



**Oral History Society
Regional Network**

**Annual Report
2018**

CONTENTS

<u>Annual Report Welcome</u>	3
<u>Regional Network Event 2017</u>	4
<u>Oral History Society News</u>	5
<u>Yahoo Discussion Group</u>	6
<u>Reports from the regions</u>	7
<u>East of England</u>	7
<u>East Midlands</u>	8
<u>London</u>	9
<u>North East</u>	12
<u>North West</u>	13
<u>South East</u>	16
<u>South West</u>	19
<u>West Midlands</u>	22
<u>Yorkshire</u>	27
<u>Wales</u>	28
<u>Scotland</u>	30
<u>Northern Ireland</u>	33
<u>OHS Conference 2019</u>	36
<u>Programme Network Event 2018</u>	37
<u>Links</u>	40

Annual Network Report 2018

Welcome to the Oral History Society (OHS) **Annual Network Report 2018**. Thank you as always to all our networkers who have sent in news of all the oral history activity taking place in their regions. The report also contains a brief update on activities of the OHS committee and the regional network.

Once again, we publish an edition packed with **reports from the regions** of the huge variety of projects led by heritage, educational, voluntary and community organisations around country. As in recent years, many of these are supported by grants from the Heritage Lottery Fund (HLF). The range of topics, the scope of projects and the innovative ways the results are shared, is getting increasingly more diverse, as more organisations recognise the importance of recording and preserving oral testimony for posterity. This is reflected in the projects listed below.

The **annual network event 2017**, held in Glasgow last October, was attended by 24 networkers from across the UK. [See report below] At the recent Strategy Review weekend in March 2018, trustees recognised the valuable work done by networkers, who are all volunteers and offer their time to provide advice and guidance for people embarking on oral history projects.

This year's **annual network event, 26 – 27 October 2018**, at the University of Newcastle, looks at the '*Challenges and Opportunities of Partnership Working*'.

The event starts on Friday afternoon with a public seminar: *Oral history and sensitive personal data: recording, archiving and partnership working under GDPR*, led by Rob Perks, Curator of Oral History at the British Library and Secretary of the Oral History Society.

On Saturday, a full day of presentations and discussions looks at partnership working from the perspective of universities, freelancers and the third sector.

We would like to thank Graham Smith, Professor of Oral History, and his colleague, Sue Bradley, at the newly established Newcastle University Oral History Unit and Collective for generously providing the venue and facilities. Our thanks also to North East regional networkers Kath Smith and Janette Hilton for their support in organising what promises to be an informative and stimulating event. [**Full 2018 programme at the end of this report**]

Juliana Vandegrift and Padmini Broomfield

Regional Network Coordinator & Deputy Coordinator

Regional Network Annual Event 2017

Last year's annual event was held at the Scottish Oral History Centre (SOHC) in Glasgow and included a CPD workshop, business meeting and a day of presentations on the theme of "*Oral History and Performance*".

The event, hosted by Arthur McIvor, Director of SOHC, with the support of the Scotland networkers, was the first held in Scotland for many years. We were delighted to welcome oral historians from across Scotland, including the west coast and the islands, and hear about their projects.

At the **CPD workshop** three experienced oral historians discussed some of the technical and logistical issues that we all experience. Sarah Lowry shared tips on using smart phones and tablets to record interviews; David Walker spoke about the highs and lows of recording filmed interviews inside a working industry; and Mary Ingoldby talked about the challenges and impact of recording and using oral testimony in busy NHS institutions.

At the **business meeting**, we welcomed new OHS Chair, John Gabriel, and Treasurer, Nick Chalmers, and shared updates on developments and initiatives at the Oral History Society: changes in networkers; [Special Interest Groups](#); the OHS Strategy Review Meeting; networker training and CPD. Julia Letts and Helen Lloyd told us about their well-attended workshops for oral history practitioners in schools, which led to the publication of an [online Guide](#). After an extensive discussion on freelancer fee rates, a working group was set up to carry out a consultation and draw up guidance to help projects estimate realistic budgets when commissioning freelancers, that will be published online.

The Saturday programme, open to local OHS members, focused on how oral history in Scotland has traditionally inspired and produced art forms of song, music and performing arts. The presentations gave a glimpse of the many creative ways that oral testimony was shared with different audiences and media – through fiction, poetry, theatre or film.

Drawing on their experiences, the speakers flagged up practical or ethical issues encountered when using archival or new recordings creatively. Other speakers highlighted the complex logistics of planning and delivering projects when working across dispersed and remote areas across Scotland, and cataloguing and disseminating material in different languages. The break-out discussions got networkers sharing examples of creative and engaging uses of oral history such as site-specific theatre, graphic novels or animated films.

The annual event provides a much-valued opportunity to get together to swap information, learn from each other and in the process update our own knowledge and professional development.

Oral History Society News

Current networkers: There has been no change in the list of regional networkers over the past year. We are currently fairly well represented in most regions of the country. The current group of networkers offer a wide range of expertise in oral history work in different sectors – museums, archives, community and schools projects, academic institutions, media, reminiscence, performance among others. The network facilitates sharing of this expertise so that if a networker is unable to answer a public inquiry themselves, they most certainly know someone who can help. List of networkers on the [OHS website](#).

Strategy Review Weekend 2018:

In March 2018, Oral History Society Trustees met in London over a weekend to produce a strategic plan for the OHS in consultation with the wider membership, the purpose of which will be to agree priorities for 2018-21 and form the basis of yearly action/implementation plans and inform resourcing decisions.

An online questionnaire prior to the meeting had sought feedback and comments from the OHS membership, the responses from which informed the discussions at the meeting. Working in sub-groups, trustees looked at various aspects of the society's activities and drew up an Action Plan, with clear goals to work towards: improving benefits for membership, improving communications, widening participation through various initiatives, and ensuring financial sustainability.

Two networkers, Sarah Gudgin and Janette Hilton, were invited to join trustees and contribute to the discussions based on their experiences as regional networkers. Their contributions were much appreciated.

OHS Membership Application Form: Trustee Robert Wilkinson has created a template for a membership application form to distribute at oral history training and events to encourage people to join the society. Applicants can use the form to pay by cash, cheque, card or direct debit. Contact Juliana or Padmini if you would like it emailed to you to use at your own events.

Share news of events, activities, projects with the OHS membership via:

- **E-newsletters:** Publicity Officer, Cai Parry-Jones, is always interested in items for the e-newsletters. Contact Cai: caiparryjones@rhs.org.uk
- **Current British Work**, OH Journal: Send news items to Cynthia Brown cb@cydfx.net

OHJ@50: In 2019, the Oral History Journal will turn 50 years old and we are marking the occasion with fiftieth anniversary celebratory events for the Oral History Society. More details will be published on the [website](#).

OHS website: newly updated resources on the OHS Website:

- [Recording Equipment](#)
- [Oral history for schools and youth groups – A Guide](#)
- [General Data Protection Regulations \(GDPR\)](#)
- [Privacy and Data Storage Policy](#)

Yahoo Discussion Group

The Oral History Society Virtual Network has a web-area on the Yahoo Groups site where Regional Networkers can access not only archived messages, but files posted onto the site – including this annual report. If you don't already have access to this, follow the instructions below:

Accessing Files/uploaded material on this email group's Yahoogroups web-area.

- 1) What happens when you click on (or cut and paste into your browser window) <http://groups.yahoo.com/group/oral-history-network/files/> ?
 - a) You get right in, and see a list of files. You're in, these instructions are not for you!
 - b) You get a bumptious Yahoo! sign-in page. Sign in and try again.
- 2) If you don't have a Yahoo! ID to sign in with:
Suspend disbelief, read 'Signing up is easy', and click on the link.
Jump through the hoops. Billions of people around the world have already done it, so it must be possible.
- 3) Try again. The combination of a Yahoo! I.D. and email-address membership of the oral-history-network email group should be enough to get you in to the files, and you should be able to download or upload as you please - even bits of audio file, if you wish.
- 4) If you've done all that, and still can't get to the Files, then get in touch with me directly at juliana.vandegrift@btinternet.com

Reports from the Regions

EAST OF ENGLAND

Essex (Martin Astell)

The past year has seen a number of oral history projects, mentioned in last year's report, come to fruition.

The Essex Sound and Video Archive (ESVA) has now completed its Heritage Lottery Funded project, ***You Are Hear: sound and a sense of place***. With three years of funding, we were able to digitise 1649 recordings, largely oral history interviews, and to upload most of these to our online catalogue under a Creative Commons (Attribution-NonCommercial) licence (www.soundcloud.com/essex-record-office/). The 20 listening benches installed across the county have brought oral history into people's everyday lives. Many of the community groups who adopted a bench have been inspired to capture new recordings, to add to the stories in the Archive. Contact Sound Archivist Sarah-Joy Maddeaux for more details, or if you wish to see a copy of the project's Evaluation Report: sarahjoy.maddeaux@essex.gov.uk.

A brief exhibition at The Minories art gallery, Colchester, in June allowed the Colchester and Tendring Women's Refuge project, ***You Can't Beat a Woman***, to showcase clips from the oral history interviews they had collected with refuge founders. The administrators are now preparing the transcripts and recordings for deposit at ESVA.

Artist Ewewright's ***Caribbean Takeaway Takeover*** project has also come to fruition. The artist installed an immersive gallery in a small Caribbean restaurant in Colchester, featuring images and copies of documents about the interviewees while excerpts from the recordings played on a loop. A series of special events helped encourage visitors, prompting them to extend the exhibition. Again, they are now preparing the interviews for deposit at ESVA.

The **Friends of Cressing Temple Gardens** (near Braintree) have begun a project to collect stories about the management of these historic gardens, particularly since Essex County Council took over the site in 1977. They have hired a contractor to video the interviews, with a view to creating a compilation of clips that can be shown on site. On a related note, we expect the Orchards East project studying the history of orchards in the East of England will include some interviews with Essex people.

Resorting to the Coast

Project animateur, Juliana Vandegrift, writes: '***Resorting to the Coast*** (RTTC) is a heritage project funded by Essex County Council and the Heritage Lottery Fund. RTTC promotes the colourful seaside resorts of the Tendring coast in Essex by celebrating the traditional British seaside holiday and in particular the heritage of the town's seaside entertainments. RTTC has several different activities to engage the public, including oral history recording, a seaside entertainment tour which specialises in training volunteers to participate, a

schools programme which engages young students with the seaside heritage of their local towns by actively involving them in creating pieces of work to represent past and present seaside heritage with performances and artwork. We also have a travelling 'marvellous museum of coastal curiosities' which recently toured all five seaside towns in Tendring. We are organising two educational conferences, two new heritage walking trails with interpretation boards, an online research compendium of Tendring's seaside heritage, and a new website.' Visit their website for the latest news:

<https://www.tendringcoastalheritage.org.uk/>

EAST MIDLANDS

Leicestershire & Rutland (Cynthia Brown & Colin Hyde)

Colin Hyde has had a particularly busy year, continuing to support local projects, and bring '**An Oral History of Post-War Leicester 1945-1962**' to a successful conclusion before taking up his new post with the Midlands Hub of the British Library's Unlocking our Sound Heritage project. He is now based in the Archives and Special Collections section of the University of Leicester Library.

Earlier this year the East Midlands Oral History Archive (**EMOHA**) held its **annual Oral History Day** in June 2018 at the University of Leicester, providing a showcase for some of the work of its postgraduate students in which oral history has been an important element. This has included interviews with children of American GIs in Leicester during the Second World War, and former German Prisoners of War who remained in Leicestershire and Rutland after the war. Different aspects of the experience of female scientists were explored in two presentations, while another focused on work so far on cricket and the British Asian community from the grassroots.

Other local projects include new PhD research at the University of Leicester into the "**Six O'clock Show**", a BBC Radio Leicester daily programme targeted at the Asian communities in the city and launched in 1976. The University's Archives and Special Collections are also collaborating with the School of History and International Relations to conduct research into the history of the University since its foundation as a memorial to World War I in 1921. It aims to capture oral histories from staff, former staff and alumni, with an initial focus on the period to 1957 when it was granted its Royal Charter.

The Centre for Research in Communication and Culture at Loughborough University is leading a five-year project to explore how the **Partition of India in 1947** is remembered by South Asian communities, and how these memories inform contemporary identities. This will collect first, second and third generation memories of Partition, and examine the ways in which they are communicated across generations, families and communities.

As part of the **Polish Independence Centennial celebrations**, Leicestershire Project Polska has published 100 stories in both Polish and English based on oral histories from the estimated 25,000 people with Polish roots who currently live in Leicestershire.

LONDON

London (Sarah Gudgin)

For some years I have reached out to all members in the London region to ask them to submit a few lines on their oral history projects. As I haven't been able to do that this year, my report is a personal reflection of a London based freelancer. I have continued to work within the museum and heritage sector, with community groups and young people, supporting projects, interviewing and running oral history training sessions with volunteers from three different community groups. I have also carried out a number of full length oral history interviews as part of an ongoing two year HLF funded oral history and heritage project at St Mary Mags Paddington. So far the project has collected 36 oral histories with people who have lived in the area of north Paddington.

Unusually this year I've only dealt with a handful of **general oral history enquiries**, although one or two of those (not mentioned here), have been very demanding and not just time wise!

Ahna Reyes a Museum Studies Masters student at University College London (UCL). Her dissertation is focused on the changes and growth in how **World War II veteran oral histories** have been collected and processed since the late 1990s/early 2000s up until the present day. If you can assist her in any way please contact her directly. a.reyes.17@ucl.ac.uk

Rachel Moss, Engagement Project Manager, Art on the Underground contacted me for advice on a creative project working with an artist commissioned for **Art on the Underground** at Southwark tube station. She wanted information about where to find oral histories about Southwark.

In March, **St Laurence Church, Catford** got in touch to discuss ideas and seek advice for a HLF project celebrating the 50th anniversary of the church. They were keen to involve local children in heritage of the area, interviewing parents and grandparents about local life from 1968 to the present day. Sadly I don't think they had left themselves enough time to do this element of the project which was due to complete in May.

Victoria Briggs at Battersea Arts Center contacted me for a chat. She was interested developing BAC's offer for their work with older people. She wanted to understand how **oral histories and intergenerational work** could be used to aid health and well-being for older people and to talk about how people with dementia could be a part of that programme.

This last enquiry seems to reflect a trend towards projects with an **emphasis on health and well-being**. I've also seen that oral history and the process of life review can add real benefits to the lives of vulnerable or marginalised people. This year I have continued to develop my practice, through more creative approaches to life story work and have facilitated a number of projects working to support people with dementia to tell their stories, adapting my methods to find appropriate ways to engage in person centred activities.

I recently ran an intergenerational project working with year 6 pupils in a school which was local to a day centre in Acton. It was a wonderfully positive experience to bring these two groups together to participate in a memories and story gathering art project. Although not strictly conventional oral history as we have come to know it, flexibility in our approaches can make our work more inclusive and support and enable people to continue to express themselves, to find new forms of communication about their lives, experiences or their internal states, which can be very powerful. I'd be pleased to hear from other individuals involved in promoting best practice in this area.

A couple of London based groups who had got into difficulty and needed help to complete their oral history projects also got in touch with me. One was running out of time and didn't have enough resources or commitment from volunteers to finish their project and the other needed help sorting out documentation and archiving of their materials. I am happy to support these projects where I can, however both these experiences raised concerns about how **oral history projects are managed and monitored** by funders and the quality of work that is being produced.

In a similar vein, I have also been approached by groups with wildly unrealistic project budgets which had already had approval for funding. This made me wonder again about **what advice groups are taking before applying for funding**, but also how there can be such a disconnect between the aspirations of community groups, the requirements of funders and the actual skills and ability of groups to produce their heritage and oral history projects. Are community groups underestimating the skills, time and commitment that are required to produce quality oral history work? If so, what can be done to address this issue?

The topic of **freelance fees** cropped up in a recent enquiry which was raised in the networkers Yahoo group email in August. This prompted myself and a number of other freelancers to put together a joint set of Guidelines for oral history fees, based on our own current charges and activities. We hoped that these would be helpful to all other professional oral historians, community projects and funders. The Guidelines were met with a number of positive responses and prompted an email from John Gabriel, Chair of Board of Trustees to suggest that they be discussed at the next OH Society business meeting and that the Guidelines could be put on the OH Society website. A decision has now been made, to include them online and I think this will be very much welcomed by freelancers in the network!

Lastly I was also involved in a lively day at the British Library, sharing experiences, case studies and discussions on various aspects of **oral history practise in schools and with young people**. I am delighted to see that content related to this day has resulted in an excellent [online resource](#) on the OH Society's webpages, with easy to use guidance and really inspiring examples of oral history work with students. I hope this gives practitioners renewed confidence and inspiration to try their own youth projects and that we will see more intergenerational oral history work with young people in the future!

London (Pam Schweitzer)

A Twenty-Year Anniversary:

On November 15th-18th, 2017, the European Reminiscence Network and the University of Greenwich hosted an international conference on reminiscence in dementia care. The conference marked the 20th anniversary of the Europe-wide project "Remembering Yesterday, Caring Today". This project works with people with dementia and their family carers together over a 12-week series of workshops revisiting the key stages in their life stories. Through these reminiscence arts sessions we aim to improve communication, reduce isolation and build self-confidence and sense of identity.

Two hundred people attended the conference over three days, including international delegates, speakers from across our European partnership, families living with dementia who had participated in our project, University of Greenwich faculty members and students from the departments of Drama, History, Health and Education.

Through talks and practical workshops, we looked at the effect of combining reminiscence and the arts (theatre, visual art, dance, song) in reducing anxiety, re-gaining past competence, increasing risk-taking and building a sense of failure-free belonging. The people with dementia and their carers played an active role in the conference. Students performed the plays they had made from Memory Boxes featuring life-stories from across Europe (see next section).

Bringing Memory Boxes to Life:

Students of Applied Drama concentrated their course-work efforts into making original theatre pieces from the European Reminiscence Network's Memory Boxes project. The boxes were created in 2004-5 as part of a project entitled "Making Memories Matter". Professional artists were funded (through the European Commission) to work with individual elders and create small life-story boxes containing photos, objects, decoration, written and audio memories.

Since the original tour to seven EU countries back in 2005, these boxes have been constantly travelling to different European cities, triggering similar projects in the local population. This visit to London was the final stop on this 12-year tour, after which all the boxes have been returned to their countries of origin.

The students created splendidly original responses to the boxes, and in two cases, the original makers of the boxes (now both aged 90) worked with the students on their plays and attended the performance at the conference. This was an immensely moving event for all concerned, and the commitment of the students to doing justice to the lives in the boxes was utterly whole-hearted.

"Remembering Yesterday, Caring Today": Reminiscence in Dementia Care

A Training Course and Apprenticeship Scheme:

This scheme, supported by the University of Greenwich, has run three times in London this year (Greenwich, Camden and Westminster) and continues to attract people from across the UK and well beyond. This last year, attendees have come from as far afield as USA, Japan, Singapore and many EU countries. This involves attending a 2-day training course, followed by attachment to a group of families over a 12-week period. For trainees from overseas, participants must

attend the training and then run their own groups in their home countries and show the RYCT programmes they have created following the same scheme. All our project partners in other EU countries are running the training and apprenticeship scheme along agreed lines. Since its inception, the RYCT project has attracted 963 trainees and 240 people have graduated from our apprenticeship scheme. RYCT has touched the lives of a large number of people, including 639 families living with dementia who have participated in the 12-week structured reminiscence intervention covering key stages in the life course.

See website www.rememberingtogether.eu

Reminiscence Theatre:

This last year has seen a spike in demand for Reminiscence Theatre courses in the UK and in other countries. Pam Schweitzer has run courses in Malta, Sweden, Denmark and Czech Republic, with more planned in Singapore and Japan. People are beginning to see the value of improvisation, especially when working with dementia, as a means to tapping into remaining creativity, spontaneous wit and pleasure in replaying the past.

The Reminiscence Theatre Archive:

This has now been transferred to the University of Greenwich and is being re-housed in the university's archive. Students on work-placements are using and supporting the archive and we are starting to recruit volunteers who will be trained to work with us on the archive, digitizing and up-loading on to the website: www.reminiscencetheatrearchive.org.uk

New Project:

The European Reminiscence Network is a partner in a new Europe-wide Erasmus Plus project around migrants (past and present) and life story work against race hate and other forms of prejudice: a timely project coinciding with Britain's deeply regrettable departure from the EU. University of Greenwich will be the venue for the 2nd project meeting/seminar to be held on March 15th-17th, 2019. All enquiries to pam@pamschweitzer.com

The next conference of the European Reminiscence Network will be held in Dublin on May 1st-3rd. Enquiries to pam@pamschweitzer.com

The next Training Course and Apprenticeship Scheme starts on January 17th-18th with weekly sessions until April. Enquiries to pam@pamschweitzer.com

NORTH EAST

North Tyneside Area (Kath Smith)

2017/8 has been a roller coaster period for Remembering the Past. Fortunately, we're coming to the end of the ride now and looking forward to a brighter future. Here is a reflection on a few specific issues I've encountered during the year.

Enquiries:

I've noticed an increase in the number of enquiries this year and, as usual, they tend to come from groups already in possession of an HLF grant. I found one in

particular difficult to deal with because the focus of the project was on a very vulnerable group of older people to be interviewed by a very vulnerable group of young people. I don't know what the final outcome of the work was. Only two enquiries out of 5/6 in total came from groups planning a project, rather than already delivering one.

Ongoing work:

North Tyneside YMCA led on a good project which used oral histories to explore community links north and south of the Tyne, using our Pedestrian Tunnel as a focus. The voice recordings were used really nicely in an animated film and young people developed artwork from the stories.

Heritage Lottery Fund

Just a quick reflection on the committee minutes from HLF this year. There does seem to be a squeeze on funding and a significant number of grants are being rejected. Only the WW1 strand seems to be getting a reasonable number of successes. We have also experienced a change in assessment method as decisions are being made with very little engagement with the applicant at the assessment stage. Also, 2019 will see HLF's new strategic plan unfold and this has already impacted on one local organisation's timetable for putting forward a project.

GDPR

Becoming GDPR compliant was an interesting exercise and quite onerous for a small organisation. I have heard so many stories about the way in which GDPR regulations have been interpreted, often in the most draconian way. It is clear that there is still a great deal of misinterpretation of the rules so it is great to have the material on OHS website to refer to. Rob's presentation will be much appreciated at our network event.

Newcastle University's Oral History Unit and Collective:

The big change in our region since last year is that the OH Unit and Collective has developed its presence. We'll see the first fruits of that at our Networker meeting this year, generously hosted by Newcastle University. My early involvement with the Unit and the Collective has been fascinating and I've really enjoyed hearing the guest lecturers and benefitted from the monthly drop in sessions.

NORTH WEST

North West (Rosalyn Livshin)

Extraordinary Voices Project

In this project the Manchester Jewish Museum (MJM) is working in partnership with Manchester University as part of their 'Researchers in Residence' internship programme. The project aims to extend the existing oral history collection at the MJM by capturing stories that represent the diversity of Manchester's Jewish communities from the 1950s to today, so ensuring the collection is current, relevant and representative of life for Mancunian Jews. Narratives are being collected from people of differing religious backgrounds, people who have converted to the Jewish faith or left organised religion, people who are new arrivals and people who have left the city as well as stories about Jewish

identity, gender and sexuality. It is hoped that the 10 volunteers will conduct around 40 interviews with 15 already completed.

My Voice Manchester Project

This project received HLF funding in February 2018 following an earlier pilot project. It is run by the Fed, a Jewish social care charity in Manchester. The project captures the life-stories of Holocaust survivors and refugees before, during and after the Holocaust and produces story books of each life with photographs. The project is run as a befriending project whereby a volunteer regularly visits the client over the course of weeks and months and records their story. The book is made from their recorded words and photographs. 40 volunteers are working on the project, recording, transcribing, editing, proofreading and designing the books. 9 books have been produced to date and there are 18 more ongoing stories at various stages of completion with more to be started. The project has recently made partnership links with Yad Vashem with a view to disseminating their material for educational purposes.

Crossing The Borders

Aims to interview Chinese people who speak Cantonese and who came from China, Hong Kong, Macau, Vietnam and Malaysia. It will record their life stories and their experience of settling in England. 20 volunteers are being recruited who are Cantonese speakers. The interviews will be translated into English and archived at the Library and Learning Centre at the University of East London and Ahmed Iqbal Ullah Race Relations Resource Centre in Manchester.

The Ahmed Iqbal Ullah Education Trust (AIUET, housed in the city of Manchester's Central Library,) has continued to facilitate the following work amongst Greater Manchester's diverse communities which involve oral histories and archive retrieval through heritage projects.

Strength of Our Mothers – National Black Arts Alliance (grant awarded March 2017)

An oral history project documenting the lives of 24 white women based in Greater Manchester who were in interracial relationships with African or Caribbean migrants from the 1940s to 2000s.

Kashmiri Lives – Crescent Radio (grant awarded July 2017)

An oral history project to record and share the experiences of Kashmiri migrants living in Rochdale and Oldham. Audio and visual material from the project has been used to create a new digital exhibition in the communities section of Archives+, Manchester Central Library.

Roads to Wythenshawe – WOW Zone (grant awarded Feb 2018)

A project to celebrate Wythenshawe's growing rich cultural diversity and to educate young people in how it has, is, and will continue to shape their town and the surrounding area. Participants are interviewing local residents about their journeys to Wythenshawe and creating multimedia artwork in response to their stories.

South of South – Manchester Sudanese Tree Development Community (grant awarded Feb 2018)

A project to collect oral histories of the south Sudanese community in Greater Manchester. The focus is on major life events and traditions of first generation migrants.

Moss View Research – Aratta: Armenian Heritage Then and Now (grant awarded March 2018)

A project to preserve Armenian heritage in the North West of England through the recording and interpreting of oral histories and other archive material. The project will also include various cultural events and a structured volunteer programme.

Unity, Community and Football – Ensemble Supplementary French School (grant awarded March 2018)

Participants are learning a series of skills and techniques in order to interview older Cameroonians about the significance of football in Cameroonian history and culture. They will then produce a range of public displays and performances.

Rumba – Armani Collectives (grant awarded Jan 2018)

A project exploring musical connections between Cuba and the Congo. Volunteers are collecting and recording oral histories and will also produce a short film. A local community choir will learn some Congolese songs, dance and dress codes that they will perform live at a celebratory event.

Tracing the heritage of Zimbabweans living in Greater Manchester - ZIWO (grant awarded May 2018)

A project to record the social history of the Zimbabwean community living in Greater Manchester collected through life-story interviews. ZIWO hope to share the achievements of settlers with the wider public as well as introducing younger Zimbabweans to aspects of their own cultural heritage.

Northern Carnival Against the Nazis 40th Anniversary - Manchester Digital Music Archive (grant awarded May 2018)

A project to record memories of the original event and its impact through audio, text and images. Activities will result in both physical and digital exhibitions, as well as various participatory events.

Community Writing Archive Project – Commonword/ Cultureword (grant awarded June 2018)

An archiving project to celebrate 40 years of the organisation. The project will use oral history and reminiscence to develop a new anthology of creative writing.

Other projects with Oral History content have recently been deposited at the archive. These include: Memories of Partition – Manchester Museum, Anwar Ditta (personal archive)

Farhat Khan (personal archive) and interviews with individuals including: Professor Salim Al Hassani, Sundar Kanta Walker, Rene Botsoe and Nusrat Ahmed.

North West (Stephen Kelly)

The **Granadaland oral history** of Granada Television continues with well over a hundred in-depth interviews now recorded. Most of these, along with photos, have been uploaded onto a dedicated website, www.granadaland.org. It is hoped to archive all these interviews with Manchester Central Library.

A major restoration project is taking place at **Warwick Bridge Mill**, close to Carlisle. The project, which is being financed by a Heritage Lottery grant, involves renovating an old mill in order to turn it into a modern active bakery to serve the local community. There is also an oral history element to the project with local villagers being interviewed about their memories of the mill when it was operational. A training programme has already taken place and it is intended to begin interviews before the end of the year. The interviews will then be placed on a website and feature in a travelling exhibition.

The Heritage Lottery Fund has also awarded a grant to Blaze Arts in Preston to deliver '**Blaze Transformers**', a project in partnership with the Harris Museum and Art Gallery in Preston. Part of the project will see a group of young people take the lead on 'Love Note to Preston,' a mini-project that gets young people communicating with others in Preston to investigate fond memories and stories of the City. The plan is that young people will conduct the interviews with excerpts being projected onto the facade of the Museum as an event. A training programme has taken place and interviews are underway.

Bury Art Museum have also recently received funding from the Heritage Lottery Fund (Sharing Heritage grant) as well as the Granada Foundation for a project called '**Bury Art Society; Archiving People & Place.**' The project aims to celebrate Bury Art Society and its longest and current serving president, local artist David Swithenbank. A core element of the project is a filmed interview with the 92 year-old artist about his life, travels, work and contribution to the local area as well as his time as President of Bury Art Society. This film will shortly be displayed in a retrospective exhibition being held at the end of this year (25th November 2018 - 27th January 2019) before going into a newly created Bury Art Society Digital Archive (within the Bury Archive Service) and eventually onto the Archive's website which is also being set up as part of another project.

SOUTH EAST

South East Region (Sheila Jemima)

Two exciting new projects came to fruition in Southampton this summer. The play, '**The Shadow Factory**', opened in February at the city's new state of the art theatre NST City. Written by Harold Brenton, it tells the story of the dispersal sites set up for the design and production of the Spitfire aeroplane, after the Supermarine Aircraft Factory in Woolston was bombed in 1940. These secret locations throughout Hampshire included garages, bus depots, sheds and even the Sunlight Laundry.

Accompanying the play, was an exhibition called 'Out of The Shadows' showing how the local community coped during this period. Much of the oral testimony used was taken from interviews recorded by the Southampton Oral History Unit in the 1990s. Community activities ran alongside the play and exhibition, including work with local schools, community heritage days and vintage bus trips to some of the dispersal sights. The project is still ongoing and the team and volunteers, who have been trained by Padmini Broomfield, are carrying out more interviews which will eventually be deposited in the City Archives.

The second project with which we were able to help and advise also opened this summer. This was the refurbishment of the chapel, the only part of the **Royal Victoria Military Hospital** to survive the demolition of the main building in 1966. Constructed in 1856 in response to the medical shortcomings of the Crimean War, it proceeded to treat patients from all over the Empire for the next 150 years, including the Boer Wars and World Wars. The free exhibition is housed in the Chapel and is centred on the medical staff, patients and workers as well as the local community. The oral testimony used throughout the exhibition, is supplemented by recordings carried out by the Southampton Oral History Unit in the 1980s. The exhibition extends into the parkland where there are large panels etched with text and photographs. The public can also climb the tower steps to get a magnificent view of Southampton water and beyond.

It has been a quieter year for enquiries, approximately a dozen for individuals and groups wanting help and advice on a variety of projects, such as Wood Turners, training courses and community projects.

South East Region (Padmini Broomfield)

Over the past year there have been a fair few inquiries from people setting up oral history projects or applying for grants seeking advice or training. In my freelance role, I have been involved in various projects – from training and mentoring, to interviewing and audio editing.

In the summer, I joined fellow OHS Trustee Joanna Bornat, to deliver a two-day training workshop for members of **Unite the Union** from around the UK to prepare them for recording interviews in their regions as part of their project to document the history of the union and component unions from 1920 to 2010.

Ford Transition: from fields to Ford and beyond, an HLF project I mentioned in last year's annual report, culminated in a very well-attended pop-up museum and the launch of the [website](#). Over the course of one year, we worked with the local community in Southampton – through volunteer training and visits to archives, coach trips to museums, schools workshops leading to [online resources](#) – to explore the changing industrial heritage of the former site of the Ford Transit Assembly Plant that closed in 2013. The 20 new oral history interviews collected in this project complemented the 53 recordings I made in 2013 with Ford employees in the weeks prior to closure, while also documenting the story from different perspectives of local residents and current developers. We are currently seeking new funding to tour the exhibition to other venues.

As oral historians, we often interview people on topics we are not always very knowledgeable about. The joy of it is that you end up learning so much about things you never thought you would find interesting. A fascinating commission that took me right out of my comfort zone was interviewing footballers for an exhibition, **We March On: Southampton Football Club, then and now**, at SeaCity Museum Southampton. With only a rudimentary knowledge of football, and faced with the prospect of interviewing well-known celebrities used to being interviewed, it was a daunting but thoroughly enjoyable experience. While it was clear that some stories had been narrated many a time before, there were others that I feel emerged because of the difference between oral history and media interviewing. Edited extracts on audio posts provided a more personal, sometimes light-hearted perspective, to the main exhibition of the club's story.

News sent in from other projects from around the South East:

Ruth Kerley, Oral History Co-ordinator, Carisbrooke Castle Museum sent in news of three projects on the Isle of Wight.

Carisbrooke Castle Museum has been commissioned by Down to the Coast, an HLF supported landscape partnership scheme, to collect oral histories linked to the green (the countryside) and the blue (the sea) of the East Wight. In 2017, 23 individuals were interviewed whose lives have been shaped by farming and agriculture, providing a fascinating insight into the Island's farming community over the past 70 years – people, places, events and day-to-day life. The recordings also capture the unique dialect and colloquialisms on the Isle of Wight, many of them linked to farming and the countryside. The next phase of interviews are focusing on memories of the sea, recording the testimony of local people whose lives have been shaped by the water which surrounds the Island and is integral to its heritage. Volunteers are involved in the interviewing, transcribing and editing of the recordings which will be archived at the museum and made available for public access, and shared through the Down to the Coast website and a travelling exhibition.

Carisbrooke Castle Museum have also recently completed '**Memories Matter**', an HLF Young Roots project managed in partnership with the Isle of Wight Council Heritage Education Service, with the Island Free School as its youth partner. This project has enabled young and older people to come together through an intergenerational approach to oral history. Project outcomes have included the creation of book, a film and the project [website](#).

Further information: Lisa Kerley, lisa.kerley@hotmail.co.uk

Brading Community Archive Group have been awarded £45,700 for a two-year HLF project, *Unlocking Our Vaults*, to preserve and collect the rich heritage of Brading and make it accessible through a community archive website. An oral history co-ordinator will train and mentor volunteers to carry out oral history interviews which will be deposited with the Wessex Film and Sound Archive. Associated educational activities will include intergenerational oral history workshops with children and families from Brading Primary School. Further information: Project Manager, Dr Ruth Waller, ruthwaller77@gmail.com

Edward Allington, **Museum of Army Flying**: The museum is currently running an oral history project to record the experiences of Army Air Corps serving personnel, veterans, and family members. The oral histories, conducted by a professional oral historian and a team of trained volunteers, will be stored in the museum's newly built archive for future research and used in new permanent exhibitions. The project has already received an overwhelmingly positive response from the Army Air Corps community, and we currently have over 50 current or former members who would like to share their experiences for the historical record. We have received interest from those who served from the Second World War onwards across the world, including in Germany, Korea, at Suez, Malaysia, Borneo, Aden, through to the Falklands, Bosnia and Yugoslavia, Iraq, Afghanistan, and Libya.

Gillian Edom, Freelance oral historian: Selsey is a town located on the tip of a West Sussex peninsula. It has a long fishing heritage, which has become

somewhat marginalised with the development of the town over the last half century or so, and also the many changes that have taken place in the fishing industry. The **Sea's the Day** project aims to collect the stories and recollections of the local fishermen and their families to celebrate this fishing heritage. The oral history collection will shape the content of a short film and book, which will be the permanent outcomes of the project. Further information: <https://www.facebook.com/Seas-the-Day-242070933144999/>

Claudia Murg, We Make Southampton: My oral history project is the 40 min film, '**Josie's Neighbours**', I made in Derby Road, Southampton, at the end of 2014/2015. The film is the community response to C4's Immigration Street, and tells the story of how immigration transformed the area, through the eyes of Josie, who is now 84, but has lived in Derby Road since she was 6 years old. Josie goes to meet and chat with neighbours from different ethnic minorities, that she has known or she was introduced to, to find out what was it like for them to start living in Derby Road and what has changed! It is a celebration of cultures coming together to live in harmony. I hope people enjoy it. Please see the link: <https://www.youtube.com/watch?v=nudi5HYZcaM&t=8s>

Noelle McCormack writes: **Our History Our Voice** is a project examining, documenting and celebrating the 25-year history of [Speak Out](#), an advocacy organisation for people with a learning disability in Brighton and Hove. For 25 years Speak Out has been providing advocacy services to people with a learning disability to enable them to have a voice and speak up about their lives, address issues they face, campaign for change and take an active part in community life. The project explores people's memories of Speak Out and the impact the organisation has had on their lives over the years. The project employs a variety of creative methods to include people with a wide range of support and communication needs to fully participate in recording their own history.

Our History Our Voice, funded by a HLF Sharing Heritage grant, is facilitated by Noelle McCormack and Emily Barratt and runs over a twelve-month period, culminating in a series of events and exhibitions early in 2019.

Contact: Emily Barratt, Deputy Director, Speak Out

emilybarratt@bhspeakout.org.uk

Website link: www.bhspeakout.org.uk/

SOUTH WEST

Gloucestershire (Craig Fees)

Gloucestershire (Craig Fees)

This will be my last Network report as archivist for the Planned Environment Therapy Trust Archive and Study Centre, which is changing hands in the New Year. From January 2019 the Archive's collections and programmes will come under the stewardship of the Mulberry Bush Organisation, a not-for-profit charity consisting of The Mulberry Bush School, a non-maintained residential special school with a three-year programme which runs for 38-weeks a year, to which has been recently added a 52-week house, working with vulnerable and severely traumatised primary aged children and their families in the UK across England and Wales; The Mulberry Bush Outreach, their outreach and training

department; their Research and Development department; and The International Centre for Therapeutic Care.

When it was established in 1989 the Archive and Study Centre was heavily influenced by the late Institute of Dialect and Folklife Studies at the University of Leeds, with an ethnological approach to collecting and fieldwork, and oral history at its core from the inception: It took in its first oral history interviews in March 1989, recorded on a Sony Walkman Professional audiocassette recorder loaned by the Archive, along with the tapes, to a student researcher. It was the first of a number of loans of equipment, travel grants, trainings, and support to a range of researchers and groups over the years. From the tradition of planned environment therapy - a heavily Quaker-influenced and collegial approach to untying the knots of delinquency, and personal and group dissonance, disturbance and trauma, which began its life before the Second World War - it took a profoundly collaborative and community-creating approach to archives and oral history, leading to the Heritage Lottery Fund-supported "Therapeutic Living With Other People's Children: an oral history of residential therapeutic child care c. 1930-c. 1980" project in 2010-2011, and to the Community Archives and Heritage Group's "Most Impactful Archive" award for 2011, and Your Family History Magazine's "Archive of the Year" award in 2013. Historian Dr. Nick Barratt, presenting the 2013 award, said:

"Not only do they collect and curate a range of small yet important archival material and collections, including oral histories, but they also provide a space for people to share memories and experiences relating to environment therapy – so continue to undertake therapeutic work today. All this is done on a small budget, showing that you don't need millions of pounds to make a difference to people's lives."

The Oral History Society more recently described the Archive's oral history collection as "one of national and international importance" whose importance "stretches far beyond the traditional research communities", adding that "The manner in which PETT Archive has collected these oral histories through collaboration with its many constituent groups is, in itself, innovative."

The collections will stay on the current site. Among these, the Planned Environment Therapy Trust will be transferring over 4,000 audio and video recordings to the care of the Mulberry Bush Organisation. Over 1800 of these, which include events and occasions as well as oral history interviews, were recorded by members of the Archive team. Another 139 were recorded on equipment supplied by the Archive to researchers, and/or with the material and financial support of the Archive: it made copy tapes for their interviewees, for example, and in some instances took care of transcription, acted as recording technician, and helped groups build websites through which histories and memories could be shared.

During the course of this year, since the last Regional Network Report, the Archive has made 57 recordings. A significant contribution to this was a discrete oral history project with the five surviving Governors of HMP Grendon, Europe's only fully therapeutic community prison; but there were also individual oral histories with five former children and staff of therapeutic environments; three group remembering, reflection and discussion occasions; and four 'events' - talks, seminars, and meetings of celebration and remembrance. An ongoing collaboration with a research group of anthropologists, psychologists and mental

and social health professionals in Oxford, which bore fruit in a witness seminar hosted by the Archive in 2016, bore further fruit this year in the form of anthropologist Neil Armstrong's article "What leads to innovation in mental healthcare? Reflections on clinical expertise in a bureaucratic age", in the *Psychiatric Bulletin* 42:5 (2018), pp. 184-187, available on Open Access at <https://doi.org/10.1192/bjb.2018.14> (interesting not least for showing how oral history can influence practical theory and policy proposals).

In terms of my work as a Regional Networker, it has been another quiet year. This may be in part because of the increasingly central role of Gloucestershire Archives, which has acquired considerable experience of oral history over recent years, and is becoming the Gloucestershire Heritage Hub with the help of a major Heritage Lottery Fund grant. Through the HLF-funded 'For the Record' project, for example, archivist Ally McConnell has begun work on a two-year cataloguing project of Dowty Aerospace's vast archives, held at Gloucestershire Archives; and alongside five onsite volunteers has another four who are involved in oral history interviews and building the project website, which can be seen here: <https://www.dowtyheritage.org.uk/content/about/the-dowty-project>.

There is also significant activity, and other centres of activity and of growing experience and expertise, in and around the County:

Networker Julia Letts discusses the "Tales of the Vale" project which crosses county boundaries elsewhere in this report.

The HLF-supported **Foresters Forest** project brings together a variety of partner organisations and local community groups within the Forest of Dean "to raise awareness and participation in the built, natural and cultural heritage that makes our Forest special", not least the Dean Heritage Centre which holds an important collection of oral history recordings, and the University of Gloucestershire-based "Voices From the Forest Project", "bringing to life the memories and stories of work in the Forest", recording and "capturing the essence of what it was like to live and work in the Forest settlements and industries through the last century." The Foresters Forest website is here: <https://www.forestersforest.uk/>

Stroud Voices, "a non-commercial community project to archive the memories of Stroud as dictated to us" continues work begun in the late "Stroud FM" community radio station (2008-2014): <http://stroudvoices.co.uk/>. The Yate and District Oral History Project was formed as a charity as long ago as 1989, focused on recording and making available a collection of oral history evidence: <http://www.yatetowncouncil.gov.uk/yate-community/yate-district-oral-history-project/>. The Fairford History Society continues to make available their oral history material: <https://www.fairfordhistory.org.uk/>. It's also notable how many local communities are now using Facebook Groups to share photographs and memories, bringing in family and friends from all over the world, but possibly by-passing traditional archives, local history groups, and websites.

Finally, a significant milestone was marked earlier this year at a Heritage Partnership meeting, when "heritage groups in South Gloucestershire celebrated the work of **Filton Community History Group**, which is winding up after 20 years of oral history and publication." Networkers who were at the 2008 Regional Network meeting held at the Archive and Study Centre will remember the energy and enthusiasm of Jane Tozer and the Filton group's work. Their recordings and

other records are housed at Gloucestershire Archives. See: <https://heritage-hub.gloucestershire.gov.uk/spring-2018/south-gloucestershire/filton-community-history-group>.

Bristol (Mary Ingoldby)

Redcliffe Present Perfect, Histories of Now: This project is now well on the way to completion. In 2017 I ran an oral history workshop for the participants; they have continued to collect personal stories of the Bristol area of Redcliffe. All the material will inform a script for a community play. In June this year they presented their work to date and had a read through of the first draft of the play. <http://www.redcliffepresentperfecthistoriesofnow.com/index.html>

University of Bristol - Voices of Empire and Decolonisation: Revisiting the British Empire and Commonwealth Museum (BECM) Oral History Collection. In June 2018 the University organised a workshop for historians, archivists and oral history practitioners to explore the potentials and pitfalls of using oral history in researching the histories of empire, commonwealth and decolonisation. The workshop will also explore methods for the storage, curation and dissemination of oral histories of empire and 'difficult pasts'. Contributors included academics, oral historian Mary Ingoldby, and archivist Nicky Sugar from The Bristol Archives. This is part of the National Sound Archive Unlocking our Sound Heritage Project. Bristol Records Office will be digitising the entire BECM collection and making it accessible online. And for community and heritage projects.

Tim Grubb, Archaeologist and administrator - Iron Acton Oral History Project

This is a new project that is applying for Heritage Lottery Funding. Iron Acton, a small village outside Bristol, is most famous for Henry VIII's visit to Acton Court. The community plans to redress the balance by producing a more contemporary history; collecting oral histories and photographs and producing a book or a website.

WEST MIDLANDS

Birmingham & area (Helen Lloyd)

It's 20 years since the BBC launched its Millennium oral history project, *The Century Speaks*, with 40 BBC producers recording memories of the 20th century all over the UK. I covered the West Midlands County and Warwickshire, while Julia Letts covered Herefordshire and Worcestershire. In September 1998, we all received oral history training from Rob Perks before recording hundreds of life-stories and each making 16 themed programmes to be broadcast on our local radio stations at the end of the century. Eventually 640 programmes and over 6000 life-stories were deposited in the [British Library's Millennium Memory Bank](#).

In March this year I spoke about this project at the British Library, during the annual [Charles Parker Day](#). I described how oral history interviewing techniques produced far more gripping stories for *The Century Speaks* than I'd ever recorded as a journalist, even for respected programmes like *Woman's*

Hour. For me and for Julia it was a life-changing experience and we both left the BBC to work full-time in oral history.

Over the past 20 years, I've seen many other people of all ages become gripped by oral history. This year the youngest were members of two Year 5 classes at St John's Church of England School, an inner-city school with mostly Muslim pupils, in Sparkhill, Birmingham. They recorded food memories at a local lunch club for retired people, mostly from Ireland and the Caribbean, and also took cheap recorders home to record their own family members and neighbours. The results can be heard at <http://generalpublic.org.uk/project/the-endless-village/oral-histories> (Their Kayowine digital voice recorders cost less than £20 each and recorded WAV files, but didn't have a windshield, hence some microphone 'popping'.)

Pictures of these young interviewers can be found on the OHS website in the Guide for Schools and Youth Groups (<http://www.ohs.org.uk/advice/how-to-do-oral-history/>) which I co-authored this year with Julia Letts. We hope other Networkers will find these pages useful for work with young people and perhaps also with adult community groups.

Practice interviews with family members also formed part of the training for an oral history of [Acorns Children's Hospice](#) in Birmingham. One staff member recorded the memories of her father, who was drinking in a Birmingham pub when an IRA bomb exploded in 1974. This was the first life-story she'd ever recorded, but it gave more detail than any account I've read and had us all near to tears.

Last year I reported on a project organised by a Birmingham charity called New Hope to record memories of Bangladeshi traditional games. This year they had another Heritage Lottery Fund grant to preserve the cultural heritage of Bangladeshi food: <https://www.nhbham.org/cultural-history-bangladeshi-food>. The volunteer interviewers were not just from Bangladesh but included two Nigerian students and a Zimbabwean refugee.

A project I described in my 2016 report launched a website just after I wrote my 2017 report: [Stillbirth Stories](#) includes extracts from audio interviews with parents and clinicians about experiences of stillbirth. (All the other projects in this report were funded by the Heritage Lottery Fund, but this one was funded by Wellcome.)

Projects described in my 2017 report have had launches in the past year:

- Gap Arts has mounted an exhibition called [Children in Movement](#), with a full colour catalogue, of memories of child migration to Birmingham from the 1930s to the present.
- The *Second Generation Stories* project, based in Sandwell, launched a [website](#) at the end of 2017 with extracts from interviews with people born in this country whose parents were born in India.
- The Hereford-based company, Rural Media, produced a documentary film, *Searching for the Travelling People*, which compares the stories of Gypsies and Travellers from 50 years ago, as featured in Charles Parker's Radio Ballad *The Travelling People*, with stories told by Gypsies and Travellers today. You can see the film and listen to some of the recent audio interviews on the [Travellers Times website](#). The film was shown at the British Library as part of [Charles Parker Day 2018](#).

Worcestershire Archive and Archaeology Service at the Hive (Maggie Tohill)

I have continued to undertake externally funded archive cataloguing work this year, so things have inevitably been less busy for me on the oral history front. That said I have continued to give advice to local groups and organisations who are thinking of undertaking projects and to answer enquiries about our audio holdings. I have also been reviewing our oral history paperwork in the light of GDPR and writing some guidance to help organisations thinking of depositing sound recordings with us.

The Hive building management are looking at how they might revamp how we present sound recordings in the building and in particular the way the sound domes are used. This work is at a very early stage, but may result in us having a dedicated oral history area.

One of the particular highlights for me this year has been receiving the **Mike Dickins audio collection** on deposit. Mike has been making recordings for more than 30 years, both for his local talking newspaper and for national and international sound recording competitions. His recordings feature a myriad of local people, places and subjects, everything from archery, farming and beehives to the workhouse, women at war and the Open University and I am in discussions with him about how we might use and promote his work at the Hive.

I have continued to organise oral history work for our volunteers and work placements. This enables them to experience some slightly different archive work, but is also a very useful way of getting material transcribed, summarised and indexed, so that I can create online catalogue entries for material which otherwise would have the bare minimum of content description.

We continue to respond to requests to record interviews of local people for whom there is no suitable local oral history project. In particular this year we have recorded a special interview with a 97 year old gentleman who was keen to make a permanent record of his service with the navy during the 1940s. We have added his recording to our WW2 collection and it is currently out for transcribing.

Much of our 'external' work this year seems to have centred round providing oral history training. Our staff did some workshops for volunteers at **Warwickshire Archives** and for the **Route to the Hills** project. The **Route to the Hills** is a HLF funded project to create a heritage trail through Great Malvern using a range of interpretative material and media to reveal the story behind key buildings, people and the natural and cultural heritage of the area.

Two projects which are just getting underway are **Moving to the City** and **Heritage of Home**. Both include an oral history element and explore the theme of migration. **Moving to the City** is an Arts Council project led by our outreach team to document stories of people who have moved to Worcester. **Heritage of Home** is an eighteen month HLF funded project led by Caged Arts to capture stories of migration heritage from 1945 onwards focussing on the people and shops of the Lowesmoor area of Worcester. I will hopefully be able to report on these in more detail next year.

West Midlands (Julia Letts)

In my 2015 report I promoted the importance of collecting **rural oral histories** as we're near the point of losing the last generation to have farmed with horses. I've been interviewing people who worked the land in Herefordshire and Worcestershire for 20 years now, and I'm still left with a sense of wonder at their extraordinary knowledge of the countryside and their quiet wisdom which could surely educate our politicians as we grapple with a multitude of environmental challenges in the 21st century. I am privileged to be working on four landscape projects at the moment and firmly believe that the future of our wild places is inextricably connected to engaging the younger generation with those that managed the land before them. In the past week I have interviewed two farmers who remember ploughing and harrowing with horses, and cutting the corn with scythes.

The [Worcestershire Wildlife Trust](#) celebrates its 50th anniversary this year, and has received HLF funding to record the stories of its volunteers, some of whom have been working for the Trust for five decades. In addition to this project, I have been interviewing people who live and farm around Eldersfield in South Worcestershire to capture their knowledge of the floodplain meadows in this part of the world. With the help of donations and lottery funding, the Worcestershire Wildlife Trust has bought a 50-acre site and turned it into a nature reserve. The two closest schools are spending this year learning all about the meadows and oral history is at the heart of their projects. After some lively introductory sessions, the pupils are embarking on interviews with local people. The interviews will eventually be used to create a play which the youngsters will perform to the community next summer. They are also writing poems, a book and creating artwork.

Working with schools takes up a large percentage of my time and is both frustrating and rewarding. It was good to hear the Head of Ofsted speaking this month about a new emphasis on creativity, as I find the rigours of the National Curriculum allow little time for teachers to embrace projects involving oral history and intergenerational work. This was highlighted by a meeting of OHS networkers and teachers at the British Library last September for a '**Sharing Experience Day**' which has resulted in the production of some resources for schools and youth groups on the OHS website (click here [Oral History for Schools and Youth Groups](#)). Many thanks to all those who helped me and Helen Lloyd put these pages together.

One school which bucked the trend, took risks and embraced oral history was [Whitecross School Hereford](#) which was awarded a Young Roots grant for a project entitled "**Shared Freedom – Shared Future**". More than 50 pupils got involved in the project, researching and recording the stories of Polish residents in Hereford who arrived there during World War Two. The students worked with 30 local volunteers, including ex-residents of Foxley Camp, a local demobilisation or resettlement camp for Poles stranded in Britain after the war. The pupils tracked down some surviving veterans from Foxley currently living in North Wales. Through these veterans' oral histories, they pieced together a picture of the incredible contribution of the Poles towards victory over the Nazis in World War Two. As a final act, the students visited the impressive Polish Memorial at

the National Memorial Arboretum and laid their own *Shared Freedom – Shared Future* wreath. A project like this must surely tick Ofsted's boxes for creativity.

A quick mention also to three local first schools which have got funding (HLF and Prime Education Trust) to do **intergenerational work** in their communities. Ombersley school has been involved all year in a WW1 project in their village which has involved some recording and lots of research into what their village was like 100 years ago. I am about to go to a blackberry tea, where they will serve jam and scones to the community, sing songs and present their research. Hindlip and Tibberton First Schools have developed a link with a residential care home in their village. In the last year I have helped them record interviews with residents on life when the residents were young, focussing on topics such as food packaging, where they played, WW2, school days, and the importance of memories. Do have a listen here [Tibberton and Hindlip school reports](#)

As an oral history freelancer, I spend much of my time **training and mentoring volunteers**, recruited by projects with HLF funding. Along with many of my fellow OH practitioners, I often find this role both incredibly rewarding and deeply frustrating and challenging. There seems to be an acceptance from the funders and project managers that anybody, given a small amount of training and a bit of support, can produce good and ethical oral history interviews and then turn them into professional-looking products as well. As others have noted in these pages, if we want oral history to be collected properly, I believe those creating and funding oral history projects need to have a far greater understanding of the complex and time-consuming process involved and the range of skills and experience needed both to do this work, and to support others to do it. I have recently been contacted by a project which has just received HLF funding to record over 100 interviews, make a film, work with schools and make educational resources on a budget of just under £10K. How?

The rewards of working with volunteers are brilliantly demonstrated by a group I've been working with on [A Forgotten Landscape](#) in South Gloucestershire. The project, **Tales of the Vale**, aimed to train and support volunteers to record oral histories in an area along the Severn Estuary stretching from Avonmouth to Shepperdine. I first met the group in January 2016. Two and half years later they are still going strong, with 75 per cent of the original members still involved. They have made 46 recordings and have been involved in the production of a book and 80-minute CD, a touring exhibition, a series of talks and a short film. Impressively, post project, the group is continuing to flourish and is now in the process of forming WEOHP – the West of England Oral History Partnership. I am immensely proud of these fantastic volunteers. However, we would all admit that it has not all been plain sailing. The demands of creating such impressive outputs require more time than volunteers often have to give, and need a realistic budget and professional input. Luckily on this occasion we had both.

In general, I find that the latter stages of projects are often less well planned than the early stages, leading to a last-minute panic to complete outputs on time. On more than one occasion this year I have had to step in to provide help (often in the form of editing and often free of charge) to HLF projects that have run out of time and money or don't have the skills or experience to produce the things they said they would. I know my fellow freelancers would agree that many projects rely on our goodwill and personal determination not to let these projects fail.

To end on a positive note, I must mention a Malvern project whose subject matter has delighted me and taken me outside my comfort zone! Last year I reported that **It was only Rock and Roll - But we liked it** had just received some starter funding. I'm pleased to say that in March 2018 they succeeded in obtaining a HLF grant, and the project is now in full swing. After two oral history workshops, the volunteer team has recorded 30 reminiscences of rock music concerts at the Winter Gardens in Malvern, 1961-1980. Interviewees include audience members, musicians and technical crew. This is a fascinating insight into the era - mainly the 1970s - and is not just about the music. Growing up, teenage rebellion, fashion, buying vinyl and hitch hiking to gigs are all remembered. There are some surprising stories of some of the UK's greatest bands in their formative years, performing at a small, provincial and quite intimate venue. As Sean "Badger" Taylor of Worcester punk band The Samples says, "It was a time of wonderment". The oral histories will be available online and will also form part of an exhibition to be held in Malvern Library and The Hive, Worcester, June and July 2019.

YORKSHIRE

South Yorkshire (Sam Smith, Michelle Winslow, John Tanner)

Sam Smith and Brendan Stone from **Storying Sheffield**, a narrative and storytelling project based at the University of Sheffield, have collaborated on an oral history project with Fairhealth, a group of GPs from Health Education England who aim to help reduce health inequities through education for health professionals. Fairhealth want to teach GPs about how people's lives, and the challenges they face, can impact on their health and ultimately lead to unequal health in the population. A life story approach was utilised to record oral history interviews with people who have encountered health inequalities. Stories were collected from people from a diverse range of backgrounds faced with a variety of issues, including depression, drug dependency, bereavement, displacement and housing and work-related conditions. Interviews were then edited to present short narratives to be accessed as a teaching resource for GPs. The edited narratives can be heard on the Fairhealth website:

<https://www.fairhealth.org.uk/stories/>

After a brief funding gap, **oral history in palliative care** resumed in the palliative care unit, Northern General Hospital, Sheffield. The project works with people with life-limiting conditions to create audio recordings for family and friends, with the option of archiving in the University of Sheffield's Special Collections Library. The project runs under the auspices of The School of Nursing and Midwifery (SNM) at the university. This year the SNM collaborated with Ashgate Hospicecare to establish a new palliative care oral history project in Chesterfield.

A further development has been a partnership between the SNM and the Oral History Society to offer **a new training course**, 'Oral history in palliative care'. The day is aimed at people working in palliative care settings and provides an introduction to oral history with discussion of issues around working with oral history, life stories and memory in palliative care.

<https://www.sheffield.ac.uk/snm/research/oralhistorygroup>

In Barnsley, the following projects have culminated or started over the last 12 months:

At Experience Barnsley, a **Barnsley Canister Company** oral history project is off to a flying start. The recollection of the women who worked in this factory from the 1950s is providing insights into work and life in the town, and how life has changed for working class women over the decades. They are collecting stories of camaraderie, independence, ingenuity – as well as saving wages and going out dressed up, everything to do with work. They are using the voices in a Barnsley Canister Company exhibition and including quotes across new interpretation.

Alongside this, planning is well underway for active oral history collecting for the museum, particularly around contemporary history and introducing a diversity of experiences that aren't always foremost in audience driven collecting activity. At Barnsley Archives, the very successful '**Joy of Sound & Film**' project completed towards the start of the year, evaluation materials for which are available online. A very successful oral history project took place with local groups under the project name of '**Worsbrough Voices**' over the summer. 18 people were interviewed at length over a two-week period. Many of them were born in Worsbrough in the 1930s and 40s, and they talk at length about how the community has changed and evolved over the years, through what has been considerable change.

Project volunteers are being trained at **Cannon Hall**, as part of their HLF-funded Parks for People project, with full interviews expected to start in the new year. Creative artists and project members have started to interview users of the Georgian parkland about their experiences and memories over the last 60 years since it was taken into public ownership. Targeted interviews are already starting with those with particularly strong associations with the parkland, including Polish families who lived in a camp in the ground just after the Second World War.

At **Elsecar, now a Heritage Action Zone**, one of the first 10 in the country, reminiscence sessions have started to take place, and get-togethers for local people around particular themes – including the first full reunion of local miners since the local colliery closed in 1983. Project team members are starting to carry out targeted interviews and local volunteers are signing up to be trained and to interview going forward. In particular, a wide-ranging reappraisal of the built environment is taking place, around which personal testimonies are proving to be an extremely important part.

WALES

Wales (Beth Thomas)

In Wales, the last year has been productive, both in terms of output and also in terms of trying to build better networks of support for those involved in oral history. OHS Regional Network representatives along with representatives from the National Library, the National Museum, the HLF and university departments/archives have now met a number of times. Next year's Oral History

@ Work conference in Swansea will hopefully be a catalyst to improve collaboration and communication.

In 2020 Swansea University celebrates its centenary. To mark this occasion, Dr Sam Blaxland from the University's History Department is writing a book on post-Second World War Britain, using Swansea and what was then known as its 'College' to explore various themes like economic reconstruction, youth culture, and the place of the university in wider British society after 1945. Part of the source base for this book is an oral history project, undertaken by Sam, entitled '**The Voices of Swansea University, 1920-2020: An Oral History**'. The aim of the project is to record and capture the memories and experiences of a hundred individuals who have studied and/or worked at Swansea University between 1920 and 2020. This is supported by staff in the Richard Burton Archives, Swansea University. As of October 2018, 78 interviews have been conducted and deposited to the Richard Burton Archives.

For **St Fagans**, home of Wales' longest-standing oral history archive, 2018 is a very special year. Not only is it the Museum's 70th anniversary, but it is also the culmination of a major redevelopment of the Museum into a participatory National Museum of History. Oral testimonies from the Museum's 60 year old sound archive are a key element in the new galleries and in the re-interpretation of Oakdale Workmen's Institute which is now a dementia-friendly building. The aim is to make the whole ethos of the Museum participatory, with users, visitors and communities across Wales working with curators to define what is recognised and preserved as Welsh history.

Another anniversary producing oral history output is that of moving the **Royal Mint** to Wales fifty years ago. The Mint has a large number of staff with long lengths of service. Many of the skills and techniques have been passed through the generations and the project aims to capture these memories and traditions for an anniversary exhibition and website.

Thirty-five recordings have been conducted for the **Gower Landscape Partnership Oral History Project**. Supported by the City and County of Swansea, this project has explored what Gower means to the people who live and work in the UK's first designated Area of Outstanding Natural Beauty. Some fascinating stories have been told, full of insights about wartime evacuations, ploughing and harvest, holidaying, surfing and sailing, hunting, commons, farming methods and the way social life has changed in the villages of Gower. The recordings and associated documentation will be deposited to the West Glamorgan Archive Service, Swansea in November 2018.

Julia Fallon has contributed a chapter about oral history to an upcoming publication entitled **Tourism Ethnographies**, a collection of essays that discuss the use of ethnography to study tourism.

There is by now a substantial amount of oral history available on the website of **People's Collection Wales** (www.peoplescollection.wales). Funded by the Welsh Government, this website is run in a partnership by the National Library of Wales, the National Museum and the Royal Commission on the Ancient and Historical Monuments of Wales. It enables individuals, community groups and organisations to upload photographs, recordings and documents that tell stories about Wales. The oral testimonies uploaded during the past year include audio

clips collected during the Crumlin Oral History Project commemorating 50 years since the colliery closed in 1967; recordings made for 'Mining Josef Herman', a partnership with Tate Britain as part of Tate's Archives & Access programme; an intergenerational oral history of Caldicot and a project to capture memories of 40 years of Welsh Women's Aid. In order to further support the collecting of oral history in Wales, there are plans for PCW and the OHS to collaborate on providing a bilingual resource for schools on PCW's website, with a specific focus on the Welsh Curriculum's Digital Competence framework. This is a framework unique to the Welsh Curriculum, highlighting citizenship, digital rights and online behaviour.

SCOTLAND

Howard Mitchell, Chair, Scottish Oral History Group

In this, the **40th anniversary year of the formation of the Scottish Oral History Group**, we have been compiling memorabilia relating to the group's activities. This includes original artwork from conferences, posters, leaflets, minutes, documents and audio and video recordings. Allied to this, we have interviewed and recorded current and former committee members, exploring their reflections on oral history in Scotland. Distillation of this to be presented at an event in 2019.

Among the projects supported by the Group and by myself are: **Scottish Outdoor Education Centres 1940 – 1960**. This oral history based project looked at the first 20 years of the Centres when their roles moved from children's wartime evacuee camps to post war refugee accommodation for European children, before reverting to the original concept of residential experiential learning in the outdoors for schools and organisations. People who had experienced the Centres as children during that period were invited back to the various camps to share their memories and a film was produced incorporating their recorded narratives.

Sporting Memories Network (SMN) has been establishing weekly groups for people with dementia where sport provides a trigger for recollections, reminiscences and activities. Many people within the groups have contributed memories to a database, as have famous sportspeople. These are valuable resources for use within the groups. SMN are now looking to develop more formal oral history based recorded interviews with group members and develop collaborations for research and development.

Some of the advice and consultations offered over the year included, for the **Scottish Working Peoples' History Trust** who were looking at identifying ways and means of expanding public knowledge of their collection and encouraging engagement with it, particularly through internet access; and **Organic Communities**, who initiated a project to provide African immigrants in Dunfermline and local Fife communities with an opportunity to sit, consider the impact of fashion trends and think of an alternative way of preserving these oral traditions.

Arthur McIvor, SOHC Director, University of Strathclyde

The SOHC operates as an **interdisciplinary research centre for oral history and as a knowledge exchange hub** between academic and community oral history. We have had another very busy, exciting and productive year supporting oral history projects, providing training, responding to a wide range of enquiries on aspects of oral history, and expanding our research activities and academic and knowledge exchange collaborations. The Centre currently has 7 affiliated staff and 16 postgraduate research students deploying oral history methodologies.

The SOHC has again been involved in an extensive programme of **training, CPD and support** for local community projects in Scotland delivered by David Walker, Alison Chand, Lorna Barton, Sue Morrison and Arthur McIvor. These events have included new oral history training for the Workers' Educational Association in Glasgow (Springburn). The SOHC was also **host to the UK OHS Regional Networkers** conference in November 2017 where there was a terrific clutch of presentations, discussion and camaraderie amongst oral history colleagues from around the UK.

A highlight of the past year has been the organisation of our second **Oral History Summer Institute** – a collaboration between the Centre for Oral History and Digital Storytelling, Montreal (Steven High) and the SOHC. The SOHC organised and hosted this, welcoming 12 Faculty and postgraduate participants from Montreal to the Centre for a series of 24 stimulating papers on all aspects of oral history over two days in June 2018.

The SOHC designed and delivered (in collaboration with colleagues Lynn Abrams and Erin Jessee at Glasgow University) **a three day oral history theory and practice training programme** for the Scottish Graduate School for Arts and Social Sciences in March 2018. Podcasts have been produced from the presentations. The Centre is also running its innovative **Work and Community Placement in Oral History class** in 2018-19 which builds and extends collaboration between the Centre and Scottish museums, community groups and archives. This is taught by McIvor, Chand and Barton. Building on the work done previously by David Walker we have agreed oral history placements in a wide range of workplaces to gain practical experience of interviewing and the running of oral history projects, including at a number of Glasgow and Edinburgh Museums, the Scottish Mining Museum, Summerlee Industrial Museum, Clydebank Museum and the Scottish Jewish Archives. This third year and honours option class is one element in an oral history pathway for students at Strathclyde University sandwiched between *Oral History Theory and Practice* and the Masters level class *Advanced Oral History*.

A series of **other workshops and seminars** have been organised at the Centre over the past year, including the monthly SOHC seminar series, organised by SOHC postgraduates James Ferns and Ian Ferguson.

Research students: The SOHC has also added to a strong and growing cohort of Masters and PhD students this year and several SOHC postgraduates have recently graduated. A special mention should go to Jessica Douthwaite who was

awarded her PhD earlier this year (on an oral history of the Cold War) and started a first post-doc job at Glasgow University (on an oral history of humanism). The wide range of oral history research projects currently being undertaken by students in the SOHC include James Ferns and Rory Stride (both working on aspects of deindustrialisation and memory), Kristen Hay (birth control and abortion in Scotland), Lorna Barton (transgender experience in Denver, USA), Stuart Bradwel (Diabetes and the consultative relationship), Alex Chandler (jointly with Glasgow University on masculinities and film in Scotland), and Marion Henry (a co-tutelle with Sciences Po, Paris working on music and social class in the British coalfields), Martin Conlon (memory and heritage in Glasgow), Lucy Brown (cultural representations of deindustrialisation), Helen Foster (Creative Writing), Rachel Meach (Diabetes in Britain and the USA), Iain Ferguson (a social history of Acne), David Evans (breakaway trade unions), Jan Brownfoot (women and gender relations in post-war in Malaya), and Anni Donaldson (domestic violence in Glasgow).

SOHC staff have continued to pursue innovative oral-history based research in the past year. **Matt Smith** completed his AHRC-funded project on the history of social psychiatry and has presented some of this research at several conferences. He is currently involved in a new Wellcome Trust Seed Award funded project on Sport, mental health and sexuality which incorporates a number of oral interviews. **Laura Kelly** has continued with her Wellcome Trust-funded research project (2016-19) on the history of contraception in Ireland, c.1922-92. This ongoing project involves a significant amount of oral history interviews with birth control activists and Irish men and women. Kelly's second monograph, *The making of the Irish medical profession: medical education, identity and student culture, c.1850-1950* was published by Liverpool University Press (2017). The final chapter in this book utilises oral history interviews with 25 Irish doctors who graduated in the 1940s and 1950s in order to explore the history of medical student life and culture in this period. **Arthur McIvor** spent much of 2018 on research leave working on a project on the occupational health crisis in the Second World War and continuing with oral-history based research on the health impacts of industrial work and deindustrialisation. He is currently collaborating with an international team of researchers (led by Steven High) investigating the impact of deindustrialisation transnationally.

In March 2018 our colleague **David Walker** retired. David was a key member of the SOHC family and one of Scotland's most experienced oral historians. His contribution to the Centre over the past ten years has been enormous. His energy, wit and infectious enthusiasm for all things oral history is deeply missed around here!

Glasgow/Strathaven (Alison Chand)

This year, in my role as regional networker, I have dealt with **enquiries** from the following groups and individuals:

Kirsten Maclean: PhD student enquiring about the Scottish Oral History Centre day course and looking for advice on ethics forms and interviewing equipment.

Peter Mountford-Smith: Involved in a project in Fife, where a mental health charity is working with a historic buildings trust to rehabilitate a ruined flax mill

just outside Leven. Looking for advice on costs for a budget to do oral history interviews, possibly involving local schools.

Kerry Duncan: Involved in The Touring Network of touring performing professionals. Looking for advice on best kinds of recorder to use.

Clare Brown: Asking for oral history advice for job application to Ullapool Museum – about digitisation, consent/copyright/ethics and cataloguing.

Hannah Bell: Employee in Scottish Borders archive – looking for information on further training in oral history and how to set up an oral history project.

Helen Kingstone: Enquiry about OHS collaborating with research network based at Glasgow University on 'generations'.

In my personal oral history related work this year, I have continued to teach at the Scottish Oral History Centre, and am also working on an article for publication in the *Oral History Review* and a funding application for an oral history of youth hostelling in twentieth-century Scotland. In addition, I have worked for various projects undertaking freelance transcribing, summarising and interviewing work, including the History of Parliament Trust (conducting interviews with ex-MPs), the University of Roehampton and Glasgow School of Art.

Northern Ireland

NORTHERN IRELAND (Dr Anna Bryson)

In the course of the last year I have provided advice and assistance to numerous oral history projects, including a number who were applying for HLF funding for the first time. I have also contributed to the work of broader oral history networks and have devoted considerable time and energy to an ongoing consultation on the shape of a proposed new **government sponsored Oral History Archive** designed to address the legacy of our conflicted past.

A major highlight of this year was bringing the joint annual conference of the **Oral History Society and the Oral History Network of Ireland to Belfast for the first time. For more on this very successful conference see:** <http://www.ohs.org.uk/conferences/belfast-2018/>. The National Museums of Northern Ireland (NMNI) is also currently working with the British Library to develop the Northern Ireland limb of the HLF Save Our Sounds programme (<https://www.bl.uk/projects/save-our-sounds#sthash.oW0d6h9b.dpuf>). This exciting £9.5 million project seeks to digitise and make available 500,000 rare, unique and at-risk sound recordings from both the British Sound Archive and locally based repositories.

Examples of New, Ongoing and Recently Completed Oral History Projects

- A number of new oral history projects have been initiated in the past year including one setting out to document the **club history of Ulster Rugby**.
- The HLF-funded **Reflected Lives: Intergenerational Oral Histories of Belfast's Peace Wall Communities** successfully completed in April 2018. This project, led by Belfast Interface Project, drew on a collection of oral testimonies from residents of either side of the Short Strand / Lower Newtownards peace wall. I was delighted to act as consultant to this project, providing oral history training and advice, conducting interviews and helping to write the final publication. The exhibition was showcased at the Public Records Office of Northern Ireland, Queen's University Belfast, and community centres on both sides of the peace wall.
- The **Prisons Memory Archive** is now in its year of a three year grant from the Heritage Lottery Fund to transfer 300 hours of audio visual material from the Maze and Long Kesh Prison and Armagh Gaol to the Public Records Office Northern Ireland. A team of four is employed at Queens University Belfast, working closely with colleagues in PRONI, to provide preservation, access and engagement.
www.prisonmemoryarchive.com.
- The **Voices from the Vault** project has completed the process of editing its oral history interviews with former police officers and has published these at: <http://www.green-and-blue.org/voices-from-the-vault-stories/>
- Many other projects such as the **RUC George Cross Oral History Project** and the **Dúchas Oral History Archive** continue to collect and preserve material and make it accessible to researchers. Many other rural based organisations such as the **Maghera Historical Society** also continue to collect and preserve hugely valuable oral histories and heritage <http://magherahistoricalsociety.org/about-us/>

Oral History Networks

- The **Healing Through Remembering** Stories Network continues to provide a focal point for those gathering and sharing personal narratives related to the conflict in and about Northern Ireland by: encouraging people and projects interested in storytelling to learn from each other; promoting good practice / ethical principles for the gathering and sharing of stories and personal narratives; promoting, where appropriate, links between projects and accounts; sharing learning; holding seminars and events; participating in processes calling for national collections; and encouraging listening to stories and personal narratives. Dozens of oral history and storytelling projects (too numerous to list) are represented within the network, with a core of about twenty attending quarterly meetings in Belfast. See <https://www.facebook.com/TheStoriesNetwork/>.
- The **QUOTE** (Queens University Oral History Technology and Ethics hub) draws together staff and students at QUB from across the disciplines of History, Law, Drama, Creative Arts, English, Geography and the Faculty of Electronics, Electrical Engineering and Computer Science who are working with oral testimonies. It seeks to develop a centre for research and

teaching excellence that offers the foundations from which to build successful collaborative projects and to provide outreach activities to our partners in the community. See <https://quote.qub.ac.uk/>

- As noted above the Oral History Society continues to enjoy strong and mutually beneficial relationship with the Oral History Network of Ireland <https://www.oralhistorynetworkireland.ie/>. This was exemplified by the highly successful joint annual conference held in Belfast in June 2018.

Oral History and Dealing with the Legacy of the Past

Since 2015 I have been working with a team of academics, human rights activists and lawyers who wish to inform the development of a proposed Oral History Archive to help address the legacy of the past. Many others including the **Stories Network**, organisations who work with and represent victims and survivors, oral history project managers, public representatives and others have also worked tirelessly to help inform these vitally important debates. A public consultation was launched by the Northern Ireland Office and ran from May - September 2018. The detailed response of the QUB/UU/CAJ team, including a significant section on the oral history archive, can be accessed here: <https://amnesties-prosecution-public-interest.co.uk/model-bill-team-response-to-nio-legacy-consultation/> Talks are ongoing and oral history practitioners here will closely monitor unfolding developments and seek to influence and shape debates on the Oral History Archive.

Conclusion

This brief overview will hopefully give a sense of the wealth of oral history work that is underway here – within, across, and between universities, community groups, the museum and archives sector, and the creative arts. Funding for community and voluntary groups remains a major challenge – as does resolution of outstanding concerns relating to the Oral History Archive proposed under the terms of the Stormont House Agreement. We nonetheless look forward in the coming year to working in partnership with the myriad oral history practitioners and projects operating across our society.

Dr Anna Bryson

School of Law, Queen's University Belfast (a.bryson@qub.ac.uk)

2019 ORAL HISTORY SOCIETY ANNUAL CONFERENCE

Oral History Conference 2019

Oral History @ Work: Recording change in working lives

In association with Llafur and Britain at Work, hosted and supported by Swansea University

Venue: Swansea University, Singleton Campus

Date: Friday 5th and Saturday 6th July 2019

Oral history provides a way to record and interpret change in what is a central activity in people's lives. The conference will explore the use of oral history to record and interpret change in working lives and the ways in which what is recorded is shared and disseminated.

Call for papers now: <http://www.ohs.org.uk/conferences/conference-2019/>

Submission of proposals: Deadline 14th December 2018

Email conference administrator, Polly Owen at polly.owen@ohs.org.uk



REGIONAL NETWORK ANNUAL EVENT 2018

- Date** Friday 26 - Saturday 27 October 2018
- Theme** Challenges and Opportunities of Partnership Working: Freelancers, Universities and the Third Sector
- Hosted by** OHS Regional Network (NE England) with Newcastle University's Oral History Unit and Collective (OHUC)
- Location** Rooms G69/G70, Armstrong Building, Newcastle University, Newcastle upon Tyne, NE1 7R
The Armstrong Building is no 22 on the University campus map: <http://www.ncl.ac.uk/about/visit/maps.htm>
The rooms are on the ground floor. Go in the main entrance opposite the Royal Victoria Infirmary and turn right.

Networkers are also invited to attend a public seminar on GDPR with Rob Perks (15.30-17.00) before the opening business meeting at 18.00. The seminar will be on campus and listed in the programme below.

Newcastle University Oral History Unit and Collective was established in 2017. Led by Graham Smith, Professor of Oral History, it brings together colleagues from the academic, community and archives sectors to explore the dynamics of memory and historical narrative in theory and practice.

Programme

Friday 26 October	
15.30-17.00	Public seminar with Rob Perks, Curator of Oral History at the British Library: 'Oral history and sensitive personal data: recording, archiving and partnership working under GDPR' Location: Room G13, Percy Building, Newcastle University, Newcastle upon Tyne, NE1 7RU
Break then <u>Regional Network business meeting</u> <i>(Please see location above)</i>	
17.30	Arrival & refreshments
18:00	Welcome & apologies
	Chairs: Juliana Vandegrift (OHS Regional Network Coordinator) and Padmini Broomfield (OHS Deputy Regional Network Coordinator)

	<p>1. Minutes of the 2017 meeting and Matters Arising</p> <p>2. Update from Co-ordinators</p> <ul style="list-style-type: none"> i. Networkers – new, resigned, vacancies ii. OHS Committee changes, vacancies iii. OHS Strategic Review 2018 iv. Regional Network Meeting 2019 v. Training and CPD vi. Regional meetings/workshops vii. Special Interest Groups – activities viii. OHS Annual Conference 2019 ix. Website <p>3. Issues for discussion (<i>as proposed by networkers either before the meeting or raised during the meeting</i>)</p> <ul style="list-style-type: none"> i. Freelance pay rates – draft document ii. HLF issues – good/bad, examples, seeking or sharing advice/experiences, contacts with regional office/development workers etc iii. Technical/Ethical/Legal issues encountered – share experience or seek advice from others present iv. Collaborations among oral historians and with museums, universities, community groups, health sector? <p>4. Regional Networkers' Updates</p> <p>5. Any other business</p>
20:00	Finish
20.30	Dinner

Saturday 27 October	
9.45	Tea and coffee
10.00	Welcome: Graham Smith, Professor of Oral History, Newcastle University
10.10	<p>Keynote case study: Foodbank Histories</p> <p>Speakers: Silvie Fisch (Executive Director, Northern Cultural Projects and Associate Researcher, Newcastle University Oral History Unit (OHU),</p> <p>Alison Atkinson-Phillips (Research Associate, OHU)</p> <p>Jack Hepworth (Research Excellence Academy PhD candidate, Newcastle University)</p> <p><i>Northern Cultural Projects and OHU at Newcastle University are collaborating with the Newcastle West End Foodbank to record oral</i></p>

	<i>testimonies of people who experience the Foodbank in different ways. We will talk about some of the challenges and the potential of cross-organisational projects in the community, in the context of a very live political issue.</i>
10.35	Small group discussions: 'The case for and against partnership working' Chair: [tbc]
11.15	Plenary feedback
12.30	LUNCH BREAK (All to provide own lunch)
<i>The afternoon session will be open to the public.</i>	
13.30	Welcome and introduction from OHS Regional Networkers (NE England): Janette Hilton (Project Director, Living History North East) Kath Smith (Manager, Remembering the Past, Resourcing the Future).
14.00	Oral History partnership projects in practice: case studies <i>Chair: Sue Bradley, Newcastle University Oral History Unit</i> 1. Navigating the pathways of partnership working: Freelance oral historian Padmini Broomfield shares experiences from the <i>Los Niños: child exiles of the Spanish Civil War</i> project. Led by the University of Southampton with funding from the Heritage Lottery Fund, the project developed collaborations with several organisations. 2. Kath Smith and Yvonne Hall of Remembering the Past, Resourcing the Future (RPRF) will reflect on their experience of working on the ESRC-funded 'Imagine North East' project, a multi-partner collaboration led by the University of Durham. The project focused on 'civic participation' – how to get people involved and influence life in their communities. <i>RPRF is a charity based in North Tyneside which specializes in collecting reminiscences and oral histories from local people and archiving them in a community collection.</i>
14.30	Tea and small group discussions
15.30	Plenary reflections/summing up <i>Chair: Graham Smith, Newcastle University</i>
16.00	Close: <i>Janette Hilton and Kath Smith</i>

Links

Oral History Society: <https://www.ohs.org.uk/>

Regional Network Reports: <https://www.ohs.org.uk/regional-network/>

Regions:

East of England: <https://www.ohs.org.uk/regional-network/east-england/>

East Midlands: <https://www.ohs.org.uk/regional-network/east-midlands/>

London: <https://www.ohs.org.uk/regional-network/london/>

North East: <https://www.ohs.org.uk/regional-network/north-east/>

Northern Ireland: <https://www.ohs.org.uk/regional-network/northern-ireland/>

North West: <https://www.ohs.org.uk/regional-network/north-west/>

Scotland: <https://www.ohs.org.uk/regional-network/scotland/>

South East: <https://www.ohs.org.uk/regional-network/south-east/>

South West: <https://www.ohs.org.uk/regional-network/south-west/>

Wales: <https://www.ohs.org.uk/regional-network/wales/>

West Midlands: <https://www.ohs.org.uk/regional-network/west-midlands/>

Yorkshire: <https://www.ohs.org.uk/regional-network/yorkshire/>

List of Networkers: <https://www.ohs.org.uk/about/regional-networkers/>