



ORAL HISTORY ASSOCIATION OF AUSTRALIA - QUEENSLAND

# On Tape

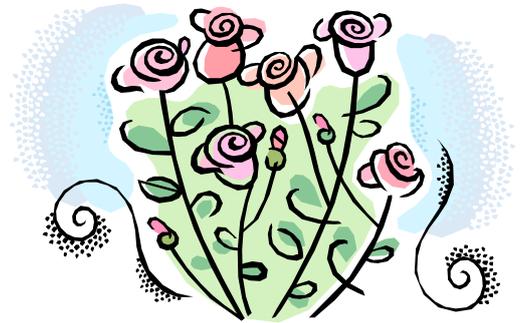
**Volume 10, No.3**  
**September, 2010**

**Editor: Karen L. Barrett**

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## Letter from the Editor



Hello Everyone!

I hope you all have enjoyed Winter and Spring is finally making itself known where you are; Toowoomba's Spring is here today, gone tomorrow. Life in my neck of the woods continues to be busy, with staff changes at the Heritage Centre, but I've strived to get reign the Newsletter in somewhat to ensure it's on time. Any complaints are welcomed by my in-box; though I may turn around and ask you for an article for the next Newsletter.....\*joking\*

**Congratulations** to Helen Klaebe on her recent promotion to Associate Professor at the Queensland University of Technology (QUT). As many members will know, Helen has been a very active member of the OHAA Queensland branch for a number of years. She frequently organises, promotes and presents our workshops as well as making huge contributions behind the scenes. She is dedicated to ensuring the highest possible standards in the collection, preservation and sharing of oral histories. She is also active in promoting innovative use of oral history in community and arts projects. It's a pleasure to see her contributions to the discipline formally acknowledged. Well done Helen!

Huge thanks go to Ariella Van Luyn for her articles and reviews in this edition of the Newsletter; the Newsletter is only as good as members make it (I simply facilitate). Drop me a line if you have anything (no matter how small) that you'd like to discuss or let members know about.

As usual, if you have any comments to make about the Newsletter, please send them directly to my email; where possible please place OHAA NEWSLETTER: COMMENTS in the subject line.

I promise I don't bite and have rather thick skin. The Newsletter is only as good as its last edition, so comments, critiques, or recommendations are very welcome. I would love the opportunity to listen to your thoughts or concerns.

Karen L. Barrett  
Editor  
[karenlbarrett@gmail.com](mailto:karenlbarrett@gmail.com)

## News

### Membership

Membership fees have increased. The renewal form at the end of the Newsletter reflects these changes. After a period of time, if renewal hasn't occurred, access to the member's only access area of the website is restricted.

Memberships are due 1 July of each year. For those of you who have already renewed your membership for 2010/2011, thank you. For those of you who haven't got round to it yet, please remember that the 2010 Journal

will be posted out to financial members by the end of October. Each state branch advises National by **22 October** of names and addresses of financial members.

Please don't miss out on the first mailout of the 2010 Journal.

Institutional Members	\$65.00
Household	\$55.00
Individual Members	\$40.00
Student/Pensioner	\$30.00

### Newsletter Submissions

I also welcome submissions for the newsletters. Let me know when you've attended a book launch or maybe a conference/workshop/seminar over the past year. If you're prepared to provide some feedback (good/bad/indifferent), I'm prepared to publish. It doesn't have to be an expose; even a quick email telling me in five sentences what you thought of the workshop (etc.) can be used.

Barring life/work obstacles, newsletters are due out in **March, June, September, and December**. Deadlines for receipt of articles etc., is the middle of the month but I will accept a late submission if you let me know it's coming. Submissions should be sent to my email (see Letter to the Editor) and have in the subject line of the email: OHAA NEWSLETTER SUBMISSION.

### Other Newsletters

- Rewind, the Newsletter for the OHAA (Vic) can now be downloaded from their [website](#).
- Reel to Reel, Newsletter for OHAA (Vic) is sent to the editors. The August edition is available and I'm happy to email it through.

### 2010 Annual General Meeting

**When:** 10.00 am  
Saturday, 30 October 2010

**Where:** Level 4, Room 4D  
State Library of Queensland  
Stanley Place, Southbank,  
Brisbane

#### *What happens at an AGM?*

Well, all positions become vacant; we conduct the vote as to those positions and hold the first meeting - so you get two meetings for the price of one! If you plan on attending, please contact Suzanne Mulligan (the Secretary) at [mulligan@gil.com.au](mailto:mulligan@gil.com.au) or 3376 1865. Given the Library is above a rather nice café, we may even end up with chatting and coffee afterwards.

**As mentioned in September 2009's edition, if we do not have any submissions for President we may find ourselves without a State Association - Lena will not sit as President.**

## Conferences, Seminars and Workshops



National Oral History Association of New Zealand,  
Te Kete Kōrero-a-Waha o Te Motu

### NOHANZ 2011 CONFERENCE: Oral History in the 21st century

Next year's conference will be held in Rotorua on 2 and 3 April 2011. The theme of the conference invites participants to look at changes in oral history, the ways in which oral history is being used and promoted by individuals and organisations, innovative ways of collecting and presenting interviews, innovations and uses of new technologies. The conference committee is Shona McCahon, Michael Dudding and Lesley Hall.

Closing date 31 October 2010



Interpretation  
AUSTRALIA

peeling back the layers



National Symposium 10 - 12 November 2010 Launceston Tasmania

Interpretation Australia is delighted to invite you to participate in our 18th National Symposium, *Peeling back the layers*, in Launceston, Tasmania, from 10 – 12 November 2010 with our opening on the evening 9 November.

Held for the first time in Australia's third oldest city, Launceston, our symposium venue, the Tramsheds, is in the heart of the vibrant and historic Inveresk Rail Yards Precinct.

Staged on the Apple Isle, our theme *Peeling back the layers* will get 'right to the core of what matters' in natural and cultural heritage interpretation — to delve into a range of 'juicy' topics that promise to reveal exciting

and fresh new insights for professionals and newcomers alike!

*Peeling back the layers* offers a dynamic and varied program. Presentations, workshops, field trips and events at top natural and cultural interpretive sites will truly indulge our senses and creative spirit. Expect to be challenged and inspired! Distinguished keynote speakers from Australia and overseas will present daily.

Interpretation Australia gratefully acknowledges the generous sponsorship of Tourism Tasmania as our Gold Sponsor. We are indebted to Tourism Tasmania for making this Symposium possible.

<http://www.interpretationaustralia.asn.au/conferences/>



## **Displacement and Community: Using Oral History to Document Transitions, Evolutions, and Adaptations**

Oral History in the Mid-Atlantic Region (OHMAR) announces its Spring 2011 Conference to be held April 20-21 at the Chemical Heritage Foundation in Philadelphia, Pennsylvania.

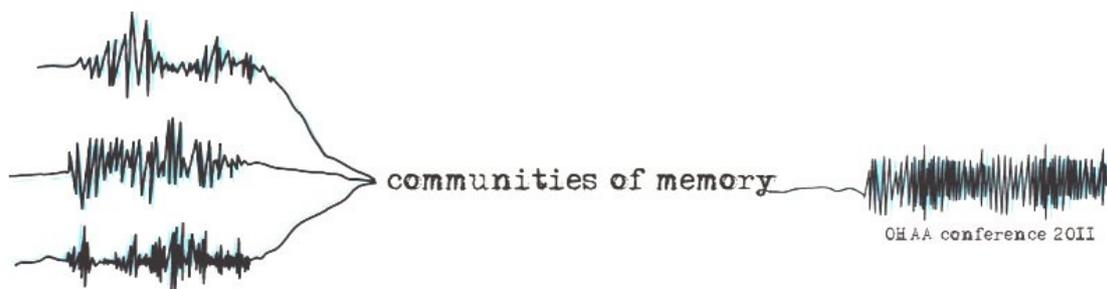
How have oral history and personal narratives helped communities document and deal with incidents of displacement and dislocation? How have oral history and personal narratives helped communities build connections and grow stronger?

These are two of the questions that guide the OHMAR program committee as we prepare for our 2011 conference. We invite individual papers as well as entire panels that address displacement and community building in the context of environmental crises; regional, national and global migrations; changes in the economy and workforce; social movements; culture and the arts; the built environment; changing land use patterns in countryside, suburb and city; politics and political culture; and actions related to health and medicine. Topics may include but are not limited to

issues of pollution, gentrification, modified political boundaries, gerrymandering, imminent domain, war or civil unrest, and health, healthcare, and medicine. Presenters may also want to address how new media and new technologies are transforming how we conduct, preserve, and present oral histories.

For more information or questions about the call for papers, please contact the conference co-chairs, LuAnn Jones (LuAnn\_Jones@nps.gov) or David J. Caruso (dcaruso@chemheritage.org). Details about the call for papers, proposal submission guidelines, and the conference location are available at OHMAR's website, <http://www.ohmar.org/confer.html>.

Proposals are due no later than 15 January 2011.



**Communities of Memory –  
OHAA Biennial Conference 2011  
Biennial Conference of the Oral History Association of Australia**

**30 September- 2 October 2011**

**State Library of Victoria Conference Centre, Melbourne, Victoria**

## **CALL FOR PAPERS**

### **Keynote speakers:**

**Stephen High:** Chair in Public History and co-director of the Center for Oral History and Digital Storytelling at Concordia University, Montreal; publications include *Corporate Wasteland: The Landscape and Memory of Deindustrialization* (2007). See <http://storytelling.concordia.ca/oralhistory/index.html>

**Nathalie Nguyen:** Australian Research Fellow, University of Melbourne; publications include [\*Memory Is Another Country: Women of the Vietnamese Diaspora\*](#) (2009) and *Voyage of Hope: Vietnamese Australian Women's Narratives* (2005). See <http://www.australian.unimelb.edu.au/aboutus/people/nguyen.html>

**Peter Read:** Australian Research Council Professorial Fellow, University of Sydney; publications include *Tripping Over Feathers. Scenes in the Life of Joy Janaka Wiradjuri Williams. A Stolen Generations Narrative* (2009) and *Returning to Nothing: The Meaning of Lost Places* (1996). See <http://www.arts.usyd.edu.au/history/staff/profiles/read.shtml>

## **PROPOSALS**

**Conference sub-themes** will include, but are not limited to:

Memory and Catastrophe	Generational Communities
Memory Work for Human Rights	Theories of Collective and Community Memory
Indigenous Memory	New Approaches to Recording Lives
Place, Community, Memory	New Technologies for Documenting Memory and History
Communities of Identity	Memory Work in Creative and Fictional Writing
Contested Communities	Ethical Issues in Memory Work
Communities of Gender and Sexuality	Training Community Oral Historians
Migrants and Refugees	
Communities of Work or Leisure	
Activist Communities	
War Memories	

We welcome proposals for presentations in a variety of formats and media. Presentations should involve oral history. Contact the organizers at [ohaa2011@gmail.com](mailto:ohaa2011@gmail.com) if you would like to discuss the format or focus of your presentation before you submit it.

**Proposals for presentations / papers / panels** should be no more than 200 words (single space, 12 point font in Times New Roman) and must include at the top your name, institutional affiliation (if applicable), postal address, phone number and email address, the title for your presentation / panel, the sub-theme/s your work best connects to, and the presentation format (standard paper, short account of work in progress, thematic panel or participatory workshop). Presenters will be encouraged to submit papers to the refereed *Journal of the Oral History Association of Australia* (ranked in the ERA journal list), which aims to produce a theme issue about Communities of Memory.

**Proposals should be uploaded to** <http://www.easychair.org/conferences/?conf=ohaa2011>

To use this online system you will need to create an author account (a simple process) and then submit your proposal either by attaching it (with full details as listed above) as a PDF or by using the copy/paste function. If you are unable to use this system please email your proposal to [ohaa2011@gmail.com](mailto:ohaa2011@gmail.com)

## **CLOSING DATE FOR PROPOSALS: 31 OCTOBER 2010**

For conference information or to join the conference mailing list please visit the conference website at <http://sites.google.com/site/communitiesofmemory/home> or email [kerrie.alexander@arts.monash.edu.au](mailto:kerrie.alexander@arts.monash.edu.au)

## **Conference Report**

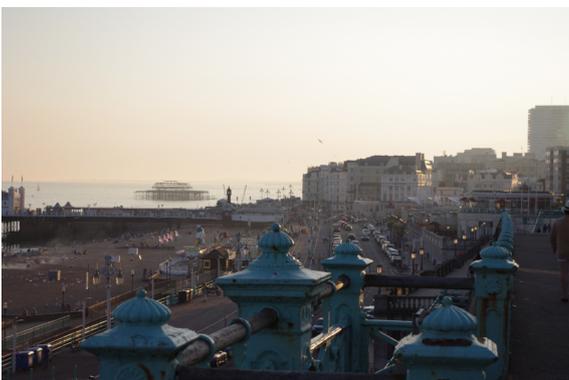
### **My journeys in the disciplines of oral history, life writing and fiction**

**By Ariella Van Luyn**

In June and July this year, I attended two international conferences in Europe on oral history and life writing. I went to the conferences hoping to find a context in which I could situate my own practice-led PhD project; I am currently developing a work of fiction set in Brisbane informed by oral histories. As a result, I attended panels about the place of fiction in the life writing genre and the ways oral history can be re-presented and creatively interpreted.

#### **Life Writing and Intimate Publics Conference**

The International Auto/Biography Association 7th Biennial International Conference Life Writing and Intimate Publics was held at the University of Sussex, outside Brighton, England on 28 June to 1 July. I attended the conference and presented a joint paper with Associate Professor Helen Klaebe. The paper compared the methodologies of two research projects Helen and I had been involved in: *The Queensland Business Leaders Hall of Fame* and my own PhD project, *The Artful Life Story: Oral History and Fiction*. Other papers documented project methodologies and theories around the interaction of fiction and life writing.



***Brighton beach***

In their paper, 'Researching Sex and Lies in the Classroom,' Pat Skies and Heather Piper stated that they used a 'composite fiction' approach to presenting stories of teachers accused of sexual misconduct who have denied the charge. Their research project investigated the perceptions and experience of being accused of sexual misconduct in a school environment.

Skies and Piper conducted a number of interviews with teachers and their family members using an 'intuitive interviewing' approach, asking participants to simply 'tell me your story.' Because of the ethical implications of the project, Skies and Piper chose only to speak to people whose case has been dismissed; they stated it was too difficult to uncover the truth otherwise. To protect the

identities of those involved, the researchers decided to construct a number of composite fictions—that is, selecting aspects of a number of accounts and changing details so that no one person is recognisable—in order to give a sense of the place and experience. In doing so, Skies and Piper noted that, as Norman K Denzin states, storytelling is an act of re-presentation and interpretation.

Meg Jensen, in her paper, ‘Autobiographical Fiction,’ explored the intersection between fiction and life writing. Jensen described her own writing as ‘autobiographical fiction,’ which involves a process of drawing on her own life and imagination to create texts. In order to understand her practice, Jensen examined some instances of literary biography. This genre acknowledges that writers incorporate autobiographical detail into their fiction and assumes that the connection between a writer’s life and their work is knowable. She used the example of Somerset Maugham, stating that the narrator in much of Maugham’s writing is a textual performance of himself: his life is a work of art. Jensen also noted that David Lessing states that, ‘memory is fabrication.’ In her conclusion, Jensen stated that a novel can be true in memory and feeling. As literary biography acknowledges, a novel may take personal into the general. Fiction is a version of the truth.

Derek Neale, in a later paper, ‘Writing and Remembering,’ supported Jensen’s claims. He noted that memory and imagination were linked. Neale quoted Paul Auster, who believes that ‘stories are buried secrets.’ Neale claims that many writers will treat the same material from their lives in two different forms: fiction and non-fiction.

On the final day of the conference, the threads of these discussions were tied together for me in a panel on Fictocriticism. On this panel, Laura Long, a biographer, described how she began writing poems about her subject, Caroline Herschel, who was the first professional female astronomer. Long was in the process of negotiating how many life details should be included in the poems.

Roslyn Prosser, in her presentation, discussed a fictional memoir, ‘The Verandah Notebooks’. (An extract can be read [here](#)). Prosser described the text as a hybrid form, blending facts and fictional techniques as a way of allowing personal voices to inhabit text. Prosser noted that in approaching such texts there was the problem of truth: non-fiction will always dominate fiction as the most acceptable mode of truth telling.

The discussion that resulted from these presentations was animated. A comment was made that while in the theory generated around life writing, there is acknowledgment that it is impossible to ever truly represent a subject’s life, practice that ‘muddies these waters’ is still treated with uncertainty and distrust.

## **Life Writing Workshop**

I also attended a workshop, ‘Life into Art,’ facilitated by Michele Wandor. Wandor began by asking participants to write down:

- two colours,
- the name of someone you know well,
- a hard material,
- a soft material,
- a place of significance,
- a event of significance,
- four dates.



*Brighton Pavilion*

She then asked us to choose five or more things. We were to circle two things that stand out to us. Then she asked us to choose a genre: non-fiction, fiction, poetry or drama and incorporate what we had chosen into our text. We then read out what we had written. The rest of the participants had to guess whether it was true or imagined. It was very difficult to tell the difference. Wandor said she asked us to do this activity to order to get us to think about how the decision to approach something imaginatively is distinct from approaching something empirically, and that, in life writing, we create a text, not re-create a life.

### **International Oral History Association Conference**

The International Oral History Association 16th Conference *Between Past and Future: Oral History, Memory and Meaning* was held at the University of Economics in Prague, Czech Republic from 7 to 11 July. I presented a paper on ‘The Ethics of Fictionalising Oral History,’ (which can be read [here](#)). In this paper, I documented how I ethical considerations dictated my methodology for fictionalising oral histories.



On the panel ‘The History of the International Oral History Association,’ Silvia Musso noted the interdisciplinary of the Association. Members from across disciplines borrowed a variety of theoretical approaches. The Association opened boundaries with the purpose to deepen the dialogue between disciplines. This was certainly reflected in the diversity of presenters at the conference.

### ***Helen Klæbe presents her paper***

Historian Janis Wilton, in her paper, ‘Art and Memories in a Museum,’ described how she worked with artist Fiona Davis to create a site-specific artwork for the Maitland Regional Gallery and Museum, New South Wales. Wilton and Davis interviewed people who had memories of the college, using a traditional documentary research approach. In addition, people brought in objects, such as a hat made at the college, which were significant to them. Davis then created an installation art work incorporating the objects and stories. The installation was a non-narrative, immersive experience, conveying the message of the formal institution and the ways in which it has been subverted.

Rena Benmayor from the State University of California, presented a paper, ‘Contested Memories of Place: Representations of Salinas’ Chinatown,’ which described her current project collecting oral histories of former residents of the Chinatown in Salinas, California. Benmayor drew on Delores Hayden’s notion that place has a power to create a shared sense of community, and worked in close partnership with community members to gather participants emotional memories of Chinatown. She raised questions around the way academics should work with communities to determine what should be exhibited and described the difficult of negotiating representations that were contested.

Karen Frostig, a visual artist, described in her paper, ‘Excavating my Father’s story of Expulsion and Survival,’ how she followed a paper trail and conducted interviews to uncover details of her Jewish father’s escape from Vienna during the holocaust. She incorporated her research into a number of artworks, some of which can be viewed [here](#).

Martha Bloomfield, in her paper, 'Your Story and Mine: A Multifaceted oral history and art program for homeless youths in the United States,' discussed how she used interviews with homeless people as the basis for a project that encouraged communication and skills development amongst participants. She noted how telling life stories can increase self-esteem.

On Friday afternoon, a special performance was presented by dancers from the United States of America. The dancers interviewed families and friends about the experiences of losing a loved one and then re-presented the interviews as dance. The dancers, dripping with sweat after performing in the heat, told the audience that dancing the interviews allowed them to understand the oral histories more deeply.



*Dancers performing their interpretations of oral histories. Many interviewees stated that when they lost a love one, they felt like they were in the dark. This is represented in the dance with strips of cloth covering the dancers eyes.*

The conference concluded with a panel provocatively entitled 'Has Oral History Lost its Radical Edge?,' Sean Field, Sherna Berger-Gluck and Alessandro Portelli drew on their experiences in oral history to comment on the state of the discipline. Sean Field wondered if the discipline had become too respectable. He recounted when he first became involved in oral history in South Africa, recalling the value of bearing witness. Field commented on the worrying trend of certain oral histories being silenced for the sake of funding.

Berger-Gluck commented on the current state of feminist oral history. She said that in the 70s and 80s, in US and Britain, oral history was used to challenge the patriarchal master narrative. Oral history documented women's oppression and created agency. She believed that the link between activism and scholarship was a critical one. At that time, however, the emphasis was on gender rather than race and class. It has only been recently that stories from other races and classes were heard. She concluded that the idea of subversion is mobile and that oral histories may disrupt in many different ways.



*The panel 'Has Oral History Lost its Radical Edge?': Sean Field, Sherna Burger Gluck and Alessandro Portelli*

Alessandro Portelli stated that oral history makes stable ways of thinking about history ungraspable because of questions of memory, collective narratives and so on. He asked whether oral history was a 'tool from the tool box of historians' or whether it was changing the way history is viewed. On the one hand, it is unacceptable for historians to use only archival sources. On the other hand, if historians use oral histories their work is always unfinished; memory happens today and this breaks down concepts of closure. Portelli also wondered if oral history focused too much on telling the good stories only.

## Workshop Review

### Summary of the June 'hands-on' workshop

#### Review by Ariella Van Luyn

On June 5, OHAA Queensland ran a one-day, hands-on technical workshop.

Facilitated by Associate Professor Helen Klaebe, the workshop included a session on interviewing and equipment run by Lena Volkova; a session on transcribing using Express Scribe and editing run by Ariella Van Luyn; and a session on photography run by Bryan Crawford. The workshop was held at the training room at the State Library of Queensland.

Participants included people from community groups and services including Suncare Community Services and the Girl Guides; historical groups such as the Windsor Historical Society and the Queensland Muslim Historical Society; as well as students and teachers from universities around Queensland.

Despite a few technical glitches, feedback from participants show that they felt that the workshop contained lots of helpful and useful information and a depth of practical experience as presenters passed on lessons learnt. Participants added constructive criticisms too: they would like to work with their own equipment rather than the associations'; more time to work with the equipment and transcription program; and a summary of the day's activities at the end of the workshop. The committee plans to take on board this feedback when planning future workshops.

Watch out for information on future workshops on the OHAA Queensland's webpage. Everyone's welcome!

## Conference Paper

by Ariella Van Luyn

### Abstract

The paper documents the development of an ethical framework for my current PhD project. I am a practice-led researcher with a background in creative writing. My project involves conducting a number of oral history interviews with individuals living in Brisbane, Queensland, Australia. I use the interviews to inform a novel set in Brisbane. In doing so, I hope to provide a lens into a cultural and historical space by creating a rich, textured and vivid narrative while still retaining some of the essential aspects of the oral history. While developing a methodology for fictionalising these oral histories, I have encountered a diverse range of ethical issues. In particular, I have had to confront my role as a writer and researcher working with other people's stories. In order to grapple with the complex ethics of such an engagement, I examine the devices and strategies employed by other creative parishioners working in similar fields. I focus chiefly on Miguel Barnet's *Biography of a Runaway Slave* (published in English in 1968) Dave Eggers' *What is the what: The Autobiography of Valentino Achek Deng, a novel* (2005) in order to understand the complex processes of mediation involved in the artful shaping of oral histories. The paper explores how I have confronted and resolved ethical considerations in my theoretical and creative work.

Ariella's conference paper, *The Artful Life Story: the Ethics of Fictionalising Oral History* can be viewed at <http://eprints.qut.edu.au/34392/>

## Book Launch



# Not Quite White

*Lebanese and the White Australia Policy  
1880 to 1947*

Anne Monsour

*Not Quite White* focuses on early Lebanese immigration to Australia, a group of immigrants and their descendants, who, with a few exceptions, have been largely ignored in the recording of Australian history.

While this book considers the experience of one immigrant group within the context of a particular locality and time, it is also about Australia as a 'new' nation seeking to privilege a white, Christian majority. The Lebanese Australian story contributes a new understanding of the implementation of the White Australia Policy because although Lebanese do not feature predominately in historical studies of the White Australia Policy, in fact, when it came to its administration, they presented a significant challenge.

The structure of the book is outlined below:

**Chapter one** considers basic questions such as: who were the immigrants; where did they come from; how many came; when and why did they come to Australia and, in particular, to Queensland?

**Chapters two, three and four** are primarily based on archival research and consider the impact of exclusionary legislation such as the Queensland Aliens Act, and the Immigration Restriction Act.

In **chapter five**, the generally accepted portrayal of Lebanese immigrants throughout the world as indefatigable traders is scrutinised in the Australian context; and chapter six examines the mainstream response to the involvement of the early Lebanese immigrants in commercial enterprises such as hawking and shopkeeping.

The **final two chapters** focus on the settlement experience of Lebanese using Queensland as a case study. Through the use of interviews and questionnaires, these chapters give 'voice' to the immigrants and their descendants.

Dr Monsour's study, by investigating the often difficult to locate government archives, has revealed the bureaucratic maze which peaceful and industrious people who were different, had to negotiate in order to gain citizenship ...the story of the acceptance (of) ...Syrian/Lebanese individuals... by the Anglo-Celtic host society, which was in many cases a harrowing one, has been kept silent. In recounting this struggle Anne Monsour has rendered a signal service to our understanding of how the original exclusivist and racist provisions of the 'White Australia Policy' were gradually dismantled. This case study is undoubtedly a major statement concerning Australia's development into becoming an enlightened colour-blind parliamentary democracy.

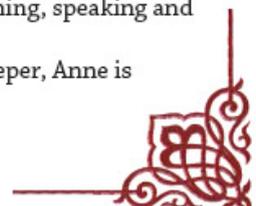
**Reverend Dr John A. Moses**  
Professorial Associate

St Mark's National Theological Centre, Canberra



**Anne Monsour** has a PhD in history from the University of Queensland and is currently an Honorary Research Advisor in the School of History, Philosophy, Religion and Classics. She is a board member of the Australian Lebanese Historical Society and the convener of its Queensland branch. For almost two decades, Anne has been researching, speaking and writing about the history of Lebanese settlement in Australia.

Born in Biggenden, Queensland where her father was a general storekeeper, Anne is the daughter of Lebanese immigrants from Rass Baalbec.

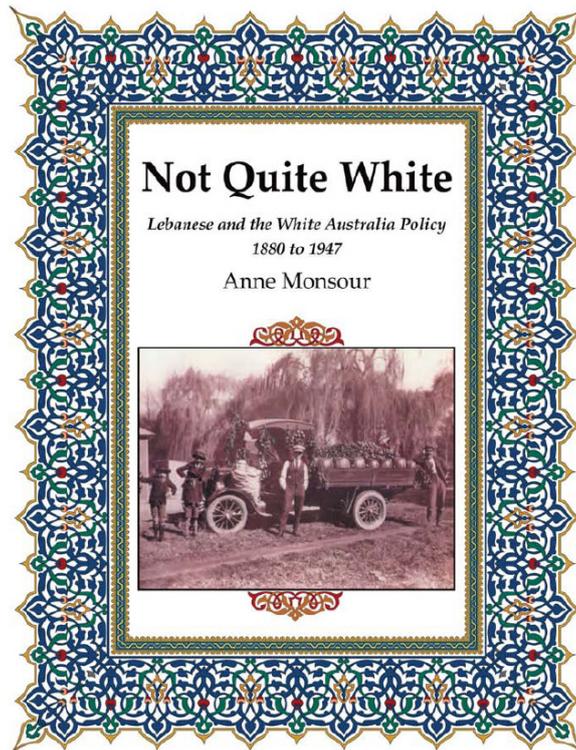


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The Australian Lebanese Historical Society, Queensland Branch is delighted to invite you to the launch of

**Not Quite White**  
**Lebanese and the White Australia Policy**  
**1880 to 1947**

By Anne  
Post Pressed,



Monsour  
Brisbane 2010

To be launched by  
**Anthony Torbey,**  
Honorary Consul for Lebanon in Queensland.

**Date: 16 October 2010**  
**Time: 1.30pm for 2 pm**  
**Venue: St Anne's Church Hall,**  
**127 Nelson Street, Kalinga.**

RSVP: 9 October 2010  
Phone: 07 33150604

Email:  
[monsvarg@optusnet.com.au](mailto:monsvarg@optusnet.com.au)

Afternoon tea provided.

## The Web

### Oral History around the World

#### Library collects oral histories

PS News

The National Library of Australia has signed an agreement with the Australian Paralympic Committee (APC) to record the oral histories of key administrators

[.http://www.psnews.com.au/Page\\_psn2357.html](http://www.psnews.com.au/Page_psn2357.html)

#### Voices From The Other Side: An Oral History Of Terrorism Against Cuba

Morning Star Online

It's a valuable resource for researchers interested in creating a balanced history of the last 50 years.

Voices From The Other Side is a collection of....

<http://www.morningstaronline.co.uk/index.php/news/content/view/full/95485>

#### “Seniors” project seeks oral histories

StarNewsOnline.com (blog)

Before that happens, Judah wants to collect some oral history — to record the memories of some of the area's residents, aged 75 and older, and what they ...

<http://books.blogs.starnews.com/12661/12661/>

#### Roxbury History in 'Barn Stories'

Litchfield County Times

The result is “Barn Stories from Roxbury, Connecticut: A Survey and Oral History”. “We thought we'd find about 200 barns and other buildings,” said ...

<http://www.countytimes.com/articles/2010/09/23/business/doc4c9b4f45364c4945425332.txt>

#### University of Greenwich Oral History Project uncovers untold stories of life ...

Culture24

By Richard Moss | 22 September 2010 The first phase of a major oral history project to record and highlight hitherto untold stories of life during World War ...

<http://www.culture24.org.uk/history+%26+heritage/war+%26+conflict/battle-of-britain/ART308810>

## Web Sites

**Vermont Folklife Center Archive:** Field Research Guides. In an effort to provide useful information to fieldworkers, students, community scholars, and others interested in cultural documentation, ethnography and oral history, the Vermont Folklife Center archive provides online access to a series of research guides:

<http://www.vermontfolklifecenter.org/archive/archive-fieldguides.html>

**Living Stories:** a UK site where you can read and hear the stories of people telling their stories of haemophilia and HIV

<http://www.livingstories.org.uk/>

**When History gets Personal:** Post-War Britain is about to come dramatically to life in a major TV history by Andrew Marr. The Magazine is teaming up with him to compile a users' history - written, photographed and filmed by you. Andrew explains why personal history matters.

<http://news.bbc.co.uk/1/hi/magazine/6658705.stm>

**Columbia University Libraries:** Oral History Research Office shows a number of interesting oral history projects that are underway.

<http://www.columbia.edu/cu/lweb/indiv/oral/>

**The Washington University School of Medicine Oral History Project** is an ongoing series of recorded interviews and transcripts dating from 1959. The project was envisioned to capture and preserve first person accounts and reflections on the history of the medical school, medical practice in St. Louis, and developments in the field of medicine. Interview subjects include faculty, staff and alumni of the School of Medicine, as well as family members, friends and others associated with Washington University. Users can listen to audio recordings or read transcripts of the interviews, and view images of the oral history subjects.

<http://beckerexhibits.wustl.edu/oral/index.html>

**StoryCorps:** the conversation of a lifetime. Our mission is to honour and celebrate one another's lives through listening. Since 2003, almost 30,000 everyday people have shared life stories with family and friends in our StoryBooths. Each conversation is recorded on a free CD to share, and is preserved at the Library of Congress. Millions listen to our broadcasts on public radio and the web. StoryCorps is the largest oral history project of its kind.

<http://www.storycorps.net/>

**Digital Audio Best Practices** has a guide for those undertaking converting their analogue collections to digital. Although it's a North American site, most of the information will help us.

[http://www.cdphheritage.org/digital/audio/documents/cdp\\_dabpv2\\_1.pdf](http://www.cdphheritage.org/digital/audio/documents/cdp_dabpv2_1.pdf)

**MemoryArchive:** a site where people can submit their own stories.

<http://www.memoryarchive.org/en/MemoryArchive>

### **The Oral History Association, US**

Have added a fantastic site for recording oral histories, as well as digital audio recording technology and additionally they have some great links to YouTube clips demonstrating commonly used digital recorders such as the Zoom H2 and the Marantz PMD671. If you know anything about sound recording, this is a fantastic resource: <http://www.oralhistory.org/technology/recorders/>

## Recording Equipment for Hire



The equipment may be collected from two points – in Brisbane City or Ipswich, or can be posted. Please email Suzanne Mulligan to make a booking to use the equipment. Below are descriptions of Kit 1 (audio equipment) and Kit 3 (video equipment). (Kit 2 is the same as Kit 1)

A copy of the Loan Agreement is available from our Secretary, Suzanne Mulligan.



### Recording Kit 1:

- Fostex FR2-LE Field Memory Recorder
- Headphones SEN-EH150, closed, dynamic
- Lapel microphone AKG C417, omnidirectional
- Microphone AT804, dynamic, handheld
- Microphone stand KM-23 105-500-55
- Bag, Tamrac Aero 50
- Memory card, Sandisk 2GB Ultimate
- Microphone lead
- Microphone cable Proel Bulk 250LU6 (for lapel microphone – not shown on the picture)



### Recording Kit 3:

- Sony Camera Digital HDD Memory Hybrid 1080
- Sony High Capacity ACCY Kit for Handycam
- Sony Tripod
- Bag, Tamrac Aero 50



**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.

<p><b>Membership Fees</b> (1 July 2010 to 30 June 2011) (please tick the appropriate box)</p> <p><u>Individuals</u> <u>\$40</u></p> <p><u>Institutions</u> <u>\$65</u></p> <p><u>Students, Pensioners, unemployed</u> <u>\$30</u></p> <p><u>Household</u> <u>\$55</u></p>	<p>I wish to join OHAA (please tick) _____</p> <p><b>OR</b></p> <p>I wish to renew my membership _____</p> <p>Name _____</p> <p>Address _____</p> <p>_____</p>
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Occupation \_\_\_\_\_

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Pension/Student  
No. \_\_\_\_\_

Email \_\_\_\_\_

Interest(s) \_\_\_\_\_  
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**OHAA (Qld Inc.) not registered for GST, so  
“Tax Invoice” cannot be issued – only an  
“Invoice”.**

<p><b>I enclose cheque/money order for the amount/s listed: \$ _____ payable to OHAA (Qld Inc.)</b></p> <p>Please return this form to:</p> <p>The Treasurer OHAA Queensland Inc PO Box 12213 George Street BRISBANE QLD 4003</p>	<p><b>If you pay by direct deposit</b>, please email Kate Roberts (our Treasurer) at <a href="mailto:brizkate@tpg.com.au">brizkate@tpg.com.au</a> and tell her you’ve made a direct deposit so she is aware a payment has been made and by whom <b>AND</b> include in that email the completed form, or your details. Pay by direct deposit into our account, by going to a Bank of Queensland branch and making a deposit to the account. The banking details are:</p> <p>Bank of Queensland; BSB 124001 Account number 20355175 Account Name: Oral History Association of Australia Qld Division Inc</p>
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Payment received (Office use only)

