reader*** are the landmark books published by Penguin USA for Blackside, producer of the award-winning television series. Available with a new introduction in honor of the anniversary of the television series and its creator, Henry Hampton, (1940-1998), ***Eyes on the Prize*** tells the story of the men and women who made extraordinary sacrifices for freedom during the civil rights movement, from the Montgomery bus boycott to the Little Rock Nine to the Selma - Montgomery march, including both famous leaders like Martin Luther King, Jr., and Fannie Lou Hamer to the everyday participants who made the movement possible.

The moving accounts in both these books that chronicle the first decade of the civil rights movement are a tribute to – and a reminder of – the diverse group of people of varying ethnicity, age, and gender who took part in the fight for justice, keeping their eyes on the prize of freedom.

Eyes on the Prize ISBN #0-14-009653-1
Eyes on the Prize Reader ISBN #0-14-015403-5
Penguin USA
For information on bulk sales call 1-212-366-2612

Branch, Taylor, **Parting the Waters: America in the King Years, 1954-1963**. New York: Simon & Schuster, 1989, 1088 pages.

From Amazon.com: The first book of a formidable three-volume social history, *Parting the Waters* is more than just a biography of the Rev. Martin Luther King Jr. during the decade preceding his emergence as a national figure. Branch's book, which won the Pulitzer Prize as well as the National Book Critics Circle Award for General Nonfiction, profiles the key players and events that helped shape the American social landscape following World War II but before the Civil Rights Movement of the 1960s reached its climax. The author then goes a step further, endeavoring to explain how the struggles evolved as they did by probing the influences of the main actors while discussing the manner in which events conspired to create fertile ground for change.

Branch, Taylor, **Pillar of Fire: America in the King Years, 1963-1965**. New York: Simon & Schuster, 1999, 768 pages.

From Library Journal: Branch's second volume of a projected trilogy takes the story through the heady years that saw the Southern Freedom Rides, Congressional battles over the Civil Rights acts, the March on Washington, the Birmingham bombing, and the assassinations of John Kennedy, Medgar Evers, and Malcolm X. Once more, Branch's national epic is knit together by the charismatic figure of Dr. King.

Branch, Taylor, **Canaan's Edge: America in the King Years, 1965-1968**. New York: Simon & Schuster, 2006, 1056 pages.

From Amazon.com: *Canaan's Edge* starts with King's last great national success, the marches for voting rights in Selma, Alabama, in 1965. Once again, the violent response to nonviolent protest brought national attention and support to King's cause, and within months his sometime ally Lyndon Johnson was able to push through the Voting Rights Act. As the escalating carnage in Vietnam and the frustrating pace of reform at home drove many in the movement away from nonviolence, King kept to his most cherished principle and followed where its logic took him: to war protests that broke his alliance with Johnson and to a widening battle against poverty in the North as well as the South that caused both critics and allies to declare his movement unfocused and irrelevant.

Carson, Clayborne, et al. ***The Eyes on the Prize Civil Rights Reader: Documents, Speeches, and Firsthand Accounts from the Black Freedom Struggle***. New York, 1991. An edited volume of primary sources from the civil rights era.

Collier-Thomas, Bettye (Editor) and Franklin, V. P. (Editor). ***Sisters in the Struggle: African-American Women in the Civil Rights-Black Power Movement***. New York: New York University Press, 2001. (paperback)

From Amazon.com: *Sisters in the Struggle* tells the stories and documents the contributions of African American women to the most important social reform movements in the United States in the twentieth century. Only recently have historians and other researchers begun to recognize black women's central role in the battle for racial and gender equality. These essays describe the work of Ella Baker, Fannie Lou Hamer, and Septima Clark. It also includes personal testimonies from women who made headlines with their courageous resistance to racism and sexism: Rosa Parks, Charlayne Hunter Gault, and Dorothy Height.

Hampton, Henry and Fayer, Steve, ***Voices of Freedom: An Oral History of the Civil Rights Movement from the 1950s through the 1980s***. A Bantam Book, 1999. (paper).

From the Inside Flap: In this monumental volume, Henry Hampton, creator and executive producer of the acclaimed PBS series *Eyes on the Prize*, and Steve Fayer, series writer, draw upon nearly one thousand interviews with civil rights activists, politicians, reporters, Justice Department officials, and hundreds of ordinary people who took part in the struggle, weaving a fascinating narrative of the civil rights movement told by the people who lived it. This remarkable oral history brings to life country's great struggle for civil rights as no conventional narrative can. You will hear the voices of those who defied the blackjacks, who went to jail, who witnessed and policed the movement; of those who stood for and against it - voices from the heart of America.

Web sites

AMERICAN EXPERIENCE (www.pbs.org/americanexperience)

EYES ON THE PRIZE will be broadcast as part of PBS' acclaimed AMERICAN EXPERIENCE series. Television's most-watched history series, AMERICAN EXPERIENCE is the leading producer of historical documentaries, related Web sites, and DVDs. Information on the EYES ON THE PRIZE series will be available on its Web site.

Birmingham Civil Rights Institute:

www.bcric.org/resource_gallery/oral_history_project/overview.htm

Since 1994, the Birmingham Civil Rights Institute has conducted and preserved over 400 interviews with Civil Rights Movement leaders, participants, and historians, as well as local community members, businesspersons, and elected officials. Oral History Project interviews are available to the public in a variety of formats, including print transcripts, video recordings, and audio tape recordings. Go to the [Online Resource Gallery](#) to view video clips or visit the BCRI Archives in person to access this vast collection of stories that document social change in Birmingham and the U.S. South during the 20th century.

Center for Columbia River History: *Oral History: Mae [Okazaki] Ninomiya. Courtesy of the Kenton Neighborhood Association* www.ccrh.org/comm/slough/oral/ninomiya.htm

On December 8, 1941, a day after the bombing of Pearl Harbor, the United States declared war on Japan. President Franklin Delano Roosevelt immediately announced that all nationals and subjects of nations at war with the U.S. were enemy aliens. Unlike European immigrants, racially discriminatory legislation barred Japanese from becoming U.S. citizens. In February 1942, President Roosevelt issued Executive Order 9066 requiring all Japanese Americans, including those born in the U.S., who were living on the west coast to relocate to inland areas. For three years, the U.S. government held people of Japanese descent as prisoners in the internment camps. In August, 1945, the Okazaki family returned to Kenton.

Civil Rights Documentation Project, The University of Southern Mississippi: www.usm.edu/crdp

The research was conducted in the fall of 1997 by the staff members at The University of Southern Mississippi's Center for Oral History and Cultural Heritage and at the Tougaloo College Archives. The work was funded by the Mississippi State Legislature through a grant administered jointly by the Mississippi Department of Archives and History and the Mississippi Humanities Council, which also

contributed some funding. The University of Southern Mississippi Archives has established a reputation among Civil Rights Movement scholars as an important repository of primary source materials for the study of this watershed period in American history. Manuscript and photograph collections are being added to the *Civil Rights in Mississippi Digital Archives* as time and resources permit. These items are searchable through the Hyperion [Digital Media Archive](#). A complete, detailed [list](#) of its Civil Rights collections and their full contents is available on the Archives Web site. (Also Center for Oral History and Cultural Heritage, The University of Southern Mississippi (www.usm.edu/oralhistory/index.html/))

Facing History and Ourselves (www.facinghistory.org) is an international educational and professional development organization whose mission is to engage students of diverse backgrounds in an examination of racism, prejudice, and anti-Semitism in order to promote the development of a more humane and informed citizenry. By studying the historical development and lessons of the Holocaust and other examples of genocide, students make the essential connection between history and the moral choices they confront in their own lives. Facing History is not a set curriculum. Rather, its aim is to promote teachers' capacity to infuse themes of tolerance, social justice, and civic participation into their curricula throughout the year in classes such as history, social studies, civics, English, art, philosophy, and electives. To support the rebroadcast of EYES ON THE PRIZE, Facing History will develop **educational materials for grades 8 to 12** that enable teachers to craft lessons and curricular units based on the series. This includes a revised and expanded **Study Guide** aligned with each episode in the series, filled with primary source documents, photographs, and engaging discussion questions. A **series of lesson plans** model best practices for classroom implementation and also provide ideas on how to integrate the series and materials from the study guide into other lesson plans. Related resources from Facing History include:

"Choosing To Participate" is a guide to Facing History's multi-media exhibition, which highlights moments of decision in recent American history. The guide encourages and deepens conversations about democracy and citizenship.

"Participating in Democracy" is a guide that highlights the work of four American recipients of the Reebok Human Rights Award. It illustrates the many nonviolent ways individuals and groups express not only outrage but also compassion. The guide also suggests the complexities of the choices that citizens make in a democracy.

Choices in Little Rock is a teaching unit that focuses on efforts to desegregate Central High School in Little Rock, Arkansas, in 1957 – efforts that resulted in a crisis that historian Taylor Branch once described as "the most severe test of the Constitution since the Civil War." Those decisions, both then and now, reveal that democracy is not a product but a work in progress, a work that is shaped in every generation by the choices that we make about ourselves and others.

Warriors Don't Cry is Melba Pattillo Beals's first-hand account of the integration of Central High School in Little Rock, Arkansas in 1957. The guide explores the destructive power of racism as well as the concepts of justice, identity, loyalty, and choice.

Broadcast on AMERICAN EXPERIENCE, the documentary film *The Murder of Emmett Till* tells the story of how a fourteen year old African- American teenager was brutally murdered by white men while visiting relatives in Mississippi. His murder and the subsequent trial of his accused killers in 1955 became a lightning rod for moral outrage, both at the time and to this day. Facing History has written a series of four lessons examining the murder and legacy of Emmett Till.

The Institute of Oral History (IOH) (www.academics.utep.edu/oralhistory) at the University of Texas at El Paso was established in 1972 for the purpose of "preserving the history of the region adjacent to the Rio Grande both in the United States and in Mexico." Since that time, the Institute has built one of the largest border-related oral history collections in the United States. While an emphasis has been on the El Paso-Ciudad Juárez region, the collection also contains interviews

dealing with the history of communities all along the U.S.-Mexico border. Current holdings include over 1,000 interviews, representing over 1,600 hours of tape recorded interviews and more than 20,000 pages of transcript. These materials cover a wide range of subjects, spanning social, economic, political, cultural and artistic concerns. Copies of the oral history tapes, transcripts, indexes, and summaries are housed in the Special Collections Department at the University Library. While the materials are not available online, the public is invited to read transcripts and listen to tape recordings on site.

Latino Youth in the Humanities Oral History Project:

www.dclibrary.org/washingtoniana/ohrc/latino5-oh.html (*Taped oral interviews, in Spanish, cannot be accessed online.*)

From 1981 – 1982 the Latin American Youth Center in Washington, D.C., conducted approximately 47 oral history interviews of which 24 were donated to the Washingtoniana division. The project was funded by the National Endowment for the Humanities. High school students conducted the interviews. These young people participated in training workshops, interview sessions, library research, museum visits, community study projects and photography in order to collect the history of the community's residents. This project represents a unique model for the documentation of community history by youth in a multi-cultural setting.

The Library of Congress, American Memory, Voices from the Days of Slavery:

<http://memory.loc.gov/ammem/collections/voices>

The almost seven hours of recorded interviews presented here took place between 1932 and 1975 in nine Southern states. Twenty-three interviewees, born between 1823 and the early 1860s, discuss how they felt about slavery, slaveholders, coercion of slaves, their families, and freedom. It is important to note that all of the interviewees spoke sixty or more years after the end of their enslavement, and it is their full lives that are reflected in these recordings. The individuals documented in this presentation have much to say about living as African Americans from the 1870s to the 1930s, and beyond.

Making Sense of Oral History (www.historymatters.gmu.edu/mse/oral/) offers a place for students and teachers to begin working with oral history interviews as historical evidence. Written by Linda Shopes, this guide presents an overview of oral history and ways historians use it, tips on what questions to ask when reading or listening to oral history interviews, a sample interpretation of an interview, an annotated bibliography, and a guide to finding and using oral history online. Linda Shopes is a historian at the Pennsylvania Historical and Museum Commission. She has worked on, consulted for, and written about oral history projects for more than twenty-five years. She is co-editor of *The Baltimore Book: New Views of Local History* and is past president of the Oral History Association.

Step-by-Step Guide to Oral History, Judith Moyer 1993, Revised 1999

www.dohistory.org/on_your_own/toolkit/oralHistory.html

As a door into the world of oral history, these pages give basic suggestions for collecting and preserving the valuable oral treasures around you, to enrich you and future generations.

Studs Terkel: Conversations with America, The Hard Times Recordings:

www.studsterkel.org/htimes.php Terkel interviewed hundreds of people across the United States for his book on the Great Depression of the 1930s. In 1973, he selected several interviews that were included in his book to be broadcast in eleven parts on the Studs Terkel Program on WFMT radio (Chicago, IL). This gallery includes the interviews in those programs, including two of Cesar Chavez. Terkel questions people about their recollections of employment problems, the crash of 1929, organized labor issues, "farm holidays" where crops were destroyed, and U.S. President Franklin Delano Roosevelt's New Deal programs. He asks them how they managed financially and personally through the economic slump and what personal qualities surfaced as a result. In particular he seems interested in exploring the relationship between their personal plight and values and their awareness of national issues and society's values.

Related Films

EYES ON THE PRIZE DVD and VHS Packages

On the cusp of the 20-year anniversary of the original broadcast, PBS is proud to offer a special **educator's edition** of the award-winning EYES ON THE PRIZE series. Scheduled for release in fall 2006, the new edition offers the 14-part series in a user-friendly, classroom compatible format with enriching learning resources.

Visit www.shopPBS.com/teachers for sneak peeks from the DVD and VHS packages.

Sign-up for Shop PBS' exclusive EYES ON THE PRIZE e-mail list and be the first to receive product announcements, special purchase offers, broadcast information, and more!

Through contemporary interviews and historical footage EYES ON THE PRIZE traces the Civil Rights Movement from the Montgomery bus boycott in 1954 to the Voting Rights Act in 1965; from community power in schools to "Black Power" in the streets; from early acts of individual courage through to the flowering of a mass movement and its eventual split into factions.

EYES ON THE PRIZE tells human stories of the movement for social change in the words of both famous and less-known participants. Since the documentary was completed, a number of key figures who appear in the films (including George Wallace, Ralph Abernathy, and Kwame Ture, also known as Stokely Carmichael) have died, making this record of their testimony all the more valuable.

EYES ON THE PRIZE is an award-winning series produced by Blackside Inc. and narrated by Julian Bond that covers all of the major events of the civil rights movement from 1954-1985.

- Six Emmy Awards
- An Oscar nomination from the National Academy of Motion Picture Arts and Sciences
- Two George Foster Peabody Awards
- Gold and Silver Batons & Trustees Prize, DuPont–Columbia Awards for Broadcast Journalism
- Ohio State Award for Excellence
- Best of Festival, Gold and Silver Apples, National Educational Film & Video Festival
- Second Prize & Documentary Achievement, National Black Programming Consortium
- Erik Barnouw Award, 1991 Organization of America Historians
- Outstanding News and Information Award for Best Program of the Season, Television Critics Association
- Best TV Documentary, National Association of Black Journalists
- Best of Festival and Blue Ribbon, American Film & Video Festival
- Three CINE Golden Eagle Awards
- Grand, Gold and Silver Awards from the Houston International Film Festival
- Black Independent Producer's Award
- Gold Hugo and Silver Plaque from the Chicago international Film Festival
- Three Bronze Plaques from the Columbus International Film & Video Festival

About the producer: The driving force behind EYES ON THE PRIZE was Henry Hampton. A participant in many civil rights landmark events – including the 1965 march from Selma to Montgomery – Hampton set out to share his vision of what he called "the remarkable human drama that was the Civil Rights Movement" through the EYES ON THE PRIZE documentary and a book of the same title by Juan Williams.

From 1968 through 1998, Henry Hampton executive produced or was responsible for more than 60 major films and media projects. He founded Blackside Inc. in 1968 and served as its president until his death in 1998. In addition to numerous other prestigious awards, honorary degrees, and fellowships, he was awarded the Charles Frankel Prize by President George H.W. Bush in 1990 for outstanding contributions to the humanities. Mr. Hampton's PBS credits include:

- THE GREAT DEPRESSION (1993)
- MALCOLM X: MAKE IT PLAIN (1994)
- AMERICA'S WAR ON POVERTY (1995)
- BREAKTHROUGH: THE CHANGING FACE OF SCIENCE IN AMERICA (1996)
- I'LL MAKE ME A WORLD (1998)

The Murder of Emmett Till, broadcast in January 2003 on PBS' **AMERICAN EXPERIENCE** series. In August 1955, a fourteen-year-old black boy whistled at a white woman in a grocery store in Money, MS. A teen from Chicago, Emmett Till didn't understand that he had broken the unwritten laws of the Jim Crow South until three days later, when two white men dragged him from his bed in the dead of night, beat him brutally and then shot him in the head. Although his killers were arrested and charged with murder, they were both acquitted quickly by an all-white, all-male jury. Shortly afterwards, the defendants sold their story, including a detailed account of how they murdered Till, to a journalist. The murder and the trial horrified the nation and the world. Till's death was a spark that helped mobilize the Civil Rights Movement. Three months after his body was pulled from the Tallahatchie River, the Montgomery Bus Boycott began.

Online Resources: The **companion Web site** for the documentary (www.pbs.org/amex/till/) provides extensive resources: More About the Film: including a lengthy description, transcript, primary sources, and further reading; Teacher's Guide: Suggestions for Active Learning; Special Features: online forum, Teens and Segregation (with comparisons between Chicago and Mississippi), In Till's Shadow, and Do You Remember?; and People and Events.

Facing History and Ourselves (www.facinghistory.org) has written **a series of four lessons** examining the murder and legacy of Emmett Till.



For nearly two decades, American Experience has been committed to telling challenging stories about the diverse communities that make up our nation.

CITIZEN KING

<http://www.pbs.org/wgbh/amex/mlk/>

Fresh insights into a mythic figure and minister whose oratory is etched into the minds of millions of Americans.

DAUGHTER FROM DANANG

<http://www.pbs.org/wgbh/amex/daughter/>

The dramatic story of a Vietnamese mother, her Amerasian daughter, and their reunion 22 years after the Vietnam War.

FATAL FLOOD

<http://www.pbs.org/wgbh/amex/flood/>

The intersection of greed, power, and race during one of America's greatest natural disasters.

FIDEL CASTRO

<http://www.pbs.org/wgbh/amex/castro/>

The controversial, charismatic dictator who has confounded American presidents from Eisenhower to Bush.

JUBILEE SINGERS: SACRIFICE AND GLORY

<http://www.pbs.org/wgbh/amex/singers/>

A portrait of faith, music, and sacrifice.

MALCOLM X: MAKE IT PLAIN

<http://www.pbs.org/wgbh/amex/malcolm/x/>

Malcolm X led a struggle for freedom —until an assassin's bullet cut him down at age 39.

MARCUS GARVEY: LOOK FOR ME IN THE WHIRLWIND

<http://www.pbs.org/wgbh/amex/garvey/>

Marcus Garvey, visionary and manipulator, brilliant orator and pompous autocrat, influenced politics and culture around the world.

THE MASSIE AFFAIR

<http://www.pbs.org/wgbh/amex/massie/>

In 1931 a racially charged murder case in Hawai'i made headlines across the nation.

RECONSTRUCTION: THE SECOND CIVIL WAR

<http://www.pbs.org/wgbh/amex/reconstruction/>

In the tumultuous years after the Civil War, ordinary people --- North and South -- struggled to rebuild the Union.

REMEMBER THE ALAMO

<http://www.pbs.org/wgbh/amex/alamo>

Famed Tejano leader Jose Antonio Navarro and the struggle for Texas.

SCOTTSBORO: AN AMERICAN TRAGEDY

<http://www.pbs.org/wgbh/amex/scottsboro/>

Nine falsely accused black teenagers faced a trial that would divide Americans along racial, political, and geographic lines.

ZOOT SUIT RIOTS

<http://www.pbs.org/wgbh/amex/zoot/>

The murder of a young Mexican American man in August 1942 in Los Angeles ignited a firestorm, ultimately sparking brutal race riots.

Pamphlets

Neuenschwander, John A. "**Oral History and the Law, 3rd Edition**," paper, 94 pages. Oral History Association, 2002. (www.dickinson.edu/oha/pub_ps.html) A completely new revision of an Oral History Association best-seller, which provides an introduction to the many legal issues relating to oral history practice. This edition looks at the latest case law and how new technologies, such as videotaping, pose new problems. Appendices contain sample legal forms and copyright forms. Written for the layperson, this pamphlet should be read before the tape recorder is turned on.

Wood, Linda P., with an introduction by Marjorie L. McLellan. "**Oral History Projects in Your Classroom**." Paper, 87 pages, Oral History Association, 2001. Bibliography. (www.dickinson.edu/oha/pub_ps.html) This guide, written for classroom teachers, includes sample forms, handouts, numerous examples, curriculum suggestions and discussion questions, taken directly from real-life classroom oral history projects around the country.

Audio Recordings

Sing for Freedom: The Story of the Civil Rights Movement through its Songs. Smithsonian Folkways. 1992.

Voices of the Civil Rights Movement: Black American Freedom Songs. 1960-66. Smithsonian Folkways, 1997.

Appendix A

EYES ON THE PRIZE Television Series

Founder of Blackside and executive producer of EYES ON THE PRIZE, Henry Hampton wrote: *“In 1965, in Selma, I was moved by the courage and heroism of the men and women, as these ordinary Americans committed themselves to changing the terrible condition of segregation and racism – the legacy of America’s slave history. In an eye blink of historic time, black and white, men and women, young and old, joined together to confront life-threatening danger and a legacy of terror. They acted, and in acting, freed not just themselves, but the nation. It seems almost cliché, but the ringing truth that no man is free until all men are free became the anthem and the goal.”*

EYES ON THE PRIZE, the critically acclaimed 14-part series on the American Civil Rights Movement, was broadcast nationally by the Public Broadcasting Service. The first six programs, EYES ON THE PRIZE: America's Civil Rights Years (1954-1965) was aired in January and February of 1987. The eight-part sequel, *EYES ON THE PRIZE II: America at the Racial Crossroads* (1965-1985) was broadcast in 1990.

Produced over the course of twelve years by Blackside, one of the oldest and most successful minority-owned film and television production companies in the country, the series received over 23 awards, including two Emmys (for Outstanding Documentary and Outstanding Achievement in Writing), the duPont Columbia Award, the Edward R. Murrow Brotherhood Award for Best National Documentary, the International Documentary Association's Distinguished Documentary Award, Program of the Year and Outstanding News Information Program by the Television Critics Association, and the CINE Golden Eagle.

In addition to its positive receptions from television critics and professionals, EYES ON THE PRIZE was also lauded by historians and educators. Using archival footage and contemporary interviews with participants in the struggle for and against Civil Rights, the series presented the movement as multi-faceted. Watched by over 20 million viewers with each airing, it served as an important educational tool, reaching a generation of millions of Americans who have no direct experience with the historic events chronicled. Though the series included such landmark events as the Montgomery, Alabama Bus Boycott of 1955-56, the 1963 March on Washington, and the assassination of Dr. Martin Luther King, Jr. in 1968, it also documented the workings of the movement on a grass-roots level, presenting events and individuals often overlooked.

EYES ON THE PRIZE: America's Civil Rights Years (1954 – 1965)

“Awakenings” – This program concentrates on the period from 1954 to 1956, highlighting the events that began the modern black freedom struggle. Prior to 1954, racism was rationalized under a "separate but equal" doctrine. It was during this time that existing organizations, local leaders and ordinary citizens became involved in the black freedom struggle. The murder in Mississippi of 14-year-old Emmett Till led to a trial that caught the attention of the national news media. The Montgomery (AL) Bus Boycott was motivated by the arrest of Rosa Parks, who refused to relinquish her bus seat to a white person.

“Fighting Back” – Public schools became a battlefield when blacks rejected the notion of "separate but equal" education. This episode explores the critical 1954 Supreme Court BROWN vs. BOARD OF EDUCATION OF TOPEKA decision; the story of nine black teenagers who integrated Little Rock's Central High School in 1957; and James Meredith's enrollment at the University of Mississippi in 1962. The program identifies the national organizations involved in the struggle to integrate schools and how they affected the freedom struggle.

“Ain’t Scared of Your Jails” – In 1960, large numbers of college students and young people began to get involved in the black freedom struggle. The focus of black protest changed from legal battles

to personal and group challenges against racial inequities. This program focuses on four related stories: the lunch counter sit-ins of 1960; the formation of the Student Nonviolent Coordinating Committee (SNCC); the impact of the movement on the 1960 presidential campaign; and the freedom rides of 1961.

“No Easy Walk” – In Albany, GA, the Reverend Martin Luther King, Jr.’s, strategy of nonviolence was tested by Police Chief Laurie Pritchett. In Birmingham, AL, schoolchildren filled the city’s jails after they marched against Bull Connor’s fire hoses. In the nation’s capital, marchers captured national and international attention. This program places the civil rights phenomenon in a broad historical context, describing the growing commitment of activists to nonviolent tactics. In the period between 1962 and 1966, the civil rights struggle became a “mass movement.”

“Mississippi: Is This America?” – In 1961, Mississippi became a testing ground for constitutional principles as the civil rights movement concentrated its energies on the right to vote in this state. This program focuses on the extraordinary personal risks faced by ordinary citizens as they assumed responsibility for social change, particularly in the 1962-1964 voting rights campaign. By 1964, conflicts between movement leaders and liberals became apparent as the newly formed Mississippi Freedom Democratic Party challenged the Democratic Party Convention in Atlantic City.

“Bridge to Freedom” – Ten years after Rosa Parks refused to give up her bus seat to a white man and 11 years after the decree that “separate but equal” was unconstitutional, millions had joined the fight, and thousands of blacks and whites came together to march 50 miles for freedom in Selma, AL. This program highlights this historic march as the last great gathering of the Southern-based movement and provides an opportunity to examine the gains made by the civil rights protests.

EYES ON THE PRIZE II: America at the Racial Crossroads (1965-1985)

“The Time Has Come” shows the influence of Malcolm X’s philosophy on the staff of the Student Nonviolent Coordinating Committee (SNCC) as they organized the Lowndes County Freedom Organization in Alabama and as they issued the call for “Black Power” during the 1966 Meredith March Against Fear in Mississippi.

“Two Societies” chronicles the urban violence between blacks and law officers in Chicago and in Detroit.

“Power!” shows how Blacks looked for new ways to take control of their communities. This program explores the political path to power for Carl Stokes, the nation’s first black mayor of a major city. It also describes the founding of the Black Panther Party in Oakland, Calif., and the struggle of black and Hispanic parents in Brooklyn, N.Y., to improve their children’s education through community control of the schools.

“The Promised Land” shows how Martin Luther King, in the final year of his life, began to organize a Poor Peoples Campaign, a march of the poor to Washington, D.C., where they would erect Resurrection City to embarrass and motivate a reluctant government. On April 4, 1968, King was assassinated. Soon after its construction, Resurrection City was shut down, marking the end of a chapter of the civil rights movement.

“Ain’t Gonna Shuffle No More” – An awareness and sense of pride emerged through the struggle of World Heavyweight Champion Cassius Clay to be called by his new Islamic name, Muhammad Ali. No longer content to use the mainstream culture as their standard and rejecting images which traditionally stereotyped them as servile and inferior, a new generation of African Americans began to redefine itself.

“A Nation of Law?” – By the late 1960s, the anger in the poorer urban areas over charges of police brutality was smoldering. In Chicago, Fred Hampton formed a Black Panther Party chapter, at a time

when police surveillance of movement activists was increasing. During this same period, inmates at New York's Attica prison took over the prison in an effort to publicize intolerable conditions.

"The Keys to the Kingdom" examines the relationship between law and popular struggle. In Boston, black parents organize to improve their children's education. In Atlanta, Maynard Jackson, the city's first black mayor, tries to guarantee black involvement in the construction of Atlanta's airport. Affirmative action programs do not go unchallenged, however, as Allan Bakke takes his suit against the University of California all the way to the Supreme Court.

"Back to the Movement" examines two cities: one in the south, the other in the north. In Miami, FL, viewers witness the destruction of a black community. In the north, we see how Harold Washington gets elected as Chicago's first black mayor. The series ends with a look back at the people who made the movement a force for change in America.

Appendix B

Sitting Down for Her Beliefs: An Interview with Rosa Parks

From: EYES ON THE PRIZE: America's Civil Rights Years 1954 – 1965

Sourcebook (Chapter One: "Awakenings")

On December 1, 1955, after a long day's work as a seamstress, Rosa Parks boarded a city bus in Montgomery, AL and sat down in the first row of seats behind the section reserved for white passengers. A few minutes later, the bus driver asked Mrs. Parks to stand up so that a white man could take her seat. Mrs. Parks refused to move and was arrested for breaking the law. Her arrest and conviction created a groundswell of anger among blacks in Montgomery. On December 5, black residents of Montgomery began a boycott of the city's buses that lasted more than one year. Here, Rosa Parks explains her decision to defy the bus driver in 1955 grew out of long years of opposition to segregation.

I had been active much before 1955. I had been working with the NAACP since 1943. We set up meetings for people to start becoming registered voters. Very few of us were registered in the early 1940s.

The driver who had me arrested in 1955 did evict me from the bus in 1943. In fact, some drivers told me not to ride their buses if I felt that I was too important to go to the back door to get on. But sometimes people wouldn't even get on the bus at all, because if you couldn't get around fast enough to suit the driver, he would just drive off and leave you standing after you paid your fare.

The system of legal racial segregation [worked like this]: The white passengers occupied the front seats and blacks sat in the back. But there was a custom or practice that if the back of the bus was filled up and people were standing in the aisle, they still would leave a certain number of vacant seats in the front even if no white people boarded the bus. And when whites would get on the bus [and find] the designated seats for them were all filled, some drivers, not all, would have the first row of black people stand to accommodate those whites who were standing. This was very humiliating, very oppressive. Having to stand up because of your race was humiliating, but having to stand up to keep a white person from having to stand was, to my mind, most inhumane. We were paying the same fare. In fact, some black people had to pay double fare because, as I mentioned earlier [some drivers] had them get on through the back door. More than 75 percent of the patronage of the buses was black people. We were very much in the majority because more white people could own and drive their own cars than blacks.

There was nothing different about that day [December 1, 1955], because, as I said before, I had from time to time had some confrontations with bus drivers. The difference was that this driver decided to have me arrested and have the policeman take me to jail. And that did attract more attention than if I had just gotten off the bus on his orders.

Appendix C

List of activists/people interviewed in “Awakenings”

- Amzie Moore, an activist for education and economic development, and political and social justice in the Mississippi Delta.
- Virginia Durr, a self-described “deep-dyed southern bigot” who became an activist, organizer, and leader in the Civil Rights Movement.
- James Hicks, executive editor for Chicago’s *Amsterdam News*, one of the most successful black newspapers in the country. At the Till trial, he and the other African American reporters had to sit at a Blacks-only press table in the segregated courtroom.
- Thomas Waring, editor, *Charleston News and Courier*.
- Constance Baker Motley, NAACP Legal Defense Fund.
- Mose Wright, granduncle of Emmett Till.
- Mamie Till Bradley, Emmett Till’s mother.
- Curtis Jones, grandson of Mose Wright; Emmett Till’s cousin.
- Roy Wilkins, Executive Director, NAACP.
- Sheriff H.C. Strider, Tallahatchie County, MS, a virulent racist, testified at the trial of J.W. Milam and Roy Bryant, who were accused of the murder of Emmett Till.
- U.S. Representative Charles Diggs (D/MI) attended the trial of J.W. Milam and Roy Bryant.
- William Bradford Huie, reporter and author, wrote about the murder of Emmett Till in *Look* magazine, paying J.W. Milam and Roy Bryant \$4,000 to tell the truth about what they did.
- Rev. Fred Shuttlesworth, civil rights activist. In 1957, he joined Martin Luther King, Ralph Abernathy, and Bayard Rustin to form the Southern Christian Leadership Conference.
- Joe Azbell, city editor, *Montgomery Advertiser*; published the first newspaper account of the Montgomery Bus Boycott.
- Rosa L. Parks refused to give up her bus seat to a white man, an event that led to the Montgomery Bus Boycott.
- E.D. Nixon, trade union leader, helped to organize the Montgomery Bus Boycott and the Montgomery Improvement Association.
- Jo Ann Robinson was a member of the Women’s Political Council and a professor of English at Alabama State. Robinson produced the leaflets that spread the word about the boycott among the black citizens of Montgomery.
- Frances Belser, community member; participated in the Montgomery Bus Boycott.
- Coretta Scott King, wife of Martin Luther King, Jr.
- Rev. Dr. Ralph David Abernathy, pastor, First Baptist Church, Montgomery, AL, helped to organize the Montgomery Bus Boycott and was one of the founders of the Southern Christian Leadership Conference. Dr. Abernathy worked closely with Dr. King until the latter’s assassination in 1968.
- Rufus Lewis, Montgomery Improvement Association.
- Georgia Gilmore created The Club from Nowhere, a group of Montgomery women who baked and sold bake goods to help fund the Montgomery Bus Boycott.
- Senator James O. Eastland, D/MS.

- Rev. Dr. Martin Luther King, Jr. was pastor of the Dexter Avenue Baptist Church in Montgomery, AL when the Montgomery Improvement Association (MIA) was formed (1955) and the Montgomery Bus Boycott was declared. Dr. King was elected president of the MIA.
- State Senator, Sam Engelhardt, White Citizens' Council, Montgomery, AL.
- Donie Jones, community member; participated in the Montgomery Bus Boycott,
- Clyde Sellers, Police Commissioner, City of Montgomery, AL.

About Outreach Extensions

Founded in 1992, Outreach Extensions is a national consulting firm that specializes in comprehensive, high profile educational and community outreach campaigns for media projects. With innovation as its hallmark, Outreach Extensions utilizes a strategic methodology called "building synergistic outreach pathways" to empower community groups around core issues and create linkages between media and the community. Our custom designed outreach campaigns extend the impact of a series / program beyond the broadcast and build the capacity of community organizations to utilize media tools and resources.

Outreach Extensions provides a full range of outreach development services to work in collaboration with producers to design and market multi-tiered outreach campaigns, including strategic planning, issue and content definition, and fund development. Outreach implementation strategies include designing incentives to motivate station involvement and broadcast placement; creating activities and events that can be leveraged by the project's promotion team; identifying partners who advise on community needs, assist with content development, and provide access to key audiences; and aligning the campaign with funder and community initiatives.

Notable national outreach implementation campaigns have included: *Aging Out, American Family*, 2001-2002 and 2003-2004 (PBS); *The New Americans* (PBS); *Matters of Race* (PBS); *Legacy* (Cinemax/PBS); *This Far By Faith* (PBS); *Having Our Say: The Delany Sisters' First 100 Years* (Hallmark/CBS); *Jesus* (CBS); *Take This Heart* (PBS); *Brooklyn Family Tale* (PBS); *Why Can't We Be A Family Again* (PBS); numerous children's series for PBS, including *Liberty's Kids*, *Kratts' Creatures*, *Noddy*, *Tots TV*, *Shining Time Station*, and *Disney Presents Bill Nye, the Science Guy*, as well as other series (*To The Contrary*), multi part documentaries (*No Time To Be a Child*), and documentaries (*I'm Really Going to Miss Me*) broadcast on PBS. Other campaigns such as *Traces of the Trade/Making Whiteness Visible* and *Money and Medicine* are in development. Outreach Extensions has also designed campaigns for numerous other media projects.

