

Oral Training/Interviews in Research

SWW (AHRC) DTP Training Day

09.12.2016

University of Bristol

11am-11.30am - John Foot. **Introduction and main themes**

11.30am-1.00pm - **Working with audiences and interviews**

This session is based on the AHRC-funded project, 'In Search of Italian Cinema Audiences 1945-60'. The session will discuss the relation between quantitative and qualitative data, recent deployments of geovisualization, the use of software for analysing and coding oral history video interviews, the particular problems and opportunities raised by the use of the video interview, and ways in which interviewees understand their gendered experiences. Sarah Culhane (PhD, Bristol); Danielle Hipkins (Italian, Exeter); Catherine O'Rawe (Italian, Bristol).

1pm-2pm - Lunch

2pm-3pm - Grace Huxford. History. Bristol.

Ethics, Legality and Permissions in Oral History

Key questions:

1. How do I seek ethical approval at Bristol?
2. What information should participants be provided with before/after/during interviews?
3. What can we learn about ethics from the Boston College Case (2014)?

3pm-4pm - Student-led session

4pm-5pm - Josie McClellan. History. Bristol.

Digital oral histories and community co-production

This session draws on a collaboration between the University of Bristol and Outstories Bristol, an LGBT+ community history group. This project involved a team of volunteers carrying out oral histories and archival research, the creation of a digital map on the Outstories website, an app, and the co-creation of educational resources with local schools and LGBT+ young people. In this session we'll discuss the nature of co-producing oral histories with groups outside the university, as well as the challenges of producing



digital outputs. It would be very helpful if you could explore the map before the session. It can be found here: <http://outstoriesbristol.org.uk/map/>

5pm-5.30pm - discussion led by John Foot

5.30pm - drinks

Reading/Links

General

Oral History

J. Foot, 'The state of the art: contemporary research and current debates within oral history', *Journal of Romance Studies*, 3, 2004, pp. 117-125.

John Foot, 'Words, Songs and Books. Oral History in Italy. A review and a discussion', *Journal of Modern Italian Studies*, 3, 2, 1998, pp.164-74.

M. Frisch, *A Shared Authority: Essays on the Craft and Meaning of Oral and Public History*, Albany: SUNY Press. 1991.

S. Gluck and P. Daphne, *Women's Words: The Feminist Practice of Oral History*, New York: Routledge, 1991.

R. J. Grele, *Envelopes of sound: the art of oral history*, New York and London: Praeger, 1991.

The Oxford handbook of oral history, edited by Donald A. Ritchie, Oxford: Oxford University Press, 2011.

L. Passerini, *Autobiography of a generation: Italy, 1968*, Hannover, N.H: University Press of New England, 1996.

Luisa Passerini, *Fascism in Popular Memory. The Cultural Experience of the Turin Working Class*, Cambridge University Press, Cambridge, 1987.

C. Pavone, *A Civil War: a History of the Italian Resistance*, London: Verso, 2013.

Robert Perks and Alistair Thomsom eds., *The Oral History Reader*, Routledge, London, 1997.

A. Portelli, 'On the peculiarities of oral history', *History Workshop Journal*, 12 (1981), 96–107.

A. Portelli, *The Battle of Valle Giulia, Oral History and the Art of Dialogue*, The University of Wisconsin Press, Madison, 1997.

Alessandro Portelli, 'What makes oral history different' in R. Perks and A. Thomson, *The oral history reader*, London: Routledge, 1997, pp. 63-74.

D. Ritchie, *Doing Oral History*, New York: Twayne Publishers, 1995.

P. Thompson, *The voice of the past: oral history*, Oxford: Oxford University Press, 1988.

'In Search of Italian Cinema Audiences 1945-60'.

Project website: <http://italiancinemaaudiences.org/>

Mapping memories: <http://italiancinemaaudiences.org/blog/cinema-memories/>

Publications:

Treveri-Gennari, Daniela, Catherine O'Rawe & Danielle Hipkins. 'In Search of Italian Cinema Audiences in the 1940s and 1950s: Gender, genre and national identity', *Participations*, Journal Of Audiences and Reception Studies, Volume 8, Issue 2 (November 2011).

<http://www.participations.org/Volume%208/Issue%202/3I%20Treveri%20et%20al.pdf>

Treveri Gennari, Daniela & John Sedgwick. 'Memories in context: the social and economic function of cinema in 1950s Rome', *Film History*, 27: 2 (2015), pp. 76-104

http://eprints.port.ac.uk/18512/1/SEDGWICK_2015_cright_FH_Memories_in_context.pdf

Grace Huxford session:

- Oral History Society: [Is Your Oral History Legal and Ethical?](#)
- In the News: [Oral History Association Response to Boston College Case \(2014\)](#)
- Times Higher Education: [Oral History: Where Next After the Belfast Project?](#)
- Valerie Yow, 'Ethics and Interpersonal Relationships in Oral History Research', *Oral History Review* 22 (1995) pp. 51-66. Available online through the library.
- Anna Sheftel and Stacey Zembrzycki, 'Who's Afraid of Oral History? Fifty Years of Debates and Anxiety about Ethics', *Oral History Review*, 43, 2 (2016), 338-66. Available online through the library.

Arts Faculty Ethics Guidance and Online Tools:

<https://www.bris.ac.uk/arts/research/intranet/information/research-ethics.html>