

OHA On Tape

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Hello Everyone!

Well, winter is now upon us as I sit here with freezing fingers at my keyboard. Hope you're having a great year so far. I'm looking forward to attending the International Oral History Conference in Sydney next month. I'm going on the post conference tour to Canberra so I'll have a lot more cold weather to look forward to. I'll be glad to return to the relative warmth of Brisbane.

Here's a reminder about the International Oral History Conference on 12-16 July 2006 in Sydney. Don't miss out! You will find an article about the conference written by Janis Wilton on pages 7 and 8. For more information see the Conference website at:

<http://www.une.edu.au/ioha2006>

You will find in the newsletter interesting articles contributed by members. All contributions are greatly appreciated. John Fowke has contributed a wonderful story about his travels in Papua New Guinea, providing a lesson to us all in the importance of backing up our primary source material. Elena Volkova tells of her experiences as an oral historian in Moscow, just as the USSR is opening up to the West and to its own people.

The 2006 OHA National Journal will be forwarded to financial members in conjunction with the International Conference. Therefore, it is imperative that you renew your membership as soon as possible (ideally in the next two weeks) to ensure your copy of the Journal. Those of you who have joined since February 2006 will carry over their membership to the new financial year. If you have any queries about your membership status, please contact me.

Our organising committee for the National Conference to be held in Brisbane in 2007 has developed a theme and had a logo designed for the event which you will see in the following pages. There will be more information on the Conference in future newsletters.

Our President, Lesley Jenkins, has the last instalment of her Churchill Fellowship trip on pages 2 and 3.

I like to hear what you are doing in the oral history field so that I can share that information with other members. So please, let me know.

Suzanne Mulligan
Editor

Lesley Jenkins returned from her Churchill Fellowship in Oral History in September 2005. The following article is the fourth, and last, instalment in a series she has written chronicling her journey.

The United Kingdom – Getting to grips with sound, transcripts and summaries.

Much of my work as a public historian involves visits to the archives, but I have always found it more interesting to talk to people about their recollections of historical events than to spend time alone there. Both are necessary to arrive at a full understanding, but oral history provides detail, insight and analysis that can surprise, delight and inform both interviewer and interviewee. My view about this was reinforced when Rob Perks, Curator of Oral History & Director, National Life Story Collection, hosted me for two weeks as part of my Churchill Fellowship.

The library is located on a congested London road and it was heaven to pass into the relative peace of the large courtyard and through the library doors of this new red brick building. Libraries are busy places these days and the British Library is no exception. It has a bookshop, multiple exhibition spaces and cafeterias but it's still primarily a place for quiet research. Rob took me on a tour of the building and we looked for famous faces researching the next best seller but we found none. I was shown the sound proof carrels where researchers sit in small rooms listening to sound recordings, including oral histories. It was reassuring to see that a number of these were in use when we passed them.

I was surprised at the number of projects running concurrently at the National Life Story Collection, which is an independent charity within the British Library's Sound Archive. I was also surprised to meet a number of contracted oral historians working on projects supported by charities linked to or supported financially by the business sector. Rob works very hard at generating these leads and at supporting enquiries that come from all over the UK and from overseas. I first made contact

with him some years ago when I couldn't get a response to my query about equipment from the Oral History Section of The National Library of Australia.

The giant supermarket firm Tesco was supporting a project collecting interviews with current and former workers in the industry. Another project began in 1998 and featured the lives of people in the book trade, which had been funded by the Unwin Charitable Trust. Projects were also taking place in Scotland with oil workers on the rigs, and with artists in London. The topics were very diverse but a feature of them was their detail and their length – up to 40 hours per person. The oral historians working on the projects told me that people had asked them if they had been trained not to yawn. “No chance”, they said, “it's too interesting”

Interviews are summarized and occasionally transcribed and the summaries are added to the British Library National Sound Archive's Cadensa on-line catalogue, which is available on the Web. I listened to 8 tapes making up one interview and summarized them according to a set of guidelines that ensure consistency and encourage brevity. Each 30-minute section of interview should be a single paragraph not exceeding 250 words.

Compilation CDs are also made of selected oral history excerpts and the material is often used to inform exhibitions or books. The oral historians do their own summaries on the equipment at the library, ensure that it is uploaded onto the database and undertake research, preparation and gather their equipment from the Library. They were using the digital Marantz PMD 660 which uses a flashcard. I took along my own new machine of the same make and model but it had a sound

problem that had been identified during my travels. The sound engineers at the Library confirmed that it was the machine and not operator error – a relief and an irritation at the same time, as I had to return it when I got back to Australia.

I discussed the issue of uncompressed and compressed sound, which was one of the reasons I purchased the Marantz PMD 660 myself, so that I could offer my clients uncompressed sound if they wanted it. I have since come to realize that I will mainly record uncompressed sound because it will cost me more in time and money (downloading and storing) and Flashcard size (cost of cards for recording) to collect uncompressed sound. I have decided after discussions with staff at the Library, community project officers and with Ken Howarth, an independent oral historian working under the name of Heritage Recording in north Wales (where I also spent a few days), that this will be provided if specified in a contract and may attract an extra fee. However, if I was a curator overseeing the collection and management of an archive, and I had technical backup, I would do as Rob is doing. Rob and his oral historians use 2 Gigabyte Flashcards which record for 3 hours at 24 bit/44.1 - the CD standard. The sound is transferred to MP3 so that they can summarise them more easily and this sound (compressed) is what you hear if go to the web page.

The people and the institutions I visited are moving along the digital road at different speeds. They are making decisions according to their budgets, the technical advice available to them, and the compatibility requirements of their institutions who need to marry the accessibility and storage of their sound recordings with their other collections. For instance the recordings made by the Columbia University Oral History Office for their 9/11 project were recorded using a HHB Professional Mini Disc recorder (compressed

sound). They fully transcribe their interviews and they are available via an antiquated card system. The Imperial War Museum has moved from the Marantz CP 430 cassette recorder to the HHB Professional Mini Disc Recorder. They have also moved away from full transcripts, preferring to spend the money on contract interviewers collecting interviews. They now provide summaries. The Museum of London uses the HHB Professional Mini Disc Recorder but they are moving towards the Flash Card. Interestingly, they store the mini-disc as the master plus 2 CDs (Archival Gold). They provide summaries but they also have a few transcripts. The general move is to store the audio on two different makes of archival quality CD or DVD in case one brand is discovered to have a fault. The other move is to store the uncompressed and/or compressed sound recordings on a hard drive which in effect becomes the archival copy. The hard drive in the case of the Imperial War Museum is stored off site for safety and security reasons.

The Oral History curator at the British Sound Library is also a resource person for community organizations setting up recording projects. I visited the Kings Cross Voices Project and the Refugee Communities Project, which were training and collecting, documentation and celebratory projects located in London communities. They had both been well funded and would run for many years thanks to the millions of pounds made available by the Heritage Lottery Fund. It seems that the arguments we are still making about the legitimacy of oral history have passed on to the next stage in the UK and the US where the worth of the project and the richness of the outcomes makes it worthy of funding. In Australia our philanthropic sector is still small whereas this is well developed in America. We have not yet developed links and partnerships with big business, and while there are potential problems associated with impartiality, this it is certainly worth exploring.



The Oral History Association of Australia (Qld Inc.) is pleased to announce the next National Conference. This will be held in Brisbane in September 2007. The Conference aims to explore:

- new ways of interpreting story;
- new ways of working with community;
- new ways of understanding memory;
- new ways for independent practitioners; and
- new ways of dealing with changing technologies.

We will be interested in papers, workshops, creative productions or displays that address these challenges. The call for Papers and Expressions of Interest will go out in September 2006.

For further details contact the Secretary, Suzanne Mulligan on mulligan@gil.com.au or (07) 3376 1865.

Taped Talk is Treasure: Backup,backup,backup!

John Fowke

In the late nineteen-eighties I was working in the provincial township of Goroka in the Eastern Highlands of Papua New Guinea. Invited to lunch on an outlying coffee plantation one Sunday I was standing, beer in hand, with my host, Neil Leahy, and another friend, Rick Giddings, then the last white District Court Magistrate remaining in the country, when a small truck loaded with villagers pulled up at the gate and several men approached. They had business with our host, and whilst this was enacted Rick and I chatted with those not directly concerned. One of these was an elderly man we shall call S. S was very well-known in the Province, and whilst I was merely on nodding terms with him, he and Rick were obviously old friends. S had been a boy of perhaps nine when Neil's uncles, Mick and Dan Leahy together with District Officer Jim Taylor had set up their camp at Benabena, only a mile or two away, in December of 1932. It was from Benabena that the legendary western exploratory expedition of 1933 would leave.

Together with three other similarly intelligent and adventurous boys, S made himself useful around the camp, quickly picking up enough Tok Pisin to become valued as an interpreter. All four boys, by now camp favourites and inseparable from the newcomers, accompanied the great expedition and thus began life-long associations with the white people who had so mysteriously and precipitately come among them. S had continued in his role as an interpreter and had worked for many years after the Second World War with the Department of Agriculture. He had gained in stature through his influence but had always remained a straightforward, trustworthy middleman, recognized as such and liked by black and white alike.

Now in retirement, S remained a smart, intelligent and interesting old man. His three sons had all had university educations, one going on to be an MP and the founder of an insurance company based in Port Moresby. His eldest grandson is today a 747 Captain flying out of Dubai for a world-renowned airline.

As we talked Rick suggested that as I was known to be a part-time writer, S and I should sit down together one day and "storistori," or yarn, so that some of S's early experiences could be recorded. S was enthusiastic, and so it was that by grace of the manager of Goroka's only hotel we found ourselves with the use, for an afternoon, of a quiet, pleasant room in the establishment. Here we proceeded to record an oral history interview- although at that time I had not even heard of the OH movement, let alone conceived of myself as a practitioner.

The interview began as these things do with childhood reminiscences, a little about Mum and Dad and the village, and went on to what was obviously the most vivid and interesting memory S had, that of his early encounter with the mysterious and extremely frightening red-skinned-men and their equally outlandish, clothed, pack-carrying and armed black companions. We covered the expedition and its aftermath; the establishment of the permanent Police Posts at Benabena and Mount Hagen and the later emergence of the town of Goroka; the extension of Government influence following WW2; and of S's experiences as a captive of the Japanese in Rabaul. The beginnings of today's important coffee industry from a village-man's viewpoint was also a memorable part of S's discourse.

Along the way S touched upon the subject of cannibalism. This was by-the-by and not at my prompting although I knew that the practice was part of traditional culture and widespread throughout the eastern highlands up until the

late 'forties, although regarded with horror further west in the Simbu and Mount Hagen areas. S was not at all backward and gave a very full explanation of the reasons for the practice, whilst making it clear that he, himself, had never tasted the flesh of man! Too young, at the time, he said!

Making a somewhat disdainful reference to practices of certain island cultures in the Pacific, S stated that his people would never have dreamed of killing for the sake of a good feed. Eating a person was firstly the means of showing respect and appreciation of the dead one's physical and intellectual abilities, his or her beauty and prowess in life; and secondly, the means to acquire for oneself, in even an infinitesimally tiny way, a portion of the admired characteristics of the departed one.

Overall, the act was one of an almost worshipful nature. Logic told one that it would be utterly profane in the ruling scheme of things as they were along the Benabena River, to bury the corpse of a beautiful, talented or much-loved person to putrify all alone in the cold earth.

S went on to say that the body of an ill person, a deformed or disfigured person, or a person

held in no especial regard would not be eaten, but would be given a decent burial, *in toto*, as it were.

The same rules applied to bodies of enemy tribespeople killed in battle; those worthy of being eaten would be consumed, and when they eventually heard about it, their relatives would at least be gratified that their loved ones had been accorded this measure of honour and respect by the enemy.

S and I concluded the afternoon's work with cups of coffee and a measure of mutual self-congratulation. I dropped S off at the market where he would catch a bus to his village. As he alighted he said, "John, there's more to tell. Why don't we do this again next week?" And I replied "That's a good idea. Hey, why don't you take the tape with you so that you can listen to it in the mean time and catch up on anything you've missed so far?"

And you can guess what happened. The family. Grandpa on tape. Cannibalism.

I never saw either the tape or S again. And he's been dead many years, now.

. DANCING WITH MEMORY ORAL HISTORY AND ITS AUDIENCES

**14th International Oral History Conference, Sydney, Australia
12–16 July 2006.**

Janis Wilton

for the 14th International Oral History Conference Organising Committee.

As the papers and abstracts arrive for the 14th International Oral History Conference, we stop to read, reflect and be inspired. We are starting to connect presenters to conference sub-themes and to each other, and to shape sessions where dialogue will be across countries, languages, approaches and forms.

People have engaged with the conference theme and its sub-themes in expected and unexpected ways. The latter cause us to reconsider the shape, tone and parameters of some sub-themes.

Here are some tastes of what the conference has to offer:

The conference will be opened by Her Excellency, Professor Marie Bashir AC, Governor of NSW, and the welcome address will be given by the Hon. Bob Debus, NSW Minister for the Arts and patron of the conference.

The opening plenary session will include a presentation from noted Australian oral historian, Peter Read, who will take us on a journey, in English and Spanish, to his comparative experiences in working with indigenous communities in Australia and in Chile. It is hoped that the accompanying opening presentation will take our eyes and ears to Timor Leste, a close northern neighbour to Australia and a new country struggling to overcome years of turmoil and trauma.

The conference will then break into its parallel sessions, following the various sub-themes.

Papers in **fire and water** invite encounters with environmental movements, activists and their opponents in Germany, Finland, Australia and the United States. Other papers take us diving with Japanese women abalone divers or to consider the significance and symbolism of water in a Turkish context.

Political pasts takes up the experiences of political activists in a number of different countries (Thailand, Spain, Australia, United States, Czech Republic and Hong Kong) as well as exploring different ways in which prominent political figures are remembered.

Archiving memory has drawn a range of offerings about the potentials and pitfalls of digital technologies as a challenging part of the future of oral history. As well, there are discussions of particular projects, their resources and approaches.

Pleasures of memory have people dancing, remembering, listening, touching, telling stories: museums, film, theatre, emotion are the focus of papers being drawn together in this sub-theme.

Migration experiences to, in and across many different countries (including Australia, Brazil, Japan, Mexico, Hawaii, Spain, India) and the encounters between different cultural practices form the core of **stories in translation**.

Talking to ourselves brings together a range of papers about oral history practice and methods as well as a plenary session in which long term oral historians such as Ron Grele, Alessandro Portelli, Don Ritchie, Marieta de Moraes Ferreira will reflect on and debate the past, present and future of the international oral history movement.

And there is much more as papers shape around other sub-themes: **healing memories, island stories, memory and community, memory and trauma, places and buildings, remembering the land, sharing/passing on beliefs, teaching and learning**.

To watch the links emerge and to read the paper abstracts, regularly visit the conference website at <http://www.une.edu.au/ioha2006>.

The conference sessions on their own will offer the stimulation and exchange which we have come to expect from our international oral history conferences.

In addition, participants can attend a range of cultural events which all tap into the conference theme of Dancing with memory: oral history and its audiences. These include:

- the conference dinner at NSW Parliament House with entertainment supplied by Touchwood, a trio who play and sing *a capella* in many languages using oral histories and songs handed down from migrants who came to Australia.
- performance and film events including a one hour performance by the Australian Theatre for Young People entitled 'Light:Years'. The performance is based on oral history interviews with six older members of the community who come from different backgrounds, some migrants and some Australian-born and all with widely varying life experiences. The young people act out incidents from the lives of these informants and, in one case, the younger 'alter ego' actor is on the stage with the original storyteller.
- post-conference tours which take you on sensory excursions outside Sydney – one to the Australian capital, Canberra, and its amazing museums; the other to the Hunter Valley with its history and heritage sites, wine and food.

For details about cultural activities, visit the conference website at <http://www.une.edu.au/ioha2006>.

SOUND BITES FOR HISTORY ARTICLES

Sarah Cannon

Monash University ePress

In a publishing first, Monash University ePress has introduced sound bite technology to its online scholarly journal, *History Australia*
www.epress.monash.edu/ha

The sound bites are included in an article by historian Julie Holbrook Tolley published in the latest issue of *History Australia*. It is the first time multimedia technology has been used to integrate evidence into a mainstream academic history journal.

The article titled 'Gustav got the winery and Sophie got the soup tureen: The contribution of women to the Barossa Valley wine industry, 1836–2003', features sound bites of interviews conducted with two women workers in vineyards and wineries in the region.

History Australia editor Professor Marian Quartly from Monash's School of Historical Studies said the use of sound bites for history articles was a major innovation. 'This is the first time in the world that the voices of witnesses used as evidence in a journal article can be heard online,' Professor Quartly said. 'This type of information will make a huge difference to history and the writing of history, as well as its presentation.'

Professor Quartly said articles using evidence drawn from film and video clips were being sought for future issues of the journal. Monash University ePress Manager Ms Michele Sabto said the move

reflected the ePress's key aims of using innovative technology to capture, publish, retrieve, read and present scholarly material as well as to provide a more direct link between readers and writers of scholarly material. 'The ePress is serious about taking advantage of the online medium to offer readers a richer experience than is available in print,' Ms Sabto said.

To help promote the concept, the ePress has provided free access to the *History Australia* article, which can be viewed at:

<http://publications.epress.monash.edu/doi/full/10.2104/ha050086>

The interviews can be accessed using free browser plug-ins such as Windows Media Player or Quick Time.

History Australia, the official journal of the Australian Historical Association, is published twice a year, in June and December, and is available online and in print. For details visit:

<http://www.epress.monash.edu/ha>

Monash University ePress was established in 2003. It publishes books and journals online and in print.

For information contact Sarah Cannon, Monash University ePress on 03 9905 0526 (sarah.cannon@lib.monash.edu.au) or Professor Marian Quartly on 03 9905 3257

(marian.quartly@arts.monash.edu.au).

Onward Bound – The First 50 Years of Outward Bound Australia

Australian Outward Bound Foundation, Australia 2005

by Helen Klaebe

Review by Sue Pechey

During the Second World War a Blue Funnel executive noticed that in the British merchant navy young seamen were less likely to be able to save themselves in time of disaster at sea than their older colleagues—older men had survival skills, but young men were, he felt, unacceptably vulnerable. Out of his observation grew the Outward Bound Organisation, taking its name stems for the naval term for shipping about to leave safe harbour for open waters.

From a plan for four-week courses to ‘toughen up’ seamen, Outward Bound is now an independent, international, non-profit making organization offering educational courses to young people in search of a strengthening opportunity. Activities are mostly based on bush skills—ranging from bush craft, map reading, hiking, canoeing, rock climbing and other physical pursuits, to bush cooking, role play and drama—discussion groups are an integral part of the process, helping participants to share their experience, learn from each other. Courses are rigorous and professional, designed to help young men and women develop personal and interpersonal skills and, as in the original courses, ‘toughen-up’.

Helen Klaebe’s history of the organization in Australia, published on the occasion of the fiftieth anniversary of its founding in this country, is an account of its progress, starting with a brief history of the development of the international organization and going on to expansion and change in this country over the intervening decades.

This is quite detailed study of Outward Bound in Australia and Ms Klaebe’s approach is that of a serious academic historian—but she achieves what all oral historians know is a most difficult trick—balance in interweaving documentary material with personal narrative derived from interview.

The effect is an engrossing read and made me want to encourage all the 20-somethings I know to take a course.

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You can order your copy of *Onward Bound* from:

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Oral History in the Russian Museum

Elena Volkova

My acquaintance with Oral History was accidental. After graduating from the philological department of the Moscow State University with a Major in the modern Russian literature, I joined the staff of the State Literature Museum.

Since the mid 1960s this Museum was one of the leading cultural institutions in the Soviet Union. It comprised two major departments - the Contemporary Russian (Soviet) Literature and Classical Russian Literature of the 18-19th century. They had affiliated house museums of the famous Russian authors (17 smaller museums altogether in Moscow and the region). The Museum had two separate collection management groups, which were responsible for the research and care of the vast museum collection. These groups enjoyed a substantial degree of independence being not only physically removed from the major departments but also conducting their own research and publication of articles and books. The same degree of independence attributed both to the Library and to the Manuscripts' department. The Museum also had a Sound Archive but at the beginning I was hardly interested in sound recordings. My main area of expertise was the modern Russian (Soviet) literature – “written” literature.

Much to my disappointment there were no vacancies in the department of the Contemporary Literature and I accepted a position of a junior researcher in the house museum of Feodor Dostoevsky. In two years time I moved from the position of the reluctant ‘Dostoevsky expert’ to a position of the Senior Research Officer of the Museum’s Sound Archive thinking

that I’d failed to pursue a career of a philologist. I didn’t realise then what a fascinating world I was entering.

The head of the Archive was Lev Shilov. A philologist himself and a former radio journalist he pioneered the work of oral history in the Soviet Union (we are talking about years 1960-1990) and authored two books on the history of the “literature in sound”. It is due to his mentorship, generous support and his mere presence in my life as a researcher, I became interested in oral history and started my own projects, which further resulted in numerous museum and radio programs.

Sound recordings in Russia date back to the 1880’s after the invention of the phonograph by Thomas Alva Edison in 1877 opened up a new era in the documentation of social history. According to Mary Bowling, curator of the Edison Museum in New Jersey (1988), one of the ideas of the inventor was to record the prominent thinkers of his time and their messages for future generations. To fulfil his dream he sent emissaries to different countries, including Russia, where in 1908 they made a recording of Leo Tolstoy.

This act of recording messages for future generations was probably the first manifestation of what would later be referred to as *oral history*. The understanding of the whole spectrum of possibilities of oral history fascinated the first Russian sound archivist Sergey Bernshtein, who, in the 1920’s, studied the impact of recorded voice on the audience. His work was later continued by Lev Shilov, who in 1962 founded the

Literature Museum Sound Archive. Its aim was to collect, research, record, restore and preserve sound materials related to the history of Russian literature and to Russian culture in general and to prepare them for further publication and exhibition.

In the early 1960's the SLM initiated a project, which incorporated these archival recordings into the museum's exhibitions and lectures. The outcome was very positive and visitor numbers increased dramatically. This sometimes challenged the capacity of lecture theatres, but apart from these setbacks the benefits were obvious. In the eyes of the general public the Museum was no longer just a collection of artefacts that could seem irrelevant to the everyday needs of common people.

At the same time Shilov made the SLM sound collection more accessible by taking the sound recordings and relevant artefacts on lecture tours to venues outside the Museum. He travelled to distant schools, factories, prisons, scientific research institutes, libraries and even to the Space Centre. He aspired to deliver a program, which would strengthen connections between museum collections and local communities as well as to educate people about the history of their own country. At his own risk he included archival materials and personal accounts that provided valuable insights into the real history of Russia, undistorted by Soviet government propaganda. This later enabled people to make informed choices about their participation in the cultural and political life of the country.

His work had yet another aspect. What Lev Shilov attempted to create – and involved in this fascinating process his small research group - was a 'soundscape'

of Russian literature. The term 'soundscape', as introduced by Winkler (Winkler, J. 1999, 'Soundscape studies: outlines of a growing research field', *IASA Journal*, no. 13, July, pp. 7-13), describes "the overall sonic environment, natural and humanised as well, the physical presence of sounds and their connotation beyond the present – for instance sound memories". In his article Winkler further outlined that in order to document a soundscape it is necessary to investigate both the physical appearance – something that one can actually record – and the 'cultural presence' which one has to work out by interviewing people who live in it and contribute to it. In short, a researcher is compelled to consider both the *outer*, physical, objective appearance, and the *inner*, subjective, cultural manifestation of it.

The Sound Archive's approach was similar. In order to promote a better understanding of the cultural and historical processes in past and present Russia we not only recorded significant events or prominent people but also interviewed those who could contribute to the understanding of that event or person. We also collected, restored and analysed any related recordings made by other sources outside the museum. As a result the Archive accumulated a significant collection of oral histories that became invaluable material for further research and exhibitions. For example, it was used by actors who wanted to listen to *how the authors* read their own works, by researchers who were looking for historical evidence and in numerous exhibitions as a museum 'object' in its own capacity or as a means for interpretation of objects on display.

The approach employed by the Head of the Archive assumed that each member

was given a particular area to investigate and be responsible for. I chose to pursue the avenue of oral history and focused on the “unknown literature”: literature that was banned by the Soviet State for political reasons – the literature of exile, war and Gulag.

It was a time when President Gorbachev proclaimed his reformist program of *Perestroika*. Coinciding with the growing general interest in private history all over the world oral history was particularly in great demand in the USSR. After the years of lies and smoke screening of the Soviet propaganda the validity of the personal accounts became important and necessary.

I interviewed poets, writers and scholars who could shed some light on the history of the Russian culture during the years of turmoil and accumulated many hours on tape. It resulted into two vinyl discs of rare recordings and several articles that I wrote in the museum-related magazine *Folklore*. But all these had a very limited audience of specialists or literature ‘connoisseurs’. I was inspired by Shilov to go public.

In 1991, I was invited by ‘Echo of Moscow’ – the first independent radio station in Russia – to produce a program about Vladimir Nabokov which was based on his recordings donated to the Museum by the author’s family.

The radio station “Echo of Moscow” was founded in August 1990 following the new media law. It soon established a reputation of being free of any sort of propaganda, providing listeners with comprehensive coverage of current affairs

and with analytical cultural, political and scientific programs. *Echo* offered me an opportunity to produce a weekly radio program, *Voice-Radio-Document*, which gave me a chance to utilise the recordings I had made.

The main difficulty I encountered at the beginning as a museologist was the inability to show the objects to an audience. My only tool was the human voice, recorded on a tape. But in the course of the program I discovered that a human voice alone presented as a document was very powerful. Uninterrupted by visuals it was able to reach the very hearts and minds of the listeners. The voice recordings chosen for the broadcast were those of famous Russian intellectuals of the past and present day. Therefore, the program not only introduced the gems of the Literature Museum collection but also had a substantial emotional and psychological impact on its audience.

The outreach programs created by the Sound Archive – including the radio programs produced by its staff - were gradually destroying the glass wall between the public and the museum and eventually made it possible for the communities and individuals to participate in the interpretation work of the museums. Their contribution through oral histories not only enriched the museum sound collection but had a profound impact on the community itself. The community emerged as an equal counterpart in a creative process of re-establishing of the cultural values, seeking for the true identities and understanding the history.

Oral History in Military Leadership Training

Lieutenant Colonel Randall McClelland
Australian Army

I am presently conducting some research for my dissertation as part of the requirement for a Master of Education (Training and Development) through Southern Cross University.

In 1994 I undertook an Oral History (OH) of a soldier/officer who served in WWII and later as a Member of Parliament (Henry 'Jo' Gullett). I understand that this is currently held in the Australian War Memorial (AWM). While undertaking this project it became clear that many of his experiences had a 'timeless' character and could be quite valuable to those who may be involved in similar situations in future conflicts. While it was useful to capture such experiences for the 'national archive' (i.e., a purely historical purpose), it appeared that such valuable experiences could be effectively utilised in training/developing soldiers (and, in particular, leaders) to undertake their tasks in a future conflict environment.

My research thus far seems to indicate that individuals who view such 'recorded experience' store it in 'the back of their minds' and draw on it when required - particularly in times of 'crisis' (even though they have not actually experienced the crisis that provides the information that they are drawing upon). It would seem that OH is an effective means of developing / adding to their 'store of experience' (even though such experience is vicarious).

The aim of the Project (Qualitative Research) is to examine the opinions of a variety of serving and ex-serving military personnel on: 'Oral History (OH) as a methodological tool for the training/development of combat leaders in the Australian Army'. As part of my Literature Review, I am in the process of conducting an 'Institutional Search' of organisations that address Education / Leadership / History / OH (and specifically, the uses of OH).

In addition to understanding the various uses of OH, my interest is twofold: I would like to know if anyone (besides me) has drawn the link between OH and its use in training / development / education - particularly in the area of Leadership (my research thus far indicates that OH is primarily collected for the 'historical archive').

If anyone has electronic copies of relevant papers material that may assist me, I'd appreciate it (or that of anyone else in the Leadership / Education / History / OH community who you believe might be able to assist me with my research project). I'd also appreciate it if you could respond to my e-mail address: randall.mcclelland@defence.gov.au

Editor's note: Randall McClelland's email appeared on the Oral History List. He telephoned me with a view to attending one of our workshops. He will be joining OHAA and IOHA and will be attending the International Oral History Conference next month. He would be very interested in making contact with like-minded people in the oral history community and at the Conference as he has made an interesting point regarding oral history and its use in education.



Our member, Pamela Willis Burden, from the Douglas Shire Historical Society, has advised that the Society has launched its web site at: www.douglas-shire-historical-society.org

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A list of oral history books on Amazon.com can be found at:
<http://www.amazon.com/exec/obidos/tg/listmania/list-browse/-/R1NHGEQBWH8H4T>

If that link doesn't work, put the following words into Google: Amazon Listmania Nancy Oral History

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From the Oral History List:

Anyone interested in beginning an oral history program can find advice at the Baylor University Institute for Oral History website <http://www.baylor.edu/oral_history/> and at the Oral History Association website <<http://www.dickinson.edu/oha/>>.

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State Library Digital Storytelling Website

Introduction

The Queensland Stories community project was developed by the State Library of Queensland in partnership with Queensland University of Technology's Creative Industries Faculty.

What is a Queensland digital story?

We all have stories to tell; your story may be about people or places or particular incidents or events, past or present, that are special to you.

We are looking for your Queensland story linked to the following themes: **arriving, living, holidaying in, or leaving Queensland.**

Queensland digital stories are 3-4 minute mini movies where you are the storyteller and moviemaker. You will create your Queensland digital stories using digital technology such as cameras, computers, scanners and your own photographs and storylines. If accepted, your Queensland digital story will be shown on this website.

Queensland digital stories are about the diversity of our lives as Queenslanders. It is an opportunity for you to be the digital storyteller!

<http://www.qldstories.slq.qld.gov.au/>



Oral History Association of Australia (OHAA)

ABN 16 832 377 060

Membership of the OHAA includes a subscription to the Journal of the Association, published annually. There are branches of the Association in all Australian States. Northern Territory members are attached to the SA Branch and ACT members to NSW. Branches hold regular meetings, run workshops and publish regular newsletters, and also provide a friendly and informative forum for those interested in oral history from any perspective.

Membership Fees (1 July 2006 to 30 June 2007) (please tick the appropriate box)

Individuals **\$35** ☐

Institutions **\$55** ☐

Students, Pensioners, unemployed **\$25** ☐

Household **\$45** ☐

I wish to join OHAA (please tick) ☐

I wish to renew my membership ☐

Name

Address

Occupation

Pension/Student No.

Interest(s)

Telephone

Email

**Not registered for GST. I enclose cheque/money
Order for the amount/s listed: \$**

Please return this form to:

The Treasurer
OHAA Queensland Inc
4 Cadiz Court
BRAY PARK QLD 4500

Payment received (Office use only)
