

BEYOND TEXT IN THE DIGITAL AGE: ORAL HISTORY, IMAGES AND THE WRITTEN WORD



Day 1**09:30 Registration**

Parkstead House Reception, Whitelands College
(Refreshments will be provided)

10:00 Welcome and Introduction

Gilbert Scott Lecture Theatre

10:15 Keynote: We are not going back: Migrant Music and Memory in Italy

Alessandro Portelli
Gilbert Scott Lecture Theatre

11:15 Break**11:30 Session 1**

Text and Voices in the Digital Age
G001

Ethics 1: Representation and
Marginalised Identities
Gilbert Scott Lecture Theatre

Oral and Written Sources
1014

Panel Presentation: Everyday Reading in Sheffield
1930-1955 - The Reading Sheffield Project
G070

13:00 Lunch

Gilbert Scott Milling Area
G071

SIG (Special Interest Groups) Sessions

Higher Education
William Morris Lecture Theatre

Environment and Climate
Change
G070

LGBT
G001

Psycho-Social Therapies
and Care Environments
G001

Schools and Young People
Gilbert Scott Lecture Theatre

Migration

14:00 Session 2

Accessibility
Gilbert Scott Lecture Theatre

Archiving
G070

Words and Images
G001

Panel Presentation: Nehiyawak Iskwewak kiskinwahamâtownin
(Cree women learning): Working with the oral histories of our
people in the mainstream
1014

15:30 Break

Gilbert Scott Milling Area | G071

15:45 Session 3

Social Media 1: Oral History in Cyberspace
Gilbert Scott Lecture Theatre

HE: Teaching and Learning Oral History in
Higher Education
1014

Materiality
G070

Reflections on Practice
G001

17:15 Break | Wine Reception

Gilbert Scott Milling Area

17:45 Public lecture

William Morris Lecture Theatre

19:00 Coach to the Queen Adelaide (Conference Dinner)*

Queen Adelaide, Putney Bridge Road

*This is only for guests who have paid to attend the conference dinner at the Queen Adelaide. Please note a coach service will be collecting delegates at 22:00 from the Queen Adelaide back to the conference venue for any guests staying at the accommodation in Whitelands.

Day 2

10:45 Registration | Meet the OHS**
Whitelands Reception

11:15 Session 4

Social Media 2: Marginalised Voices,
Getting the Word Out
Gilbert Scott Lecture Theatre
Multimedia
G001

Space and Place
1014
Nick Hayes - Inquit Audio***
G070

12:45 Lunch

Gilbert Scott Milling Area
G071

Film: Alone Together, the
Social Life of Benches
Gilbert Scott

Oral History Society AGM****
G001

14:30 Keynote: What Media Really Means: Implications of the Move from Analog to Digital
Mary Larson
Gilbert Scott Lecture Theatre

15:30 Break

Gilbert Scott Milling Area | G071

15:45 Session 5

New Digital Frontiers
1014
Commemoration and Memorialisation
G001

Ethics 2: Process and Practice
Gilbert Scott Lecture Theatre

17:15 Closing remarks

Gilbert Scott Lecture Theatre

** Drop in session to meet members of the OHS, discover the work of the society and how to become a member

*** Nick Hayes of Inquit Audio suggests some tried and tested techniques for recording good audio, some things to avoid, and answers your questions.

**** The AGM will happen between 13:00 - 14:15. All welcome to attend

SESSIONS



Session 1

Text and Voice in the Digital Age

Chair: Craig Fees

G001

Symbiosis: How text and media collaborate in a modern oral history collection

Steven Sielaff

Staging a dance between text and voice in oral history work from the 1970s to today

Laura Mitchison, Rosa Vilbr

Ethics 1: Representation and Marginalised Identities

Chair: Sarah Lowry

Gilbert Scott Lecture Theatre

The perils of the recording: Ethical issues in oral history with 'vulnerable' populations

Jane Traies

Preserving 'the humanity of the individual survivor': The dilemmas of using online recordings with holocaust survivors

Angela Davis

Disrupting settler knowledge systems through oral history

Bianca Ayanna Suárez

Oral and Written Sources

Chair: Alan Dein

1014

The relationship between the oral and the written in The Last Survivors of Hiroshima, a PhD for the Open University

Elizabeth Chappell

"No es Facil" (It's not easy): A two-pronged analysis of Cuban women's employment in Post-Soviet Cuba

Daliany Kersh

Beyond text in the literary history? Oral histories as literary histories

Joanna Maj

Panel Presentation: Everyday reading in Sheffield 1930-1955: The Reading Sheffield Project

Chair: Amy Tooth Murphy

G070

Who would have thought it? The Reading Sheffield project and its relation to the nature of its funding

Mary Grover

Coming late to the Reading Sheffield party

Val Hewson

Poetry Ore: making the poems I heard in their words

Eleanor Brown

Session 2

Accessibility

Chair: Helen Gibb

Gilbert Scott Lecture Theatre

The body is an archive: Oral history, embodied experience and digital media
Melissa Madera

Hidden now heard: Mencap Cymru and St Fagan's National History Museum
Paul Hunt

Memory, interpretation and inclusion: The challenges of capturing life stories with profoundly disabled non-verbal adults by adapting oral history methodologies

Noelle McCormack

Archiving

Chair: Fiona Cosson

G070

Using Oral Testimony as a search tool in the National Drought Inventory: Why text and audio are still equally important
Rebecca Pearce

Creating belt and braces histories: combining tangible and intangible heritage in a digital archive
Dan Ellin

Young people as oral historians: Recording and archiving the history of Velvet Fist (1983-2013)
Rosa Kurowska Kyffin

Words and Images

Chair: Amy Tooth Murphy

G001

"You made me read a book about an otter": Recording and reflecting on the rereading of Gavin Maxwell's Ring of Bright Water
Sarah Pyke

Combining oral history and photography to make art
Maxine Beuret

Future proofing the Femorabilia Special Collection
Nickianne Moody

Panel Presentation: Nehiyawak Iskwewak kiskinwahamâtownin (Cree women learning): Working with the oral histories of our people in the mainstream

Chair: Sarah Lowry

1014

Indigenous Identity in Voice
Miriam McNab

Contradictions: The origins of the Pablo-Allard Buffalo Herd
Tasha Hubbard

Countering knowledge hegemony: Indigenous oral histories arising
Winona Wheeler

Session 3

Social Media 1: Oral History in Cyberspace

Chair: Anne Gulland

Gilbert Scott Lecture Theatre

Meme over memory: The archive on social media and oral history performance

Farah Yameen and Soumyadip Ghosh

Sending all the right messages: Expanding access to oral history through social media

Juliana Nykolaiszyn

Don't log off

Alan Dein

HE: Teaching and Learning oral history in higher education

Chair: Jenny Harding

1014

It's not just for archivists: Oral history teaching and the connected curriculum at UCL

Andrew Flinn

Background, evolution and issues in an online oral history course

Craig Fees

Teaching oral history in a clinical social work doctoral programme

Theresa Aiello

Materiality

Chair: Kate Melvin

G070

The integration problem: Using oral history as supplementary evidence

Ann-Marie Foster

Brent Klein: Artist, Textile Designer and Industrialist

Alison Harley

Digital rapture? Confounding expectations in the digital oral history archive

Cliona O'Carroll

Reflections on Practice

Chair: Amy Tooth Murphy

G001

Finding a voice: A writer's response to oral history archives

Helen Foster

A language for listening

Sue Bradley

A life in sound: The sounds and stories of Paul Graney

Fiona Cosson, David Govier

Session 4

Social Media 2: Marginalised Voices, Getting the Word Out

Chair: Anne Gulland

Gilbert Scott Lecture Theatre

Oral history, small stories and new media: a multimodal approach to narratives of Catalan national identity

Mandie Iveson

Bitesize histories in the ages of Twitter

Judith Garfield MBE

Letting the subaltern speak: Utilising oral history and social media to dispel the myths, historical inaccuracy, invisibility and silence of Native Americans in the dominant narratives and popular memory in the United States

Robert Durdin

Multimedia

Chair: Shelley Trower

G001

An evening back home in a Karelian village: Analysing deictic elements of video recorded family history
Jyrki Poysa

The Projection Project: Digitising memories and the malleability of history

Richard Wallace

Cinema: Presenting history in a popular location

Achim Saur and Christine Spieß

Space and Place

Chair: Fiona Cosson

1014

Talking New Towns: Oral history between objects and pixels

Grete Dalum-Tilds

Constructing a constructivist oral history walking tour: Challenges and opportunities

Rina Benmayor

The Memory Mosaic: Embedding audio recordings in exhibitions

Helen Kingston

Session 5

New Digital Frontiers

Chair: Shelley Trower

1014

Beyond transcription: The audiovisual ‘book’ of the future

Steven Dryden

Building a new model of oral sources on European integration

Susana Muñoz

Home crafters and the blogosphere: Making Clothes and very material histories?

Helen Pleasance

Commemoration and Memorialisation

Chair: Sarah Pyke

G001

Oral history and education on the web: How to use oral history in education of youth and adults via digital medias

Joanna Król, Klara Jackl

Commemorating the centennial of independent Finland online

Anne Heimo

Ethics 2: Process and Practice

Chair: Craig Fees

Gilbert Scott Lecture Theatre

Sharing oral history recording with Arctic indigenous communities in the ORHELIA project

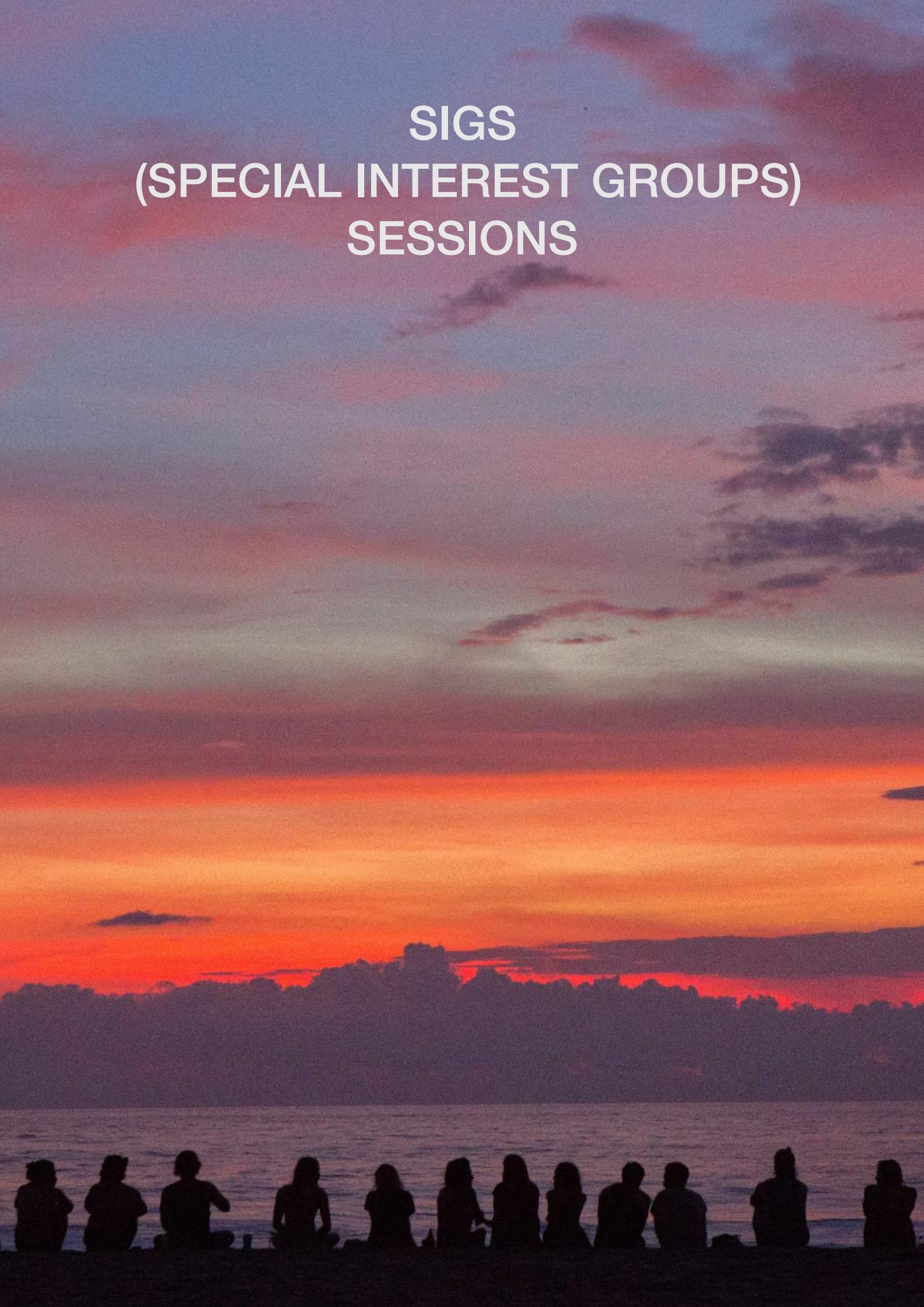
Stephan Dudeck, Lukas Allemann

Consent forms, a new asset in the digital oral history toolkit?

Myriam Fellous-Sigrist

Orphan oral histories: Ethical issues in its digital preservation and online dissemination

Gabby Dempster

The background of the image is a stunning sunset over a body of water. The sky is filled with vibrant colors, transitioning from deep blue at the top to fiery orange and red near the horizon. Silhouettes of several people are visible in the dark foreground, sitting on the beach and watching the sunset. The overall atmosphere is peaceful and scenic.

SIGS (SPECIAL INTEREST GROUPS) SESSIONS

The OHS has recently developed a number of Special Interest Groups (SIGs) in order to facilitate discussion and networking amongst members with common interests. This year we are pleased to invite all delegates to these lunchtime sessions to find out more about the aims of each SIG.

Environment and Climate Change

The Environment and Climate Change Special Interest Group will meet to find a way to develop the group and find people interested in active participation. The group exists to bring together people working in the field and to find ways of developing future projects with the possibility of creating a common approach to oral histories that relate to the environment. ECCSIG is a fledgling group. This will be its first gathering as a group, so the session will be a chance for people to connect and share ideas.

Psycho-Social Therapies and Care Environments

The PST&CE SIG is an open forum for Oral History Society members, to explore the intersections, divergences, and shared worlds of oral history, psycho-social therapies, and therapeutic and care environments. We held our inaugural conference in April this year and we welcome you to join us for an open discussion about our next steps.

Schools and Young People

Set up to promote the understanding and development of oral history in schools, both secondary and primary, the Schools' Special Interest Group has convened a group who have a particular interest in this area to discuss some of barriers and facilitators in increasing the use of oral history among young people.

Increasing the use of oral history in schools and among young people - what are the barriers?

Panellists: Katharine Burn, Dee Russell-Thomas, Rosa Kurowska Kyffin

Higher Education

All those researching and/or teaching oral history in higher education are welcomed to a discussion of current issues and concerns. The group is particularly interested in discussing ways of developing support for PhD students and their supervisors and enhancing the status of oral history in Higher Education Institutions.

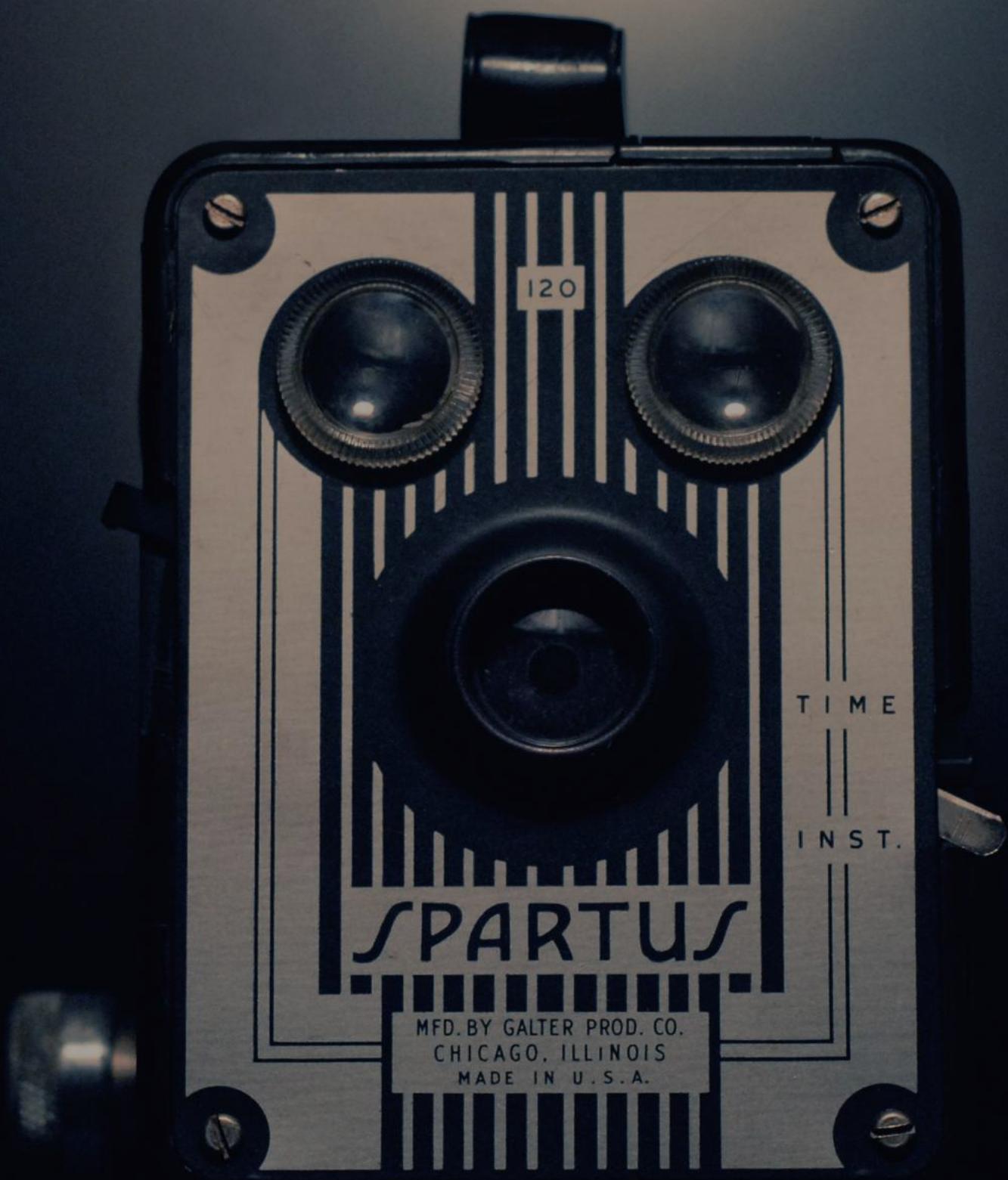
Migration

The Migration Special Interest Group (MSIG) will meet to find a way to develop the group and find people interested in active participation. MSIG seeks to bring together Oral History Society members who are working within the fields of refugee and migration studies, or who are interested in the issues and practice involved, to gather and share knowledge. MSIG is a new group and this will be our first meeting as a group, so the session will be a chance for people to connect, network and share ideas.

LGBT

This group will meet for the first time at this event and is open to any members of the Oral History Society with an interest in how the interview process can access marginalised voices and who are keen to explore alternative or queer voices which challenge or disrupt commonly held hegemonic views or narratives. Also they may well be interested in exploring notions of persecution, discrimination and tolerance in relation to the lived experience of individuals who were considered to have lived outside of the traditional norms.

ADDITIONAL FEATURES



Workshop: Recording equipment and technique for recording oral history

Nick Hayes, Inquit Audio

Nick Hayes of Inquit Audio suggests some tried and tested techniques for recording good audio, some things to avoid, and answers your questions.

Film: Alone Together, the Social Life of Benches

Esther Johnson

Alone Together, the Social Life of Benches was created as part of collaborative research The Bench Project that explores how individuals and groups use public space.

One of the aims of this research was to test how making a film can help us tell detailed and nuanced stories about both encounters and exclusion.

The 18 minute documentary by Esther Johnson uses oral testimonies to illuminate the thoughts and memories of frequent users of two public spaces in London: General Gordon Square, Woolwich and St Helier Open Space, Sutton. Revolving around the humble bench, the film acts like a stranger who joins you to ‘watch the world go by’, and to break the ice by starting a conversation with their fellow bench user.

Esther Johnson (MA Royal College of Art, London) is a UK-based artist and film-maker working with moving image, audio and photography. She is reader in media arts in the Art and Design Research Centre, Sheffield Hallam University, and was awarded the UK Philip Leverhulme Prize in Performing and Visual Arts for young scholars from 2012-2015.



the ocean would no longer be if he refused this offer, Ossian thought.

that Ossian's investment in him was a great deal of money, but now, although he did manage to save some amount invested at a previous year would have netted him more, Ossian was not satisfied by investing his money at home. The only good thing to come out of his relationship with Maria was the fact that he kept the old winter sports club the Monte Carlo office of

this chapter will be a story about all of Ossian's prospects of success in August, 1960, was established in the absence of a man who intended to meet him at the station of transport to the Cheviot, where he had been for over two years and had gathered at the port and in hand to preserve order, in arriving, and without waiting straight from the car to the truck to anyone. The engine and the Chris-Craft was just a young boy broke through the mud fully clothed into the water, I absolutely have to talk to you!

drew unconsciously.

"A man?"
"Dead crew. They had been there and it's a group effort to get rid of them. We don't allow the crew to participate in their own deaths."

"I wish I could do something," said Robbie excitedly.

"We'll get you in the right place."

"They'd catch him. Robbie's killed off the person I expect," said Robbie smiling with the satisfaction of a child.

"It's my credit—killing the babies, I mean," quipped Gail, smiling in her imagination, Maria's wringing her hands without the slightest compunction.

"I'd feel differently if you were a man and I'd have to think twice before I'd let you out of my hands." He turned to her and smiled in an unbroken string of ways. "Life is rough and hard in the Highlands, Gail, and to us, men are more important, but we're not the ones who have to pay the bill, it's the boy's. We smaller world with his death will allow a new kind of freedom to us since he had found it."

She was smiling and they walked some distance in silence. But after a while she interrupted, almost to herself.

"All this is yours?" She made a comprehensive gesture with her hand. "I hasn't explained one little thing to me."

"I've got a lot of time," he spoke in his customary clipped manner, but today there was a certain relaxing of his harsh and cold exterior. For the first time the shadow of a smile crossed Gail's round heart beating under the collar of her coat.

They reached the bank of the loch away on the left a small building stood by the water's edge and Gail added, "A fishing lodge."

"You fish in the loch?" and when he nodded, "You catch salmon?"

"The salmon are in the river," Robbie instantly informed her.

"I'm glad to hear that. I'm not too far from here, so I can go swimming again," said Gail.

"There's a beach on the right side of the river."

"The river's the boundary?"

"Would he take the salmon from the river?"

Andrew tilted his brows at that.

"Probably not, but we aren't in the habit of peach-

"The Freshie, but he must not let her say,

"Not nowadays, but the Freshie has a dreadful reputation."

He turned to Gail caught her breath. Louis had declared him to be the most successful man he had ever seen, Gail suddenly realized.

"There was a time in our history when we did exist in a state of tribal warfare, preferring to rob our neighbors and enemies, than to live in peace, with the idea of making war a way of life, a way of life across the border."

Gail laughed then.

"That's not very nice!"

"We're speaking of long, long ago," he reminded her.

"Were we as bad as the historians make out?"

"I'm afraid so," he admitted. "You see, Scotland grew up with a lot of bad chieftains who themselves were barbaric even though they were also honorable and brave, descended as they were from the highest nobility in the land. Frauds brought out the best in us, but the worst in them. And the Freshie would be another Freshie's mouth when he came to her straight from Thosanna's embrace?" but she could not explain his resolution and had no right to intrude him. Finally Thosanna's indomitable smile had won him over.

"He would never give up his chance to be a leader, but the Freshie was not the kind of person he wanted to be, he wanted to be a leader, with the wealth other English

chieftains had not had. He went on to expand and Gail listened with keen interest. How

she had achieved by being with them all the time. The desert is a hard place, but it is ready willing to supply us with a few sleep and grass, which supply food. A normal very efficient who supplies us in order to obtain cash to buy the things which we consider a necessary part of our everyday living, so do not be so quick to keep score on us."

The atmosphere, down a quiet feeling of shame, with a sense of indifference, "You can't expect me to be lenient especially to that which I hope to hear as soon as possible. As for gratitude, that's the last thing I could find in me."

A smile on her face and nothing foolish.

"I should advise you not to do anything foolish," he said, "You will be alienated a servant and when you both be excommunicated and at any table you might be wise to remember that I am the provider!"

"I'd rather starve!"

His eyes glinted. "My answer is that should be to keep you in some inferior sort, of which we have several, but in depriving you, am I not taking a scold of your childish feelings. I'll take care to make a word of warning, if you refuse to both to change your clothing

"I'm never mistakes, madam."

"You have been about your house?"

His eyes gleamed, "You can't have that alone, can you? You were still poor again?"

Her mouth dropped, "Oh, but he held his armfuling stare. "I'm not near any introduced!"

"You're not, are you?" his anger changed quickly to a soft mockery, which she found even more frightening.

"I'm not, but I'm not the one who's going to tell you, and who declared hysterically that the bear of the was raising your complexion! This new Maxine across my interests, and I need of this instant of the presence you have to me."

Before the count reply in let her go abruptly and left the tent leaving her trembling.

she always was at the table, watched him as he wondered what he was doing, and she was the reason the fact that with his grim English for the excitement of or sure, but I thought I was failed to reach his

Salone dei Trionfi and others played; I had had admired his presence, but he did not reward the compliment with a smile. I held him as we during the all in good form, and went on I was overreacted. His

for departure the entertainment, hardly finding salons outside my door. I as in she might, it was a bit of a shock, but he was a very handsome man, I could see that.

He eyes were half closed, his brilliant was dimmed. On his brow and his honest were white clothes, as I saw those of those and replaced it with another, which she had written out with water from a basin. I could glimpse of Andree's tanned body before the cloth was replaced, and first, I thought he must be wounded, there was a red mark, roughly circular, on his right side under the skin.

He moved to let the servants out. Miss Rhoda said sharply, "Go back to bed."

"Is he wounded?"

"No, he isn't, all of you. I don't need any of you except the maid."

The signature title—was Miss Perkins, who was looking down at the bed with an expression of concern; I could not see the occupant of the bed for the servants who stood around two of the footmen and several maids. Those people obeyed the order to leave, and as they did, I heard the door. I saw Andree.

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The room was filled with people. One of them was Miss Rhoda, almost unrecognizable with her hair up in curl papers and her long figure unbroken by the limp folds of her dressing gown. As I peered in, she gave a sharp order.

"Get out of all of you. I don't need any of you except the maid."

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He eyes were half closed, his brilliant was dimmed. On his brow and his honest were white clothes, as I saw those of those and replaced it with another, which she had written out with water from a basin. I could glimpse of Andree's tanned body before the cloth was replaced, and first, I thought he must be wounded, there was a red mark, roughly circular, on his right side under the skin.

He moved to let the servants out. Miss Rhoda said sharply, "Go back to bed."

"Is he wounded?"

"No, he isn't, all of you. I don't need any of you except the maid."

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Keynotes

'We are not going back': Migrant music and memory in Italy

Alessandro Portelli

In July and August, 2015, hundreds of migrants and refugees from Eritrea and other African nations camped on the boulders by the sea at the Italian-French border, trying to cross over into France. It was the beginning of the end of the no-border European ideal: Italy would not take them, France would not let them in. And they improvised, with percussion and antiphonal chanting, a simple lesson for Europe and the world: "We are not \ going back": immigration and multiethnicity is a permanent reality of contemporary Europe. The "Rima forestiera" project documents this development following the music - the music that migrants bring along on their travels, and the music they create and re-create in the streets, the schools, the churches and temples, the subways and buses of the new multicultural Italian cities.

What media really mean: Implications of the move from analog to digital

Mary Larson

The media we use to capture oral histories greatly influence how we can make meaning from recordings, and this talk investigates how format changes have impacted our understanding of just what oral history is. Technologies have advanced over the years, as have theories concerning the nature of oral history, and those theories have both driven and been driven by the choice of media that have been used to capture interviews. From analog transcripts to interactive digital platforms, our selections of format say a lot about what we believe in, as practitioners of oral history.

Session 1

Text and Voice in the Digital Age

Symbiosis: How text and media collaborate in a modern oral history collection

Steven Sielaff

"We still transcribe everything that comes through our door." This is a line I often use to highlight the bulk of what we do at the Baylor University Institute for Oral History (BUIOH). Transcription, and the editing and review that takes place afterwards, consumes the lion's share of man-hours from both students and staff involved in our interview processing workflow. Many in our profession, however, can ill afford the time or treasure required to accomplish this task, while others believe with the advent of accessible digital media, transcription no longer deserves to be a focus of oral history. As BUIOH increases its digital aural footprint through mass digitization of analog materials and concurrent push to upload AV material alongside our previously text-only online database, the value of the lengthy transcription process has inevitably been called into question.

This presentation will show, however, that not only do we still believe wholeheartedly in the transcription process, we find it an important tool to allow our AV components to flourish. Included in this talk will be themes of discoverability, value to researchers, and overall effectiveness in a curated environment. Also covered will be how BUIOH approaches issues such as citation, aural/textual discrepancies, and sensitivity of material. Finally, I will discuss how our text-based workflow products (transcripts and abstracts) were modified and greatly impacted our first curated project featuring the Oral History Metadata Synchronizer (OHMS).

Staging a dance between text and voice in oral history work, from the 1970s to today

Laura Mitchison and Rosa Vilbr

Alessandro Portelli has written about an infinite dance of text and voice within "language doubled into an orality (immaterial sound) seeking to become permanent without freezing and a writing (soundless matter) that seeks to achieve movement and voice without dissolving – an incorporeal ghost seeking a body and a material body seeking a voice."

On the Record's ongoing project, A Hackney Autobiography: Remembering Centerprise stages this dance as found within its archive dedicated to the pioneering work of Centerprise including its publishing of community history and popular autobiography in Hackney, East London. In the 1970s and '80s Centerprise's publishing project gave prestige and authority to everyday writers and narrators by publishing their writing and interviews as texts, yet the perceived authenticity of these texts was often derived from their original oral form. By recording new oral histories with Centerprise's protagonists including its publishers and writers, and seeking to represent Centerprise's texts using new, digital forms of orality, A Hackney Autobiography re-stages their dance between text and voice today.

Our presentation will discuss how issues of representation were navigated by Centerprise, including the use of dialect and vernacular language and the [in]visibility of the interviewer. We will compare Centerprise's community based oral history conducted in the 1970s with our HLF funded project, and discuss how our respective claims to authority and authenticity are sited on different ground.

Ethics 1: Representation and Marginalised Identities

The perils of the recording: Ethical issues in oral history with 'vulnerable' populations

Jane Traies

Older lesbians have frequently been described as the most invisible members of the lesbian, gay bisexual and transgender community, hidden from sight by a combination of prevailing cultural assumptions and their own unwillingness to be seen. As a result, they have been consistently under-represented, both in popular culture and in research, and less is known about them than about any other

part of the LGBT community. For the last five years I have been collecting the life stories of women born before 1950 who identify as lesbians. It is a growing archive, but currently there are some fifty of these 'hidden histories', the majority of which are in the form of (transcribed) oral recordings.

Although it is clearly important for these voices to be heard, the implications of such 'hearing' are complex when anonymity and confidentiality are key factors in the process. In this paper, I reflect on the different ethical and practical challenges I have encountered when presenting this life history material in different formats and in three different contexts: an academic thesis (later a book) using excerpts from the transcripts; a radio programme using extracts from oral recordings; and a second book comprising a curated collection of the life stories, with pictures.

Preserving 'the humanity of the individual survivor': The dilemmas of using online recordings with holocaust survivors

Angela Davis

The reuse of all oral testimony raises ethical dilemmas, but survivor testimonies present particular difficulties. Discussing the use of holocaust testimonies Rachel Einwohner asks whether subjecting them to qualitative analysis 'detracts from the humanity of the individual survivor' (2011: 242). Janet Jacobs referred to the ethical 'double vision' of being 'both a witness to crimes against humanity and an ethnographic observer in search of qualitative data' (2004: 227). In this paper I will explore whether there are additional challenges when using recordings that have been made accessible online. I will discuss my experience of using the British Library's Jewish Survivors of the Holocaust, an online collection of testimonies, for a research project I am currently conducting on Jewish motherhood in post-war Britain. The project digitised 289 interviews with Jewish holocaust survivors living in Britain (with over 1,000 hours of recordings) and is one of the largest collections of holocaust testimonies in Europe. In the paper I will focus on the challenges I have faced in analysing and interpreting the testimonies in relation to other textual sources, such as autobiographies and diaries and transcribed oral history interviews, and existing historical accounts. I will pay special attention to the ethical implications of using online interviews in general and holocaust testimonies in particular. I will argue that while the practice does raise new ethical dilemmas for researchers, listening to the testimonies provides a way of accessing the subjective experiences of Jewish women living in post-war Britain that it would be impossible to achieve with other sources.

Disrupting settler knowledge systems through oral history

Bianca Ayanna Suárez

The academic-industrial complex has played a central role in the perpetuation of settler knowledge systems and structural oppression. The potential of oral history as transformative methodology is suggested in research that works to excavate subjugated knowledges (Smith, 2012; Gwaltney, 1980; Tuck & Yang, 2012). In this light, Black feminist Patricia Hill-Collins (1999) asserts that subjugated knowledge systems are key to constructing a counter hegemonic consciousness to support collective action. From a woman of color feminist standpoint, this research paper explores how oral history and transcriptions can be mobilized as transformative tools for disrupting the settler knowledge apparatus and supporting local collective struggle. Such an approach contributes to a broader project of decolonization (Smith, 2012; Hill-Collins, 1999; Whiteduck, 2013). To clarify the potential of working with oral history transcripts in counter hegemonic contexts, this research paper describes the use of oral history in an academic examination of the Detroit Public Schools, 1943-1977. Excerpts from transcripts with narrators recalling their experiences of and in a racially and economically segregated system and city are punctuated by my self-reflection and questions from community actors interested in what transcript-based analysis may yield. The paper closes by revisiting how oral history/transcriptions can be particularly useful for scholars and grassroots actors mobilizing oral history projects to support grassroots collective action and challenging settler knowledge systems.

Oral and Written Sources

The relationship between the oral and the written in The Last Survivors of Hiroshima, a PhD for the Open University,
Elizabeth Chappell

My study has been recorded in audio, visual and in written form in response to the ‘unheard voices’ and ‘untold narratives’ of the hibakusha, survivors of Hiroshima. The hibakusha accounts have thus far been described as testimonials whereas ‘life stories’; leaves room for what has not been predicted and contingent, anecdotal, a work-in-progress [Kushner].

My study reinterprets the narrative of the hibakusha with an emphasis on the ‘stories from below’, [Rowbotham] in order to tell the whole life stories the focus is therefore on the act of retelling itself especially in relation to the rest of the person’s life story [Portelli]. The ‘life story’ approach draws on history, psychology and narrative analysis. The mutual engagement and shared labour between interviewer and interviewee [Greenspan], allows a dialogical relationship to thus emerge. One outcome of my research will in fact be a website where extracts of the interviews will be available as well as filmed recordings as well as audioclips. I am interested in looking at the ways this oral history can exist in the future as a cross cultural interdisciplinary resource as well as the ways they can exist in terms of the wider ‘media scape’ of translation and reception [Appadurai]. I will look at the ways in which the digitization of oral history allows a global context in which to look at ‘what does and does not get said about what, why and to whom’ [Chase].

“No es Facil” (It’s not easy): A two-pronged analysis of Cuban women’s employment in Post-Soviet Cuba

Daliany Kersh

Women’s oral history narratives can be a particularly rich source for identifying changes and continuities to their employment during the Post-Soviet economic crisis referred to as Special Period (1989-2005). However, a sample of thirty women is not necessarily representative and their recalled personal experiences run the risk of appearing anecdotal.

For that reason, I juxtaposed the testimonies against sixteen years of press sources as a both a point of comparison and to corroborate the personal accounts. By using specific examples, I will demonstrate how on some occasions both sources revealed the same information and therefore indicated a collective experience and on other occasions, there were stark contrasts. For example, whereas the women openly confessed to small-scale illegal activity, it was excluded from the press for ideological reasons. By questioning these discrepancies, I was able to better analyse the wider cultural significance of this decisive period in the Cuban revolution for women in general.

Just as in Alessandro Portelli’s the Death of Luigi Trastulli (1991), this dual analysis also allowed me to explore the connection between public and private memory. This association is particularly strong in a society like Cuba, which is not only heavily influenced by government propaganda but also there is a collective sense of national memory. By closely examining this relationship between the women’s perceptions of events and the official revolutionary press account, I was able to offer a far more nuanced interpretation of what really happened during this watershed in the Cuban revolution than the testimonies could have offered alone.

Beyond text in the literary history? Oral histories as literary histories

Joanna Maj

Since the crisis or the fall — using Wellek’s term — of the Great Literary History in the 1970s, new models of representing the literary past have been searched. Literary historians have tried to face the problem of objective narration, authority perspective and totalizing forms in literary history. Nowadays, there is a big formal diversification within the historiography of literature. Oral literary history is one of the new paradigms of conceptualizing the literary past.

The paper points out the possibilities of using oral history in the literary history's area. The key idea is to prove that we are not limited to written versions of literary history and to look at some opportunities of using audio and audiovisual recordings in creating literary history.

I will analyze some Polish and German attempts of that kind of literary histories (e.g. Stanisław Beres' *The History of Polish Literature in Conversation*, Marcel Reich Ranicki's *Lauter schwierige Patienten*, etc.) and try to answer the question how we shall rethink the tradition of writing literary history taking into account the cases of oral history. The important matter, which will become the object of my consideration, is the view of the literary past, which is mediated by speaking person(s) and the value of particular forms presenting the individual. In addition, I will identify the capabilities of application the oral literary history in some literary history projects (e.g. literary museums) and ways of presenting the interviews (books, films, cumulative or multimedia forms).

Panel Presentation: Everyday Reading in Sheffield 1930-1955: The Reading Sheffield Project

Reading Sheffield is a community history group. Founded in 2011, the organisation's major project has been the collection of over 60 interviews in which Sheffield readers recall what, how and where they read in mid-twentieth century Sheffield. The audio records and their transcripts have been placed on our website: readingsheffield.co.uk. In addition we are adding new material: short, contextualised introductions to our interviewees; research on access to books at the period; analysis of the material we have gathered; academic papers by members of our research team; information about other Reading Sheffield projects; artwork by Lizz Tuckerman, the site's designer, and poems by Eleanor Brown.

Who would have thought it? The Reading Sheffield project and its relation to the nature of its funding

Mary Grover

This introduction to the project explores questions raised by the way in which Reading Sheffield sought and eventually obtained funding for its oral history project about everyday reading in Sheffield in the mid twentieth century.

It could have been so easy. My last appointment at Sheffield Hallam University was created so that I could bid for a grant which would have enabled the English Studies Department to host the project and link it to the popular fiction archive at the university. In the year that I worked on trying to obtain that funding, the nearest I came to success was in applying to the Heritage Lottery Fund. So much did they like the project that they overcome their distrust of the academic community, summoned my line manager to Leeds to establish that he was not about to exploit authentic and ordinary folk for inauthentic and elitist ends and encouraged us to extend the scope of the project and the size of our bid. Two months later they turned us down on the grounds that the cost of training and equipping our volunteers was excessive (£3,000 of the £42,000 total) and that the whole project engaged with people 'too like ourselves'.

Four years on and the project has grown and achieved far more than we ever envisaged. This paper considers the benefits of not being able to map the future stages of an oral history project, of being freed, by financial insecurity, to steer a course that could never have been envisaged had the project been locked into a shape dictated by a large funding bid. The fact that Reading Sheffield has had to operate from outwith a host institution, following my retirement, has changed not only the kind of funding we have sought but also determined the nature of how we represented the experiences shared by our interviewees back to themselves and to the world beyond our local communities.

In the course of mapping the way our project was transformed by the necessarily makeshift strategies for attracting funding, I will consider two facets which might be of interest to anyone about to establish an oral history project

- Defining authenticity within the project and in the light of the expectations of funders
- The enormous creative potential unlocked when an apparently coherent and overarching plan is replaced by a set of opportunistic and idiosyncratic tactics dependant on the nature of the volunteers attracted to the project.

By chance, not choice, the Reading Sheffield team, while examining what de Certeau characterised as 'the bricolage' of everyday reading strategies, have themselves had to improvise, make do and mend, and in so doing created a project that has surprised and energised us all.

Coming late to the Reading Sheffield party

Val Hewson

I am one example of the 'opportunistic and highly idiosyncratic' tactics mentioned above. I joined Reading Sheffield almost by chance, at a point when the project had been in progress for about four years. The interviews were gradually being transcribed and uploaded to the project website (www.readingsheffield.co.uk). My hope was a simple one: to help with transcriptions and to write for the website blog some 'reading journeys' - interpretive pieces based on the interviews. As I worked on these, it seemed to me that the interviews, while central to the project, could not tell the whole story. The background was largely blank. How did the interviewees find their books? Who were the authors of whom they often had such vivid memories? What impact did their environment have on their reading? And so I began to explore the archival records available within the city (for example, annual public library reports and local media) to consider how public policy might have impacted on our readers' apparently serendipitous encounters with books. For example, during the period covered by this project, Sheffield Libraries drew in the community with story hours, plays and school libraries for children and young people and book discussions, lectures and films for adults. This is not to lessen the impact of the oral interviews themselves but rather to look at them, within the project, from a different angle and to see what we can learn from combining research techniques.

By combining oral and archival research in this way to paint in the background, I hoped to find a way to respond to the interviewees and to enrich the Reading Sheffield project overall.

Poetry Ore: making the poems I heard in their words

Eleanor Brown

Eleanor is author of Maiden Speech, Bloodaxe and Franziska adapted from Wedekind, Oberon. My role in the project has been to listen and respond creatively to the audio recordings of the 60 or so interviews which were given to me along with their transcripts. My aim is to make a poem that reflects, As soon as I heard the first voice of the first (in alphabetical order!) interviewee, I knew I would have to listen to every word of every recording and pay attention to every pause, sigh, chuckle, sudden emphasis, suppression, digression, hesitation and deflection, and every search for a forgotten name or elusive what's-the-word-I-want. I spent a year doing this, typing up my own reduced transcript of each interview as I listened. From this long period of keeping company with the voices of the interviewees, of paying close attention not just to what they said (which I could simply have read from the full transcripts already made) but to how they said it - and also to what they nearly said, and also to what they didn't say but was somehow audible to me in what they did say - I emerged ready to begin writing what will eventually be a full length collection of poetry.

Session 2

Accessibility

The body is an archive: Oral history, embodied experience and digital media

Melissa Madera

Abortion is a common experience. Yet how often do you hear someone share their abortion story? This project asks: What if millions of people broke their silence and told the truth about their lives and choices? What if people could access and listen to those truths? I started The Abortion Diary, an abortion story-sharing podcast and the only publicly accessible audio collection of abortion stories, in order to create a community around an experience that can be extremely isolating, and where people could share these rarely told stories in order to break the shame, stigma and taboos around talking about their own gendered bodily experiences. But it has also become a digital archive. In just over a two years, over 160 people have shared their stories with me for the podcast. The experiences are quite diverse across geographic location, socioeconomic background, age, ethnicity, race, religion and gender, and span from the late 1950s to 2014. So now, I wonder, how to recognize and acknowledge the way this personal project and intimate community of story-sharers has grown into a digital archive with historical value? This presentation focuses on how this personal project and intimate community of story-sharers has grown into an oral history project and digital archive, a way to create culture change and break stigmas around reproductive experiences through the use of social media, and how public access to these stories enriches the global discussion around reproductive justice in our communities.

Hidden now heard: Mencap Cymru & St Fagan's National History Museum

Paul Hunt

Digital technologies and oral history can empower people who are uncomfortable with text to record and display their own histories. Hidden Now Heard is a Heritage Lottery funded project focussing on the hidden heritage of people with a learning disability in Wales.

Over a two-year period, the project has captured the hidden and often painful living memories of former residents and staff from six of Wales' long-stay hospitals, which closed in 2006. It has brought these histories to a wider audience using digital technologies. Oral testimonies have been embedded in artefacts, props and interactive exhibits as part of an exhibition which has been touring regional museums in Wales.

This paper will examine how presenting oral history in this way can make it more accessible for an audience not used to museum environments.

Memory, interpretation and inclusion: The challenges of capturing life stories with profoundly disabled non-verbal adults by adapting oral history methodologies

Noelle McCormack

This paper draws upon my research, which examines the life histories of three people with profound and multiple learning disabilities (PMLD) and the challenges of creating meaningful opportunities for participatory life story work. How can we open up opportunities for people with PMLD to participate in personal history work when they lack capacity to communicate verbally? Drawing on experience practicing life history research with learning disabled adults and challenging the inclusive ethos of oral history this paper will examine the ethical and practical implications of authenticity and ownership when the spoken and written word is unavailable. This research was generated in response to the Arts and Humanities Research Council funded and Open University led project to develop a digital archive of learning disability history and will introduce a selection of the many complexities encountered, including what it means to reach beyond ideas of audio, text and image to test the boundaries of what is 'oral' history.

Archiving

Using oral testimony as a search tool in the National Drought Inventory: why text and audio are still equally important

Rebecca Pearce

"In Consequence of a long drought, and a west-south-west wind, the river Thames was blown so dry that thousands of persons passed across on foot, under the arches of London Bridge."

Lowe, E.J., (1870) Chronology of the Seasons, London, in Symons, G.J., (1888) British Rainfall, 1887, Edward Stanford, London.

In 1888, George J Symons published a volume of British Rainfall for 1887. The entire publication was devoted to drought and thoughtfully included a chronological drought history for the British Isles, dating back to the third century, each entry containing brief glimpses of the impact of droughts, drawn from collections of written testimonies. The British fascination with the weather has endured for centuries, and developments in Meteorological record keeping have gradually turned the weather narrative towards reporting results of instrumental measurement; raising scientific explanations of the causes of extreme weather events above the stories of changes and impacts on the natural environment and populations that are affected, diminishing the rich and meaningful understanding of the weather held by individuals and communities, and promoting the science of risk prediction over understanding and adaptation to external natural forces. The NERC-funded Historic Drought Project is preparing a national inventory of drought data, drawn from both instrumental and non-instrumental sources, providing an opportunity to bring oral testimony in the form of people's memories of droughts from the 1950s to the present, alongside text and numerical sources. The data is searchable by date, geographical location, key words/phrases, and an enhanced DPSIR model (Drivers, Pressures, States, Impacts, Responses). Access to audio content is possible but only via sections of the transcript.

In this presentation I will share extracts from the oral recordings and explain how they work as a useful search tool in a comprehensive archive of weather-related data, where text and audio are equally important.

Creating belt and braces histories: combining tangible and intangible heritage in a digital archive

Dan Ellin

The International Bomber Command Centre Digital Archive aims to preserve and disseminate the heritage of RAF Bomber Command, and combines both tangible and intangible history. The archive includes newly created oral histories of those involved in the bombing war, 1939-1945, and digital copies of letters, diaries, photographs, log books, memoirs and physical objects loaned to the archive.

However, such tangible heritage tends to be donated by the families of deceased veterans, while due to practicalities, the project's trained volunteers concentrate on creating oral histories, rather than also collecting documents. Separately both are valuable sources, but perhaps the most satisfying work of the archive to date has been when it was possible to combine the creation of oral testimony with the collection and digitisation of tangible heritage. Working with veterans in their nineties can be challenging, and used carefully, objects and documents are a useful hook for their memories. Oral testimonies also bring meaning and qualitative detail to tangible sources. Oral histories capture a living link with the past; figures in photographs are named and have stories told about them, and the personal meaning of items that may appear to have been preserved accidentally can be explained. When tangible and intangible history are combined and created together the potency of both is increased. They will be of most use when they are archived together, or linked as outputs in traditional exhibitions or digital interpretation.

Young people as oral historians: Recording and archiving the history of Velvet Fist (1983 – 2013),

Rosa Kurowska Kyffin

Since 2014 Beyond Past has been recording the history of socialist feminist women's choir Velvet Fist (1983-2013). This project has been generated through a series of oral history workshops for young

people resulting in the production of a 20 minute film about the choir. The questions were designed and interviews delivered by a group of Tower Hamlets high school students who I had trained in oral history techniques.

This paper responds to the conference theme of ‘archiving oral history interview with other texts.’ This project - encompassing oral histories with a strong film element; AV recording as well as transcripts together with Velvet Fist’s personal collections (comprising song arrangements, minutes, campaign materials and banners) – is currently in the process of being archived at the Bishopsgate Institute, London. During the archiving both choir members and young project participants are brought into the archive to assist this process with inter-generational education remaining the central aim.

In this paper I will explore this archival and training process, reflecting on the specific challenges of archiving these interviews simultaneously with other historical materials. I will also outline the history of the choir and the discussions around feminism and socialism sparked by these youth-led interviews. I will review this second phase of the project and the challenges of bringing together oral histories and traditional physical archival materials in the context of a youth education project. Finally I will reflect on the importance of involving young people in oral history and archiving as an important research practice.

Words and Images

“You made me read a book about an otter”: Recording and reflecting on the rereading of Gavin Maxwell’s Ring of Bright Water

Sarah Pyke

To record an oral history of memories of childhood reading is to make continual connections between intangible cultural heritage – memories of reading – and tangible heritage, the physical experiences-with-books that are recollected. In rereading books from childhood and in discussing these rereadings, material and immaterial texts are brought once more into conjunction. The aurality of the interview recording foregrounds the materiality of the book: rifling and flicking through pages to locate a particular sentence, the slap of the closed book on the table in frustration or disgust. These gestural, embodied relations to texts counterpoint the intangible recalled responses articulated by the narrator. However the nuances of these interventions in the audio recording cannot be fully transliterated into a written record of the interview. Furthermore, it is often the specific qualities of pauses and silences, and the intersubjectivity between narrator and interviewer, which can bring an additional interpretative layer to the analysis of the interview, but which cannot be captured in a textual transcript. This paper will examine a rereading of Gavin Maxwell’s *Ring of Bright Water* (1960). A purportedly autobiographical text notable for some significant narrative omissions, not least Maxwell’s alleged homosexuality, it is a text which juxtaposes photographs and narrative, occasionally to incongruous effect: another kind of material/immaterial conjunction. This paper explores boredom, confusion and frustration as productive readerly responses, and argues that it is attention to the silences, gaps and wordless gestures within an oral history of reading that can lead to a useful refocus on the lacunae in both the text under discussion and its critical reception.

Combining oral history and photography to make art

Maxine Beuret

My multimedia presentation will outline four important elements of my work practice that includes oral history.

- Documenting living history in the everyday build environment
- Combining oral history with photography
- The value of mixing virtual and physical elements to display artwork and encourage interaction.
- Enabling public involvement to create their own artistic representation

Inspired by research my work depicts living history in the everyday built environment with a focus on design and interiors; typical places could be a pub, a shop, a library or a cafe. I combine oral history with photography into one-minute videos. The videos are displayed virtually online and physically at exhibitions.

I work on a project basis in partnership with oral historians, for example ‘Familiar Interiors of Leicester’ and ‘A Nation of Shopkeepers’ was created with the East Midlands Oral History Archive and with ‘Hastings Online Cultural Heritage Art Trail’ I am working with the Centre for Life History and Life Writing Research, Sussex.

Hastings Online Cultural Heritage Trail mobile-friendly website displays one minute videos at each trail location. Please visit: (<http://mobiletrails.co.uk/example.html>)

Using google-map technology participants are encouraged to plan their own route around the trail. At each physical location there will be original artwork displayed and relevant artifacts. I am interested in exploring and demonstrating the added value of combining online digital artwork with written material, physical artefacts and printed photographs.

The website will also encourage users to record their own interviews, memories or photographs which will subsequently be displayed generating a ‘living archive’.

My art practice has developed to enable local residents to be involved in creating their own representation and oral history is a big part of this portrayal. Led by an introduction to my research-based art practice, practical workshops teach participants how to see ‘Living History’ and be inspired to document it using photography and oral history.

Future proofing the Femorabilia special collection

Nickianne Moody

The collection of girls’ and women’s magazines and comics held by Liverpool John Moores University has been established to provide texts that will enable scholars to work on the neglected girl reader. It was originally put together as a teaching resource in order to allow undergraduate students to challenge approaches to popular fiction with reference to actual source material. We realised in the early 21st century that we could no longer take for granted that students were familiar with comics. The collection is now being developed and has become valued as part of LJMU’s programme of public engagement. It has been decided that oral history testimony is essential to enable the material to be understood and used as a research resource in the later 21st century.

In her recent book Remembered Reading: Memory, Comics and Post-war Constructions of British Girlhood (2015), Mel Gibson focuses on lived experience rather than the publications themselves. She argues that her methodological approach identifies “the range of texts and reading patterns unaccounted for by academic writing” (2015:135). This paper will focus on the development of the Femorabilia oral history project as an essential part of the collection’s development and management. It will consider its proposed scale, its intention to complement the collection and the difficulties in finding a means of storage that can access aural content (rather than transcription) according to theme, publication and patterns of reading and leisure which will render the recordings usable by the general public, inter-disciplinary perspectives and unanticipated future researchers.

Panel Presentation: Nehiyawak Iskwewak kiskinwahamâtownin (Cree women learning): Working with the oral histories of our people in the mainstream

Community-based Indigenous scholars working in universities around the world are reaching a level of critical mass as they challenge the status quo that has historically disparaged or ignored Indigenous ways of knowing, learning, and transmitting knowledge. Indigenous scholars in the academy find themselves in the roles of knowledge mediators and translators: First, because some of our sources and methodologies differ from the mainstream, and; second, because we often find ourselves accountable to two disparate communities—the university that employs us and the local communities we come from. Carving a space for ourselves in the academy is challenging when our primary sources are Indigenous keepers of community knowledge, history, and teachings whose stories are seldom heard outside their original contexts. The presenters in this panel are nehiyawak (Cree) women from present-day Saskatchewan, Canada, who work with Indigenous oral history and rely on these community-based sources. Our papers address critical issues in Indigenous oral history work and reflect on the challenges

we face and the constant demand to justify what we do, and how, and why we do it.

Indigenous Identity in Voice

Miriam McNab

While doing oral history research on the history of women's roles and work among older Nēhiyaw (Plains Cree) and Nakaway (Plains Saulteaux) people of the George Gordon First Nation in Treaty 4 territory, southern Saskatchewan, Canada, I came to a deeper appreciation of the value of the original source over the transcript. Transcribing the interviews from audio recordings (taken simultaneously with video recordings), I learned again and again that the written word simply cannot adequately convey the full meanings expressed by the speaker. Nuances of emotion, affection, and humour conveyed by tone, pause, and laughter do not translate well onto the page. Ellipses, [laughter], or exclamation points are poor substitutes for actually hearing the oral event. What is most striking in these interviews is how their unique cultural heritage is identifiable by their accents and syntax which reveals both their traditional languages and common colonial experiences. These nuances, that tell a deeper story of the community, are absent in transcriptions. On paper, some narratives may simply viewed as bad English, but orally, it can tell us so much more about the heritage and character of the people.

Contradictions: The origins of the Pablo-Allard Buffalo Herd

Tasha Hubbard

In 1889 there were less than 100 buffalo left on the American Great Plains. By 1905, Michel Pablo, living on the Flathead Reservation in western Montana, owned the largest buffalo herd in North America, numbering almost 800 animals which he sold to the government of Canada. The herd was shipped across the border 1200 miles away to Elk Island Provincial Park in Northern Alberta and some of those animals became the genesis herd for conservation efforts across North America. The commonly accepted explanation how Pablo and his partner Charles Allard acquired the herd centers on the figure of Samuel Walking Coyote, who sold Pablo and Allard a few orphan calves he allegedly captured and brought back from central Montana. This version of the story anchored the development process of a film I was working on called Buffalo Calling. However, when I visited the Flathead Reservation in 2010, the tribal historian gave me the transcript of their elders' oral version of the story. It attributed the saving of the buffalo calves to the prophetic dream of Atatice', who sent his son to collect the orphans. I will show the twelve-minute film that was completed in 2013, and discuss the factors that led me to decide to privilege the oral version, despite the prevalence and academic authority bound in the previous version. I will also discuss my involvement in plans by Parks Canada to acknowledge the veracity of the oral version.

Countering knowledge hegemony: Indigenous oral histories arising

Winona Wheeler

Nation states arising out of settler colonies have built their identities on concepts and myths that valorize their pasts. Not only are these internalized, they are projected to the world. Canada is viewed as a vast and beautiful country of limitless resources. Its people are renowned for their heroic and industrious settlement history; their generosity, kindness, benevolence and tolerance, and; for their human rights and peace keeping efforts. The irony in this metanarrative of Canadian identity is that it relies on the erasure of the Indigenous presence and the reinscribing of that presence which privileges the colonizers version of their past through fallacy and myth. National and local histories of colonization and settlement privilege the voice of the colonizer and often serve to validate the colonial enterprise. This paper will demonstrate how Indigenous oral histories of Treaty Rights, land claims, heritage monuments and missionization challenge and unsettle colonial narratives and will reflect on the impacts these challenges have on those invested in them.

Session 3

Social Media 1: Oral History in Cyberspace

Meme over memory: The archive on social media and oral history performance

Farah Yameen and Soumyadip Ghosh

How does the performance of an oral narrative change in the context of social media access and an increased need of viral circulation? Does conducting an interview that can be plugged across new media platforms affect what is created?

The paper studies the methodology of oral history interviews in the context of social media platforms like Facebook, Twitter and Soundcloud. In building the Delhi Oral Histories archive a significant impulse was cross platform accessibility. An archive of city narratives it sought to both interact with the people of the city and create a corpus of new research data for the academically inclined. With the research imperative extending beyond creation of an archive towards engaging participation the historian's technique is to look for 'stories' that have maximum potential for movement across new media platforms. How the historian stimulates the performance is then affected by this imperative.

What happens to memories that are edited for social media sharing? How does the manipulation of pauses and repetitions to avoid the phenomenon commonly known as TLDR (Too Long Didn't Read) in the context of text affect audio editing and authorship of stories shared as audio clips. How does the cleanest audio 'cut' affect narrative creation as a combined performance by the author and the historian?

In the creation of these stories the paper also looks at metadata, hash tags and descriptions that are social media specific. How do meaning and context change with thematic tagging and its implicit effects on locating stories? It explores mutable contexts, subtexts and meaning making in the shared media space.

Sending all the right messages: Expanding access to oral history through social media
Juliana Nykolaiszyn

In today's digital landscape, cultural repositories are able to transform oral history content beyond text-based transcripts. Part of this transformation includes the ability to create additional layers of access to oral history through social networks. Narrator recruitment, programming, and even promotion of oral history is now commonplace across platforms such as Twitter and Facebook. The use of graphics, archival images, audio and video excerpts as a way to quickly draw interest have also made an impact on how oral histories are presented online. Since 2007, the Oklahoma Oral History Research Program (OOHRP) at the Oklahoma State University Library in the United States has employed social media as a compliment to traditional forms of access. This presentation will highlight successes and challenges with respect to oral history and social networks encountered through the work of the OOHRP. Tips for using social networking with an oral history focus will also be featured.

Don't log off

Alan Dein

From the outset the plan for 'Don't Log Off' was to explore the global phenomenon of chatting online, and to harness this babble of voices and experiences in internet-land. All those people with stories to tell...

I opened up a Facebook page and a Skype account and I discovered new 'friends' - Onyekwere, Amr, Luna, Umar, Dalia et al. We were connected by the internet, and ready to talk as long as they consent to being recorded by the BBC for a future broadcast.

This all began in 2011, nearly a decade after 'Don't Hang Up' for Radio 4, where I'd discovered that the public phone box became a wonderful mechanism to trigger random encounters and conversations with complete strangers who just happen to pick up a ringing phone. It was a breakthrough in terms of conceptual radio and storytelling. With this in mind, 'Don't Log Off' would embrace the marvellous potential of the long form, spontaneous conversation. But this time it's a journey set in the world of the 'now'. From a single parent snowbound in Nova Scotia, an Egyptian whose online romance has turned sour, a Pakistani yearning for a girl from the wrong caste, a rapper in Lagos, a man car-jacked in Caracas or a student defying the curfew in a Chinese university dorm.

'Don't Log Off' has really been an eye-opener - to hear tales of suffering and frustration in countries where you just can't speak openly, or from those who have fallen in love with someone they shouldn't have fallen in love with on the internet. Whether confessional, joyous or heart breaking, here are voices expressing universal themes that span beyond the confines of national borders.

Accompanied by a collection of audio extracts, broadcaster and oral historian Alan Dein will reflect on his methodology of recording online conversations across the globe.

HE: Teaching and Learning Oral History in Higher Education

It's not just for archivists : Oral history teaching and the connected curriculum at UCL

Andrew Flinn

This paper will look at the development and evolution of a course entitled 'Oral History: from creation to curation', based within the Archives Masters programme in the Department of Information Studies at UCL. This module has been taught since 2011 and was originally designed for students aiming to become archivists and other information / cultural heritage professionals who might be interested in creating oral history material in the future but will certainly be responsible for managing and making such material accessible. The module which covers all aspects of oral history from theory to practice, from interviewing to preservation and re-use, from ethics to documentation and involves students completing their own OH project, is based on the notion that heritage professionals will better manage oral history if they have first hand experience of creating an oral history project from start to finish. However since the beginning the course has been popular (and is increasingly so) with other students from UCL including PhD as well as Masters students in history, memory studies, anthropology, cultural heritage, etc. This makes for fascinating classes, discussions and projects but does also suggest some issues for the development of the course, as well as perhaps pointing to reduced provision elsewhere in the university. This paper will examine this possible tension, look at the syllabus and approaches to teaching and ask some questions about the future. Is a course catering for both creators and curators of oral history sustainable and does the curriculum meet the needs of all students? If not, what changes are necessary? Given the necessity at UCL of connecting teaching to current research, what archival and use / re-use research issues might contribute the future development of the UCL course.

Background, evolution and issues in an online oral history course

Craig Fees

In 2008 the University of Dundee's Centre for Archive and Information Studies (CAIS), as part of its online distance learning offering, instituted an Oral History Unit as one of four units making up a Sound and Vision Module. The other three Units covered the history of recorded audio and moving image media and the development of institutional approaches to gathering, preserving, and managing them; archival management as such; and the technical nature, handling and preservation of the media and formats.

The Module was offered to students pursuing post-graduate degrees, as CPD, and to people interested in carrying out local and family history. An entire section of the original Unit was devoted to arguing that oral history was something that archivists should take an interest in.

I was asked to take over as tutor of the Unit in 2010, and it has been in a process of continual re-writing since, not least as I learn about distance learning through experience with the different cohorts of national and international students, and through the guidance of David Lee, lead tutor of the Sound and

Vision Module, and CAIS staff. During the course of 2014 it was decided to take the oral history unit out of the Sound and Vision Module, allowing the latter to expand to include still as well as moving images, and allowing oral history to expand into its own stand-alone Module. Following another extensive re-write, the latter ran for the first time at the beginning of 2015.

This presentation looks at the history and development of this particular online oral history training, and reflects on some of the personal, professional, practical, ethical, and academic issues which arise in an oral history training which is focused on a final assignment based on arranging, conducting, and following through an original oral history interview. If it sounds straightforward, it isn't.

Teaching oral history in a Clinical Social Work doctoral program

Theresa Aiello

I have designed and taught a course on Critical Theory and Clinical Social work for the PhD and DSW programs for the last fifteen years. This program is for Clinical Social Work doctoral candidates who have typically practiced as psychotherapists in institutional and private settings. I've designed the course loosely around social and cultural theories and as a significant part of the course, I've included theories of narrative and narratology and oral history. The course includes applications of Foucault, Bakhtin, Derrida, Lacan and post-Lacanian second wave feminisms, Queer Theory as well as other content as ways of reading narrative texts.

For the Oral History component we read articles on oral history from established oral historians and read oral histories that are particularly relevant to social work interests. These include narratives of the civil rights movement, the LGBTQ movement, the effects of nuclear testing on testing sites farmed by First Nation Peoples. I include my own experiences of conducting oral history projects such as Children's Narratives of 9/11 (as told in psychotherapy) and Emigre Psychoanalysts oral histories (emigres who left Europe prior to WW11 and entered into social work practice. and currently a project that I am conducting on Oral Histories of "homesteaders" of the east village section of Manhattan (late 1970's and early 1980's.) We examine "narrative reasoning", uses and applications of narrativist theories to the oral histories and oral history vignettes.

The doctoral students learn to think about applications of narrative theory as 'other ways of knowing' in application to their clinical knowledge.

Materiality

The integration problem: Using oral history as supplementary evidence

Ann-Marie Foster

This paper considers oral histories not as the primary focus of research, but of their use as supplementary material, using my own research to explore this. My research is object based, it seeks to understand how individuals and families in the North East memorialised their dead after war or disaster between 1899-1939. As this is such a focused question that seeks to address the private spaces (such as the living room) in the everyday, oral histories are invaluable. The sons, daughters, and relatives of those who had family members who died, or knew of those in surrounding houses, can help shed light on how people were memorialised in the home. But how can these histories be used? The testimonies sought are from elderly people who were children when the events in question happened. I am asking them to recall something very small (a memorial in a living room) that they may have little recollection of. Once the histories are collected then how is this integrated within the research? Is there any way of preventing the oral histories recorded from becoming just another source, transcribed and written about as if it were another textual source? Or is this the cost of interdisciplinary research, that it will inevitably flatten elements of different disciplines while providing fresh insight into the problems addressed? This paper seeks to highlight some similarities across disciplines (how does one represent an object on a page?) and to strategise how to fully integrate oral histories within interdisciplinary research.

Bernat Klein: Artist, textile designer and industrialist (1922 - 2014), Alison Harley

The aim of the paper is to demonstrate the connection between the spoken, written and visual narratives of Bernat Klein, using the example of key visual artefacts embedded within the interview as a means of understanding the designer's voice.

Klein is a major figure from twentieth-century British textile design whose commercial success was established in the early Sixties with his Haute Couture textile collections for Paris and London Fashion Houses, including Chanel and Yves Saint Laurent. Throughout his career Klein self-archived his design work, as well as his diverse artistic and business practices. Self-published through several books, Klein was a commentator on his own working process, creating both a text-based and visual legacy. Klein's substantial archive is held across the collections the National Museum of Scotland and the Textiles Archive, Heriot-Watt University in the Scottish Borders where he lived and worked for some forty years.

The paper will explore the relationship between Bernat Klein's non-textual textile archive (dating from 1962), and an interview with Klein in 2012 in which he discussed selected textile examples. In using oral history as a primary research method alongside artefacts central to Klein's career and success, a unique opportunity was created for a contemporary interview in which the designer could acknowledge his singular approach and critically review his early textile work, and furthermore reflect on his context as a significant figure within twentieth-century textiles.

Digital rapture? Confounding expectations in the digital oral history archive Clíona O'Carroll

This paper asserts the specificity of audio-based oral history collections, and makes a case for deliberate action by curators to articulate these particularities and to shape expectations around digital engagement in addition to being shaped by them. How easy (or desirable) is it to avoid becoming caught up in a 'digital rapture', and to push back against expectations in order to create a space where the specific form and nature of collected material, and of slow engagement with everyday life, is honoured?

Technological innovation has transformed the ways in which the richness of oral interviews can be engaged with through digital means. Certain expectations accrue to this enterprise that are shaped by the experiences of digital humanities communities and the public regarding the online discovery and use of cultural and historical texts of quite a different nature. On the other hand, we engage increasingly as individuals with informal digital sharing of everyday cultural expression. Although we may gain inspiration from the multiple modes of digital dissemination that already exist, I would argue that now is the time to pause in a consideration of the specific characteristics of oral history material in order to devise ways to use the technology to its advantage, even if this means eschewing some expectations in order to encourage a slow and deep engagement with the material and to reclaim a meaningful apprehension of its oral and intensely qualitative nature. For illustration, I will draw on examples from the digital cataloguing and mapping projects of the Cork Folklore Project.

Reflections on Practice

Finding a voice: A writer's response to oral history archives Helen Frost

As a writer of social-historical fiction, my practice-led PhD explores the challenges facing the writer who wishes to draw on extant oral history as an inspiration for fiction. Voices from the past spark creative journeys through metaphor and imagery. They lend authenticity to fiction through concrete use of regional accent, dialect and idiom. Lyricism and poetical rhythms inherent in speech can influence form in creative writing. My creative practice uses the historical backdrop of the Nottingham lace industry in the twentieth-century. To inform this, I have been working with an extant oral history collection of interviews with people who worked in or had associations with this industry, recorded in the 1980s and held on cassette-tape in a regional repository. This paper explores my engagement as writer-researcher

with this collection.

Mindful of the assertion that capturing oral testimonies in any form other than the original spoken act can be seen as a work of interpretation, it examines the decision to bypass existing transcripts in favour of engagement with original recordings. It documents how the challenges of navigating material in analogue format have been overcome by working collaboratively with the holding repository to digitise the collection, make them more accessible and let people know about them. Finally, it concludes that although this work comes from an academic place, it offers opportunities to engage new audiences beyond academia, locally and nationally, with these voices from the past.

A language for listening

Sue Bradley

Given the choice of reading or listening to oral testimony, who can resist clicking ‘Play’? This instinct takes us straight to the primary source and a web of impressions that only the spoken word can convey. But how do we interpret what we hear? To say that the voice ‘brings history alive’ is misleading; the voice might connect us imaginatively to another person’s lived experience but its immediacy can obscure the historical nature of the evidence. Rapidly widening access to audio testimony online raises questions about the skills that second-generation listeners need. Historians are trained to analyse written documents, but audio sources make different demands. What are they? Are the meanings we infer from this fluid, feeling-centred medium as valid as those based on texts? Can we get to grips with them without a transcript? Do we have the language to describe them?

This paper will discuss Listening Practice workshops where professionals and students were invited to listen and respond to testimonies recorded with older practitioners in their professional fields. The projects are: (1) A History of Women in the British Film and Television Industries, an AHRC-funded project based at Leeds, Newcastle and de Montfort Universities; and (2) Veterinary Lives in Practice, a collaboration between Newcastle University and RCVS Knowledge (formerly the Royal College of Veterinary Surgeons Charitable Trust) supported by the Wellcome Trust.

Participants in this session will also be invited to reflect on a selection of audio extracts from these projects. Please come and share your observations.

Just what do you think about all day long?: The sounds and stories of Paul Graney

Fiona Cosson and David Govier

Paul Graney (1908-1982) was ‘a man with a tape recorder’. During his life, Graney amassed a huge collection of recordings of the sounds and stories of Manchester and beyond. His sound collection contains more than 2,000 recordings consisting of live music, radio programmes, tape letters, memory tapes and oral history interviews, of which over 1,500 have been digitised with Heritage Lottery Fund support and are accessible to the public at Manchester Central Library.

Recorded between the 1950s and the 1980s, Graney’s work in documenting the lives, opinions and memories of working-class people was pioneering. Yet, whilst the work George Ewart Evans, Paul Thompson and Elizabeth Roberts have long been lauded as the foundations of oral history in the UK, Paul Graney’s work has gone largely unrecognised.

This paper will discuss the life and work of Paul Graney, and share a selection of his recordings. We examine the various ways in which Graney’s recordings have been perceived; by Paul Graney himself; by the people who knew Graney; and by those who have happened upon the recordings more recently (ourselves included). In doing so, we consider the practice of recording, listening, use and reuse, as well as the transcripts, texts and images of the Paul Graney Archive.

By sharing the work of Paul Graney, we hope that not only we will contribute to discussions surrounding oral history practice, but also that Graney’s important work in recording working-class experiences in the twentieth century will be better recognised in the oral history community and beyond.

Session 4

Social Media 2: Marginalised Voices, Getting the Word Out

Oral history, small stories and new media: a multimodal approach to narratives of Catalan national identity

Mandie Iveson

Although stories found on social media platforms generally recount recent events and breaking news, they are linked to the users' previous experiences and perspectives and as such can have a strong connection with the users' life histories. Drawing on Bamberg & Georgakopoulou's 'small stories' framework developed as a paradigm for narrative and identity theory, this paper will examine how narrative analysis of constructions of Catalan national identity in oral history interviews can be linked with the analysis of a corpus of tweets and images surrounding the public consultation on independence held in Catalonia in November 2014. A multimodal approach can yield rich insights into the collective national identity of a group and this study aims to demonstrate that social media posts can produce 'small stories' that are intertextually embedded in a community's past and form part of its oral history.

Bitesize histories in the age of Twitter

Judith Garfield

It is a common held myth that social media can engage with younger people and new audiences in a way that conventional forms of heritage dissemination cannot. They can act as a precursor to wetting the appetite for both curiosity and engagement; however there can be drawbacks. Histories become entangled between de-contextualising and competing narratives; contested histories and story-telling become arena for extended political discussion that moves the debate far beyond the remit of historical discourse.

For Black History Month 2015 Eastside tweeted, over a four week period, carefully selected personal testimonies from its growing collection of over 2,600 oral histories (approximately 4,000 hours of recorded material). The accounts were selected with the aim of developing the participant's individual story. A daily tweet encapsulated an independent story, serialised as an episode a day throughout the week, to build a personal narrative. Aiming to capture the audience for a week, their story was developed to create a digital insight into their lives and experiences. The daily snippets of oral history were intended to spark questions and debates leading to eventual revealing of the full history.

The project gained momentum, but did it develop understanding? Was it interpreted by all sections of the "Twitterati" in the same way? Did it extend our understanding? Did it curtail our natural urge to explore and discover or did it frustrate? Is this a new methodology or a passing phase?

Letting the subaltern speak: Utilising oral history and social media to dispel the myths, historical inaccuracy, invisibility and silence of Native Americans in the dominant narratives and popular memory in the United States

Robert Durdin

In the last year, on public holidays in the United States, such as Columbus Day on October 12 and Thanksgiving on November 26, videos of Native Americans recounting what these holidays mean to them were trending on social media. These videos sought to highlight the historical inaccuracy and eurocentricity of popular memory and challenge the prevalent public in respect to these historical events. Historically, the voices and protests of Native peoples to their plight and the problematic nature of popular memory have been silenced and invisible. However, not only can social media amplify oral histories and narratives to attain mainstream recognition, but it has also provided a counteractant opportunity to challenge the dominant narrative and popular memory. There is tremendously scope to discuss themes pertinent to oral history in this paper. It will delve into how memory is both historically constructed and perceived to be ahistorical. It will also examine the interaction between social media and oral history, the utilisation of social media to popularise oral history, widen its audience and raise awareness on the issues, the evolving persuasiveness of oral testimony in contrast to written text and the ethical implications and potential limitations that may arise from online access to and cherry-picking

of oral sources. Through discussing these elements, this paper will build the case for the necessity for oral history's direct engagement with social media and the need to provide both historical testimony on and champion the issues of popular memory and historical inaccuracy, silence and invisibility.

Multimedia

An evening back home in a Karelian village - analyzing deictic elements of video recorded family history

Jyrki Poysa

In my paper I will be analyzing family history with the help of video taped recording of a meeting of three brothers and their wifes at their former home in Jushkozero village, Russian Karelia. The special focus is put on the meaning of the place of interview and the use of videorecording of the interview situation in detecting the deictic elements of family memories. The interview is part of a larger project, where videotaping has mostly been used to document public performances. The videotaped evening "back home" gives an interesting possibility to compare the evening at home with more typical oral history interviews done elsewhere with the help of tape recording.

In linguistics "deixis" refers to the speaker's and listeners' location, which shows up as indexical (verbal or nonverbal) references to the "here" and "now" of the communication situation. In oral history interviews the past places are typically constructed as remembered places, not as actual ones. The advantage of this kind of interview situation lies on the fact, that the past place (in most cases not known or seen by the interviewer) has to be verbalized, described as fully as possible for the story to be understandable. In my paper I will be addressing the topical features of a memory session arranged at the authentic place, and what kind of advantages and difficulties video taping brings into the overall methodology of doing oral history. Do visual deictic elements bring something more to the analysis? Does movement of the interviewees and the hand held camera give something more to the documentation? How does the position of us researchers (me and my colleague) coming from outside affect the communication and family reminiscences?

The Projection Project: Digitising memories and the malleability of history

Richard Wallace

This paper will explore the different ways in which oral history interviews have been collected and utilised in the course of undertaking the AHRC-funded 'Projection Project' at the University of Warwick. The project aims to capture the skills and experiences of cinema projectionists at a point where their work has been superseded by digital projection technologies.

As well as using the interviews for academic analysis, the project has produced a range of outputs aimed at engaging the general public, each of which use the oral history material in different ways and in different forms. These include a public exhibition combining photographs with an audio collage of interview material, and a 'Virtual Projection Box' where interview extracts are presented and contextualised in an interactive digital environment.

In examining these two outputs, this paper will demonstrate the increased flexibility digital technologies afford the researcher in the presentation of oral history. At the same time it will suggest that such uses can be problematic, especially when they involve the manipulation of oral testimony. Furthermore, direct access to the interview material does not necessarily replace the possibilities of the transcript, and the paper will also suggest some of the ways in which the written version of an interview has also found a place alongside the audio itself.

Cinema: Presenting history in a popular location

Achim Saur and Christine Spieß

This is what Oral History could be – a dramatized narrative of the people, for the people, by the people, to communicate their history. But, after a short initial success around 1980, History as an academic discipline in Germany has relegated oral history to a secondary role, though it continues its triumph in the

media, in museums and in the newspapers, conveying historian information in a popular way.

In their endeavour to reach the people in the neighbourhood, the Kulturhaus Walle and its history workshop have been working for thirty years with collections of historical photographs and interviews recording people's memories. Thus our research findings have a direct relation to the people.

As an example of our work we would like to acquaint you with just one cultural event. Seventy years after the end of World War II we organized an evening programme in one of the non-commercial cinemas in the city centre. The topic was: How did the citizens of Bremen as well as the British soldiers perceive "the enemy" after the town was liberated. We combined interviews, photographs and diary entries from both sides. On the screen you could see videos with interview extracts and historical footage; on the stage in front we presented readings from diaries.

We wanted to inform as well as entertain; lecturing from the rostrum would not have been the way to reach our audience. The moving docudrama "Coming face to face with your enemy" re-visited people's reactions when they were confronted with the "enemy. We scoured state archives and researched British and US archives, even travelling to the UK to video-record interviews with members of the Scottish 51st Highland Division - one of three which captured the city. Nevertheless, despite a thorough selection of interview passages and a careful text compilation, the question remains: How representative are text and interview statements? Do we follow the dictum of the Zeitgeist to popularize history – or is it more imperative to convey an idea of history which also mirrors the history of the individual?

Space and Place

Talking New Towns: Oral history between objects and pixels

Grete Dalum-Tilds

Stevenage Museum is a museum that has used oral history extensively in its publications, temporary and permanent exhibitions and stems back to the 1980 interviews documenting the end of the Development Corporation and most currently in the Talking New Towns project where the oral history interviews has gone digital. The tradition for scotia science interviews as well as the oral history interviews can be traced back to the "Stevenage, a Sociological Study of a New Town" by Orleans in 2952 and most lately in interviews by Nicola S from the Demand centre examining the changing use of appliances and energy in the new town.

On the www.talkingnewtowns.org.uk, website we have chosen to publish heavily edited excerpts from interviews in the hope that the shorter format will engage a range of audiences, and we are somewhat success full in this as most visitors to the website spend 5 min or more in each session. In order to ensure accessibility all interviews are published with transcripts.

In February we will be adding an education pack that relies heavily on the use of the oral history quotes as well as supporting documents and objects, this will allow the local schools to access the materials in their own sessions or in booked sessions with the education team at the museum.

At the conference I would like to discuss how oral history represents the unique challenge of the role of media collections in a traditional museum context, how to use the collections, how to revitalise the collections, how to use the audio to animate objects, ephemera and with visual media.

Constructing a constructivist oral history walking tour: Challenges and opportunities

Rina Benmayor

This presentation explores the challenges and opportunities in constructing a virtual neighbourhood walking tour primarily through oral history narratives. The Salinas Chinatown Oral History Walking Tour, an online as well as site-based tour, aims to provide an open experience for the visitor (www.salinasace.org/walkingtour). Instead of the traditional walking tour led by an "historian," who provides the synthetic historical narrative, the experience is guided by selected oral history excerpts, from interviews with Chinese, Japanese, Filipinos, and Latinos, former residents or

excerpts, from interview with Chinese, Japanese, Filipinos and Latinos, former resident or frequenters of this community whose history extends back to 1865. The visitor is invited to wander through the streets, stopping at different sites of memory, and construct her/his own understanding of the history of this multicultural community.

While oral narratives lend a vivid/lived quality to the tour, they also pose significant challenges for selection, representation and interpretation. I will explore these dimensions, comparing the consequences of using written vs. aural criteria in the selection of material; the power and constraints of audio-visual forms (video, archival images) in representing historical experience; and the implications of selection and representation criteria and issues in constructing meaning and interpretation for and by the visitor.

These video narratives were conducted and recorded by undergraduate students in my oral history course from 2008-2014, as part of a long-term partnership project with members of the Chinatown community. The presentation will also touch upon pedagogical issues in this project.

The Memory Mosaic: Embedding audio recordings in exhibitions, Helen Kingstone

How can we combine text and images to make sure oral history recordings are heard by their full possible audience? I and colleagues are grappling with that question in our project, interviewing former staff and students of Leeds Trinity University as it moves towards its 50th anniversary in 2016. The two key issues we currently face are: firstly, how best to present those parts of our interviews that have expressed criticism of changes over recent decades? The interviews' immediate showcase will be a public exhibition, running alongside 50th anniversary celebrations. What can we display without undermining the tone of the events? Secondly, how can we ensure our visitors listen to the original voice recordings? Visitors accustomed to museum exhibitions of visual sources (images and text) are famously reluctant to pause long enough for extended audio content. How do we break this impasse?

Our solution is an interactive online 'Memory Mosaic'. This invites submissions from former staff and alumni, of images and/or written comments about their experiences. These will be combined with clips from the oral history recordings, to create a mosaic of enriched sensory content. Using clips rather than full interviews inevitably heightens the power imbalance of selection. Letting our selections be shaped by user-generated content, however, avoids the potential hegemony of a single-author selection. The mosaic of memories can continuously proliferate, with clips sparking off further memories from others. In this way, we can move beyond the potential impasse of text versus audio, to produce an accessible and valuable synthesis.

Session 5

New Digital Frontiers

Beyond transcription: The audio visual ‘book’ of the future

Steven Dryden

As we grow in confidence with our digital age and the British Library begins to acquire digital rather than hard copy print media, the time seems long overdue to look at, and consider, key issues around audio visual content and how it is included in the book and other research outcomes. In ‘Perils of the Transcript’, Raphael Samuels explored issues that arise when oral history interviews are transcribed and how meaning and emotion become subverted by the need to make the oral testimony readable - namely the use of punctuation. In what way can digital technologies help the researcher (from all disciplines of audio visual research) escape this peril which Samuels articulated in 1972? How does publishing need to evolve to best serve the audio visual researcher both now and in the future? Are we ready to give up the beloved CD, DVD or cassette?

This paper will address key issues around the use and inclusion of audio visual material within research based publications and projects. The scenarios included in this paper have all arisen from case studies collected by The British Library Sound Archive working in collaboration with the AHRC funded Academic Book of the Future. The case studies were further discussed and explored with various stakeholders from the digital, legal, copyright and publishing worlds at a symposium held at the British Library in Spring 2016.

Building a new model of oral sources on European integration

Susana Muñoz

At a time when we are witnessing exponential growth in all types of written sources, oral sources are becoming increasingly essential as they can contribute additional information which goes beyond text. Audio and video interviews are a source of evidence that can offer unique insights given the nature of the medium. The use of ICT-based methods and tools has had a major impact on oral history. It encourages us to rethink the editorial framework and provide huge potential for enhancement.

Since the early 2000s, the CVCE, a Luxembourg-based public institution, has been gathering accounts from key players and/or privileged observers of the European integration process. They represent an original, innovative form of digital scholarly publication ('eInterviews'), and together they make up the 'Oral history of European integration' collection.

This unique born-digital collection aims to adapt the traditional approach to editing and publishing oral accounts by combining audio and video interviews with other materials. Applying text encoding to transcriptions for semantic analysis or creating links to biographical data are ways in which these oral accounts can be enhanced.

The aim of this paper is to shed light on the use of digital technologies in oral history, in the light of the CVCE's experience. Its eInterview model will serve as a case study to draw a series of conclusions on the design, methodology and potential for enhancement of these new forms of eInterview, paving the way for new approaches that are well worth exploring and pursuing in a long-term perspective.

Home crafters and the blogosphere: Making clothes and very material histories?

Helen Pleasance

The blogosphere plays host to a huge international community of women home sewers and knitters. Their sites provide rich resources for those interested in the materiality of women's lives. These bloggers make garments, post photographs of them and comment in detail about the processes of construction. In doing so they engage actively, and frequently very consciously, with debates about the relationship of clothes to gendered, bodily identities and the historical discourses through which identities are constructed.

They also talk to each other and form friendship groups which span the virtual and non-virtual worlds. Vintage sewing blogs and projects are particularly interesting as bloggers engage very directly with the wider histories of women's bodily identities and representation.

The paper addresses the question of whether the material provided by these blogs can be considered as more than a form of 'oral' history in the digital age: in what ways can multi-media blog posts and their responses be seen as talk or conversation? In what ways can they be seen as spaces where women can 'talk back' to dominant discourses of femininity and negotiate new identities within discourses of the body? The paper suggests that home crafters' use of the blogosphere provides more than an oral history of women's lives. Text, image, cloth and bodies are dynamically combined to produce very material histories. Thus these blogs can open up wider debates about how we might go beyond text in the digital age.

Commemoration and Memorialisation

Oral history and education on the web: How to use oral history in education of youth and adults via digital medias

Joanna Król and Klara Jackl

POLIN Museum gathered hundreds of oral history recordings – interviews with Polish Jews and Poles rescuing Jews during WWII. In the digital age oral history gained huge educational potential. We would like to show the ways in that we use our resources in education via medias such as museum websites, YouTube, Facebook, Instagram.

Digital age gives us a great opportunity to share the recorded interviews easily, but their written descriptions cannot be abandoned. We will discuss the two main purposes of oral history: education and research – and the role of the written word in these purposes.

In order to be successfully used in digital medias, oral history has to be adjusted well – be short and emotional. The internet user is impatient and has a wide variety of choices. We will describe our experience in working on oral history in order to get a material which grabs the recipients' attention – both videos and written forms.

Dealing with oral history, we all face ethical problems: what should not be published, how to convince witnesses of history not to be afraid of being shown on the internet etc. We would discuss what our experience in coping with such obstacles is.

When analyzing the popularity of digital publications we assume they are important in popularizing both Jewish history and the message included in the stories. This education may go on without even being noticed by its recipients, since it happens via media commonly associated with entertainment and leisure time. Hence it is a powerful education.

Commemorating the centennial of independent Finland online

Anne Heimo

Although more and more heritage institutions and various projects around the world offer people to collaborate and interact in sharing their memories and oral histories online, people do not necessarily grasp at opportunities offered to them. Instead of taking part in organisationally or institutionally organised acts of memorialisation people will often choose to act outside these. These kinds of private and non-institutional sites of memorialization have the potential of turning into what I call spontaneous archives. Spontaneous archives come in numerous forms, blogs, YouTube-videos, Flickr, Facebook etc., and can consist of large numbers of memories in different forms, for instance written memories, photos, videos, personal documents.

Finland celebrates its first centennial in December 2017. To celebrate the centennial a distinguished Finnish memory institution will launch in 2016 a new online platform in hope of attracting people to share their memories of independent Finland in much the same manner as people do on social media sites.

Some of these memories will be afterward archived permanently. The Finish Oral History Network has been asked to take part in the launch of the platform. In my paper I will examine how people have reacted to the new platform and what kind of memories have been shared on it. Does the result resemble memory practices on blogs, YouTube videos, Flickr and Facebook? Have users followed given guidelines or have they had different views on how the first 100 years of Finland should be remembered in public? In what forms do they share their memories? Do people continue to write or will they also share photos and videos?

Ethics 2: Process and Practice

Sharing oral history recordings with Arctic indigenous communities in the ORHELIA Project

Stephan Dudeck and Lukas Allemann

The project "Oral History of Empires by Elders in the Arctic" collected hundreds of hours of oral history testimonies in indigenous communities across the Finnish and the Russian North. Since the very beginning, it was clear that we want to share these testimonies once the project would be finished. We opted for creating a memory stick with a selection of stories to be disseminated among our project contributors, with prior consent by the authors of the stories. The presentation of some stories, e.g. those about Soviet-time boarding schools and alcohol abuse, provoked heated discussions in the local communities. In fact, there has been a long list of cases where local communities reacted offended by representations produced by outside scholars: Why should foreigners pry into such things? This question reflects the idea that outsiders intrinsically cannot know the 'truth' about certain sensitive topics. Some scholars even concluded that ethical requirements to share research results are inadequate in such cases.

Does in oral history research exist a firm ethical ground, on which we can decide to share only certain research results with the communities of the contributors? Or is the epistemological "surplus" in understanding local discourses a more valid motivation for a collaborative production and sharing of research results? By whom and how should these questions be decided? What are the potential sources of conflict and how can they be avoided? The paper will discuss our own and similar cases from indigenous communities in the Eurasian Arctic.

Consent forms, a new asset in the digital oral history toolkit?

Myriam Fellous-Sigrist

Consent forms are essential items in the oral historian's toolkit. Whether before, during or after the interview, they help creators and curators of interviews to build and maintain a relationship based on discussion, trust and respect with the project participants. In any oral history project, great care is always needed to write the content of these documents, to explain them to interviewees and their relatives, to use them later on during the curation and dissemination phases, and to archive them for future re-use of the interviews.

Yet, what is at stake in these documents seems to be exacerbated in the digital context. As observed by oral history custodians such as Doug Boyd, online dissemination of life stories results in both greater visibility and increased risks. As planning and discussion tools, consent forms are keys to informed consent and respectful use of recordings and associated personal archives. Technical, financial, legal, ethical and management issues arise from the online access given to personal and sensitive information. This paper will explore to what extent the digital context requires us to pay greater attention to consent forms.

Orphan oral histories: Ethical issues in its digital preservation and online dissemination

Gabby Dempster

The Oral History Society (2015), states that 'UK copyright law provides no mechanism through which interviews or recordings may be used without permission, for instance in cases where the rights owners cannot be traced and no recording agreement has been obtained'. With the risk of analogue recordings

becoming obsolete, due to both its physical degradation and the playing equipment disappearing from production (British Library 2015), preservation through transfer to the digital media is necessary. Concurrently, transferring these digital oral history recording onto the web so that they are accessible online has grown in popularity. The focus here is on orphan Oral Histories where 'Orphan works are copyright works where one or more of the right holders are unknown or cannot be located' (Intellectual Property Office, p.1. 2014). Technological developments increase the risk of orphan oral histories being made available despite a lack of permission to do so due to either unawareness or undervaluing of the ethical issues involved [eg. need for consent forms]. Equally there is a risk that by adhering to the necessary ethical rules many orphan oral histories may be lost due to the cost and time needed to create digital copies being seen as a waste of resources when these works will not be playable for many years due to current copyright rulings. This paper considers this dichotomy of protecting the use of orphan work while preserving it for posterity.

BIOGRAPHIES



Mary Larson

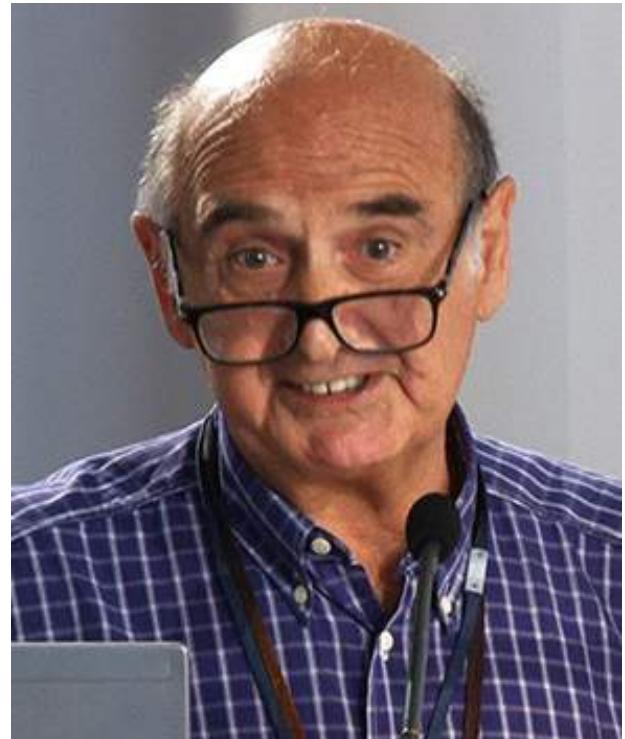
Associate Dean for Special Collections at the Oklahoma State University Library

Mary A. Larson is the Associate Dean for Special Collections at the Oklahoma State University Library, where she joined the faculty in July 2009 as director of the Oklahoma Oral History Research Program. She has been conducting oral histories for more than twenty-five years, having previously worked with the programs at the University of Alaska Fairbanks and the University of Nevada, Reno. A past president of the Oral History Association (US), Larson has also served on that organization's Council as well as on the board of the Southwest Oral History Association and the editorial board of the H-Oralhist listserv. One of her main areas of research has been the intersection of oral history and technology, and she recently co-edited *Oral History and Digital Humanities* (Palgrave) with Doug Boyd. An anthropologist by discipline, she holds a bachelor's from Harvard and an MA and PhD from Brown University.

**Alessandro Portelli**

Professor of Anglo-American Literature at the University of Rome La Sapienza

Alessandro Portelli is a professor of Anglo-American literature at the University of Rome La Sapienza, oral historian, and musicologist. In 1972, Portelli founded the Ciclo Gianni Bosio, an activist collective focusing on oral history, folklore, and culture; he chaired the group until 1992. He is also a member of the Board of IRSIFAR (Roman Institute for the History of Italy from Fascism to the Resistance). Portelli served as the Mayor of Rome's advisor for historical memory from 2002 to 2008 and as a city councillor in Rome from 2006 to 2007. His book *The Death of Luigi Trastulli* (1991) is widely regarded as a seminal work in oral history, shifting the focus from factual and historical accuracy in memory-based history to the meaning and nature of memories.



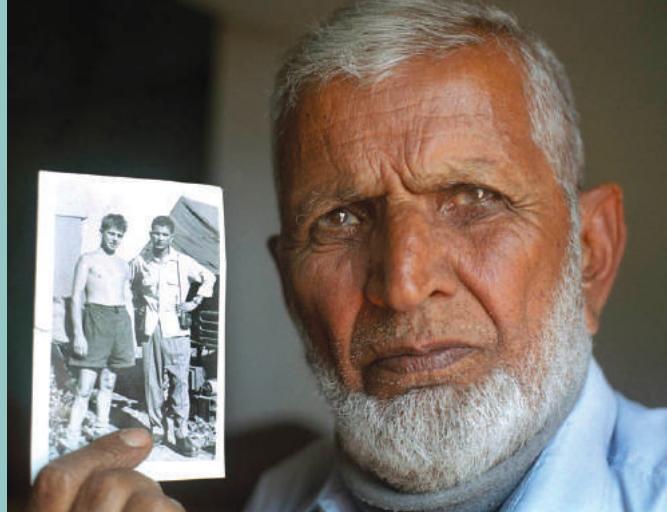
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