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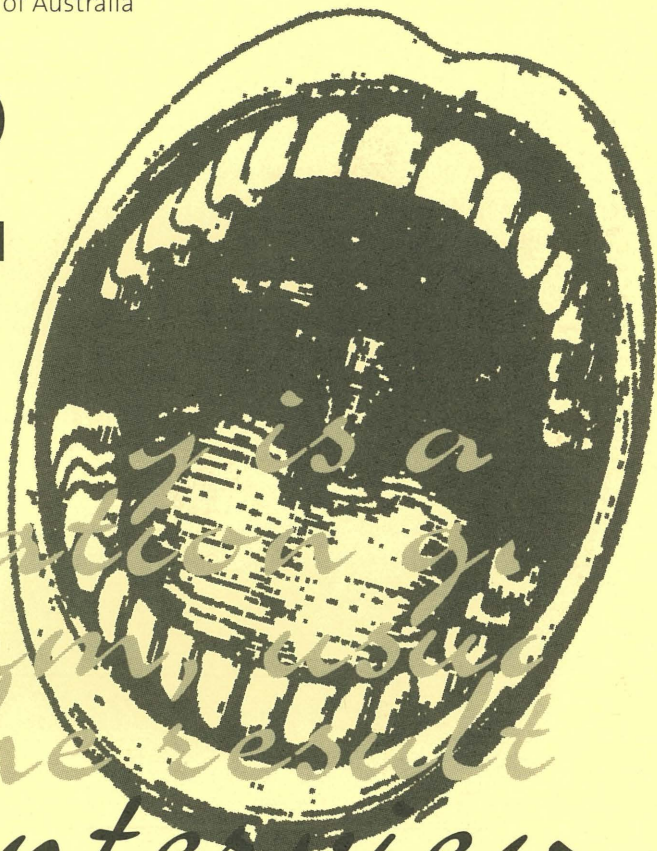
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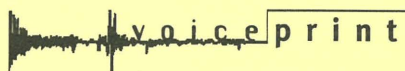
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The views expressed in articles in this *Voiceprint* are not necessarily those of the NSW Branch of the Oral History Association of Australia, nor its editors



Editorial

Here is the new logo for the Oral History Association of Australia. The logo can be used in or out of a box, and in a positive or negative image. A new more modern image to go forward into the 21 century!

We hope you enjoy and are inspired by the articles in this issue of Voiceprint. Please tell us of your projects – 31 August deadline. Contributions awaited!

Joyce Cribb



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New Members

A warm welcome to our new members! It is so good to have so many members at this time of year - and most encouraging. As usual you all represent such diverse activities. How fortunate for oral history and in particular this branch, that we have such a range of talent. We all look forward to meeting you and keeping in touch.

Commonwealth Bank of Australia

Dural District Historical Society

Inverell District Family History Group

Debbie Bennets	Teacher
Jette Bollerup	Marketing consultant
Elizabeth Craig	Magazine editor
Louise Darmody	Radio journalist
Emma Dortins	Research assistant
Patricia Frei	Library technician
Cecily Gaudry	Pastoral care worker
Maria Hill	Teacher/PhD student
Frances Lemmes	Historian/archivist
Rob Lundie	Librarian
Marsali Mackinson	Public affairs consultant
Rose Pickard	Retired teacher
Emmaline Schooneveldt-Reid	Researcher, (NSW Fisheries)
Cynthia Troup	Project officer
John Vale	Retired, interested in oral history

Nuts and Bolts

North Sydney's 2002 Citizen of the Year Award

(This award was presented by the Mayor of North Sydney, Genia McCaffery on Australia Day, 26 January 2002 at the Independent Theatre. Our congratulations! it is so rewarding to see members recognized in this way, and thanks to Margaret Park who has sent us an excerpt from the Mayor's speech made at the presentation ceremony. Ed)

"North Sydney's Citizen of the Year for 2002 has been awarded to not one citizen, but four who make up North Sydney Council's Oral History Volunteer Team. The team led by Council's Historian, Margaret Park, consists of four local residents - Janet Ingham, Nan Manefield, Carmel Rose, and Maureen Travers. They are being presented with this award for their outstanding contribution to Stanton Library's Merle Coppell Oral History Collection, and in particular the oral histories recorded over the last two years for North Sydney Council's Planning History.

The Merle Coppell Oral History Collection dates back to the late 1980s and focuses on North Sydney's history, growth and development. The 260 interviews recorded so far, whilst mainly about our local area, also deal with issues of state and national significance, such as the depression years, the war years, the building of the Sydney Harbour Bridge and Luna Park. The people who have been interviewed range from long term residents who have lived in one place for over 50 years and who have

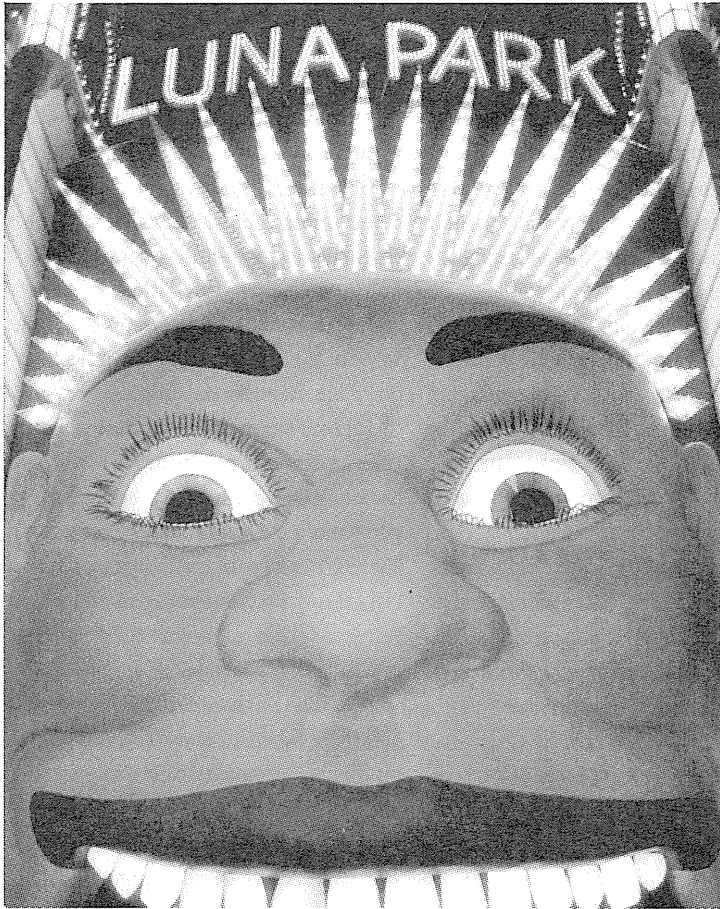
seen significant changes in our urban environment and in the wider Sydney region to some of our more well known identities, e.g. Hayes Gordon (theatre), Sir John Cramer (politics), Stuart Murray (architecture), Roger Pegrum (swimming), Ted Mack (politics at all levels), Dulcie Holland Bellhouse (music), to name just a few. The collection is a rare and comprehensive one. It is ongoing and they endeavour to interview at least 10 people per annum.

Our Citizens of the Year have conducted over 80 recordings between them and their results have been used in publications and exhibitions and are a permanent record of the life and work of North Sydney residents. The interviews can be listened to at the Library. Before retiring Nan Manefield, was the teacher/librarian at North Sydney Boys High School, while Carmel Rose worked as a legal secretary and judge's associate. They are both members of the Historical and Cultural Resources Committee as well as the Library Management Committee. Janet Ingham is also a retired teacher/librarian and member of

the North Shore Historical Society and Maureen Travers is a music teacher who does volunteer work for Mary MacKillop Place, as a guide for school groups.

All of these remarkable women volunteer their services to the local community in a variety of ways apart

from their commitment to this important documentation of our history. We are proud to have them as our collective Citizen of the Year and we are indeed a fortunate community that we have residents who give their skills and talents so willingly and generously”.



'The Face of Luna Park' A subject of North Sydney Oral History

REPORTS

10 November Seminar – Joyce Cribb

'Celebrating a Century of Memories' with Peter Rubinstein

Readers will have read in our last Voiceprint of the presentation by Peter Rubinstein of Radiowise to the National Library of the tapes from the Centenary of Federation project – *100 Centenarians: Children of Federation*. Those who were fortunate to attend the November seminar were treated to a most enjoyable morning listening to many of the Centenarians speak and to Peter speak about this and related radio programs.

The scale of Peter's project to interview 100 older Australians, all with 100 years of memories to speak about, seems enough to overwhelm all but the most enthusiastic oral historian. One of my lasting memories of the morning was of Peter's energy and enthusiasm for his projects. Peter played many excerpts from his recordings, all introduced with a brief word sketch that gave a picture of the person and often something of the circumstances or environment in which the recording was made. These introductions set the scene and enhanced the impact of the recorded word. The selected excerpts were well chosen and covered a huge variety of topics and emotional reactions.

Peter did not only delight us with the interest of his interviews but gave a

wealth of information about the process of turning quite long recordings into short interesting and informative radio programs or capsules for broadcast. These were required to fit into tight timeslots and required quite an amount of editorial skill to produce the broadcast capsule. He played some examples which demonstrated how it is possible to fit the essential message within a given time frame. This process I would for myself put in the 'too hard basket', however, I am sure some of the audience will have picked up on Peter's enthusiasm and 'give it a go!'

For me I am so pleased that so many of Peter's interviews are deposited in the National Library to inform future generations or those of today who would like to know more about how it was in the last century. Recommend listening to Peter's radio programs or to the tapes if opportunity is available.

As always so rewarding to meet with and share experiences with other oral historians. Our seminars provide a valuable venue to meet and network and the speakers always have so much to share with us. Thank you and congratulations to Peter for his contribution. Hope to meet more members at the next seminar – they are always so worthwhile and inspiring.

PHIN goes to Fairfield – Margaret Park

The Public History Interest Network (PHIN) held its inaugural meeting in February 2001 after being officially ratified by OHAA national committee late in 2000.

What is PHIN?

PHIN is an informal network for all public historians working alone, as part of an organization, in government, the academy or a consultancy and we aim:

- to be supportive of public historians
- to represent public history in public and popular culture
- to engage in debates
- to establish a network across Australia for information exchange and professional development.

PHIN membership and what we did in 2001:

We have a membership of 50 and growing strong. Our membership is made up of freelance and oral historians, museum and library professionals, public and academic historians and people interested in all aspects of history work. We have an email list to forward information about events, discussions and seminars around our network.

Throughout 2001 we held four meetings where we gathered at different cultural institutions and organizations to learn more about how history is being introduced to local communities, schools and the general public, the work of individual historians and those in the

public sector or corporate world and how we can encourage our membership to engage more in sharing information and understanding the diversity of public history. We visited Don Bank Museum, North Sydney's oldest house and one of the few remaining timber slab cottages in the inner city; the Museums and Galleries Foundation at the Gunnerly, Woolloomooloo; the National Trust, Observatory Hill and our last meeting for 2001 was a grand tour of Fairfield, a cultural feast.

Turning to Fairfield:

Graham Hinton, Curator, was our host at Fairfield City Museum and Gallery. Graham began the tour at the Museum and the vintage village that makes this a unique place to visit. We explored a c1880s timber slab hut complete with furnishings, as well as a school house, blacksmith's workshop, printing press and a delightful general store. The art gallery is located in a modern building designed to present exhibitions of all art media.

After a whirlwind tour around the Museum we whizzed off in our car convoy for the grand tour of the local area. The tour is now available on CD and

cassette tape with an accompanying map and brief descriptions of the places to visit. Called *Tune into Fairfield – a multi-cultural driving tour*, this innovative program opens up a world which is not always obvious except to those who live and work in an area. I suspect many of the locals would be pleasantly surprised to take the tour as well as visitors to Fairfield!

We only had a short time to hit the road and taste this exciting cultural experience and I would encourage all to take more time and really explore the sites, sounds and images of this unique landscape in a busy urban environment. As our time was limited, Graham ensured that we stopped at a few different sites including – the fabulous Holland House – a meeting place for the Dutch-Australian community which

includes a traditional Dutch café and shop; the Phuoc Hue Buddhist Monastery where we were privileged to meet The Most Venerable Thich Phuoc Hue who established the temple when he arrived in Australia as a refugee. It is a focus of cultural activities for the Vietnamese-Australian community; and one of the largest Chinese Buddhist temples in the southern hemisphere, the Mingyue Lay Buddhist Temple. Along the way we passed by churches of all persuasions, the Clear Paddock Creek and learned about Fairfield's indigenous heritage, more temples and a Turkish Mosque. Sadly, we didn't have time to venture into the Cabramatta Town Centre, but if you do you will be able to really taste the local environment by indulging in the culinary treats on offer.



PHUOC HUE Buddhist Monastery – PHIN Tour Group

ShoroC on a Shoestring: an Oral History about the Depression and the 1930s – Roslyn Burge

With the conclusion of this project late last year, the four ShoroC councils of Manly, Mosman, Pittwater and Warringah have a bounty of reminiscences in the 72 interviews recorded. More women than men were interviewed (42 and 30 respectively), including three sets of siblings and three married couples who each grew up in the same locality. The project brief allowed for considerable scope in recording not just memories about the depression but also recollections of people's lives across the decade of the 1930s.

Indeed the majority of interviewees were teenagers living at home during the 1930s, they were at school, beginning their working lives and for some interviewees the impact of the depression was negligible – some families continued to be prosperous and others were *always poor*. For many it was the impact of a range of dislocations within the family which featured strongly in their memories.

Fourteen interviewees lost a parent in their youth and whilst financial circumstances provided different opportunities for these interviewees' families the ensuing shifts in family dynamics and the dislocations created by tragedy strongly imprints their memories and lives. Following are two interviewees' memories of dislocation caused by parental relationships, illness or death and not economic circumstances alone. [Interviewees' own words are written in italics.]

Joan had a long association with Manly. Her grandfather moved there in the late 1800s at a time when *people who*

lived in Manly were real characters because you wouldn't be one of the norm and go and live (there) in those days. She grew up in a large walled estate in Fairlight, frequently buffeted by winds and with sweeping views along the coast. But in 1929 her life shifted dramatically when her parents divorced, each remarrying within a week. Her father and his new wife moved to Mosman, her mother married a French diplomat and left for Europe and Joan and her brother went to boarding school. When she finished school, Joan was given the option as to which parent she'd live with and Joan chose her mother whom she hadn't seen for six years. So her father and stepmother took her to Europe in 1935. As they reach the Red Sea the ship's captain received a cable to say her mother had died in Switzerland from pleurisy, aged 36. The shared sense of anticipation as Joan tells her story is abruptly truncated by this news.

Joan's father was an industrialist, financially secure, yet it was the buffeting

of family dislocations which impacted her life most in this period. Reluctantly Joan returned to Sydney but missed London and in 1937 *she went into the city, ... paid £120 for the best cabin on the SS Multan* (the same ship on which she'd travelled to England previously) and arrived 6 weeks later.

Another interviewee, Jack, lived in Manly from 1932-1939 when his parents rented a flat. Before WW I his father was already a successful mill manager in Yorkshire and, because of a weak chest, he came to Launceston to manage a mill. In the early 1920s Jack's father came to Sydney to manage Paton and Baldwin's office in the city and lived at a boarding house in Bondi. There he met his wife to be, the youngest daughter of his landlady.

Jack's mother expected never to work again – she was 23 and his father 45 when they married in 1925. Jack said his mother *was going to be the "lady of the manor" but it didn't work out that way.* Jack's father's health was debilitating and the assistant manager at Patons reported to the UK company that Jack's father was not well enough to carry on. The family then moved to Melbourne where Jack's father *developed pneumonia which impacted the TB* and he spent a couple of years in the sanatorium at Mentone.

His father's illness had repercussions throughout the family: too ill to work, his mother became the sole breadwinner. Tensions between his parents were

expressed in their separate living arrangements, his father's exclusion from his in-laws' home and Jack's memory of his father's reactions ... *he was ashamed his wife was working ... it was a blot on the copy book.* The fact that his mother was given a job (perhaps through corporate guilt at dispensing with his father's services, Jack suggested), working under her maiden name, demonstrating knitting patterns at the very company Jack's father had managed, reinforces the overwhelming sense of shame and obligation. In 1939 Jack was 12 when his father died and he was sent to boarding school. Jack became visibly distressed recalling the impact of this series of events and there was a palpable sense that his anguish was not for himself but for his father. As Jack's story unfurled it was not just his memories of family frugality and propriety which emerged, or ambitions crushed by insistent illness, but a panoply of family members whose relationships and disassociations influenced the isolation of this small family.

Multi-layered individual stories as well as memories of communal activities reside in these interviews and this co-operative oral history project between the four ShoroC councils has established a joint approach which could be replicated between communities with equally rich and diverse results.

ARTICLES

The Century Speaks – a Public History Partnership

– Rob Perks

(Thank you to Rob Perks, Secretary of The Oral History Society, United Kingdom, for permission to publish his article in this slightly abbreviated form. This article was first published in The Journal of the Oral History Society, Vol 29, No2 [Ed])

The Millennium Memory Bank, one of the largest oral history collections in Europe, and *The Century Speaks*, an award-winning national radio series, emerged from a unique partnership between the British Library and BBC Radio. This article describes and evaluates that partnership.

In the final months of the last millennium as many as 9.8 million people from every corner of the UK tuned into their local BBC radio station to hear 640 half-hour oral history radio documentaries. This was *The Century Speaks*, the most ambitious radio series ever mounted in Britain, drawn from some 6,000 oral history interviews, reflecting change over the twentieth century told by those who witnessed it, now archived at the British Library's National Sound Archive (BLNSA) as the Millennium Memory Bank (MMB). MMB is now one of the largest single oral history collections in Europe, and a unique study of Britain at one particular moment in its history. The project brought together two partners (BBC

Local Radio and the BLNSA) and two cultures – programme making and oral history archiving – both determined to inject an historical perspective into Britain's myriad millennium celebrations, and create a permanent legacy, a cohesive archive of 'ordinary' Britons' opinion and experience. This article sets out to describe and evaluate that partnership.

Origins

During 1997 the BBC's Head of Broadcast Will Wyatt and Rob Perks, the British Library National Sound Archive's Curator of Oral History, had conceived broadly similar ideas for a national oral history endeavour to produce a 'snapshot' of Britain at the turn of the millennium. For the BBC it was a natural choice of project for its local radio stations in England (plus BBC Radio Scotland, Ulster, Wales, Cymru and Asian Network): it was something that could unite them all and, because the infrastructure was in place, it was programming that could be made relatively cheaply. It was also

hoped that the project would encourage local stations to 'rediscover' historical documentary programme-making, stimulate audience involvement (thus honouring the BBC's commitment to the public service ethic) and tap into a popular interest in local history. *The Century Speaks* became a centerpiece of the BBC's millennium programming and intermeshed with its History 2000 educational initiative.

The British Library's original idea, on the other hand, had envisaged a series of touring roadshows and local 'collection points' working alongside the National Life Story Collection (NLSC) and the Oral History Society's local network. This had sprung from the earlier experience of having organized Britain's first major oral history competition, The National Life Story Awards in 1993-4. Held during European Year for Older People and funded by the Arts Council of England and ITV Telethon, this was to an extent modelled on similar public written competitions in Poland and Scandinavia, with the addition of audio-visual and young interviewer entry categories. After a star-studded launch and huge public interest, the UK Awards eventually attracted 1,000 life story entries but only a disappointing 150 were audio and a serious lack of funding had prevented a significant training component and more extensive applications. The incoming material was often

unstructured, inadequately documented and in the case of the audio-visual entries, technically poor. And in common with other similar schemes the competition or 'judged' element posed questions of applicants' motivation and style of entry: who were they writing/speaking to and why? Interesting as many of the entries undoubtedly were, the Awards failed to live up to their expectations of providing the archive with a sufficiently large and representative sample of British life in the twentieth century to supplement its existing focussed and themed collections.

The decision during November 1997 to bring the two new ideas together in the form of *The Century Speaks: Millennium Oral History Project* was largely fortuitous but had the effect of ensuring local community 'reach' and relevance through the local radio network (thus rendering the roadshows superfluous), adding the prestige of the British Library's name and, most importantly, the crucial element of archival legacy and longevity. Both partners gained and it became clear subsequently that project participants were attracted as much by the prospect that their interviews would be enshrined in the national library for posterity, as they were by their inclusion in the series of radio programmes that each of the forty local BBC stations were tasked to produce.

Historical Precedents

In designing the project there were remarkably few precedents to draw on. The New Deal Works Progress Administration (WPA) Federal Writers' Project of 1938-42 in the United States provided a rare example of a large scale national project. Thousands of interviews had been carried out by mainly unemployed writers (including 2000 alone with former slaves during 1936-38) and its underpinning aim, as envisaged by the scheme's key architect Benjamin Botkin, had been to create 'a history from the bottom up ... a history that studies the inarticulate many as well as the articulate few'. This closely matched our own objectives but the WPA project had been essentially a written collection with very different aims over a much longer time-frame.

Surveying 'traditional' oral history projects in Britain, few have been on any scale or geographical spread, although some organizations such as the Imperial War Museum in London, have built large specialist collections over many years. Even Paul Thompson's pioneering project in the early 1970s, *Family Life and Work Experience Before 1918*, still one of the largest single oral history data sets, interviewed a modest 459 Edwardians born between 1872 and 1906. Another pioneer, *The Survey of English Dialects*, begun by the University of Leeds in 1933 and latterly based in the Institute of

Dialect and Folk-Life Studies in the School of English, made audio recordings for all its research work. Speakers were encouraged to use their most natural form of speech and the interviews were unscripted, unrehearsed and unprepared. However many of the recordings are of short duration and the survey's focus was squarely on ways of speaking. The social history content is almost incidental, though nonetheless enormously valuable. However what was interesting about both these collections was that they had adopted a sampling approach, which we considered for MMB. Thomson for example, selected a quota based on the 1911 census, chosen to represent the Edwardian population and ensuring a proper class distribution by selecting six occupational groups.

In terms of broadcast-based precedents the only previous similar radio project in the UK was the BBC's *Long March of Everyman* in 1971 which collected 800 interviews. However many were not long or reflective interviews, the resulting radio programmes were disappointingly expert led, and no long term public archive emerged from the project. By contrast the long running 'community access' television series *Video Diaries* and in particular *Video Nation* provided some informative precedents for gathering both structured and unstructured personal testimonies, underpinned by a searchable database of

participants, but even this was surprisingly small-scale and archival access to the uncut and unbroadcast footage was very much a secondary consideration. It was obvious that video posed added challenges, not only of cost and the issues of aesthetics and broadcast standards, but also of long term comprehensive public access to archived material. In fact this latter issue has been tackled by Stephen Spielberg's astonishing Shoah Video Project, which has interviewed over 50,000 Holocaust survivors world-wide, and is in some aspects an example of an audio-visual project of scale. The entire collection is being held digitally on a huge mass storage system linked to a highly sophisticated catalogue interface. But with a multi-million dollar budget, the leverage of a major Hollywood studio behind it, and a highly focused subject area, the project offered few useful pointers for our own project.

Historical Structures

From the outset we were determined to avoid yet another 'straight' narrative history of the events of the twentieth century, partly because these had dominated British broadcasting in the late 1990s, but also because they had tended to forefront the big national and international picture to the detriment of the local and the everyday. Instead we wanted to encourage reflection about

change within living memory at a community level, stripped of wacky stories and sensationalism. We also wanted to represent different ages, not just older people; and also different communities of interest, not only ethnic groups (the BBC's Welsh-speaking Radio Cymru and Asian Network stations were helpful in this respect) but also, for example, the homeless and people with disabilities.

We then chose sixteen themes to frame the whole project and these were carefully selected after some debate and consultation with an academic panel to address known gaps in existing oral archives in the UK, which meant de-emphasizing well-trodden topics such as war and work. The themes were also designed to work as entertaining programme topics, starting with the topographical (Where We Live) and moving on to the locational (House and Home), then identity (Who We Are and Belonging) through the personal (Living Together, Crime and the Law, Growing Up, Getting Older), to the more specific (Technology, Eating and Drinking, Money, Leisure, Going Places, Life and Death, Beliefs and Fears) and finally the speculative (What's Next?).

Each theme was then expanded into a Research Guide for the project staff in which leading scholars in the field briefly outlined key historical developments, and suggested questioning areas and

further reading. The Guide provided an academic underpinning for the project and was vital in establishing some coherence of approach. It was printed in loose-leaf format with blank pages to encourage project staff to think around and beyond the basic concepts.

Whilst project staff were given some leeway to interpret the themes appropriate to their own geographical areas, and to title individual programmes accordingly, they were not permitted to depart from the basic topic itself, partly because each of the forty individual series was to be branded and broadcast simultaneously. This created some initial disgruntlement amongst certain staff (particularly more 'experienced' individuals) who had expected in any reading of twentieth century history to make programmes about work or the war or women, topics that we wanted them to rethink and reinterpret in new ways. For example we had envisaged that the Technology theme would be a new slant on working lives by addressing issues such as mechanisation and computerisation. We wanted wartime memories to be seen through the prism of separation and relationships (Living Together) or bereavement (Life and Death) or rationing (Eating and Drinking) or even Beliefs and Fears. And we wanted women's experiences to be infused throughout the entire series. Most producers adapted and the whole

exercise challenged many of them to reassess the way they might normally make radio programmes by exposing them to 'oral historians' way of working.

Practical Structure

BBC Regional Broadcasting's spread of forty radio stations determined the project's geographical coverage of the United Kingdom but with thirty-six stations in England, one each in Scotland and Northern Ireland, and two in Wales, no areas were left untouched, although all have slightly different listener and demographic profiles and varying audience reach. In the event the two Channel Island stations in Jersey and Guernsey were combined, as were West Midlands and Warwickshire, and BBC Scotland had already begun their own home-grown twenty-six part series Scotland's Century which was subsequently repackaged for *The Century Speaks*.

A full-time oral history producer plus a researcher were appointed for each station on a nine-month contract between September 1998 and June 1999 (some eventually continued until the end of the year). Amongst the producers some had had oral history experience, most had not. Some, like Phil Smith in Lancashire, were experienced radio producers of many years' standing; some, like Alison Wallbridge in the Channel Islands, were just starting their radio

careers. Twenty were men, twenty women. Some were employed as BBC staffers (often on secondment from other departments), others on a freelance basis working from home. Local station managers/editors administered project budgets locally and some topped them up, but budgets were not large and it's clear that the project would not have been completed if staff had worked within contracted hours, or dared take leave!

Importantly all project staff received some basic background training in oral history methodology, during which an emphasis was placed on the value of longer interviews than many were accustomed to carrying out, and also on the strengths of the life story or biographical approach. Apart from two seminars at Pebble Mill in Birmingham which brought the whole staff together, we also built-in a rolling programme of regional feedback cluster seminars to assess progress and enable project staff to air problems, share expertise and experience, and debate key issues arising. A project newsletter, *Nil By Mouth*, was compiled by Arnold Miller, the BBC's Executive Editor to disseminate essential information and help hold the whole project together. Arnold and BBC Project Director, Michael Green, also held Monday phone surgeries and gave feedback on early programme ideas. The BLNSA provided

database and archiving support and also links to the Oral History Society's local network.

Originally we had hoped that each station might be able to do 200 interviews but from quite early on it was clear that this was too ambitious given the timescale, and the quota was revised to 150, which we felt was a reasonable number to cover the geographical area and ensure a reasonable age and class sample. Even this target proved to be too demanding for some stations, particularly those doing long interviews, but many exceeded it and we ended up with an average of 136 recordings per station, some of which were group interviews. Of the 5429 recordings that were eventually archived, 55.85 per cent were male, 44.15 per cent female. The youngest was five years old, the oldest 107. Fifty-one interviewees were aged 100 or over, and 235 (4.2 per cent) were aged ninety or over. The largest occupational groups were school and college students and teachers, followed by farmers (131), nurses, police officers, the unemployed, and secretaries. There were four bishops, five MPs, one lottery winner, a rat catcher, a balloon pilot, a flag maker, a sex therapist, a cricket commentator and one archivist. No geographical area in the UK was unrepresented, although population disparities, for example between the patches served by BBC GLR (London) and BBC Radio Shropshire,

arguably dictate lesser degrees of representativeness. However most project staff were acutely aware of the need to collect interviews beyond their own audiences and made efforts to target hard-to-reach groups and individuals. They also used on-air trails, local television link-ups, press coverage and local publicity both to encourage a general level of interest in the whole project, but also target requests for interviewees on particular topics.

Mini disc was selected by the BBC as the recording format, mainly for reasons of cost and portability but also as it has some useful features such as track marking and double speed playback, which was helpful for logging and programme-making. As recordings were made in mono, each minidisc was capable of storing up to 148 minutes of audio, which proved to be an adequate duration for most interviews. We had some concerns at the BLNSA about the long-term archival viability of the format but these have been to some extent dispelled by the high quality of the recordings and the ease of access and storage, though on a day-to-day level it remains time consuming to make conservation and public listening dubbings onto another digital format.

At various stages we had hoped to be able to add a visual element to what was essentially an audio project. There had been discussions with Daniel Meadows

and Colin Jacobson of National Portraits with the hope we could involve documentary stills photographers in capturing images of interviewees in their own home and work environments which could be archived alongside the oral testimonies. But expectations of significant funding from the New Millennium Experience Company (NEMEC) foundered after many months of uncertainty and fruitless business planning. This pruned the project budget back to the essentials and left BBC Regional Broadcasting eventually picking up 1.3million (pounds sterling) of the 1.5 million bill. Fortunately, although the collapse of NMEC funding stripped out aspects of the original project which had been attractive to the wider oral history community, such as community-based oral historians working alongside the broadcast team in each local station, and duplicate copies of interviews in local record offices, the ethos of a project with the twin goals of a series of radio programmes and a quality archival legacy, remained intact.

Other casualties of insufficient funding were the wholesale transcription of the recordings and a state-of-the-art digital mass storage system, which would have held the actual mini disc interviews (and information about them), in a permanent web accessible form. The vision was to deliver world-wide, on-line public access to the entire

audio collection for a myriad of educational and research uses, and in such a way that we would also have put in place the basis for a 'meta-catalogue' providing a national oral history umbrella: a one-stop shop for accessing oral history archives in the UK. In the absence of funding and mindful that the British Library would have no resources to catalogue such a huge collection retrospectively, we had to restrict our documentation and access strategy to existing systems and budgets.

Given that the only available staffing resource was one oral history producer and researcher in each BBC radio station, we decided that our only option was to aim to persuade them to compile a detailed precis/content summary for each interview as they went along. But given time pressures this had to be quick and easy to do, and it had to serve two purposes. It had to be a programme making tool (capable of finding particular speakers and extracts on the same topic or the staff would be reluctant to input information. But it also had to be a catalogue entry that could be eventually downloaded into the BLNSA's main CADENSA on-line catalogue for wider public use. We selected Microsoft Access as a cost-effective software package most likely to exist around the BBC network (and that could be run offsite on laptops), and IT expert Tamara Carpenter was

commissioned to customise the basic database to make it into a user-friendly input template which would capture all the key archival information we required.

Outcomes

The Century Speaks radio series was broadcast in local stations across the UK every Sunday after the midday news between 12 September and 26 December 1999. Some ran repeats midweek and many had post-transmission phone-ins. The 640 individual half-hours were then repackaged into eight programmes for the national network on BBC Radio 4, broadcast during October-November 2000. After much discussion in the cluster groups about format and style, virtually all the producers chose a montaged approach, allowing the voices to speak for themselves. Presenters were eschewed and music, archive and effects kept to a minimum. Some programmes were highly textured soundscapes with many speakers, others forefronted a small number of individuals. Some ranged widely over the theme, others took a particular focus. All but a couple stuck to the prescribed thirty-minute running time. PC-based digital editing packages, such as CoolEdit Pro were widely used. Inevitably the overall quality of the programmes varied enormously and some producers interpreted the themes less imaginatively than others. Nonetheless the series was nominated

for a Sony Radio Award, and BBC Radio Shropshire won a Frank Gillard Award for Best Radio Feature for their programme on Growing Up.

A tie-in series of books was published by Tempus, drawn from the programmes, and a BBC cassette publication of the Radio 4 series is planned. BBC Education produced a free tie-in factsheet to encourage listeners to embark on their own oral history projects by providing basic 'how-to' information and local contacts, and this proved very popular. Soundbites were mounted on the BBC Online website <www.bbc.co.uk/history/oral.shtml> for educational use.

By March 2000 forty individual databases and 6069 recordings (5429 unedited interview mini discs and 640 programmes) had been transferred to the BLNSA's oral history section for archiving. The process of chasing producers for missing material, boxing and labelling incoming mini discs, checking consent forms (very few people requested closure), collating additional material such as research notes and photographs, and spell-checking databases, was far more time consuming than we had envisaged. Most project staff had entered large amounts of content description into the free-text summary field and this was generally valuable data but it is clear that they had often had limited time, so

poor spelling, unnecessary capitalisation, typographical errors, abbreviations, and inconsistent spacing and punctuation, all posed problems during data conversion. Some information needed to be moved to a hidden field and consent forms with any requests for closure or anonymity were carefully checked against catalogue entries. In the circumstances the converted records that are now accessible via the BLNSA's online catalogue at <www.cadensa.bl.uk> provide astonishingly detailed access to the 10,000 hours or so of recordings that make up the Millennium Memory Bank.

In many ways the entire project was an experiment, a negotiated process between two cultures which are not used to working well in tandem. Archives are rarely given a role in the way in which broadcast material is generated, and recordings, if they are archived at all, are rarely well-documented, which means many remain inaccessible and unused. Enshrining the archival intention at the outset had subtly shifted the project's agenda: interviewees were approached in a different way; and a longer, more leisurely interviewing approach than was typical in radio had yielded: 'not soundbites but detailed stories'. Several producers commented that they had been forced to reassess the 'accepted histories' of their areas. For a few it had changed lives: the BBC Gloucester

producer reassessed his relationship with his own children. And one Sheffield woman sent a letter saying 'Thank you for making me feel important'. All of the producers welcomed the degree of autonomy and freedom the project had given them. With 24-hour news, phone-ins and music sweeping everything before it *The Century Speaks* in many ways represented the sort of speech programming that has been squeezed out of local radio in Britain in recent years. Eka Morgan, one of the youngest producers commented; 'I've never done anything like this project. And I'm worried I'll never do anything like it again'.

The Century Speaks Millennium Oral History Project Themes

[Drawn from the project publicity leaflet originally distributed in September 1998]

The sequence of themes begins with **Where We Live and House and Home** – memories of the changing landscape of town and country as the rising population demanded space for living and leisure. And what home means - ownership, gardening, DIY, neighbours as well as housing shortage and homelessness.

Who Are We and Belonging will draw on experiences of migration, emigration and immigration during the course of the century and how these movements

in and out of Britain have affected people's lives and the communities they've moved to. Where do we belong and does the idea of community still mean something?

Living Together will reflect some of the key changes in family life – contraception, single parenthood and stepfamilies, black-white and gay relationships, living alone – as well as the many aspects of relationships that have changed very little through the century.

In **Crime and the Law** we ask how attitudes to and experience of crime have changed. Contributors will be invited to talk about the police, about life in prison, and the changing impact of the law on their lives.

Growing Up and Getting Older bring together memories of childhood and old age. Childhood as we know it today is surprisingly new and almost unrecognizable compared to that of our grandparents and great-grandparents. The pattern of old age has changed dramatically too – in 1900, one person in twenty was over 60, now it's one in five.

In the early years of the century, life at work meant a simple relationship with simple technology. On the theme of **Technology** people will talk about mass production, the assembly line and the silicon chip and the impact of these on their working lives.

Eating and Drinking will chart changing attitudes to food and drink,

nutrition and diet and how the average family's idea of gastronomic heaven moved beyond 'toad-in-the-hole' to ethnic restaurants, nouvelle cuisine and convenience foods.

In **Money**, we ask people to talk about the effect of rising affluence for the average Briton. Spending, saving, investing, borrowing – and the world of the 'never-never', the mortgage, the supermarket, 'keeping up with the Jones's', benefits, the dole – and gambling.

The most popular leisure activity outside the home today is going to the pub – just as it was 100 years ago, but in two related themes, **Playtime** and **Going Places**, we explore the great expansion of opportunities for leisure and travel, the development of mass tourism and its impact on 'Britishness', and the arrival of the car as both blessing and scourge in modern life.

In the early 1900s life was fragile. Doctors were effectively powerless observers of illness. Today the NHS is Europe's biggest organization employing a million people. Changing attitudes to health, illness, fitness and alternative medicine down the century will be gathered for the theme **Life and Death**.

Beliefs and Fears will ask people about their religious experience in a century where church-going was in serious decline, but for many Britons the need for a spiritual dimension to life seems undiminished. How have

attitudes to faith, alternative religions, church, astrology, and superstition changed our lives?

In our final theme, **What's Next**, 8,000 interviewees have the chance to express their hopes and fears for the future at the beginning of the new millennium. What kind of legacy are we leaving our children and grandchildren?

Some Interview Extracts Selected from The Century Speaks Archive for Press and Publicity Purposes.

"You couldn't afford to go to a hairdressers, so we used to use tongs that you put in a coke fire and test them on a bit of paper – and if they burnt the paper they were too hot to do your hair with. We used to roll our hair up with pipe cleaners. And because we couldn't afford setting lotion we used to use sugar and water, and when it came time to comb your hair out it was stiff as a board and dull, so we used to use a lot of brilliantine to make it shine. Sometimes you couldn't afford toothpaste, so we'd use soot and salt. You couldn't get stockings, so we used tanning lotion on our legs, but you didn't go all the way to the top, only so far up and paint a seam at the back with pencil ... the things we used to do to make ourselves look glamorous!"

Barbara Bembridge, aged 67, of Boston, Lincolnshire.

"I've still got an outside loo now because my husband wouldn't tolerate an inside one."

Emily Griffiths, aged 82, Shropshire.

"We were strictly brought up. If by any chance we met my father when we came in from a walk we had to keep our hats on and keep our left glove on, take off our right hand glove and shake hands if we were asked to do so."

Jean Flower, aged 80, Gloucestershire.

"1936 – there was an appalling disaster – an explosion in which I think it was seven men were killed. The following shift had to go down to bring out the bodies. My father's pay slip indicates they weren't paid for that day's work because they didn't get coal – they got bodies."

Mel Dyke, aged 61, Barnsley.

"I ordered a tractor for the farm and one morning I came up the hill with two horses and a load of hay and there was this enormous big tractor stood in the yard. I walked round it for a week and kicked it and cursed it and my neighbour convinced me 'you've got to drive it'. So on the Saturday afternoon he took me

down to the field, got me on the tractor and I thought, yes, it's quite easy and I drove away, came back in the yard again – in those days I didn't understand about gears, I was in one gear but it was top. I threw it into the gateway, into the shed and shouted 'Whoa!', but it didn't stop, it went straight through the shed!"

Doug Clements, aged 86 Rutlandshire farmer.

"He said 'Well I'll never divorce you', and in those times there was no legal aid. So after 14 years legal aid came along and everything was for nothing, so I thought, 'What shall I have for nothing? Oh, I'll have a divorce'. And I did!"

Margaret Greaves, aged 86, Thornaby, Cleveland.

"I only ever drew my truncheon once in my entire police career. And that was to kill a rat on Shrewsbury's Pride Hill."

Richard Blythe aged 73, Shropshire.

"You see, anyone who came to England came with foodstuffs to give to people here I'd a pig's head wrapped in a towel! The customs searched everything and he pulled the head out by the ear. He said 'What's this?' I said 'A pig's head. 'What are you doing, giving it a bath?'"

Brenda, aged 71, London, arriving from Ireland.

"I remember showing a friend a view of Rochelle and saying 'This is my home' and my voice breaking as I said it."

George Abendstern, aged 68, Manchester, Jewish refugee.

"I found out by steaming open a letter because I suspected my son might be gay – and it was just as though I'd been struck by lightning. I was shattered because I didn't understand, I thought it was my fault. I thought it was because I had done something in his childhood that had made him like that and I felt guilty."

Norah Gutteridge, aged 83, Nottinghamshire.

"I'm widowed. We were two become one, and half the partnership went. It's a strange experience to be left as one. Some of my identity has gone, I loved being introduced as her husband ... I thought I used to share the shopping in the supermarket, now I realize I was just holding the trolley."

Des Cusack, aged 57, Cambridgeshire

"I did believe in Jesus for some years but I believed in Santa Claus for much longer. I had more evidence for Santa."

Katherine Souter, aged 36, Shropshire

"When you get old you have to use a walking stick, you get grey hair and you shrink."

Toby Palfrey, aged 5, Oxfordshire

"This is the only planet we have, and all the cars and things, if they make all the pollution everywhere, that makes the air bad and that makes hurricanes and destroys all nature, and then it means people can't breathe properly, and everybody's ill, and then everybody dies and the planet is wrecked."

Otto Shillingford, aged 8, Oxfordshire

A Bush Girl's Nursing Life—Jan Henderson

'Don't let our Pam join up,' Pam Chapman's brother wrote home from the Army. So Pam Chapman went nursing, for 42 years. It was 1943. Well into World War II. Pam was 18 and living in Barraba, 547 km. north west of Sydney. Her grandparents pioneered sheep farming in the area in the 1870s. When she was four her family moved into town to be near school. Then the Depression forced her father to sell his property. Pam's mother was Barraba's midwife. Her father kept bees, but 'did any job he could get.' She had two brothers.

'Barraba competed with Yass in producing some of the finest wool in New South Wales,' Pam says. 'It had a population of about 1500 and was fairly snobby. At a dance, if you drew a line down the centre of the hall, country people were on one side, town people on the other... I wanted to get away... and knew mum would let me go nursing. It was a good way for girls to see Australia, too.' First there was an interview in Sydney. The through carriage left Barraba at seven p.m. Three hours later in Tamworth it joined the Glen Innes Mail which arrived in Sydney at nine the next morning. Pam carried a medical certificate and references.

Training

The matron at Royal Prince Alfred Hospital (RPA) conducted the interview in January 1944. Two months later Pam started at RPA's Preliminary Training School (PTS), for six weeks and no pay. 'In those days you had to supply your own uniform for first year, so my mother bought some second hand and fixed them up,' says Pam. Trainees lived in flats in Summer Hill and traveled to the hospital by bus. Twenty eight starters reduced to eighteen by the end of PTS. Why? 'Not suited to nursing. Or they had health problems. Or romance got in the way. You weren't allowed to marry and finish training then.' At the end of preliminary training they moved into the nurses' home known as Cockroach Alley. Pam's first pay was '38 shillings per fortnight after tax, medical insurance and board were taken out'. Her first ward was in Vic 1, RPA's surgical block. 'It was over-crowded,' she says, 'because the Yanks had taken over part of the hospital. There was a mixture of beds up the centre and on the verandahs.'

She worked a 56-hour week. Days began with breakfast at six. 'Room time' was at 9.20. 'By then,' Pam says, 'we were supposed to have done sponges, cleaned toilets and bathrooms, scrubbed the tops of lockers and pulled the quilts

down, all as a junior probationer.' Pam 'never finished everything by twenty past nine, and only had about 10 minutes room time.' Did she get tired? 'Yes. But everyone did.'

Each ward had a charge sister, a staff nurse doing 12 months post-training, and a fourth, third, second and first year nurse. 'With anyone senior you had to stand up and put your hands behind your back, and you had to walk with your hands behind your back.' Relations between trainees and others were 'very rigid.' 'Later,' she says, 'when I was accused of being hard on girls, I was possibly only copying what I experienced myself.' A sister always accompanied a doctor in the wards. Fourth year trainees 'were allowed to go with an honorary.' Trainees had more to do with residents and registrars. Pam says, 'I only mixed with doctors in the ward, not socially. But some of the others might have...We couldn't have a wireless until third year. Late passes were needed after 10.30pm. We were allowed two each week, and could stay out to 12.45am.'

On days off Pam visited relatives, or she went to the beach or shows with friends. She says, 'It was not a great social life. I think we were too tired.' Her first night duty came at the end of first year, for 18 weeks. On at 8.30pm, off at 6.30am. With a senior nurse, she worked 14 nights and had two off. By third year, improved conditions meant her second

night duty lasted 14 weeks, 10 nights on and two off. Final night duty as a trainee came in fourth year when she relieved between all medical wards, six nights on and two off. Nights owing were tacked onto holidays, because 'we were due for more nights off than we were given.' This resulted in about six weeks off some years which was 'very good.' Day shifts ran between six and six. Morning shift was either 6am to 9.30am and back at 1.30pm, or off at 10am and back at 2pm. Afternoon shift was off at 2pm and back at 5.30pm.

Home leave came at the end of night duty in fourth year with payment promised on return. Pam argued her need to get to Barraba and reluctance to approach her parents for money. She got her pay in advance, but was 'severely reprimanded for being cheeky to a sister.' She also got paid on return, and kept it. 'They never found out,' Pam says. 'I had been reprimanded, and I was only asking for what was due to me. But you didn't question.'

To earn money after she finished training Pam worked for six weeks at Concord Repatriation Hospital. It was 'military style' – all trained staff and male orderlies – and solely for veterans, including World War 1 patients transferred from a military hospital in Randwick. It was 'quite a shock to the system.' Pam was used to medication being checked. At Concord they told her

there was no need as she was a trained nurse. Pam insisted. 'They looked at me as if I was funny,' she says. Wards ran off the side of a ramp. On night duty in these 'ramp wards' she dealt with general and psychiatric patients, 'including one who went quite out of his mind before I managed to control him eventually.'

The nurses' home had a canteen. Pam took a turn at the bar. She knew nothing about alcohol and had to ask what went with what. 'I didn't drink at that stage,' she says. 'I was still an innocent little bush girl.'

Next, the Royal Hospital for Women at Paddington, for nine months obstetrics training. Nurses were still providing their own uniforms with help now from an allowance in their salary. 'We wore whatever uniforms we had,' Pam says. She modified her RPA outfit. Days at Paddington started at five. 'We were expected to do an enormous amount of work. We had to ensure all patients were swabbed and beds made etc. with only one or two to do it, and for a 20-bed ward.' Afternoon shift ran from 1pm to 9.30pm. As with RPA lectures were given in the trainees' own time. Doing obstetrics 'was really quite a business,' says Pam. 'You had to deliver 20 babies and witness 20 being born as well. And you had to work in the nurseries. But it was good training.' It was before humidicribs. 'Premature

babies were nursed in cots with brown paper around them and hot water bags.' To keep body heat up, the bags were rotated, right to left side, and to the foot of the cot, at 180, 160 and 140 degrees fahrenheit respectively.

Having enjoyed her second level of training, Pam went to Singleton for eight months, to a 10-bed hospital in a converted old home. Due to its size, and being in a small country town, there was a 'totally different', friendly relationship with the doctors. There were more shocks. 'Doctors did the delivery and we were asked to give chloroform. We did it under their instruction. But every now and then I have shudders when I think about it.'

Pam wanted to be a triple-certificated nurse and work in baby health centres. 'In Sydney you had to pay for mothercraft training. In Tasmania, they paid you.' She and a friend spent four months in Hobart. It reminded her of a big country town. They rode bikes seven kilometres into town from their accommodation. They assisted mothers having problems with their babies. They learnt all the formulas. To check results they held nappy parades once a week and pronounced on contents. They dried nappies in a room containing fuel stoves that glowed with age.

Training over, they each ran an offshoot of the Central Clinic in Hobart. The sister in charge did not approve of

weaning. Pam and her friend wanted mothers to get their formulas right, so they simply announced when they would be on duty at their respective clinics.

Back to Paddington, triple-certificated after five years and one month training. Then 12 months in the premature nursery. 'A little bit of change' occurred. By 1950 pay was better. 'Before that we lived hand to mouth', Pam says.

Travel

'Now three of us started to travel around together', says Pam, 'staying in nurses' homes.' First stop Casino, for three months doing everything but theatre work. Pam delivered twins while everyone else was at lunch, and enjoyed it. The second baby was a breach birth. Next Mackay, where the hospital was on the Pioneer River, then 'way out in the bush'. Thrown into the wards by themselves, it was 'sink or swim,' but they learnt a lot. 'We were told all the time it was the cheapest run hospital in Queensland,' Pam says. 'If you went to the dispensary for Dexal, you'd be told they used sodium bicarb. "You're from down south, aren't you?" they'd say.'

Pans went to the hospital laundry once a week to be boiled. The medical superintendent did ward rounds with her dog. 'It would lie under the bed scratching while she examined the patient,' Pam recalls. The matron's dog

visited Outpatients for eye drops. A stray cat had kittens on Pam's pillow. The eight metre tides in Mackay were another surprise. 'You could go yachting in the morning and horse racing in the afternoon' when low tide enlarged the beach. One friend left Mackay early. Two of them lasted three months. Then they were off to Alice Springs. Since they would not commit to stay for 6 to 12 months they had to pay their way. It took two days via Townsville and Mt Isa. It was 1952. In size Alice Springs reminded Pam of Barraba, but the hospital had 110 beds due to its huge catchment area.

'Alice was quite different again,' Pam says. 'We went from a hospital with hardly any equipment [Mackay] to a Commonwealth hospital with loads of equipment by the standards then. Except for the 'Native Ward.' That was a tin shed with two wards and 'very basic' equipment. It held 20 to 30 patients 'all the time', many from outlying missions. Pam says, 'The Aborigines were treated badly. Their tea was made from used tea leaves. Their food was delivered in kerosene buckets with ladles.' Language difficulties meant that most Aborigines were treated with headache or stomach mixture. Names were mixed up. A baby known as 'Custard' had been christened on a mission as 'Augustine'. 'If a white father brought an Aboriginal child in the baby went into the top hospital. If its Aboriginal mother brought the baby in it

went into the Native Ward,' Pam recalls. 'White men from town propositioned Aboriginal women who worked in the hospital. They also tried to sell methylated spirits coloured with boot polish.'

Pam 'did everything' in Alice. 'You had to be a double-certificated sister to work there,' she says. 'You were the only one on night duty.' As a triple-certificated sister Pam held clinic. She enjoyed doing 'quite a few' deliveries. It was an interesting time', but her mother faced an operation. Back to Barraba after three months in Alice. First a lift to Elliott, south of Katherine, to visit a former patient and his family. He was a grandson of the legendary drover, Nat Buchanan, who opened up the Barkly Tablelands in the nineteenth century. Another lift, to Darwin, where Pam heard about War casualties, 'far more than we realized at that stage,' she remembers. Back to Alice, 36 hours non-stop by road, then to Port Pirie by train. Her friend went to Perth. Pam continued to Adelaide, took a flight to Sydney, a train to Barraba and home.

She spent three months on call two to three nights a week in Manilla Cottage Hospital. 'I didn't like being on call,' Pam says. 'I discovered that I was wakened one night, sat up and said "he'll be alright," and went back to sleep. And he was.' It turned out that Pam was not on call that night. But her sleep was

interrupted instead of Matron's sleep, 'because they did not like calling her.'

Next, west by boat, and to Perth's Repatriation Hospital, Hollywood. Another 'interesting experience... We had to learn where the grog was hidden,' Pam says. 'Everywhere from cisterns to the flower vase.' The death of a 28-year old sailor from TB made an impression. There was a family history of TB, and Pam was tested 'all the way through' her nursing career.

After sightseeing in the south west, Pam's next stop was Adelaide. The Queen's Home, Queen Victoria Hospital, was an obstetrics training hospital. Pam was in the post-natal wards. 'We looked at breasts, stomach and what sort of discharge then had to write a report. We made it hard to understand as the office staff read them, and this was an infringement of privacy,' Pam says. This hospital was 'quite behind in treatments,' and used unfamiliar terms such as 'barouche' for 'trolley'. 'But there were some very good doctors there.' Once, doing her rounds on night duty, Pam heard rumbling and felt the building shake. 'I didn't realize it was an earthquake,' she says, 'and was complimented for my calmness.' Pam enjoyed Adelaide. Again, she looked around the countryside and made friends, but her parents were getting on, so after twelve months she came home.

Tamworth

In 1954 Pam joined Tamworth Base Hospital. It had 140 beds, and district hospitals sent their more worrying cases there. She walked into a dispute between medical and nursing staff. 'I never knew the details,' Pam says. 'Doctors were dissatisfied with the nursing, but the nurses were mostly very well trained.' They were 'gated' or denied late passes if they misbehaved. Because many staff had left it was a 'young' hospital. There was a matron, deputy matron and charge sister in each ward, plus an evening duty sister. 'We all took turns at this. We carried the drugs and doled them out. We used a separate book then,' Pam says. Pam did 'everything' at Tamworth, including infectious diseases. She first worked in the male ward, and remembers it as 'a very busy, heavy ward.' After a stint on night duty she ran the children's ward. There she worked a 10-hour night for three days off, 'covering the whole hospital except Obstetrics.' Then, 'after two years running the nursery in Obstetrics, I felt that I'd proved my theories and ideas from clinic days at Paddington and Adelaide. For example, freezing excess breast milk for premature babies. Something you couldn't do now.'

Next, the training school, where her first intake included the ex-tutor sister's niece. 'It was a challenge,' Pam says. She

visited RPA in Sydney for observation and ideas. 'That was a great help.' In 1961 Pam received a scholarship to the NSW College of Nursing to do the Diploma of Nursing Education. 'It was interesting and challenging,' she says. 'There were six in the course and I was the only one with the old Intermediate Certificate.'

For 12 months she studied physics, biology, advanced physiology, advanced anatomy, education and public health. She got good academic results, but found it 'strange and difficult' lecturing to students as part of the assessment.

Following graduation she was tutor sister in the training school. Pam says, 'I introduced new things. I was encouraged to come up with ideas to go to Matron. If she didn't approve, they weren't done... But after three years I felt I was losing track of my nursing. I actually wanted to look after patients,' so it was back to the wards. 'I did a bit of everything – surgery, eye, orthopedics – and loved it,' she adds. Pam opened the general surgical ward in the new Bruderlin Wing, another 'very heavy' ward of 32 patients. 'We went from 14 to full on our first day,' she recalls. 'Eventually I convinced the doctors to discharge patients from this ward, not move them to another until they were ready for discharge. That reduced the amount of work but it was a busy, busy ward.'

By 1977 Pam's mother was living with her. 'I wanted a less stressful job, so I was appointed supervisor, then Infection Control Sister. Resistant staph started to appear in Adelaide just before I left,' she says. In 1983 Tamworth Base Hospital presented Pam with the Bruderlin Merit Award 'for outstanding service and devotion to duty.' Two years later she retired, and stayed in Tamworth.

Looking Back

Pam Chapman retired a life member of the NSW Nurses' Association which 'got going' during her early days at RPA. She became active in Tamworth, and remembers when nurses went on strike there in 1975 by taking their hats off.

She met her share of eccentrics – a matron who drank here, a surgeon who drank there. Pam witnessed and was part of major changes in nursing. 'All for the better,' she says. Women doctors began to appear while she was at Paddington. 'I saw the change from student training in hospital, a form of cheap labour, to university. The last students enrolled were in 1984, and the last graduation after I left, in 1987. The wards are now staffed with trained nurses and enrolled nurses.' 'I saw the introduction of cleaning people to do jobs we used to do. We cleaned pans and

dusted. Also the introduction of penalty rates and straight shifts.' Uniforms went from starched collars and cuffs, and long sleeves, to where now shorts can be worn, and culottes. The cap replaced the veil, and now no caps are worn except in the theatre.'

Pam says, 'I ended up being the result of all the experiences I had been exposed to.' She still gets rewards. 'I'm told, "you taught me properly", and it feels good,' she adds. When she left Barraba for initial training her father said she would never last the distance. 'So I was determined to prove him wrong,' Pam says.

This memory biography shows that she did. It also provides a personal picture of old times in an old profession.

Diary of Events



SPECIAL NOTE!! Expressions of Interest Required

Special Seminar on Applying for Grants

Berenice Hetherington conducts a detailed seminar for a small groups (just 18) on how to apply for a grant to fund various projects. It is understood that those attending her seminars have had great success, following on from her help, in receiving funding. As the seminar is designed for a small group only and Berenice has to come from Canberra, the cost would be about \$90 – \$100. If you are interested in attending such a seminar please contact Rosie Block, Ph. 9273 1697.

Executive meeting Dates for 2002

Members are welcome to attend the Management Committee meeting to be held at the State Library cafeteria at 5.30pm on Tuesday 14 May, 9 July, 10 September, 26 November.

Seminars will be held on 4 May, 27 July, 9 November

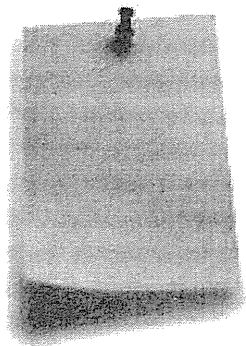
XIIth International Oral History Conference, South Africa, June 2002.

Theme: Memory, Healing and Development
Pietermaritzburg, KwaZulu-Natal, South Africa June 24-27, 2002
IOHA 2002 Organizing Committee, c/o Professor Philippe Denis, Oral History Project, School of Theology, University of Natal, PB X 01, Scottsville 3209, South Africa. Email: <ohp@nu.ac.za>
Oceania Inquiries to: Janis Wilson <jwilton@metz.une.edu.au>

Conference May 23-25, 2002 in Berlin

The Institute for History and Biography at the Open University in Hagen, as the German representative of the Oral History Association, will hold a conference on the transformation process in Central and Eastern Europe. Further details from Dr Alexander von Plato. Email <alexander.vonplato@fernuni-hagen.de>

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Newsletter

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