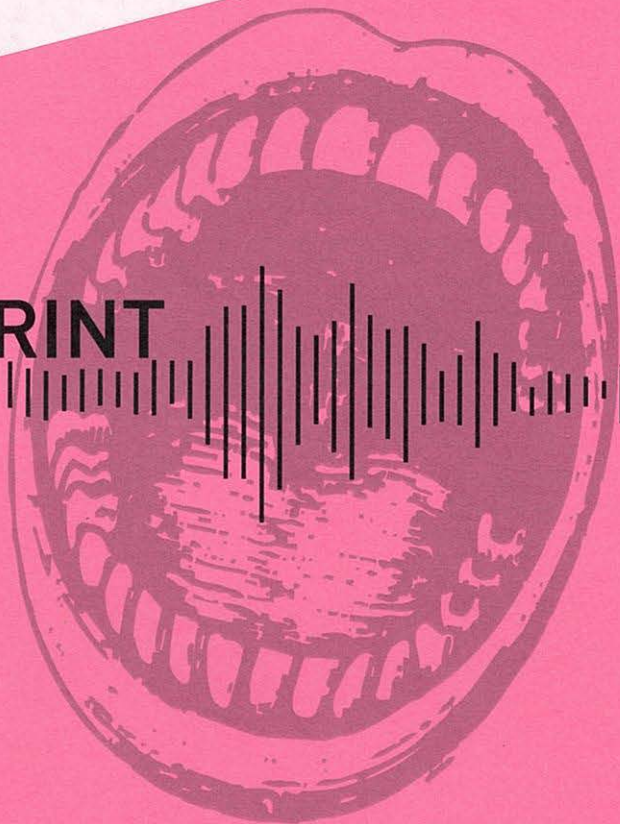


Conference News - Early bird
registration extended to 14 April.
Hurry!
See you there!

New South Wales Branch
Association of Australia

VOICEPRINT



34

April 2006

VOICEPRINT

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Editorial



This Voiceprint I hope suggests that good things come in pink! If you have seen the dancing logo for the International Conference, you will understand why I chose to have a pink cover. I am sure there are going to be good times and new and old friends to meet within the next few months. I am not sure how much dancing the feet will do but I am sure the voices and all the memories will sweep us all up into the dance!

I do hope those who live in Sydney can come to some of the events, and those who live a little or a long way further afield will be able to come to Sydney. Sydney has so many attractions and those of us who are lucky enough to live here look forward to showing off our beautiful city.

Meantime, in this edition there are two further instalments from Lesley Jenkins about her travels and Churchill Fellowship study overseas. Lesley had a most interesting time and I for one have found her report most enjoyable reading. Thank you Lesley for sharing with us. I am also very grateful to Helen Klæbe for her paper covering her talk which she gave at the last seminar about her research and book on Outward Bound. It is good that those who were not able to be present that day can share in Helen's expertise. I hope some of you will also enjoy the book. Peter Rubinstein has shared some memories with us of the last of the WWI veterans, but it his reflections about peoples reactions to life experiences and also his reflections on the value and place of oral history that I found interesting and challenging.

I trust there is something of interest for everyone in the pink Voiceprint. Look forward to seeing many of you in July!

Even though I expect there will be much to report from the conference in the next edition of Voiceprint there is always room for members contributions. Please send them by the first week of August.

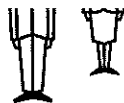
Joyce Cribb

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Membership



New Members

Welcome to all our New Members and may I say how timely you have made your joining the Association! Why? Because the OHAA is hosting the International Oral History Association conference here in Sydney at UTS on 12-16 July 2006.

Please go straight to the conference website and survey all the excitements we are planning for you – <www.une.edu.au/iohaz006> By the time you receive this *Voiceprint* you will, I hope, have registered for the conference at the Early Bird option. However, if you decide to register later you can still do so at the special members' rate. Whatever happens, do be there! We look forward to seeing you.

Kathy Neilson	Journalist
Yvonne Kimber	Interested in oral history
Jill Lennox	Broadcaster
Gwen Bloomfield	Psychologist
Gillian Turner	Interested in oral history
Heather Saville	Interested in oral history
Peter Meredith	Journalist, writer
Janette Daniel	Student
Catherine Shirley	ABC/TV manager
Sally Hone	Consultant historian
Patricia McGinty	Sister of Mercy
Phoenix de Carteret	Research Assistant
Jennifer Mortimer	Librarian
Jennifer Swain	PhD student
Frances Rush	Writer, historian
Parramatta District Historical Society	
Johanna Kijas	Historian
Gerard Howard	Interested in family and social history
Rose Colombo	Interested in biography and mentoring

Rosie Block, President

Nuts & Bolts

XIVth International Oral History Conference, Sydney, Australia, 12-16 July 2006 *"Dancing with memory: oral history and its audiences"*

The 'big event' for oral historians in 2006!

International Conference website:

<www.une.edu.au/iohazoo6>

Oral History Association of Australia

website: <www.ohaa.net.au>

International Oral History Association

website: <www.ioha.fgv.br/>

Oral Historians are expected from around the world to contribute to the XIVth International Oral History Conference hosted by the International Oral History Association in collaboration with the Oral History Association of Australia, State Library of New South Wales, University of Technology Sydney, and University of New England.

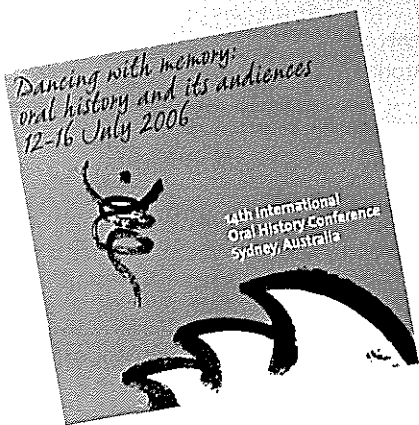
Check the website for details on registration and other events associated with the conference.

Note

Master Classes will be conducted by leading International Oral Historians; Alessandro Portelli, Linda Shopes, Alistair Thomson, Dean Rehberger and Michael Fegan on Tuesday 11th prior to Conference. Bookings required.

Post Conference Tours are being arranged to Canberra and another to Maitland and the Hunter Valley. Visit the website for further information and bookings.

<www.une.edu.au/iohazoo6>





Call for Nominations

Hazel de Berg Award for Excellence in Oral History

The Award

The Oral History Association of Australia (OHAA) has established an award to recognise members who have made an outstanding contribution to the cause of oral history in Australia over a considerable period of time.

To commemorate her pioneering work in oral history, the award has been named the *Hazel de Berg Award for Excellence in Oral History*.

Criteria

The recipient shall be the nominee deemed by the National Committee of the OHAA to have, over a considerable period of time, made an outstanding contribution to oral history in Australia through one or more of the following:

- the raising of awareness of oral history within the profession;
- the promotion of oral history within the history community;
- the recording and documentation of oral history;
- the preservation and archiving of oral history collections;
- such other contribution to oral history as the OHAA considers worthy of recognition.

The award is open only to members of the OHAA.

Nominations for the Award

Nominations shall be type-written on the prescribed form.

Nominations should be brief, but present a persuasive case setting out the achievements and history of the nominee that will enable a comparative assessment to be made; they must be signed and dated by the nominator.

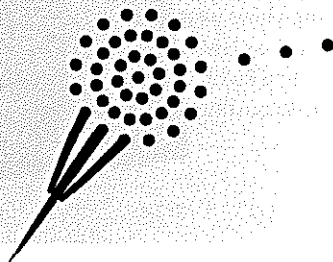
Nominations may be made by any Branch or member of the OHAA; there is no impediment to members nominating themselves.

Lodging of nominations

Nomination forms are available from OHAA branches or can be downloaded from the OHAA website at:

<<http://www.ohaa.net.au>> The website also includes OHAA branch addresses.

Nominations marked 'Confidential' must be received by 5 pm on 19 May 2006; they should be sent to: Secretary OHAA, C/- Oral History Program State Library of New South Wales, Macquarie Street, Sydney, NSW, 2000.



Nuts and Bolts (cont...)

Mark Cranfield Retires

Margy Burn, Assistant Director-General, Australian Collection and Reader Services at the National Library of Australia paid tribute to Mark Cranfield at a farewell tea held in his honour on 14 December 2005.

Mark Cranfield retires from the position of Oral History Curator at the National Library on Thursday 15 December, a position he has held for nearly 25 years. In this time Mark has seen the transformation of Oral History at the Library, initially from a sub-section of two staff, one phone and a couple of filing cabinets overflowing with tape within the Manuscripts section, to the situation today where at more than 37,000 hours the collection is the largest in Australia.

Under Mark's stewardship last year one hundred extended biographical interviews were recorded by specialist interviewers with eminent Australians from all walks of life including Nobel prize winning medical researchers, astronomers, High Court judges, dancers, academics who did pioneer work in the social sciences and Asian studies in Australia, composers and younger Indigenous leaders. In social history interviews were recorded on subjects such as HIV-AIDS in Australia, the Public Lending Right, the experience of the Canberra bushfires, children's playlore,

with boss drovers, conservators, refugees, people working in the aviation industry and members of the Polish community in Australia. Specialist folklore collectors recorded music and life stories across Australia with field trips to WA, Tasmania, Queensland, Victoria, NSW and from north Queensland through the Torres Strait to Broome.

Mark has developed and supported a network of specialist interviewers who undertake interviews for the Library across Australia. He has always been generous in giving time, advice, support and encouragement to interviewers, interviewees, collectors and anyone with an interest in oral history and folklore. Mark has also worked with colleagues in state libraries and other cultural institutions such as AIATSIS and the National Film & Sound Archive as well as the Oral History Association of Australia. Mark has been a passionate and persistent champion of folklore in Australia. The National Library's growing annual presence at the National Folk Festival and the resurgence of academic interest in folklore in WA, Victoria and the ACT is in no small part due to the network of folklore interests across Australia which Mark has carefully tended.

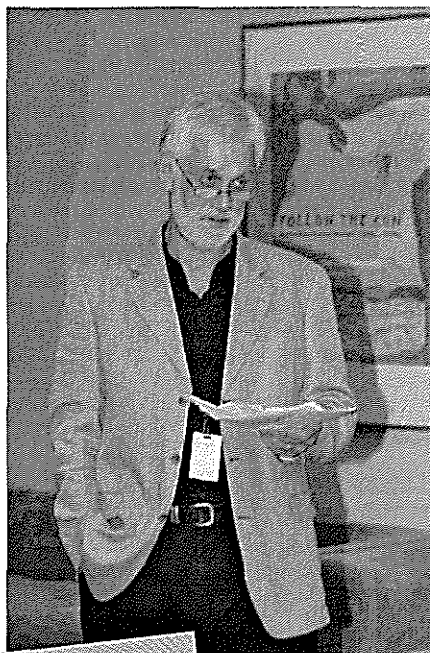
One of Mark's many interests was to ensure that the Library documented its own history through interviews with selected former staff. I am delighted that Mark has consented to be interviewed himself and Peter Read will interview him in February.



In his typically modest way Mark wanted to leave quietly and asked only for people to enjoy a glass of champagne with him at the National Library staff Christmas party. Today staff of Oral History and Sound Preservation organised a lovely farewell morning tea complete with a bush band, trumpet duo and kazoo orchestra who celebrated Mark's achievements in a variety of musical medleys. A number of interviewers and folk community representatives were able to join Library staff in farewelling Mark. In celebration of his achievements in oral history and folklore a more formal farewell dinner was held in Canberra on Tuesday 28 February.

**Margy Burn Assistant Director General,
Australian Collection & Reader Services,
National Library of Australia.**

A report of this occasion will be included in the next edition of Voiceprint.



Nuts and Bolts (cont...)

Churchill Fellowship travels with Lesley Jenkins

Lesley Jenkins returned from her Churchill Fellowship in Oral History in September. The following article is the second instalment of a series she is writing which chronicles her journey.

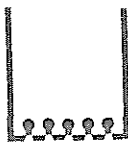
New York, New York

I arrived in New York at night, feeling a mixture of anticipation and terror. All those stories of muggers and wrong turns combined in my mind to create my own *Bonfire of the Vanities*. The turbaned gentleman driving my Yellow Cab assured me I was at the right place, even though it looked like any other city block in the dark, and after the usual agony of determining the tip, which I gathered from the driver's growing surliness I got very wrong, I wheeled my bag into the dormitory building. I found a group of students acting as receptionists and before too long I was registered for the Summer Institute in Oral History at Columbia University.

Unfortunately the comprehensive pack of course notes had not arrived before I left Australia and was not awaiting my arrival, but I was pleasantly surprised to find that I had a large room to myself and a share bathroom in the student dormitory.

I met most of my fellow students at a reception held the following evening in the wonderful old apartment of Ron Grele, director emeritus of the Oral History Research Office, and one of the presenters at the Institute. The following morning we began with introductions, which lasted for most of the day, and gave all 25 attendees ample opportunity to introduce themselves, to expand on their work and to outline their hopes for the next 10 days. They were drawn from a range of occupations including 9 PhD candidates, 5 history lecturers/professors, 4 archive/project managers, 5 independent practitioners and 2 unaffiliated novices. Countries represented included: Australia, Pakistan, India, Brazil, Bosnia-Herzegovina and the multicultural mix of the United States. The focus for the Institute was: *Living to Tell: Narrating Catastrophe Through Oral History*, and some people had come specifically because of this theme. As Mary Marshall Clark, current director of the office, commented in our welcome letter: "The theme not only reflects recent work in oral history, which is increasingly focused on experiences of human suffering in historical contexts, but philosophical and historical thinking across the disciplines."

The morning and afternoon sessions were held in the same large room. Here we gathered around tables joined to create one companionable setting. This was to be our place of instruction for the next eight days, until need for the room determined that we move downstairs and divide, at last, into smaller groups. Invited academics,



Columbia University Oral History Research Office staff – past and present, project managers and independent practitioners gave presentations, sometimes as part of a panel and sometimes alone. Sessions generally lasted for several hours before they were opened up for questions, but as the members of the group became more comfortable with each other and the proceedings, questions came whenever people wanted to ask them.

As the Institute progressed I realized that many of my fellow participants had much to offer and even though little had been organized to facilitate our interaction, such as the provision of morning tea, I sought them out to find out more about their work. I ended up eating out most nights with one or other of them and this proved to be one of my great delights during my stay in the Big Apple. Dr Furrukh Kahn from Pakistan continues to work on the oral narratives of Pakistani women's experiences of the Partition of India in 1947. He showed a short but harrowing film and also discussed his problems in making it. He stated in his written introduction to fellow students: "...On so many occasions in civil, ethnic or religious conflicts, women bore a significant brunt of the violence and brutality directed by members, mostly men, of warring communities. The stories of women do find a place in the meta-narrative, but are rarely used as more than illustrative examples of the violence and

the wrongs of the 'Other'". He was given a lot of encouragement from the group to continue his work, even though funding is so minimal in his country. He also received some practical advice from fellow student, Rob Katz, an independent filmmaker.

The Institute featured 25 sessions and a handful of these ran concurrently. One of the early sessions included *A History of Oral History from American and Italian Perspectives* by Ron Grele and Alessandro Portelli. This history covered the philosophical development of oral history in the United Kingdom and the United States and included a cursory note on the early oral history collecting of Finland. Italian universities do not support the collection of oral history and there are no oral history associations to support community projects, so we heard about Alessandro's pioneering work and that of his fellow academic, Luissa Passerini. Little was made of the development of an oral history movement supported by associations, its advocacy role in the face of criticism, or that most oral history work takes place outside the Academy not within it. It also seemed odd to me to omit discussion about the impact of technology on the growth of oral history. This has enabled the introduction of smaller and cheaper machines, which in turn has encouraged a diverse range of affiliated, and non-affiliated practitioners to participate. This has produced a number of outcomes worthy of discussion in a talk about the *History of Oral History*.

Nuts and Bolts (cont...)

Mary Marshall Clark spoke with sensitivity on the *Challenges of Documenting Catastrophe through Oral History*, which gave insights into the 9/11 oral history collection at the University. Discussions of this project became a focus of many of the presentations and it was interesting to note that all the interviews were done with people who had self-nominated for participation. Interviews were also conducted over many visits and a number of interviewees retold their stories in a shorter filmed version. The interviews followed the life story model and were 20 hours plus in length. Interviewers were experienced and contracted to undertake the work, which was usually about 10 interviews per interviewer. Four hundred interviews were conducted and Mary Marshall elaborated on the features many of the interviews had in common. In summary they were:

- they were explanatory stories;
- they featured secular religiosity e.g. "I was meant to be late that day";
- interviewees had a need to tell their stories (they felt free to tell the worst imaginable without being labeled as having a 'post traumatic stress disorder');
- there were less questions and more silences in the interviews;
- interviewees were able to elaborate on what it meant to survive and to be part of the process of commemoration.

Gerry Albarelli was a contract oral historian on the 9/11 Project and he spoke at a

session entitled *Fieldwork after Catastrophe*. It was obvious that he had thought deeply about what oral history is and can do, and about the differences between oral history and journalism, especially since 9/11 has been one of the most documented events in history. Some of the points he made and that resonated with me were:

- oral history tends to gain meaning over time;
- oral history makes an attempt to slow down the telling;
- the telling is for the future and journalism is for the present;
- oral historians have to take the time that journalists don't have;
- oral history is interested in where the local story intersects with the larger story.

Gerry also conducted a mock interview with Captain Jay Swithers who was a paramedic at the Twin Towers site. This did not work as an example of 'how to do it' but it was riveting as a powerful piece of storytelling. Jay needed no sensitive handling or guiding questions. Gerry was so confident of Jay's ability to 'perform' that he didn't interrupt his flow by even looking at him!

Staying on the theme of catastrophe, we heard from Alessandro Portelli on *Memories from Above and Memories from Below: The Oral History of the Bombardments in Roma* and Jessica Wiederhorn on interviewing for the Shoah Foundation Oral History Collection, the AIDS Pandemic, Rwanda, and from fellow students Selma Kapidzic and Lara Nettlefield on the *War Crimes Documentation through Methodology of*



Oral History Project in Bosnia-Herzegovina. These presentations were offset with sessions on *Organizing and Developing Community Oral History Projects* and *Writing for Publication* conducted by the energetic and informative Linda Shopes and others. Steve Rowlands talked about recording and creating *Aural History Documentaries* and we had the privilege of listening to excerpts from his elegant programs featuring jazz greats.

Unfortunately, the long and grueling conference format did not allow for embedding the theory with participatory, practical or facilitator led enquiry, or with field trips to some of the places in New York under discussion, such as Chinatown or the 9/11 site. These I visited with a friend I made at the Institute, along with a visit we made to StoryCorps.

StoryCorps is a national project, supported by donations and corporate sponsorship, to instruct and inspire people to record one another's stories in sound. The recording takes place in a sound booth, which looks like Dr Who's 'Tardis' and is located in a corner of Grand Central Station; just across from the shoe shine seats. There is one smoky window that allows visitors to have a look at what is taking place within. A technician operates the sound equipment and this ensures a perfect recording and he also helps the interviewer and interviewee if they get stuck. Sessions are booked for 40 minutes, however, back-

to-back slots allow for an 80-minute recording. Inside the booth the light is dim, the seats comfortable, and it looks like a small lounge room as a vase of flowers sits on the table. When I was there a granddaughter was interviewing her grandmother and at the end of the session, which cost \$10, they received an audio CD of the interview. Upon completion they signed a form giving their permission for a copy to be added to the StoryCorps Archive, housed at the American Folklife Center at the Library of Congress. This permission also allows for excerpts to be selected and played on WNYC (New York Public Radio) and NPR (National Public Radio).

The third instalment of the series Lesley is writing follows.

Washington and San Francisco

When I arrived the train doors opened and an overwhelming heat welcomed me to the nation's capital, Washington D.C. I followed the instructions to the National Mall. I found the festival marketplace and the richly decorated Filipino truck, I asked a question of a harried volunteer and wended my way through thousands of visitors to the administration van. Dr Betty Belanus emerged to welcome me to the 39th Annual Smithsonian Folklife Festival. The festival featured four programs – Oman: Desert, Oasis, and Sea; Forest Service, Culture, and Community; Food Culture USA; and Nuestra Music: Music in Latino Culture. As the handsome program book stated; '... the Festival once again presents a sample of the diverse cultural heritage of America

Nuts and Bolts (cont...)

and the world to large public audiences in an educational, respectful, and profoundly democratic way... True to form, the Festival illustrates the living, vital aspect of cultural heritage and provides a forum for discussion on matters of contemporary concern'.

I had never met Betty before she asked me to stay with her, husband Steve, and adolescent daughter, M.E. (pronounced Em-me) '13 going on 20' Betty advised. My own daughter aged 18 joined me as she had the 4th July long weekend off from her job as a Summer Camp leader in Wisconsin. So we stayed in leafy Arlington and time together enabled me to talk to Betty, a trained folklorist, about the inclusion of oral history in her project work and the development of each festival. I learnt that Queensland is to be celebrated at the Festival in 2009 and links have already been developed with the Queensland Premier, Peter Beattie, and the organizers of the Woodford Folk Festival, an annual event held just north of Brisbane. Betty had her eye on me as an advisor on the ground, I think, and I have given her multiple leads to pursue along with the names of artists who include oral history in their work. Our mutual exchange of ideas and experiences included introducing the almost bald Steve to Vegemite but as he was not partial to the taste he thought he might try it as a hair-restorer. A recent email informs me that he now looks like Fabio.

I met Jens Lund again at the Festival, Jens had offered an insight into his work when I was on placement at the Washington State Arts Commission. He now had a new job as folklorist with the Forestry Service and I went with him to talk to Wally McCrae, a cowboy poet and environmentalist. Wally had been to Australia on a poetry tour and had spent time at the Stockman's Hall of Fame in Longreach. The Festival is set up with multiple stages of different sizes and visitors move between them to hear speakers, participate in learning new crafts, dance with the performers or just to watch the passing parade. Introductions to speakers are a little like oral history interviews, as they tend to take a question and answer format. Both parties are knowledgeable about the subject and they focus on the interviewee's experiences over time. They are also documented in some way, which may include an audio recording. The Festival is a huge event and this year it took place over six days separated by a week in-between which when it was closed to visitors. This allowed the workers and performers to rest and for some fine-tuning to take place.

I also visited Peter Bartis, Senior Program Officer, at the American Folklife Centre in the Library of Congress. Peter manages the Veterans History Project and has written two booklets that support the collection of oral history and personal wartime recollections (1). These booklets encourage individuals or communities to record the first person recollections of American War Veterans. The project



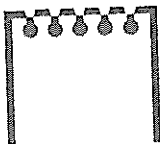
is supported financially by the United States Congress, American Association of Retired Persons (AARP-Founding Corporate Sponsor), and the Disabled American Veterans (DAV) Charitable Service Trust. The Archive has 35,000 interviews and most of them haven't been listened to or viewed by anyone. The volume precludes this and the other feature of such a large community driven project is the variability of the material that comes in. As Peter put it, "From crap to quality, we get it all". Some filmed material doesn't survive entry into the Archive as the US Postal Service has been irradiating material to the Library of Congress since the Anthrax scare. Some elite interviews are undertaken with people of particular importance but these interviews are still quite short at around one hour's duration. Researchers and filmmakers use the material, but the Archive's main importance is as a country wide participatory project that documents individual stories in oral, film and written form for families.

My next stop was Berkeley in San Francisco. I spent an enjoyable two days at the Digital Storytelling Centre engaged in creating my story at the Digital Storytelling Workshop. Digital Storytelling can be about any aspect of our lives but there are seven elements to the process of constructing a story:

- Point of View
- Dramatic Question
- Emotional Content
- The Gift of Your Voice
- The Power of the Soundtrack
- Economy
- Pacing

My two days were long ones but as there was only myself and one other student I received personal tuition from a wonderful teacher for most of the time. This was fortunate because the main software programs we used were Adobe Photoshop and Adobe Premiere. I have a nodding acquaintance with Photoshop but Premiere was totally unfamiliar to me and quite complex. I managed to produce a 3 minute scripted film but I couldn't repeat the exercise because two days was too fast to practice what we learnt. Digital Storytelling may not seem to have a lot to do with oral history but it can be used as another way of encouraging people to tell their stories. Some examples of this can be found at the site of OHAA fellow member, Helen Klaebe <www.kgurbanvillage.com.au/sharing/dstories/dstory2.shtml>.

During my month in the United States I made contact with nine independent practitioners, mostly through the Association of Personal Historians and the Listserv for Folklorists. They all used oral history as the basis of their businesses but only three were also members of the Oral History Association. The Association of Personal Historians is a members'



Nuts and Bolts (cont...)

organization for people involved in producing life stories through books, oral histories, audiotapes, videos or DVDs or in training others to do this. The Association is growing at about a member a week and currently has approximately 500 members, a few of whom are located in Australia, the United Kingdom, Canada and Europe. They have a very active and supportive discussion list, which is particularly encouraging of newcomers. The skill level of members (and the quality of their products) varies greatly and I asked those I met about moves the organization had made towards a system that recognises this difference. The President, Lettice Stuart, who is a former journalist, told me that discussions had taken place some years ago with the membership about implementing a credentialing system and it was thought that a panel of experienced members might judge the work submitted by others. This proved to be a divisive issue as questions were raised about who

should do the judging and how to assess the skills, experience and knowledge of judges and practitioners. Nothing was put in place but a simmering unrest about the issue remains.

¹ Library of Congress American Folklife Center, *Veterans History Project Field Kit – Conducting and Preserving Interview*, Washington, n.d., Veterans history Project Memoir Kit – guidelines for Writing Personal and Wartime Recollections, n.d. Peter Bartis also wrote the document that predates the above two, *Folklife and Fieldwork – A Layman's Introduction to Field Techniques*, 1979, Library of Congress, Washington.

To be continued



Performers at the 39th Annual Smithsonian Folklife Festival, Washington D.C.



OHAA Seminar – *Outward Bound Australia: an Oral History Partnership*

State Library of NSW – Saturday 5 November 2005

Helen Klæbe is a PhD candidate from the Creative Writing department of the Queensland University of Technology's Creative Industries Faculty. Members, and visitors from Outward Bound found Helen's talk took them on a very challenging journey at the seminar. Helen has been very generous to the NSW Branch in conducting the seminar and also in providing the following paper to publish in Voiceprint. Your Editors are very grateful. Thank you Helen (Ed)

Partnerships with an Oral Historian and Organisations

Public History and Partnerships

Oral history research methodologies are growing in popularity as a way of capturing contemporary stories, or voices, of the local, personal, public and global experience. An oral historian, as the name suggests, continually works in partnerships – with the people they interview and the organisation they may represent. The purpose of this article was to discuss collaboration, using a case study of my experience writing an organisational history.

From mid 2002 until October 2005 was an epic journey for me. In collaboration with the Queensland University of Technology (QUT) and Outward Bound Australia (OBA) I researched and wrote my first book, *Onward Bound: The First Fifty Years of Outward Bound Australia*, as part of a research MA. I initially thought the process would be a straightforward

collaborative partnership, but soon learnt the partnership would extend to a far wider realm. 2006 is the fifty-year anniversary of OBA, so I will give you a taste of the history of OBA, a snippet of the colourful people of OBA and talk a little about my personal OBA journey.

When one begins a history project, whether large or small the first question to ask is usually, why collect a history? As a writer, I would simply ask, who is the audience? There is currently huge interest in oral history and public history – or social history – as it reflects a human interest in our past; a sense of continuity between the generations; a sense of belonging in neighbourhoods; gives meaning to how we are by what we do (both as an organisation or workplace); and promotes a sense of place and identity in our ever changing world.

An oral history requires great honesty and trust in a partnership or collaboration with the community being investigated and the investigator. This is a story about my

Reports (cont...)

partnership with Outward Bound Australia (OBA).

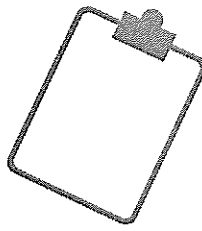
In 2002 Tim Medhurst, the CEO of OBA, heard me on local ABC radio reviewing a book and knew I was just finishing an undergraduate degree in Creative Writing at the Queensland University of Technology (QUT). He contacted me and explained a little to me about OBA and as I had grown up in South Australia, I had little idea about the organisation, other than it was an outdoor education organisation. He said some of their key founders had already passed away, others were in their nineties and the Board were concerned and investigating how this problem might be best managed - remembering they were a non profit organisation, with no spare funds.

I agreed to go to OBA's national headquarters at Tharwa, just out of Canberra and meet with the Board and suggested an initial oral history collection be commissioned by the OBA committee as a stopgap measure to ensure founders' unrecorded historical memory was not lost. In fact, my subsequent research uncovered stories of past founders also attempting to capture the history of OBA, but as an organisation of people more concerned with the 'doing' than the recording of milestones, and spare cash for such a venture being historically unavailable, these efforts had failed. OBA, like most organisations has a regular

turnover of staff, committee and board members. The formal history was recorded in the meeting minutes, but this did not tell the whole story. Personal interpretation of events, through oral history, can colour a very black and white picture. As an independent writer, external to the organisation, I felt I could offer an impartial, fresh look at their history.

I discovered 217 boxes of archives at Tharwa, piled up in a disused shower block, and found that no staff member of OBA had 'the history of the place' to go through them with me. As I sat in a cold, mouldy, damp room surrounded by boxes I was ready to admit this task was perhaps too big for me. I poked around the top of a couple of cartons, looking at photos and letters from students. A few hours, and a few dozen boxes later, I was still reading – very powerful emotive letters about how much their OB experience had meant to them. As a parent of three teenagers I know it takes a lot to excite one into writing a letter, especially such poignant letters and by so many. I was now intrigued to know what it was about OBA that had caused this. I made a list on the plane as I headed home: target the key people; examine what the organisation really is; and find funding.

Financing such a project is always a struggle within any non-profit organisation, yet the social consciousness of our society and how people interact within it is of crucial historical significance in understanding 'who we are' as a society now, what we were in the past and



what we will become in the future. Working to overcome this problem then became the challenge that was solved through an organisational and tertiary partnership.

Tertiary institution partnerships with community and industry can be beneficial for all parties. Queensland University of Technology's (QUT) Creative Industries encourages innovative research methodology that allowed part of my MA research to be the creation of primary source material in the form of an oral history collection, and also writing an accompanying manuscript. The tacit knowledge extrapolated from the general population in relation to research is of growing cultural significance in social history and should be regarded highly.

To understand OBA I needed to start with the history of Outward Bound and the story of its founder Kurt Hahn. Hahn was the educator and founder of Outward Bound and other experiential education institutions such as the Duke of Edinburgh Awards and United World Colleges (Stetson). His theory of outdoor education has been investigated and expanded worldwide in the last 70 years with mottos such as, "you are more than you think", "to strive, to serve and not to yield" and "your disability is your opportunity".

Hahn was passionate about ancient Greek philosophers, who also valued the art of passing on knowledge through oration, so it seemed fitting to use another of his legacies, Outward Bound, or Outward

Bound Australia in particular, as an example of a successful partnership between an oral historian/ writer, a university and an organisation. Hahn formed a partnership with Lawrence Holt – the owner of UK's Blue Funnel merchant shipping company during World War II – as Holt had approached Hahn very concerned about his ships being torpedoed in the Atlantic sea and his men perishing, because they lacked survival skills.

Hahn, who had openly criticised Hitler before the war, had escaped prison and was at the prestigious Gordonstoun School on the rugged coast of Scotland teaching students, including the future Duke of Edinburgh. His philosophy for youth stressed the importance of healthy body and mind and service to others in the community, which was a new concept – especially in a time where many children left school early to work and in doing so abandoned opportunities to continue sport and often took up adult habits, like smoking. Hahn devised a 26-day course for Holt's sailors, which was the origin of Outward Bound.

Chris Holt, Principal of Marist-Sion, College, Warragul (Sir Lawrence Holt's great nephew) spoke of his great uncle:

My own Dad, Richard Alfred Holt, knew his uncle quite well. Dad was a Merchant Navy Officer on Blue Funnel ships during the Atlantic convoys in World War Two. He suffered the loss of two ships and knew at first hand the terrors and loneliness of being adrift in a life-boat on the North Atlantic.

Reports (cont...)

Next, I examined what was known of the Australian story, which was difficult to trace, as the only person still alive with first hand knowledge of how that occurred was Prince Philip. I soon found the Australian chapter was another great partnership – this time, between Judge Adrian Curlewis and Admiral 'Buck' Buchanan.

Curlewis, a survivor of Changi, and Buchanan a decorated naval officer, were both interested in the wellbeing of Australian youth, and were challenged in a Sydney pub in 1955 by Prince Philip's English messenger. The challenge was to run an Outward Bound program in Australia in 1956, to coincide with the scheduled Melbourne Olympics.

Curlewis had a little more trouble convincing others to support the idea. He had a few companies that would send apprentices and Legacy sponsored young people, but had no location to house the first course. Curlewis used a combination of common sense and tenacity to find a solution. A 1976 transcript records Sir Adrian Curlewis as saying:

It so happened that, at the time, I was also Chairman of the National Fitness Council in NSW, a position to which I had been appointed in 1948. National Fitness had a magnificent new area down at the Narrabeen Lakes, west of Sydney. So as Chairman for Outward Bound Australia (OBA), I wrote to the Fitness Council Chair (myself) and asked would they please try and give us assistance and provide an area where we could hold the first school.

I then wrote back to myself, saying we would be delighted to assist the Outward Bound movement.

I began to realise that this project was not going to be about OBA, but about the people of OBA and about post-war Australian spirit and determination.

The first course was held at Narrabeen, in November 1956, officially meeting the challenge set, but also convincing many more people about the qualities Outward Bound had to offer the youth of Australia.

Admiral Buck Buchanan, with the help of a newly appointed committee, searched for a suitable permanent location and eventually Fisherman's Point on the Hawkesbury was chosen. It was again difficult to trace the history through the sanitised meeting minutes alone, so I also interviewed Curlewis and Buchanan's sons: Ian Curlewis, and Rob and James Buchanan to enliven the detail.

The early years at Fisherman's Point and the story of Outward Bound Australia's first warden, Warwick Deacock came to light. Deacock was another fascinating character and his story also included the inspirational, adventurous partnership that he and his wife Antonia shared.

I continued to interview the obvious list of founders and key staff members across the decades and was developing my own secondary list of the not so obvious, yet key people who were an integral part of the organisation. Every inch of my journey was



packed with stories – stories that were the history of OBA and its people. Again they were stories of partnerships, relationships and pioneering spirit.

As the social climate was changing in the 1960s (and having a fiercely independent wife and small daughter of their own), the Deacons saw it as inevitable that girls would become a part of OBA. Curlewis and Buchanan approached another World War II veteran, Joyce Whitworth, and invited her to become the Director of the OBA Girls' School. For information on the girls' history, I spoke with Joan Elliott, Laurie Jaeyes (who were early instructors) and Godfrey Wincer, who was OBA's Executive Director at the time. Each had their own moving story of how they became so involved with the organisation – revealing to me more and more about the essence of the organisation itself.

A fifty-year history encompasses changing social thinking and practices. It can reveal how we evolve into what we are today. As a public historian/writer, a decision has to be made with participants and with the organisation about how history is remembered. My relationship with the university was clear from the start with OBA. I would be recording the history from an impartial, balanced viewpoint, including any tragedy.

I investigated other outdoor educational excursions where fatal accidents had occurred to gain a better perspective of the relatively few accidents in OBA's history. I scoured and compared newspaper reports,

all of which differed – coroner's reports – court hearings, personal testimony – using oral history interviews, staff reports, and Board minutes. Like a detective, I pieced together events to try and make some sense for affected families. People still wanting to know details, like where memorials were located, contacted me for information. Oral history helped to bring answers and the sensitivity of tragedy in a way that a news report at the time never could.

The history of OBA continued, while safety and educational issues were constantly being reviewed. The changes within OBA were in step with the cultural changes within society and by the 1970s the person in charge was changed from 'Warden' to 'Director'.

Bill Friend, a staunch supporter of OBA, returned from investigating Outward Bound schools in the UK and US in the early 1970s and suggested holding a shorter course for younger boys aged 12-16 years. Garry Richards had worked at Fisherman's Point in his tertiary breaks, and had then become a teacher at Cranbrook. He became involved with Friend's 'pack and paddle' courses, which were held in the school holidays and his relationship with OBA would go on to span 30 years.

Not everyone wants to be nostalgic and reminisce about the past and not everyone made themselves available for interview. OBA has had over five thousand staff members and more than two hundred

Reports (cont...)

and fifty thousand Australians have been 'Outward Bound' in the last half century. I had to assess my approach and ensure my methodology was robust enough to still produce a collective history – without needing to interview everyone.

The philosophical justification of oral history as a credible social science, the ethical elements and procedures involved, the ordered technical knowledge, the art of interviewing and data collection practices were all important factors to consider. Oral history practices for organisational projects need to be of a high standard to ensure its continuing credible usefulness, not only for the publication of this fifty-year history, but as a primary source of information that is able to be accessed in subsequent years by researchers.

Oral history interviewing (as a participatory research method) produced an abundance of information, which I needed to characterise to discover where participant's stories would intersect and overlap with each other and with the archived history. Cross checking of transcripts with formal historical evidence for verification helped to "close the methodological gap," to meet the rigorous demands imposed by social sciences.

I was interested in interviewing anyone who could fill the gaps – from all points of view. As the organisation grew, there were views and counterviews – all which had to be recorded and collated to help verify the traditionally collated history.

Not everyone is easy to find either. Some people who were involved in OBA were now retired, while others' details were unknown or unlisted. The difficulties in tracking people down were unbelievable, but I felt obliged to, so I could really do justice to the people and their history and so I persisted.

The OBA history was continually full of firsts, offering new educational opportunities for adult, student, disabled, science and corporate expeditions. This project was also a first for my faculty too. New trends in industry and the corporate worlds towards oral history need to be realised and incorporated into more tertiary study programs.

The story of OBA is about the development of Kurt Hahn's philosophy into a well-managed non-profit organisation, which is a world leader in outdoor education in research, teachings, occupational health and safety issues and as a training facility – all with elaborate systems that have evolved over the last 50 years. My record keeping systems also evolved, as I devised a system of how I would allow the interviewees to be collectively supportive of the way they were represented in the book. By allowing interviewees to see how they were 'positioned' within the text of the manuscript, they had an opportunity to make editorial comments.

Over the last fifty years OBA has also provided great service to the community – not only through the inclusive courses



they offer, but also by the community service component of each course. I could also argue that QUT has helped serve the community and OBA by allowing my MA of research in creative writing to illuminate their story. Many other non-profit Australian organisations have similar inspirational stories to tell, but no resources to manage such an undertaking. Perhaps smart collaborative partnerships like mine could provide an answer. By producing the book from the oral history collection, these great stories of ordinary Australian people doing extra-ordinary things with the public became accessible to the broader community.

After completing my MA in mid 2004, I was able to present my work at the International Oral History Conference in Rome. For those of you who have experienced *Outward Bound* first hand, you will understand the term 'solo'. Rome was my 'solo' – my time of reflection of the journey so far. I presumed that the transcripts and the thesis were likely to languish in the 'too hard basket', to progress any further. Serious money was needed to back the publication of the manuscript. I felt disillusioned, because my task was over, but too many people had given of themselves with their stories and I found myself the 'keeper' of these stories that they had entrusted into my care. I felt obliged to try and get it published.

There is a saying, 'it's not over 'til it is over!' I found the only person willing to underwrite the publication was Tim Medhurst, who

had initially taken a punt on me as a new graduate being able to pull the OBA history together. The production process became another project altogether and another partnership – this time between the two of us. Choosing a publisher, weight of paper, photographic research, captions, maps, editing, indexing and design style all needed to be managed.

A further fifteen months and many countless hours later, the book *Onward Bound: The First Fifty Years of Outward Bound Australia* was published. The most satisfying feeling for me, as a writer, was to receive many heartfelt thankyou and congratulations from the people who let me 'collect' their stories, including a thankyou from someone who refused to participate in the project, but who was very pleased with the thorough way the research was conducted and portrayed.

The collaborative partnership of Tim Medhurst and I had met the challenge, by hard work and a little tenacity, to guarantee the publication was ready in time for the 50th anniversary of OBA this year. HRH Prince Philip was kind enough to read and verify sections of the text where he was mentioned, like all the other participants of the book. He was gracious enough to also write the foreword, allowing the story of *Outward Bound Australia* to travel full circle.

Outward Bound has an ethos centred on its commitment to all people in the

Reports (cont...)

community; making an oral history of 'all the people' involved with OBA was an appropriate methodology to capture their collective spirit.

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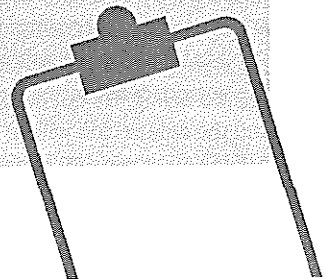
Onward Bound: The First Fifty years of Outward Bound Australia can be purchased online at: www.outwardbound.com.au
All proceeds go to supporting future young Australians in benefiting from an OBA program.

I highly recommend Helen's book to all those interested in the history of this organisation – there is a wealth of information on its development and the people involved. The story is told from the early beginnings – right up to current times. The book is very well indexed and as well has extensive lists of names of the people involved at many levels. An excellent resource for those seeking information about Outward Bound.

At another level the book is an excellent example of how to put together an organisational history that all readers will find interesting. For oral historians thinking of publishing an example that should be looked at. The publication is colourful – there are lots of photographs and illustrations of people, places and events. Further colour is added by the extensive use of quotes – the people involved tell so much of the story, the reader is transported to another time and place. The text has been enhanced by the use of colour. I particularly liked the way the inspirational quotes throughout the book were printed in green – suggesting go go!

Recommendation: go buy a copy, I am sure you will enjoy reading and looking at the book and of course Outward bound will benefit!

Joyce Cribb





Peter Casserly – The Last of the Mould by Peter Rubinstein

Peter Casserly was our last veteran of the Western Front campaigns. He and his wife, Monica, are believed to be the longest-married couple in Australian history. They met after World War I, dated for a few years, and then married – a union that would last for 82 years. Both lived to be well over 100.

It's almost seven years ago now but I remember that afternoon well. In fact, I remember all eighty-plus interviews with these various men like it was yesterday. This one took place on 19 June 1999 to be precise; a sunny winter's afternoon in the southern Perth suburb of White Gum Valley. The house looked like all the others in the street; there were no distinguishing features.

I got that little flutter in my stomach that readied me for each and every World War One interview I was to conduct. Who was this Peter Casserly guy anyway? Why was he special? Why was I here?

Actually, I knew exactly why I was there. Recording oral histories with World War One veterans had become an increasingly important passion for me, ever since I recorded my first WWI interview back in 1995 with the late Commander Les Brooks. As I sat in his small room in a retirement village just south of Liverpool in Sydney's west, two things hit me: the first was that Commander Brooks had never been interviewed; and the second was that he had some important things to say that should not be lost to our history. Not a

re-write of history books, but his own recollections – mostly stuff you can't read in a history book.

That interview lit a fire in me, and at every opportunity I had, regardless of which city or town I was in, I always made sure there was time to interview these men. Each and every WWI veteran that I subsequently recorded had their own story – not just a linear, day-by-day description of the war, but something that brought their various situations to life. Their reminiscences enhanced the historical facts. They were recorded in no particular order, and their passing was just as random. Somewhere in all of that – about 4-plus years in, to be precise – fitted Peter Casserly.

I'm not here to write of Casserly's war record or of the general nature of WWI; that has been covered in many newspapers since his passing last year. My piece is more about the types of men that Casserly and his cronies were.

I knocked on the door and was greeted by a shortish woman. Even at 99 years old, there was no mistaking the exotic look of someone from the East. The sounds of an AFL game were emanating from

Articles (cont...)

somewhere in the house. There was a faint smell of food. Monica Casserly greeted me and led me inside to where her husband was glued to the footy on TV.

Twenty years ago, Peter Casserly and his digger mates would have been passed in the street with little to no attention. The best they could have hoped for was that some young kid might offer up their seat on a bus or train. The only day when most of them became "special" was on ANZAC day. Who would have thought that by the mid-1990's, an almost hero-like status would have been placed on these survivors from "the War to end all Wars"?

The temptation to take a rose-coloured-glasses view of the war these WWI veterans fought in has drawn tantalisingly closer as these men slowly slipped from our world. But I believe that we are increasingly seeing their legacy as one of having survived a dreadful war and then living their lives out. Scenes of devastation from recent atrocities such as September 11, the Bali Bombings, the Tsunami, East Timor and so on, right back to the body bags of the Vietnam War, have put a sense of reality into all generations of what is truly awful. Loss of life all around you and then surviving can be truly awful. These days, whenever there's a disaster, there are counsellors literally coming out of the woodwork. Back then, to admit there may be something wrong with you mentally or emotionally as a result of war was just not the done thing.

Peter Casserly glanced up from the television and beamed a wonderful, warming smile in my direction. My nerves started to ease. I noticed the thick glasses. In years gone by, kids would have used glasses this thick to burn a hole in a piece of paper using only the sun's rays. While still a tallish man, Casserly was thin. I don't think he looked 101. Most of them didn't look their age. But then again, what was someone over 100 supposed to look like?

"Been an Aussie Rules supporter all my life. That's for sure". Casserly offered more. These were good memories – not painful ones about the war. "Oh yes, Aussie Rules was around back then. In fact, the first team that I played for, I started captain as an eighteen-year-old. That was North Fremantle".

Footy might have been around back then. But for Casserly and so many of the men whom we as a nation got to know just a little of in recent years and of whom Casserly was the last of that mould, living across three centuries brought change that most of us could never fathom. While we grapple with computers, the intricacies of mobile phones and the like, these men experienced huge change in a single lifetime: the introduction of electricity; the automobile; the telephone; man flying for the first time; radio; moving pictures/ movies; the discovery of penicillin; the Great Depression; two World Wars; the refrigerator; the post-War migration boom; television; man landing on the Moon and space travel; nuclear power; heart and



organ transplants; reconciliation; 25 Prime Ministers; computers; terrorist warfare...the list goes on and on.

As our interview progressed, I detected in Peter Casserly's voice something that I noticed in the voices of most of the other World War Onies that I'd interviewed: whilst he was talking about some of the fiercest battles and the most dire situations, his tone never became teary or emotional. Quite the opposite, in fact. There was a detachment and occasionally a wry laugh at some of the descriptions. Yet I discovered the complete antithesis of this when I read the transcript of my interview with him for the first time – reading it brought a gravity to the interview that wasn't there when listening to it. It was almost as though two different interviews had been conducted: the oral and the written. Funny, that.

The emotion regarding the hideous reality of war was buried too deep in the majority of these veterans to ever be uncovered. Casserly's brave front confirmed that for me yet again. In fact, only two men in over 80 interviews had ever shed a tear or opened up to the terrible side of what they'd been through.

The first was George Loyde, a feisty 102-year-old Light Horseman from Adelaide who twice came "undone". The first time was when he talked about farewelling his Mother...he just burst into tears. I'd never experienced that before and, up to that point, was starting to think that none ever would or could be emotional about the

Great War. Later during the same interview, George had tears running down his face unashamedly as he spoke about the horses they'd become so attached to in the Middle East campaign and the fact that they were ordered to destroy them before leaving.

The other veteran who opened the floodgates – as it were – was 96-year-old Fred Strutt (a relative baby in terms of age), who some 2 hours into our interview, broke down hysterically crying about the horrors of life in the Western Front trenches as a 16-year old. What I was listening to in that small room at the Freemasons Home in Sandgate, Queensland, was 80 years of suppressed anguish that had finally forced its way into the open. Listening to it still sends shivers down my spine today and makes my eyes well up with tears.

But Casserly and all the others had suppressed these emotions for so long, it was impossible to do much more than scratch the surface about the horrors of some of what they had been subjected to – many were just young men in their late teens heading off to a big adventure on the other side of the world.

Yet, he did give me a glance in – although just momentarily – at what might be cooped up inside that head and body. Casserly was recalling one of the bloodiest battles of the Western Front: Passchendaele. "I saw it start off, I saw the first barrage of it start off. Terrific noise... the big barrage when they opened up. You'd wonder how even a mosquito would live through it."

Articles (cont...)

Then the defences lowered momentarily as he recalled the 1993 pilgrimage back to the Western Front. "There is one cemetery there [in the Passchendaele area] and when I saw the size of it, I never got out of the bus. I never got off the bus. It shocked me to see the size of it. In that one little cemetery there is 32,000 men buried in it from the Passchendaele area, just in the one battle. 32,000 men!" I saw the shoulders slump and heard something in his voice that was not present at any other time during our interview - it almost cracked. Every time I listen to that bit of the interview, I can still picture the look on his face as one of shock and see the sideways nodding of the head in disbelief.

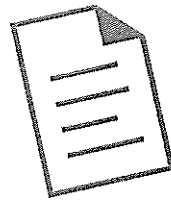
These men came back from war and went straight back into everyday life as if nothing happened. In most cases, they didn't talk about their experiences to family and friends. I can remember so many times asking a son or daughter about anything noteworthy I should ask their Dad during our interview. The reply was invariably: "He never really said anything much about it till the last few years". That seemed to be a stock standard answer.

The memories of so many interviews come flooding back as I re-listen to the Peter Casserly interview: Ted Smout, who had no hesitation talking about suffering from shell-shock; Roy Longmore reminiscing about the Turkish snipers on Gallipoli; Eric Abraham's all-too-vivid recollection of men suffering the terrible effects of mustard

gas attacks; Jack Lockett laughing heartily about army biscuits that were so inedible, they burned them in the hoop-lines to keep themselves warm; Frank McDonald witnessing the action that saw fellow Tasmanian Perce Statton win a VC; Ted Matthews recalling the ingenious machine gun set-up that "camouflaged" the Australian evacuation from Gallipoli; Harold Edwards authenticated sighting of the Red Barron; Frank Redman recalling helping another chap suffering from shell-shock get reassigned to the "safety" of the Army band, only to see him bombed to death the next day by a wayward attack; Marcel Caux giving his first interview ever at 100 years of age; Thomas Robinson's time with the Bicycle Battalion. There are another seventy plus - all equally important but not enough space to list them all. Men, the likes of which, we're unlikely to see again. The way that war is waged today has pretty much guaranteed that.

You have to wonder what these men would have been like had they been to war in recent years. How many would have suffered breakdowns because it was now "okay" to? How many would have gone through marriage break-ups? How many more would have ended up as totally and permanently incapacitated?

But this was a different generation of men. It wasn't "cool" for them to talk about the war. As Basil Fawley said: "Don't mention the war". And they rarely did till their twilight years when that practice became more acceptable.



I talked to Peter Casserly about what he was like after he came back from the War and how the experience had changed him. His response mirrored those of so many of the others from that conflict. "I had no trouble health-wise or anything like that to worry about. War gives you a good idea of how to look after yourself. You want to be able to look after yourself wherever you go."

His wife Monica Casserly, though, had a slightly different take on that: "I never noticed because I didn't know him before he went to the war. I didn't know that he was so different. But his family definitely did. He was unsettled. They all were when they came back. You have got to expect that when they are away for so long and in such rough conditions and battling it out for two or three years. But anyway he settled down. He grew up."

Things were difficult for many ex-servicemen, fresh back from the battlefields overseas, who were trying to make ends meet. For starters, many of them had little education above the basics or had left their education or job to go to the Great War. Peter Casserly was one of them. "Well, the whole trouble was trying to earn a living, that was the whole trouble...trying to get jobs where you could get a few quid. I was on the wharf for a while and then things were a bit off and I decided to migrate, as the saying goes. I went to Bunbury. That's where I met my wife, Monica, in Bunbury."

That's how Peter Casserly and so many of his fellow World War One veterans lived their lives - as ordinary citizens. Many of

them toughed out a living. There were so many of them that they would rarely have been introduced as Western Front veterans or Gallipoli veterans; that only came in the twilight years.

Yet, it is these same men who are partially responsible for igniting the fires of curiosity in Australians about our history. Since those pilgrimages back to Gallipoli in 1990 and the Western Front in 1993, interest in our veterans has never been higher. ANZAC Day Services and Marches are attracting numbers that were unimaginable in the 1970's and '80s.

Peter Casserly's passing on the 24th of June, 2005 marked the end of an era. He was our last veteran of the brutal and vicious Western Front campaigns. The standing ovations along Australian streets on April 25th every year have just lost their last living link to the land battles of World War One. There'll be no more Australian survivors of Gallipoli, the Middle East, or the Western Front to march on ANZAC Day ever again.

The Fremantle Doctor that Peter Casserly knew so well blew ever so gently as it farewellled an ordinary, everyday bloke whose genes and war service had made it possible for him to become a bit of a legend in the past decade.

Living on the Edge – *An update from Vince Tranto*

At a seminar last July the Team from the Roads and Traffic Authority spoke of their oral history projects. Some of you may have seen or driven around the spectacular new Lawrence Hargrave Drive. A brief summary of the oral history project relating to the drive follows. ED





In late 2005 the NSW Roads and Traffic Authority released "Living on the Edge – Lawrence Hargrave Drive (Part 1)", the latest in its series of oral histories. This project, initiated during the period in which Lawrence Hargrave Drive was closed to traffic due to rockfalls and subsidence, discusses the background and significance of the road to the local community and records the history, lives, aspirations and occasional frustrations of some of the local people who rely so heavily on it for their day-to-day access.

The project collected 23 hours of digitally recorded interviews from 22 participants – local residents, former Department of Main Roads staff, former and current Roads and Traffic Authority staff, geologists and the leader of the construction Alliance which was formed to design and construct the Sea Cliff Bridge.

A compilation CD and Summary Report covering the key themes have been prepared, and may be ordered from the RTA Library by fax on (02) 8837 0010. The sound files from the compilation CD are also available in MP3 and Real Audio formats at the RTA website, www.rta.nsw.gov.au. Click on Environment – Heritage – RTA Oral History Program and follow the links.

Researchers and historians wishing to access the source interview tapes and associated logs should contact Maria Whipp (Maria_Whipp@rta.nsw.gov.au), Environmental Officer, Planning and Heritage in the RTA Environment Branch.

Part 2 of this oral history project is currently being compiled. It has involved interviews with bridge designers and construction workers and concludes with the opening of the new Sea Cliff Bridge on 11 December 2005. It is expected to be available by late March.



Diary of Events

XIVth International Oral History Conference

Sydney, Australia, 12-16 July 2006

“Dancing with memory: oral history and its audiences”

International Conference website:
<www.une.edu.au/iohaz006>

Committee Meeting Dates

11 April, 13 June, 8 August AGM, 10 October,
21 November

Members are encouraged and welcome to attend the management Committee meetings held at the State Library at 5.30pm. Please meet in the Mitchell Wing vestibule at 5.25. (Staff will direct you if you miss the group).

Seminar Dates for 2006

6 May, 4 November

www.une.edu.au/iohaz006

Noticeboard

Website Oral History Association of Australia <www.ohaa.net.au>.

Do bookmark and visit this site from time to time to keep up to date with what is happening around Australia and especially for details and links to the International Conference. Note conference <www.une.edu.au/iohazoo6>

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Reminiscence & memorabilia talks

Memory Therapy

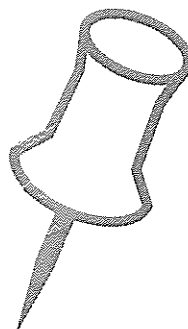
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