

# Real to Reel

Newsletter of the Tasmanian Branch of the Oral History Association of Australia  
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## NEWS FROM THE EXECUTIVE

**Jill Cassidy**

### ***Communities of Memory 7–9 October 2011***

Registrations have come in thick and fast for the National conference to be held in Melbourne in October. I hope that this includes a number of Tasmanians who have taken advantage of the Earlybird rates.

We were delighted to award a bursary to attend the conference to Graeme George, who is currently studying at the University of Tasmania (Newnham). He feels that the conference themes of 'Interpreting Memories' and 'Engaging People on the Margins' will be of particular use to his studies.

### **Oral history seminar 27 August 2011**

See page 2 for all the details.

### **Oral history workshop**

A reminder that this year's oral history workshop will be held in Hobart on Saturday 29 October 2011. Please tell any friends who may be interested.

### **Are you financial?**

If there is a membership form with this newsletter you have not yet renewed your membership.

### **Website**

Thanks to Terry Fritsche and the State Library we have a web presence, if minimal at present. You need to go to the State Library Home page, click on Online Access, select Launceston from the alphabetical list of towns, open Local Groups and Services and search for Oral History. The main use at present could be to download a membership form for a friend, though down the track we hope to provide further information about events.

## ORAL HISTORY SEMINAR

27 August 2011

Meeting room  
Queen Victoria Museum and Art Gallery, Inveresk

### Program

- 11.30–1.00 Demonstration of Fostex digital recorder
- 1.00–2.00 Lunch at Choose Café in the Museum  
An opportunity to socialise with other oral historians.
- 2.00–3.00 Tony Walker, Tasmania's Wine Industry  
Once the food and wine writer for the *Examiner*, Tony Walker is doing his Ph.D on the history of Tasmania's wine industry, especially its revival since 1956. He will talk about his many oral history interviews with major industry figures, and play excerpts from the recordings.
- 3.00–3.30 Lana Wall, Lindsay Charles Haslem; a rough diamond and fly fisherman *extraordinaire*  
Haslem was the former owner of JAWS (now Petuna) and the coach, life member and foundation member of the Corra Linn Fly Fishing and Casting Association. A memorial trophy was established in his honour after his death, 6 December 1998, and Lana was asked to do a biography for new members. Her talk will cover the research methods used, including oral history, and the trials and tribulations of writing and publishing the work.
- 3.30 Afternoon tea

### Cost

Full day: members \$20; non-members \$25  
**RSVP essential** for catering purposes—phone **0418 178 098**

Afternoon (from 2.00): members free, non-members \$10

\* \* \*

## *DOWN SOUTH*

**Susan Gordon-Brown**

### The project

I am a freelance photographer and I am very interested in people and their stories. My last few solo and group photographic exhibitions have included oral histories and this is the direction I would like to follow. I feel that when people can see a great portrait of someone and read their words it is more powerful than either one element on their own.

For seven years I photographed the winners of the Victorian Premier's Literary Awards and in 2009 I photographed author Meredith Hooper who won the non-fiction award for her book *The Ferocious Summer* about climate change and its effects on Adelie penguins in the Antarctic. She suggested I take photos of Australian expeditioners and immediately I thought of gathering their oral histories at the same time to create an exhibition.

When I got in touch with the president of the ANARE (Australian National Antarctic Research Expeditions) club, Brian Harvey, and asked what stories hadn't been told before he informed me that the tradespeople

were the largely forgotten element in the history records. They perhaps weren't seen to be as interesting or glamorous as the scientists or explorers.

For over 60 years tradespeople have been drawn to the Antarctic by the prospect of great adventure and mateship. Plumbers, electricians, carpenters, diesel mechanics, cooks, radio operators and weather observers were the mainstay of the Antarctic home base. I thought this would be fascinating as it seemed obvious that their work is integral to keeping these stations running. The scientists couldn't have remained in Antarctica and undertaken their research without the support and contribution of these skilled workers.

Brian also mentioned all the extra jobs they did such as training to work alongside the doctor, working in the field with the scientists and the adventures they got up to in their spare time. I then found out that 2011 was the centenary for Sir Douglas Mawson's first Australian Antarctic Expedition (AAE) so I timed my project around this anniversary and this is why I launched the exhibition, *Down South*, in Hobart at the beginning of this centennial year, on the docks near where Mawson would have left in December 2011. I chose to cover the years 1947 (the first ANARE) to the 1980s when the Australian Antarctic Division moved to Hobart.

I have spoken to 25 tradespeople and photographed them as they are now. They are now between the ages of 50 and 90 years old. I asked everyone the same set of questions and then let the conversation go from there. The interviews were digitally recorded and videoed. All the photos were taken with natural light and I chose to do close up black and white portraits to really see their eyes and who they are now. I worked closely with writer Gayl O'Connor as I knew this was a big project and wanted someone with writing expertise to make sure all the storyboards flowed and told the story of life down south. Her work was then edited by Margot Jones.

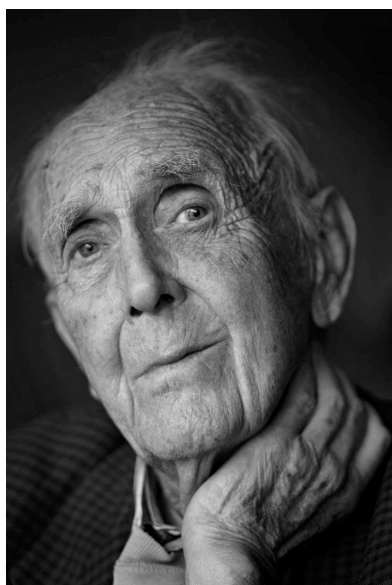
Designer Wendy Bayliss was also part of this project from the start and her designs and ideas kept the exhibition moving. Colin Weight made the website and is keeping it updated. Everyone agreed to do this work for interest's sake (free) and they knew I would be searching for funding but were fine if it didn't eventuate. I applied for several grants in different areas from art to history but didn't seem to fit these categories well enough, so the search for corporate sponsorship began. I have succeeded in finding a small amount of funding, enough to cover the exhibition and getting to Hobart for a few days but this was certainly a project we did around our paid jobs and because we all found it so interesting. I hope to get more funding so the exhibition can return to Hobart for several weeks in October.

### **Excerpts from the oral histories**

#### ***Jack Ward***

Radio Operator

Macquarie Island 1950, Mawson 1955



At Mawson in 1955, the main purpose was to further develop the station, which had been set up the previous year, and to support the expeditions. I was one of three radio operators. This was shift work over 24 hours. We had to send messages to Sydney radio, and a couple of times a day we had to send weather and cosmic ray reports and various others from the scientific installations. On the night watch you had to record the temperatures and conditions, and also check on the briquette heaters in the mess huts to make sure they weren't gummed up, or if there was a blizzard, check that their outlets weren't blocked. There were rope lines between the huts to follow in case of blizzards.

One of the great emotional experiences down there was seeing the auroras. In fact they were more intense at Macquarie Island – they were very beautiful. They're wonderfully thread-like things that shift like a huge beaded curtain.

It was a bit hard adjusting to life back in Melbourne – the crowds, and dealing with money, and the loss of the sense of companionship. So we formed little groups, and we still all meet up.

### **Tom Maggs**

Radio Officer, Communications Officer, Dogman, Station Leader  
Mawson 1977, Mawson 1980, Casey 1988



We went down to Mawson from Fremantle on the *Nella Dan*. The Danish ships were an absolutely fantastic experience to sail on. They were venturesome, comforting, cosy, competent – all of those things a person who's never been to sea would hope for. My heart's in Mawson, and my heart's in the *Nella Dan*, the 'little red ship'.

The dogman duties were extensive and constant. You have to take them out for a run because that's what they live for, and you run with them. It's amazing how far you can run with the full kit on – mukluks and ventiles.

It's hard work but at the end of the day no matter how cold, wet and miserable you feel, you just feel utterly alive. But for the aspect of managing the dog herd, 'cull' is a euphemism that we used to protect ourselves. For a wonderful animal that's had all its life down there and pulled its little heart on a working team, I don't think a bullet in the back of the head can be called euthanasia either.

### **Enid Borschmann**

Chef  
Macquarie Island 1978, Mawson 1985



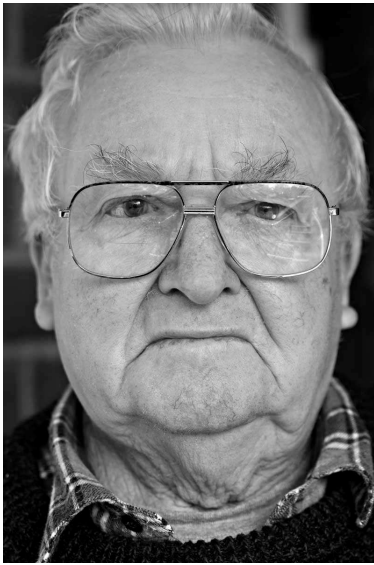
I had a lovely teacher when I was about 13, Miss Stainforth, who read us a radio play, *Fire on the snow*, about Scott and his adventure and I thought, 'Yes, I must go there.'

Women weren't allowed on the continent [Antarctica] when I went to Macquarie Island, as it was 'too dangerous for women' – or men didn't want us, I'm not sure which. I saw an ad. in the paper, and without hesitation I applied to go. I have no regrets. I was the first female chef. I didn't feel I was a pioneer at the time, it was a job.

I had collected bird eggs on Macquarie Island for Mr Norman J Favaloro, who was connected with the National Museum of Victoria. At Mawson, we followed penguins around until they squirted and then scooped up these 'jobbies'. At Auster rookery one day, it was minus 37 [degrees] and we spent four hours in and out of the Haggalund [tracked vehicle] trying to get 100 penguin jobbies for the scientists.

**Norm Tame**

Able Seaman torpedo man, Able Seaman and Electrician's Mate, Royal Australian Navy  
Antarctic continent and islands exploration, *Wyatt Earp*, 1947



The ship, the *Wyatt Earp*, was commissioned in 1947. We came to Melbourne from Adelaide for the final fitting-out for the first trip down south, and Douglas Mawson came to see it. I'd learnt about him at school, but when I met him I was surprised he was such a tall man, a big man.

The officers and scientists ate in one mess, and we ate in another. There weren't any problems at all with that. We got about 20 miles from the land of the Antarctic continent in the *Wyatt Earp*. We couldn't get any closer because of the thick pack ice. We had orders not to get frozen in, so we did the surveying that we could around the Balleny Islands.

I'd have liked to try my hand at fishing down there but it was a little bit too cold for that. You couldn't stay outside for too long. Although the ship was wooden, when it was 8 degrees (C) outside, with all of us in there it was 23 degrees down below in the ship. Our clothes were all war surplus. I don't think the fellows today would go down there if they were given those.

**Note:** the exhibition was in Hobart for just a few days. It will move to Melbourne before hopefully returning to Hobart 11 October – 4 November.

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**AUSTRALIAN GENERATIONS ORAL HISTORY PROJECT**

**Kate Quinn**

The Australian Generations Oral History Project is on its way to exploring the accuracy of common assumptions about the Builders (1925-46), Baby Boomers (1947-64), Generation X (1965-79) and Generation Y (1980-94), with the first of 300 interviews being selected. Sixteen experienced Oral Historians across Australia will work with the research team to collect life history interviews with Australians born before 1990.

Researchers want to look at how demographic factors like class, gender, ethnicity, race and region interact with generational characteristics.

Project leader, Professor Alistair Thomson of the School of Philosophical, Historical and International Studies at Monash University, believes the project will fill an important research gap.

'There is general agreement that generational differences in cultural "taste" and resources affect social change, and are significant in conflict and cohesion as well as in mobility and value transmission, but these differences and their consequences have rarely been analysed in any detail.'

If you'd like to register interest in participating or would like to meet the project team, go here: [www.arts.monash.edu.au/australian-generations](http://www.arts.monash.edu.au/australian-generations). For more information about the project you can email [kate.quinn@monash.edu](mailto:kate.quinn@monash.edu), or call Kate on 03 9905 2206.

\* \* \*

## Letter to the Editor

I missed the BGM last August. I was very pleased to receive my December *Real to Reel*. The two articles were fascinating and struck a chord. They were very helpful to me. Thank you to Garry and Pauline. Well done!

Lana Wall

\* \* \*

## TRANSFERRING ANALOGUE TAPES TO DIGITAL USING YOUR COMPUTER

Norm Champion and Trish Levido

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In order to convert audio to digital one has to connect the audio tape player to the computer. Obtain the necessary plugs and cables.

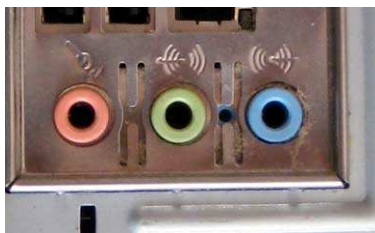
The audio input to a computer needs a cable with what is called a 3.5 mm stereo plug. The '3.5 mm' refers to the diameter of the metal barrel of the plug.



### The connection to the computer

Desktop computers almost always have both a 'mic' (microphone) input and a 'line' input on the back of the computer. Some more expensive versions of modern computers may also have audio sockets on the front. On all but the older computers, the sockets are colour-coded plus have a symbol next to each.

On laptops, the audio sockets may be on the side or the back. Some laptops may not have a line input.



The mic. input is always **pink**, and has a symbol of a microphone next to it as well.

The line input is always **blue**. The symbol is hard to describe but includes an arrow pointing towards the socket.

The **green** socket is the headphone / audio output of the computer. The symbol is similar to the line socket but has the arrow pointing away from the socket.

If your computer has both mic. and line sockets, use the line one. If no line socket you will have to use the mic. input. Remember that older computers may not have the sockets coloured.

The other end of the cable goes to the tape player. The cable is plugged into the earphone output of the tape player; usually this is also 3.5 mm.

Some tape players, particularly high-end tape decks or older models, may have the earphone socket 6.5 mm instead of 3.5 mm. In that case, you need an adaptor TO FIT THE SIZE OF YOUR SOCKET.



The thick end plugs into the tape unit, and the 3.5 mm plug on your cable plugs into the hole (*SOCKET*) at the back.

The cable may be bought at most places that sell sound equipment, including Jaycar and Dick Smith's.

**Jaycar**

3.5 mm stereo cable, plugs both ends, 1.5 m long, catalogue WA7008 (other lengths also available).

Jan. 2011: \$4.95

6.5 mm plug to 3.5 mm socket adaptor, catalogue PA3590. Jan. 2011 - \$1.95

**Dick Smith**

3.5 mm stereo cable, plugs both ends, 2 m long, catalogue C1158. Jan. 2011: \$16.9

6.5 mm plug to 3.5 mm socket adaptor, catalogue P6500. Jan. 2011: \$3.98.

**Note:** Whatever input is used, it may have to be activated via the 'Control Panel' on your computer, then 'sounds and audio devices' then 'audio' then 'sound recording volume' which should give a listing of the various inputs and one has to tick which ever to use. Also note that every time one turns on the computer this may have to be repeated.

Once you have established contact between the computer and your tape recorder via either the line input or the microphone sockets on the computer, you need to open a 'sound recording' program to copy the recording on to your computer. This program will usually also allow you to listen, using headphones, to the input volume to the computer, so that you can ensure that you keep it to a level which does not 'peak' or 'clip', thereby causing distortion.

A variety of free sound recording programs are available on the internet. OHAA recommends a program called 'Audacity'. Instructions on how to use Audacity are available by using your search engine to find 'Audacity'.

When the audio-cassette runs to the end and stops, hit the 'stop' button in Audacity and then click on Export as .WAV. Give your file a name and store on your computer then burn it to a disc using a burning program e.g. Nero or Roxio.

**At this time it is worthwhile considering the long-term storage of your recording.**

If you wish your grandchildren to be able to access this legacy, then it is suggested that every few years you consider whether to upgrade for use on the latest devices. Otherwise in 20, 40 or 50 years time, the recording may still be here, but the appliance to play it on won't be.

Consider long term digital storage on 'cloud' or external storage. For further information on this free or paid service go to your search engine and type in 'cloud' storage.

*Choosing the appropriate method of digitising analogue recordings needs careful consideration. The NSW State Archives is currently in the process of digitising 550 oral history tapes. They offer many tips on their website: <http://futureproof.records.nsw.gov.au/home> - in particular read the article 'Digitisation of analogue audio and video'.*

## IMPORTANT NOTICE

The url for the national OHAA website has changed and using a search engine may presently be unsuccessful. Whereas it used to be [ohaa.net.au](http://ohaa.net.au), the url is now [www.ohaa.org.au](http://www.ohaa.org.au)  
Please change your bookmark accordingly.

**OHAA WEBSITE:** [www.ohaa.org.au](http://www.ohaa.org.au)

**COMMUNITIES OF MEMORY NATIONAL CONFERENCE WEBSITE**

<http://sites.google.com/site/communitiesofmemory/home>

**IOHA (International Oral History Association) WEBSITE:** [www.ioha.fgy.br](http://www.ioha.fgy.br)

### EQUIPMENT HIRE

A **Fostex digital recorder** is available for hire to members. It comes with its own lapel microphones and *User Guidelines*. You will need access to a PC which runs on Windows ME, 2000 or XP and has a USB connection, or a recent Mac.

Cost of hire: \$30 a week, plus transport costs if necessary. You will also be required to sign a form agreeing to pay to replace any part that is damaged or lost while you have the recorder, up to a maximum of \$250 for individuals or \$500 for groups or institutions.

A **Marantz tape recorder** is also available. It comes with its own lapel or stand microphones and a set of instructions.

Cost of hire: \$20 a week or \$10 students, with a \$20 refundable deposit. A **Lanier Transcribing Machine** is available to OHAA members for hire at \$5 a week, with a \$10 refundable deposit.

To make a booking, contact Jill Cassidy on 6394 7677 or 0418 178 098, or email [mandjcassidy@gmail.com](mailto:mandjcassidy@gmail.com)

#### *THE OBJECTS OF THE ORAL HISTORY ASSOCIATION OF AUSTRALIA*

promote the practice and methods of oral history  
educate in the use of oral history methods  
encourage discussion of all problems in oral history  
foster the preservation of oral history records

#### *MEMBERSHIP SUBSCRIPTIONS*

|                              |         |             |         |
|------------------------------|---------|-------------|---------|
| Individuals                  | \$40.00 | Households  | \$55.00 |
| Student/unemployed/pensioner | \$30.00 | Institution | \$65.00 |

#### *TASMANIAN EXECUTIVE*

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Minutes Secretary: Dorothy Rosemann

Committee members: Bruce Beattie, Elaine Crisp, Heather Felton, Terry Fritsche and Lana Wall

All correspondence should be directed to Jill Cassidy, OHAA (Tas) Inc., Queen Victoria Museum, PO Box 403, Launceston Tas 7250.

The next edition of *Real to Reel* is due in August 2011. Contributions should reach the co-editor, Jill Cassidy, no later than 31 July. They can be emailed to [mandjcassidy@gmail.com](mailto:mandjcassidy@gmail.com) or sent to the Queen Victoria Museum and Art Gallery, PO Box 403, Launceston Tasmania 7250.

*Real to Reel* is edited by Jill Cassidy and Elaine Crisp.