

Origins: Oral History Programmes In Canada, Britain and the United States

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A study of the beginnings of the preservation of oral history in Canada has revealed its close archival links. While early oral history programmes in the United States, Great Britain, and Canada show certain similarities and contrasting differences in their origins, based on the historiography of oral history in these countries, in Canada there has been a direct influence by publicly funded archives on the long-term preservation of oral history collections, whether or not they have been created by the staff of such archives.

A combination of history and journalism, university-based programmes and library-preserved transcriptions of interviews have characterized the beginnings of three oral history programmes in the United States. Allen Nevins at Columbia University, Willa Baum at the University of California, Berkeley, and William W. Moss at The John F. Kennedy Library are three among many who have been most influential in the creation and preservation of oral history in the United States and have published articles on their activities.¹ In the majority of cases their early programmes focussed on the elite members of American society. The documented twentieth-century development of three oral history programmes in Great Britain has shown that their roots were also in academic circles, particularly documenting fast-disappearing oral traditions and folklore. Since World War II a parallel emphasis has been on social history and the opening up of new research areas, and the role of museums in documenting British society. Such people as Calum Maclean and Eric Cregeen at the School of Scottish Studies, Edinburgh; Paul Thompson at the Department of Sociology, University of Essex; and David Lance, then with the Imperial War Museum, London, and their colleagues, have greatly influenced the creation and the preservation of oral history in Great Britain. The British Broadcasting Corporation's sound archives also contained oral history, and its preservation for public service became the responsibility of what is now called the National Sound Archive, a wing of the British Library.

Public broadcasting and museums, as in Great Britain, played a significant role in the oral history

movement in Canada. The Canadian Broadcasting Corporation (CBC) radio broadcast interviews of pioneers, preceded only by the National Museum of Man (now The Canadian Museum of Civilization) oral tradition and folklore collecting, helped to launch the oral history movement in Canada. Archivists employed at the National (former Public) Archives of Canada and various Provincial archives established a practice of creating oral history taped interviews on topics of national and regional significance, and preserving them to supplement the written record, or to capture information that was unavailable in any other form. Archivists in public institutions led the early development of oral history programmes, on topics which ranged from native peoples and ethnic cultural communities to life histories of pioneers and politicians. The ethnographer, Marius Barbeau, at the National Museum of Man; Harry Boyle and Bill McNeil at the CBC; Leo LaClare, Ernest Dick, and Richard Lohead at the National Archives of Canada; and W.J. (Bill) Langlois; Imbert Orchard and Derek Reimer at the Provincial Archives of British Columbia (now the British Columbia Archives and Records Service) have greatly influenced the creation and preservation of oral history in Canada.

Many Canadian archivists, employed in both public and private archives today, include in their professional activities the creation and/or acquisition of oral history interviews by their repositories, and the preservation of a lot of oral history in this country is due in large measure to individual archivists who have encouraged the collection of oral history. This paper will focus on those factors which led to the public archival connection, and also compare Canada's situation with the origins of oral history programmes in the United States and Great Britain. The Canadian oral history movement has borrowed some characteristics from both of their national counterparts.

To begin in the United States, Willa K. Baum has written of there being "two grandfathers of oral history" namely Lyman Copeland Draper and Hubert Howe Bancroft. Historical accounts of old Revolutionary soldiers and border fighters, collected by Draper in the

1840s, eventually totalled 486 bound volumes of transcripts which were left to the Library of the State Historical Society of Wisconsin upon his death. Baum suggested that these were volumes heavily used by Frederick Jackson Turner in developing his theory of the frontier.² Likewise, on the West Coast, Bancroft in the 1860s built up a vast collection of "dictations" with the aid of hundreds of assistants, from interviewing California coast pioneers over a period of fifty years. Bancroft claimed his library contained 200 volumes of original narratives from the memories of early Californians, native and pioneer, written by themselves or taken down from their lips. These personal accounts provided the basis for a form of journalist-history of the time, and in using oral evidence Bancroft set a precedent subsequently followed by both historians and popular journalists in the United States.³

Oral history was created, as well as preserved, by universities and state historical societies in the United States, and the subjects of early programmes were living Americans who had "led significant lives" in the political, economic, and cultural life of the nation.⁴ The Draper and Bancroft collections are considered by Baum to be the first oral history collections in the United States, commencing approximately 100 years before the folklorists began collecting in Great Britain. Oral history in Great Britain came from the folklore tradition, and while early broadcast interviews usually focused on the elite in society, the main impetus for an oral history movement was carried on by social historians who interviewed "ordinary" English, Irish, Scottish and Welsh people about their lives. In Canada the strongest push for an oral history movement came from archivists working in provincial and federal archives, and early programmes focussed on the pioneers who opened up the country, usually immigrants from other lands, and their contributions to the settling of the new country. The National Museum of Man, through Marius Barbeau, collected the oral traditions of the native peoples and early French settlers. In most cases the "traditional" historians did not play as important a role in the early development of oral history in Canada as their counterparts in both the United States and Great Britain, and most archival repositories in Canada before the 1980s were staffed by traditionally educated historians.

An early exception to the "great man" oral history theme in the United States was a life histories project, one of many such projects which took place in the southern states in 1938 as part of the Federal Writers' Project during the Great Depression, directed by W.T. Couch.⁵ This project's aim in the State of Alabama was to write biographies of the common people, and to blend geography, economics, sociology, and folklore studies to investigate the ways in which the region had evolved. Couch wanted to obtain enough material to

publish four or five volumes entitled "Life in the South."⁶ In the end the Alabama writers produced 117 ex-slave narratives, not one of which was produced by a black writer, and four hundred pages of typescript.⁷ The narratives presented attitudes of the average middle-class southerner toward racial problems, and these documents remained victims of the depression after the Works Progress Administration (WPA), set up in May 1935 as coordinator of the work relief effort, lost its funding in June 1939. A State Guide was published in 1941, but it was not until 1973, when the slave narratives were reprinted, that historians and archivists began to fully appreciate the rich record they contained. The Alabama WPA "life histories" focused on the working class and the poor in American society.⁸ In the 1970s researchers studying the past from the bottom up found such narratives helped reshape historical interpretations of American slavery.⁹

As early as 1938 Allan Nevins, a journalist and later historian, called for an organization to obtain from the lips and papers of significant, living Americans a fuller record of their participation in the political, economic, and cultural life of the United States.¹⁰ On May 18, 1949 Nevins conducted the first oral history interview at Columbia University, at which time his graduate student's pencil recorded the answers to Nevins' questions. Later, recording machines were used to record the voices during these interviews. Nevins realized that due to modern invention and technology, such as the telephone, letters were decreasing in number and that it was important to supplement the written record for the purpose of shedding light on the activities of the leaders in American society. The subsequent oral history projects at Columbia University were designed to record significant lives with a view to publishing accounts which were highly readable to the general public. Nevins felt that history could never be healthy without public interest and support.¹¹ By healthy, Nevins might have meant dynamic, rather than static, as the new oral history methodology greatly assisted succeeding generations of social historians, in Great Britain and in Canada, in opening up new fields of study.

Nevins was the first Director of the Oral History Research Office at Columbia University, which office was the first to systematically collect oral history in the United States, and therefore he earned the title, the "father of [United States] oral history." Nevins has also been credited by the Oral History Association with having used the phrase "oral history" for the first time.¹² His thinking led to the beginning of the oral history movement in the United States, based on a keen awareness of the American appetite for interesting biographical volumes and articles.¹³

Nevins' approach to oral history at Columbia

University was "archival" in the sense that he wanted to preserve a permanent record of a group of people, to complement or supplement the written record, and he believed a lot of unrecorded information would be lost forever when these interesting figures died. Nevins' own historical and biographical volumes and articles found a wide market, and he continued to publish works based on the Columbia University's oral history collection well after his retirement.¹⁴ Nevins' programme led to the establishment of a bi-monthly magazine, *American Heritage*.¹⁵ When Nevins retired in 1956, Louis M. Starr succeeded him as Director of the Oral History Research Office, and he served in that capacity for a period of twenty-four years, until his death in 1980. Nevins' journalistic approach of employing the oral history technique spread across the country.

One such programme Nevins assisted was the Regional Oral History Office (ROHO) of The Bancroft Library at the University of California at Berkeley, founded in 1954, whose nucleus was the Bancroft collection referred to earlier. The ROHO programme continued the "great man" emphasis, this time men and women who had contributed significantly to the development of the American West. The end result of most of these projects was a series of bound, illustrated and fully indexed volumes of transcriptions, which were made available to libraries. In 1972 the variety of projects included a four-year study of the Earl Warren era in California (State government, 1926-1953), the California wine industry, state and national parks and the forest industry, San Francisco maritime history, Levi Strauss Company, and California's Russian emigrés and consisted of 140 memoirs representing over 30,000 pages of typescript.¹⁶ ROHO's oral history projects stimulated the deposit of papers through interviews with prospective donors, and ROHO aided and encouraged local historical societies, museums and libraries to set up their own programmes, publishing a very useful manual on how to do oral history.¹⁷ A different type of oral history programme from these university-based ones was the type devoted to an individual, a leader in politics or some other field.

The oral history programme at the John F. Kennedy Presidential Library in Waltham, Massachusetts was headed by another Columbia University alumnus, William W. Moss, between 1969 and 1972. Moss served as that Library's first interviewer.¹⁸ The John F. Kennedy Library Oral History programme began in January 1964 to supplement President Kennedy's personal papers and White House files, as well as other collections of personal papers in the Library, books, articles, and microfilm copies of many of the official government records of the Kennedy administration.¹⁹ As with the oral history programmes at Columbia and ROHO, the Kennedy Library's taped interviews are transcribed,

although they are not intended for publication, but rather to contribute to a more complete understanding of John F. Kennedy's life and his presidency, and of the major events and people of his time. Some of the people interviewed are prominent public figures, while others are relatively obscure private individuals who played specialized roles. Members of Congress and officials of the administration, leaders in national and state politics, leaders in business and labour, leaders in ethnic and civil rights groups, journalists, and officials in foreign governments have been interviewed to obtain as broad a collection as possible. By November 1974, more than 1,000 people had been interviewed.

The value of an oral history programme such as the Kennedy Library example is quite obvious, in that a large quantity of significant information was to be found only in the memories of persons who knew President Kennedy. The oral history interviews undertaken soon after his death assisted the Kennedy Library in providing clues needed by scholars in dealing with the mass of published and unpublished documentation available, and also led researchers to particular documents of importance.²⁰ The emergency nature of the Kennedy Library's oral history programme is a characteristic shared with other types of oral history programmes. An awareness on the part of institutions and individuals in all three countries that unless they act, a way of life - a community with an oral tradition and an aging population - may no longer exist has been the impetus for starting an oral history programme.

Such early American examples as the Columbia University Oral History Research Office oral history programme, founded in 1948, documenting those who had led lives of political and economic influence, has had no counterpart in Canada. The Columbia University programme is unique. Its main goal, the publication of life histories of the rich and famous, and the opportunity given to the informants to edit the content of typed transcripts while the original tapes were wiped and reused, suggests the use of the oral history methodology more than the preservation of the *oral* history itself. By contrast, the early interviews carried out by folklorists and broadcasters in Canada focussed on a mixture of ordinary and influential Canadians, with an emphasis on lives of pioneers, and the original recordings were preserved. The Canadian practice would be considered to be more archival, because the recordings contain not only information and facts, but potentially a wealth of knowledge about both the informant and the interviewer which will aid the user of such an archival source for a variety of future purposes.

Similarly, the Regional Oral History Office of the University of California at Berkeley, Bancroft Library, set up six years after Columbia University's programme, in 1954, rather quickly converted interviews to transcript

form, and the transcripts became the format deposited in the library for public reference and subsequent literary publication.²¹ The nature of the interviews, being with the pioneers of a region, probably could be compared to the earliest collecting of oral history carried on by many programmes in universities in Canada, many of which may be not widely publicized, and followed some 10-15 years later than in the United States. With some exceptions, it was not until the early 1970s that the oral history movement really began in Canada.²² A programme in Vancouver, British Columbia, commenced in 1972 and could be considered the beginning of the Americanization of Canadian oral history on the West Coast in one major characteristic, the development of a publication named *Sound Heritage*, which contained edited oral history. The emphasis was on cultural communities within the region, and W.J. Langlois, a United States citizen who had moved to Canada to study at the University of British Columbia, was the catalyst for the oral history in the oral/aural institute established in the province. This programme differed from the ROHO programme in that its interviews were not generally aimed at elites; it bore resemblance to ROHO in that typescripts were catalogued and deposited in the Library at UBC.

The John F. Kennedy Library oral history programme, focussing on the life of the President, is an example of a specialized oral history programme, with its own repository - usually a library. This is a rare occurrence in Canada, for the papers and memorabilia that survive the lives of Canada's Prime Ministers most often are deposited into a public archival repository, specifically the National Archives of Canada. One relatively recent exception is the John G. Diefenbaker Centre in Saskatoon, Saskatchewan, built especially to house the former Prime Minister's archives.²³ However, the exact purpose of establishing the oral history programme at the John F. Kennedy Library, its urgent mission to capture from the memories of Kennedy's political associates their impressions of his Presidency, is again unique to the United States. Many of Canada's historians have undertaken to write biographical works on various Prime Ministers and these usually have led to the setting up of oral history interviews, either to interview the subjects themselves, or others who have been associated with them. This kind of oral history interviewing was carried out by Peter Stursberg for supplementary information when he was writing biographies of John G. Diefenbaker and Lester B. Pearson.²⁴ York University's Institute for Behavioural Research, Toronto, Ontario, also established an oral history programme in 1968 in order to study the Progressive Conservative Party in the Diefenbaker years (1956-1967).²⁵ All the interviewers were historians, and the informants were focussing on elites.²⁶ In this way

Canadian programmes paralleled the type of oral history programme carried on at the Kennedy Library, with the tapes being preserved in the respective institution, and copies of edited transcripts provided to informants.

By the second half of the twentieth century in Great Britain those larger institutions actively seeking oral history material in Scotland and England included the School of Scottish Studies at the University of Edinburgh; the Department of Sociology at the University of Essex; and the Sound Archives Department at the Imperial War Museum in London. In addition the British Broadcasting Corporation (BBC) maintained a Sound Archives Division, which contained some material that would fall into the category of oral history interviews. The British university oral history programmes and their founders have made important contributions to oral history internationally and demonstrated the tangible results realizable when oral history methods are used to document fast-disappearing oral traditions and folklore; to create primary source materials where no records had previously been in existence; and to supplement other types of records that already exist on a particular theme. These early oral history programmes are in contrast with the Canadian oral history movement, for in Great Britain as well as the United States, the major creators of oral history materials have been its preservers. In Great Britain, folklorists and social historians have provided much of the leadership in the movement, and most of the projects have been a means of original research and of opening up new fields which, but for the oral history method, would remain closed.²⁷

Oral history taped interviews have added a new dimension to historical studies. In 1971, commenting on what could have been a formidable source of historical documentation on the whole of British society, Paul Thompson cited the shortcomings of the British Broadcasting Corporation. It had two repositories: one for "sound" established since the 1930s and located at Broadcasting House, London, and the other for written archives, located in Caversham Park, Reading. The written archives included radio and television documents from 1922 containing memories going back to the late 19th century. Only about one per cent of the BBC's total "on air" output was eventually deposited in the Sound Archives, and their collection is broken down into a number of catalogued sections, such as: chronological events, folk customs, dialect, living opinion, talks and speeches, and interviews. While the Talks and Speeches and Interviews sections contained a heavy bias toward royalty, prime ministers, war memories and political speeches, there was also much of permanent value to present and future historians. However, it was necessary to be patient with some peculiar cataloguing practices, for example, that the main entry did not reveal interesting subject matter!²⁸

The working classes were less well documented in the BBC Sound Archives, and most of what existed was selected without an historical eye.

The practice of using sound recording equipment as a means of collecting oral evidence in Great Britain had its roots in the Irish Folklore Commission, which was reconstituted as the Department of Irish Folklore at University College, Dublin. Here field collectors used Ediphone cylinder recorders in the 1940s for collecting oral material relating to all aspects of Irish folk tradition, which were normally transcribed and the cylinders then shaved for reuse. This resulted in a collection of folktales and other traditions on paper, but "hardly any music or song." In the 1950s the School of Scottish Studies at Edinburgh University, the School of English at the University of Leeds, and the Welsh Folk Museum established national projects to make oral recordings. Of these institutions, the School of Scottish Studies had emphasized the need to not only acquire evidence of oral traditions, but also to preserve the sound of these traditions.

The School of Scottish Studies was originally established at the University of Edinburgh in 1951 as an interdisciplinary centre for coordinating research on Scottish subjects, employing sound recording techniques to capture folklore, customs, beliefs, songs, tales and other oral traditions of Scotland, as well as a great deal of historical material. It took on a folklore character when in the beginning its first fieldworkers were appointed, Calum J. Maclean from the Irish Folklore Commission, and Hamish Henderson, a Scots poet. These men were "spurred on" by a visit from Alan Lomax, who was collecting folk music for the Library of Congress, Washington, and were building on an aural archives which contained copies of the linguistic collections of Dr. John Lorne Campbell, J.K.F. Anthony and Derick Thomson, obtained from other Celtic universities.²⁹ Gradually more economic, sociological and historical materials came to the archives, and with the appointment of Eric Cregeen to the School staff this form of collecting became more systematized.

Cregeen's first experience and training in these methods was gained as an ethnologist with the Manx National Museum from 1948 to 1950, and was put to use in the West Highlands in the 1950s where he recorded the recollections of fishermen, crofters, drovers and others, and incorporated the material into adult education history programmes. Cregeen's valuable contribution to the historical and archival record is that he emphasized the combining of traditional source materials, i.e., written records of government officials, lawyers, merchants, factors, ministers, lairds and travellers in the English language, with the oral traditions, handed down to successive generations in the Highlands native tongue, Gaelic; the former

constituting viewpoints from the society "without" with the latter expressing the views from the society "within".³⁰ Only by using *both* oral and written sources, Cregeen and his colleagues have stated, can a complete history of a society be written, as demonstrated through the well documented Island of Tiree project.

Cregeen commenced in the early 1970s a comprehensive history of the small Hebridean Island of Tiree from the late 18th century to the early 20th century.³¹ The project was a series of linked research studies on the "history and traditions of a Hebridean island community and its emigrant offshoots in Canada."³² In 1981 the sound archive of the School of Scottish Studies contained 5,000 hours of recordings of Gaelic and Scots folksongs, folktales, folk music and conversations held with "tradition-bearers," dealing with many aspects of Scottish life prior to 1914.³³ Also in 1981 Eric Cregeen wrote of the problems which are inherent in the wake of the prolific growth in oral history in Great Britain. Cregeen suggested that new skills would have to be acquired in preservation, processing, indexing and transcribing. He also felt that the many museums, libraries, and university departments with no previous experience in the management of a sound archive, whatever its size, needed to accept the new responsibility for rendering the collections accessible, and applauded efforts undertaken at the University of Edinburgh to prepare a register of Scottish collections for future users of Scotland's rich oral heritage.³⁴

Cregeen also saw one of the major weaknesses of oral history in Great Britain as its very popularity, and the danger of practitioners reacting against orthodox historical studies by treating the recorded word with the uncritical acceptance the unlettered pay to the printed page. Cregeen suggested the scope of oral history projects needed to be broadened to include the personal experience of artists, musicians, writers and scientists as well as those who played a significant part in education, politics, religion, government, industry, commerce and law, adding: "In these fields we have much to learn from the United States of America."³⁵ Cregeen considered oral history methodology an important tool to be used in extending research into various topics. An English social historian, Paul Thompson, shared this opinion and has established an international reputation for combining oral history methodology with the use of written records in socio-economic and cultural studies.

Thompson wanted professional historians to become involved in the field of oral history, because otherwise oral history would be developed mainly by sociologists, anthropologists and folklorists within educational institutions, and by lay historians in the community. Thompson cautioned professional

historians that they would run the risk of not only missing the stimulation of inter-disciplinary work but, in addition, they would allow oral history to evolve in ways which disregarded their own needs and standards.³⁶ Thompson felt there was an urgent need for social historians to create their own national archives to ensure a more complete record in the future.³⁷ Thompson in 1969 had carried out a national survey of 500 life-story interviews of family life, work, and the community. His informants, drawn from a variety of backgrounds, were born between 1872 and 1906. Using the oral history method, Thompson opened up new areas of enquiry to break down barriers between sectors in society, and to reach a new social perception of historical events.³⁸ The basic issues he had chosen to address were the social questions of the distribution of wealth among the classes.³⁹ Thompson recognized the need to create and capture evidence concerning the working class in Great Britain and directed his students in the collection of such evidence. He wanted to redress the uneven situation that existed whereby local record offices contained a great quantity of records created by the ruling landowner class, but the records of small businesses and the letters of working class men and women had not been preserved. Thompson, in this sense, has become well known for his advancement of the democratization of British history through the publication of books and articles and in editing the *Oral History Journal*, contributed to by the new social historians since 1973.⁴⁰

The value of these social historians, using oral history methodology, was that their work translated into an understanding of the cultural values of the less privileged in society; and furthermore it gave an opportunity to the older generation, too often ignored and rendered voiceless by their economic conditions, to hand down valuable information to a younger generation.⁴¹ Going back over their lives gave informants a dignity, a sense of purpose, and however fraught with personal biases or contradictions, a personal perception and interpretation of historical events. In addition, Thompson's oral history programme at the University of Essex has taught sociology students other applications for oral history, such as for historical talks in museums regarding craft techniques. It also supplements information in libraries and record offices, and may be used for retrospective radio broadcasts. The use of a human voice has brought the past into the present, has breathed life into history.⁴² The use of oral history as an academic research tool by students and their professors characterizes the creation of oral history by the social historians in the University of Essex.

A leading example of a museum-based oral history programme has been the one carried on in the Department of Sound Records at the Imperial War

Museum, London, England. The Imperial War Museum, founded in 1917, collects films, photographs, documents, books, works of art, weapons, uniforms, medals and equipment illustrating all aspects of modern warfare. The museum incorporated a Department of Sound Records in 1972.⁴³ The development of sound recording and oral history techniques has enabled the museum to secure permanent records of servicemen and women and civilians who otherwise would have left no records for the historians of the future to study.⁴⁴ This is one of the accepted strengths of using the interview method in that it can lead to the discovery of manuscripts, photographs and other archival records. The Imperial War Museum's programme has two main purposes: to fill some of the gaps in the written records, and to complement their other collections in exhibitions and in educational activities. This is done by means of audio publications, and by contributing recordings to radio programmes. In addition, the BBC made available to the museum staff all of their World War II archives for copying.⁴⁵ The Imperial War Museum has a research function and a scholarly clientele, but also must and does serve a wider audience. The voice, for instance, of a man who had served as a gunner in an army division during a World War II battle adds another dimension to a historian's secondary account. For a museum the war veteran's voice is a primary exhibit. It can illustrate dramatically that history is about people, a fact David Lance stated military historians in particular often manage to obscure by making a campaign account sound more like a game of chess.⁴⁶ In the Imperial War Museum the transcript of a taped interview is not a complete substitute for the recording itself, for the recording contains nuances that cannot be transferred to print.

Oral history in the museum setting is seen as an extension of academic oral history, a broadening of the genre to have a wider public appeal. Within the museum, oral history is used as a display technique to give background information on objects being exhibited, and is especially effective in bringing history alive for school children. The use of oral records is often greater in such institutions than in either a large collecting centre, such as a public archives which has a general focus, or a university archives which may have a very specialized focus. Lance argued that archivists must guard against collecting too much specialized oral history to the exclusion of the more general, or collecting too many, broadly-based recordings to the detriment of the more esoteric recording; rather, a balance must be struck between these opposite forms of oral history, combining depth and breadth.⁴⁷ The Canadian Museum of Civilization has used oral history methodology in acquiring life histories and as an educational tool in their exhibits. The Canadian War Museum would like

to get involved in oral history interviews for incorporating supplementary information into their public programmes. The major deterrent for them is an economic one: to do oral history is very expensive.⁴⁸

In Canada, unsuccessful attempts were made by two early British Columbia archivists, namely R. Edward Gosnell (1860-1931) and Ethelbert Olaf Stuart Scholefield (1875-1919), to collect reminiscences from pioneers.⁴⁹ Gosnell, especially, had wanted to obtain source materials for schools on the history of British Columbia when he mounted an advertising campaign in June 1894 for reminiscences of pioneer settlement, as well as old letters, journals, files of newspapers, books, pamphlets, reports, charts, maps, photographs and sketches. By initiating these acquisitions Gosnell was laying the groundwork for a valuable manuscript collection in the provincial archives. Such records provided a human element in history and it was a way of honouring people, "a remembering of origins, a preserving of pioneer virtues."⁵⁰ Less than one hundred years later several archivists in the most westerly province in Canada eventually did develop an active oral history programme and may have fulfilled some of Gosnell's and Scholefield's attempts to give a voice to British Columbia's pioneers. In chronological terms, however, it was when the National Museum of Man in Ottawa dispatched ethnologist Marius Barbeau on his first collecting trip in 1911 that Canada systematically began the preservation of Canadian folk culture through sound recordings.

Marius Barbeau (1883-1969) may be considered the father of Canadian Folklore Studies.⁵¹ He joined the staff of the National Museums of Canada in 1911 and made several recording journeys in eastern and western Canada. He recorded on an Edison wax cylinder the songs of the Huron Indians at Notre-Dame de Lorette, and songs of the Salish Indians in the Thompson-Lillooet River area of British Columbia, and songs and stories of the Iroquois and Wyandots. In 1914, Barbeau met the American anthropologist, Franz Boas, at a meeting of the American Anthropological Association in New York and was inspired by Boas to carry on ethnological work among his own cultural group. This led to Barbeau's 1916 excursion along the St. Lawrence River recording songs and stories of French Canadians, initially to refute the assumptions of Ernest Gagnon in his *Chansons Populaire du Canada* that Gagnon had fully recorded the existing body of traditional French songs. Pursuing this interest in his own ancestral traditions, Barbeau started recording popular narratives of French origin from among members of his own family and from the Huron nation, who frequently intertwined their native Indian tales with French stories.⁵²

Barbeau continued collecting music and folklore until 1948 for the Human History Branch of the National

Museum of Man. After thirty-seven years of collecting texts and melodies, undertaking folk culture studies, and authoring an impressive number of publications, Barbeau retired in 1948. Barbeau's archives are in the custody of the Canadian Museum of Civilization (the former National Museum of Man), and copies are held at the Université Laval, Quebec City.⁵³ Dr. Carmen Roy subsequently became head of a Folklore section of the museum, established in 1957 in order to make materials accessible for research on Canada's native and founding cultures, the Indians, the French, and the British. In 1966 this folklore activity was recognized by the creation of a separate Folklore Division, expanded to include the collection of folklore from Canada's non-aboriginal minority cultural groups, and in June of 1970 changed its name to The Canadian Centre for Folk Culture Studies, in order to underline its focus on the totality of traditional life in Canada, its oral traditions, customs, material culture and rich multicultural folk heritage.⁵⁴ Its collections include such categories as oral literature, rites of passage, calendar feasts of the year, place names, folk art, life histories, popular medicine, beliefs and customs, alimentation, children's rhymes and games, and folklore of the sea.⁵⁵ Life histories are collected from many of the museum's informants, as well as from artists and object makers whose materials are represented in the museum's collections.⁵⁶ It is interesting to note that the museum tradition in Canada of obtaining "life histories" preceded the broadcasting industry's practice in this regard.⁵⁷

The earliest radio programming activities of the Canadian Broadcasting Corporation resulted in the creation of a large body of life histories. Commencing in October 1956, Harry Boyle and Bill McNeil developed the early CBC radio programme "Assignment" and McNeil interviewed fishermen, farmers, lumberjacks, prime ministers, poets, musicians, writers, and labour leaders. In 1968, "Voice of the Pioneer" went on the air, with McNeil as producer and J. Frank Willis as host. After Willis' death in 1969, McNeil was asked to carry on and the success of this national weekly radio programme, based on interviews with pioneers from coast to coast to coast, attests to its appeal to Canadians in every walk of life.

The CBC began systematically to collect and preserve sound recordings with the establishment of the Programme Archives Department for the English network in 1959 in Toronto, and a similar department for the French network in 1963 in Montreal.⁵⁸ In 1967, the Sound Archives Division of the Public (now National) Archives of Canada (PAC) began a systematic acquisition of radio broadcasting sound recordings and oral history tapes, the latter largely under the influence of Leo LaClare, who started working in the Sound Archives in December 1967. LaClare recognized the

similarities between the "pioneer interviews" being created by the CBC, and the interviews of historical significance being created and preserved in the United States. LaClare noted the emphasis which was placed on the sound recording itself in Canada, the origin of which could be traced to the broadcasting world.⁵⁹ He suggested these origins could be traced to the folklorists, recording songs and tales, and at the same time narratives about events of local history or national history. For folklorists, the sound recording was very important, as transcripts could not provide nearly as complete a record. Preserving the original sound recording or taped interview, as a consequence of Canada's broadcasting and folklore roots, set it apart from the American tradition. The Columbia University Oral History Research Office transcribed all their oral history interviews and then wiped the tapes for reuse, retaining the transcripts both unedited/edited as their primary documents. The practice in Canada of retaining the original tape as the primary record concurred with the practise carried on in Great Britain. According to LaClare, this difference was intriguing to the Americans and helped establish Canadians as somewhat different, and not quite the followers of the American practise. It also helped in establishing the Canadian Oral History Association in 1974, with LaClare serving as its first President, a separate association from the Oral History Association of the United States, established in 1967.

The preservation of selected CBC oral history-related archives by the Public Archives of Canada was thus begun during Canada's Centennial year (1967) and a growth period in oral history acquisition probably was due to the influence of Leo LaClare and his archival staff. The archivists at the PAC (as the repository was affectionately known) conducted few interviews, but were often involved as aides to contracted interviewers. This was to ensure the proper technical procedures were followed during the oral history project. Technical quality was linked with the appraisal of oral history, and efforts were made to improve the equipment the sound archives had. Leo LaClare noted that "we had the techniques of making good recordings moreso than most of the Americans and moreso than the folklorists had originally."⁶⁰ By January 1976 an official mandate was adopted by the Sound Archives Division of the PAC to acquire and conserve sound documents of national historic significance. In 1979 the oral history component, within the larger division of "sound archives" at the National Archives, comprised approximately one-third of their total collections. The foundations had been laid, and the practical advice of the archival staff in relation to "how to do" oral history, as well as the provision of blank tapes, the lending of recording equipment, usually ensured better quality end products for eventual use, as well as long-term

preservation.⁶¹

A parallel agreement with the PAC since 1978 was between the Library of Parliament in Ottawa and the Sound Archives Division whereby original taped interviews of politicians, along with copies of full transcripts of these interviews, conducted during the on-going oral history programme of the Library of Parliament were regularly deposited in the national archives.⁶² Two of the chief interviewers for this programme have been Peter Stursberg and Tom Earle, and Stursberg's several books provided the impetus for the PAC's involvement.⁶³

On 27 November 1981 the CBC entered into an agreement with the National Archives of Canada formalizing the regular deposit of archival records created by the CBC. According to an "Inventory" of the National, Film, Television and Sound Archives (NFTSA), as of 1982 the CBC English radio network had deposited 25 collections, totalling over 8,000 hours.⁶⁴ Oral history interviews with Canadian veterans of the Spanish Civil War, and World War I; with the war correspondents who reported on World War II; with political leaders; with Canadian National Railway and Canadian Pacific Railway personnel, and with prominent CBC officials, formed the oral history portion of the English radio network collections. The CBC French radio network comprised 35 collections, totalling over 3,000 hours, including autobiographical broadcasts on pioneers of radio in France, Belgium, Switzerland, and Canada; oral accounts of aviation history and war; folklore and folk culture of French Canada; and reminiscences of authors. The National Archives of Canada preserved a total of 85,000 hours of recorded sound (all collections), but no separation of "oral history interviews" was attempted in this "Inventory." Collections included: Company of Young Canadians, interviews with Canadian citizens about their perceptions of the effects of World War I on Canadian society; interviews with important Canadian educators; biographical interviews with National Film Board employees and journalists; and interviews with major political figures and labour leaders. An anomaly within the acquisition strategy of the Moving Image and Sound Archives (as NFTSA became in 1987) may have been the acquiring of interviews with people from the Ottawa region, focussing on one region of the Province of Ontario, which might more rightfully have been accessioned by a regional or provincial repository.

To commemorate the fiftieth anniversary of the CBC, the National Archives published a Guide to the CBC sources held in the custody of the National Archives of Canada, thus emphasizing the broadcasting industry's influence in the establishment of Canada's national sound archives.⁶⁵ The preservation of oral history in the National Archives has ensured the survival of the

original tape recordings as raw, unedited, archival sources, available (barring access restriction) to the public for their own research use, unlike some of the early American oral history programmes, which were not run by archivists and whose repositories have no original tapes extant for consultation.

Since 1990, archivists employed in the Moving Image and Sound Archives Division of the National Archives of Canada, in contrast to the support oral history received in the past, are not "pro-active" acquirers of oral history. They do not have a mandate to interview informants, even if they are aware of the need to supplement other media records in the custody of other Divisions. Rather, they act chiefly as "passive" recipients of oral history records created by a variety of public and private researchers. Richard Lohead, archivist chiefly responsible for the oral history programme since the early 1980s, however, actively encourages freelance broadcasters and other individuals involved in the use of the oral history interview technique to donate their oral records.⁶⁶ Adhering more closely in recent years to the practice of acquiring sound records that fit the theoretical definition of "sound archives" has meant that government sound recordings, such as the House of Commons Debates, productions of the Canadian film and sound recording industry and of the Canadian Broadcasting Corporation (radio and television) programmes, receive a higher priority. The third example of a significant early oral history programme is the one which developed on the West coast of Canada.

The roots of the Provincial Archives of British Columbia's Sound Archives programme (now the Moving Image and Sound Section, British Columbia Archives & Records Service) are found in the amalgamation in 1973 of the large collection of radio interviews by Imbert Orchard, CBC "People in Landscape" broadcaster, and the Cultural Communities taped interviews by W. J. (Bill) Langlois and his group of interviewers. Imbert Orchard had created a large collection of aural/oral history tapes through interviews with West Coast pioneers on his radio programme, which commenced in 1960. William J. Langlois founded Reynoldston Research and Studies (RRAS) in 1968 in northern New York State, while attending Harper College, beginning by having a group of fellow students conduct life styles interviews during the late 1960s. Langlois's oral history project continued at the State University of New York at Binghamton, assisted by grants from that university as well as the New York Folklore Society, Cooperstown, New York. In 1972, Langlois moved to Toronto, Ontario, to take up graduate studies in Historical Geography with Dr. Colebrook ("Cole") Harris at York University. Fate stepped in when Langlois learned that Cole Harris was offered a teaching position in British Columbia, and he changed

the venue of his M.A. studies from York University to the University of British Columbia (UBC) in Vancouver. There Langlois continued his oral history work through a project entitled "Cultural Communities in British Columbia, 1900-1973." This project was supervised by the UBC Special Collections Division and financed by Local Initiatives Programme (government) grants.

Supervising the ambitious project were librarians and archivists, such as Mr. J. McRee and Anne Yandle, and a year and a half after its commencement 800 hours of tape had been created from 250 informants. British, Doukhobor, Finnish, French-Canadian, Japanese, Jewish, Native Indian, Scandinavian, and Ugandan Asian communities were researched by the RRAS interviewers, and the topics selected included organizers of labour unions in British Columbia; the lumber and mining industries; the role of women; Fraser Mills-Maillardville; the interior of the province of British Columbia; and the history of the University of British Columbia.⁶⁷ The long-term preservation of these taped interviews, along with those tapes previously created in New York State that had accompanied Langlois to British Columbia, plus the interviews in the personal possession of Orchard, became of major concern to the archival staff of UBC. Discussions were held, in which Willard Ireland, Provincial Archivist, took an active role, to find a way to preserve this general collection of oral history in a central place for security and for easy access by researchers.

The idea of the establishment of an Institute for Oral History, having as its nucleus the combined oral records created by CBC broadcaster Orchard and the staff of Reynoldston Research and Studies, was seriously proposed and a document setting forth the proposed five goals of such an "Aural History Institute" was published in the first issue of *Sound Heritage*, the publication of the Sound and Moving Image Division of the then Provincial Archives of British Columbia. These goals were: to provide a centralized archives for the preservation of tapes and typescripts which would be catalogued and indexed; to serve as a research and information sharing centre; to make the Institute's collection accessible to the research public; to promote aural history; and to be the headquarters for the Aural History Association of British Columbia.⁶⁸

All of these goals would be eventually modified, and the dream of having an Aural History Institute for independent educational and research did not materialize. The Provincial Government received a proposal from a convention held at the University of British Columbia in 1973 to assume the archival and administrative costs of an Institute, and for a short while the "Institute" operated within the Provincial Archives building. However, at the beginning of the fiscal year 1974 the Orchard-RRAS aural/oral history

taped interview collections became the nucleus of the Sound Archives of the provincial archival repository in Victoria. Langlois's brave dream of a separate institute funded by public *and* private institutions, to support archival and administrative needs *and* ongoing research and special projects, was possibly doomed by reason of the high administrative costs involved in managing a separate archival institution, as well as the commonly held view of the extremely high costs of carrying on an oral history programme.

From 1974 until 1983 the *Sound Heritage* series, published by the Provincial Archives of British Columbia, provided its Canadian (and beyond) audience with a wide variety of articles on life in British Columbia.⁶⁹ In the American tradition, the oral history interviews were transcribed, edited, and published as part of the diffusion mandate of the Provincial Archives of British Columbia (now British Columbia Archives & Records Service) and oral history interviews were an accepted source of supplementary information. However, the resources available to the oral history programme gradually diminished to a point where in 1983 the *Sound Heritage* series was discontinued, ending Langlois' Golden Age of oral history in the Province of British Columbia, the same "oral history programme" which gave birth to the present Sound & Moving Image Division within the Provincial repository.⁷⁰ Archivists like Derek Reimer, Janet Cauthers, and Allen W. Specht had built upon William J. Langlois' and Imbert Orchard's joint foundation (throughout the decade from 1973 to 1983) of active involvement in the creation of oral history to document the people of British Columbia who were not likely to leave behind written records when they died.

There is a rich (potential) heritage of oral tradition in Canada, as everyone knows who understands the unique manner in which Canada was settled. To understand the multicultural diversity of our country, and the political persecution which drove many people to its shores, in many cases without textual proof of their past lives, is to understand how important the oral traditions of Canada's peoples are. Unless this information is recorded in archival repositories, or by other heritage agencies, it will be lost.

Alongside the public archival development of oral history programmes in Canada in the 1970s, following the establishment by the Federal Government of a branch devoted to multiculturalism, some historical societies utilized the oral history methodology. The Multicultural History Society of Ontario, established in 1976, has supported research programmes and the collection of archival and library sources for all ethnocultural communities in that province.⁷¹ By the mid-1980s the Society held 6,000 hours of oral testimony in more than fifty languages in its library.⁷² The experiences of specific

groups often focus on cross-cultural settlement patterns, adjustment to resettlement in Canada, inter-ethnic community relations, and the various personal reasons for fleeing their homelands. The Society publishes a semi-annual bulletin, *Polyphony*, and jointly with the Ontario Heritage Foundation, publishes *Ethnocultural Voices*, an ongoing series of diaries, autobiographies, reminiscences and other sources which contribute to an understanding of the ethnic and immigration experience in Ontario.⁷³ The Society's original oral testimony taped interviews are now in the Sound and Moving Image Section of the Archives of Ontario. In this sense the Archives of Ontario has taken on the role of caretaker for the oral history produced by the Multicultural History Society of Ontario, a passive recipient of oral history created by a former provincial government project which grew into a non-profit organization.⁷⁴

Thus we have seen that oral history began to be preserved differently in these three countries. In the United States, the early creators of oral history, such as the Oral History Research Office at Columbia University, New York, and the Regional Oral History Office at the University of California at Berkeley's Bancroft Library, as well as the John F. Kennedy Presidential Library programme, focussed primarily on people who had made significant contributions to the United States in the political, economic, and cultural life of the nation. Transcripts were preferred to the original tape, so in many ways oral history lost its "oral" characteristics, and was transformed into edited literary works. A strong Oral History Association, established in 1967, has provided the research community with several directories, as well as manuals on how to do oral history. In the case of Great Britain, the early preservers were also its creators, folklorists, academics, and sound archivists in such institutions as The School of Scottish Studies, and the Department of Sociology at the University of Essex, as well as at the Imperial War Museum. The British Library houses the National Sound Archive from which the BBC sound archives are serviced. The early programmes in Great Britain focussed on their rich oral traditions, and the subsequent opening up of new fields of research based on the lives of ordinary working people. In Great Britain, as in Canada, the primary documents have been the sound tapes. The founders of the Oral History Association, established in 1972, have emphasized the archival value of oral history records and written texts applicable to historians and archivists alike. We have seen that in the early development of oral history in Canada, folklorists, broadcasters, and public archivists were directly involved in its creation as well as its preservation. Also the original taped interviews are the primary archival documents, reinforcing the *oral* characteristics of this record type. But, while public institutions have been

the initial keepers of oral history in Canada, since the mid-1980s they have been reminded of the official mandate of their archives and have begun to abstain from any involvement in the preservation of records which lie outside the official definition of archives. The archival embrace of oral history may have, in the end, not been a good one for oral history in Canada. Their Oral History Association, formed in 1974, has been primarily supported by public archival institutions and libraries, rather than by those creators and researchers using oral history methodology in their interdisciplinary studies.

Oral history taped interview themes collected would presumably have to fall within the collection mandate of each institution. The growth of oral history may have

been inhibited in Canada by its connection with archives and traditional history-trained staff members. The obvious fact that "oral history" is neither history nor archives in a theoretical sense; the needs of users of oral history materials versus the methods used by archivists in describing entire fonds, such as naming the fonds by the name of the "interviewer," with limited subject indexing; the high cost of providing the research public with access to oral history taped interviews (playback equipment/or the preparation of transcripts); as well as the copyright issue, and the requirement for complete documentation to accompany the deposit/creation of oral history, leads the author to suggest that the creators themselves, such as university libraries, may be more suitable institutions to be keepers of this media type.

Notes

1. Alan Lomax may have been practising oral history methodology in 1941-42, according to Joel Gardner. "Oral History: The Visual Element." *IASA Phonographic Bulletin* No. 23 (April 1979): 5.
2. Willa K. Baum, "Oral History in the United States," *Oral History, An Occasional News Sheet* 1 No. 3 [1972]: 18-19.
3. Paul Thompson, *The Voice of the Past, Oral History* (London: Oxford University Press, 1978), 39, 229-230. See also Willa K. Baum, "Oral History, A Revived Tradition at the Bancroft Library," *Pacific North West Quarterly* (April 1967): 57-64, and Richard D. Curtiss, Gary L. Shumway and Shirley E. Stephenson, *A Guide for Oral History Programs* (California State University Fullerton, Oral History Program, and Southern California Local History Council, 1973), 7. The "history mill" of the California businessman-turned-historian, resulted in a 39-volume set of the *Works of Hubert Howe Bancroft* and a 7-volume set of *Chronicles of the Builders*.
4. R.A. Billington, Introduction, "Oral History: How and Why It Was Born," [first published in 1966] *Allan Nevins on History* (New York: Charles Scribner's Sons, 1975), 288.
5. William F. McDonald, *Federal Relief Administration and the Arts: The Origins and Administrative History of the Arts Projects of the WPA* (Columbus: Ohio State University Press, 1969), 15.
6. *Ibid.*, "The Origin of the Federal Writers' Project," Introduction, 6.
7. *Ibid.*, 9. See also Marc S. Miller, book reviews of *Such As Us: Southern Voices of the Thirties*, ed. Tom E. Terrill and Jerrold Hirsch (Chapel Hill: University of North Carolina Press, 1978), xxvi, 302 pp. and *These Are Our Lives*, sponsored by the Federal Writers Project. Reprint of the 1939 edition. (New York: W.W. Norton and Company, 1975), xx, 421 pp. in *International Journal of Oral History* 1 No. 1 (February 1980): 47-51.
8. Rawick, George P. ed. *Slave Narratives: A Folk History of Slavery in the United States from Interviews with Former Slaves*, Vol. 5, *Alabama and Indiana Narratives* (Westport, Connecticut: Greenwood Publishing Co., 1973).
9. Ritchie, Donald A. "Oral History in the Federal Government". *The Journal of American History* [formerly *The Mississippi Valley Historical Review*] 74 No. 2 (September 1987): 589.
10. R.A. Billington, Introduction, "Oral History: How and Why It Was Born," 288.
11. *Ibid.*, 210.
12. Paul Thompson, "Britain Strikes Back: Two Hundred Years of 'Oral History'?" Editorial, *Oral History Journal*, 9 No. 1 (1981): 4. Thompson uncovered a 1773 reference to oral history in Samuel Johnson's words to James Boswell stating that "...all history was at first oral."
13. Allan Nevins' historical writings include biographies of Henry Ford, Grover Cleveland, Henry White, Herbert H. Lehman, James Truslow Adams, John D. Rockefeller and President Abraham Lincoln, and numerous others.
14. Allan Nevins' post-retirement works include: *Ford, Expansion and Challenge, 1915-1933*, co-authored by Frank Ernest Hill, ca. 1957; *Ford, Decline and Rebirth, 1933-1962* published in 1963; *A History of the American People from 1492* published in 1965; and *James Truslow Adams, History of the American Dream* published in 1968.
15. Allan Nevins, "Oral History: How and Why It Was Born," *Allan Nevins on History* (New York: Charles Scribner & Sons, 1975), 210. Nevins' own grandfather had been a Scottish immigrant to Ontario, Canada before proceeding to Pennsylvania and Illinois. See Allan Nevins, "The Limits of Individualism," *Allan Nevins on History*, 204.
16. Willa K. Baum, "Oral History in the United States," *Oral History, An Occasional News Sheet* 1 No. 3 [1972]: 21-22.
17. Willa K. Baum, *Oral History for the Local Historical Society* (Nashville, Tennessee: American Association for State and Local History, by special arrangement with The Conference of California Historical Societies, 1971).
18. William W. Moss, *Oral History Program Manual* (New York: Praeger Publishers, 1975). From 1969 to 1972 Moss served first as an interviewer and then as Chief of the Oral History Program for the John F. Kennedy Library, where he later became Senior Archivist for National Security and Foreign Affairs. Moss is currently at the Smithsonian Institution.
19. *Guide to the Use of Oral History Interviews in The John Fitzgerald Kennedy Library* (Boston: The John Fitzgerald Kennedy Library, n.d.), typescript, 3 pp. I am indebted to Michael Desmond, Research Assistant, The John Fitzgerald Kennedy Library, for enclosing information on their oral history programme in his letter, 4 August 1986.

20. *The John Fitzgerald Kennedy Library, Oral History Program* (Boston: The John Fitzgerald Kennedy Library, 1974), typescript, 3 pp. This typescript covers the background and goals of the program, procedures, content of the interviews, and research use. Available at the Library are name and subject indexes to the open interviews, and a list of all interviews completed.
21. Hugh A. Taylor has commented that the United States, as the first nation to be built entirely upon literacy and the printed word, takes the survival of the printed for granted as all that needs to survive. "The Collective Memory: Archives and Libraries as Heritage." *Archives, Libraries and the Canadian Heritage: Essays in Honour of W. Kaye Lamb Archivaria* No. 15 (Winter 1982-83): 129.
22. Two exceptions are archival programmes, established in 1955, one in the Beaton Institute of Cape Breton Studies, The University College of Cape Breton, Sydney, Nova Scotia, and the other in the Museum of Anthropology Archives, The University of British Columbia, Vancouver. The Glenbow Institute Archives, Calgary, Alberta began collecting oral history in 1958; the Provincial Archives of Alberta, Edmonton, Alberta in 1966; the Memorial University of Newfoundland Folklore and Language Archive, St. John's, Newfoundland, and Simon Fraser University, Burnaby, British Columbia in 1968. Several corporate archives also began collecting oral history in the late 1960s.
23. Since this decision broke with the tradition of former Prime Ministers archives remaining in the Capital City, Ottawa, Ontario, prior to the shipment of Diefenbaker's papers to Regina, Saskatchewan, they were microfilmed by the National Archives of Canada.
24. Peter Stursberg, *Diefenbaker: Leadership Gained, 1956-62* Toronto: University of Toronto Press, 1975; *Diefenbaker: Leadership Lost, 1962-67* Toronto: University of Toronto Press, 1976; *Lester Pearson and the American dilemma* Toronto: Doubleday Canada; Garden City, N.Y., Doubleday & Co., 1980; *Roland Michener: the last viceroy* Toronto: McGraw-Hill Ryerson, 1989.
25. J.L. Granatstein, "Oral Interviews: York University's Oral History Programme" *The Canadian Archivist*, Journal of the Archives Section, Canadian Historical Association/Publication de la Section des Archives de la Société historique du Canada, Vol. 2, No. 2, 1972: 32.
26. Joel Gardner has stated that historians major interest in gathering oral history is to publish material, while archivists will generally represent libraries (sic) and their interest is to preserve material. "Oral History: The Visual Element" *IASA Phonographic Bulletin* No. 23 (April 1979): 5-6.
27. David Lance, "An Update from Great Britain," *Oral History Review* (1976): 62-63.
28. Paul Thompson, "The B.B.C. Archives," *Oral History, An Occasional News Sheet* 1 No. 2 [1971]: 16. For example, Thompson serendipitously discovered listed under "A", with no cross references, an interview of a public hangman, with 37 years' service, whose surname presumably began with "A"!
29. John MacQueen, "The School of Scottish Studies, Edinburgh," *IASA Phonographic Bulletin* No. 22 (December 1978): 36-37. See also T.G. Smout, "Scotland: The State of Oral History," *Oral History, The Journal of the Oral History Society* 2 No. 1 (Spring 1974): 11-14.
30. E.R. Cregeen, "Oral Tradition and Agrarian History in the West Highlands," *Oral History, The Journal of the Oral History Society* 2 No. 1 (Spring 1974): 15.
31. Eric R. Cregeen received funding in 1973 from the Social Science Research Council to commence this project, and subsequent renewals of grants as the project continued. See Margaret Mackay, "Edinburgh University, School of Scottish Studies" *Oral History, The Journal of the Oral History Society* 2 (1) Spring 1974: 87; see also, Margaret A. Mackay, "Oral and Documentary Sources. A Case Study". *IASA Phonographic Bulletin* No. 30, July 1981: 7-14.
32. Margaret Mackay, "Tribute to Eric Cregeen 1921-1983," *Oral History, The Journal of the Oral History Society* 11 No. 2 (Autumn 1983): 13.
33. John MacQueen, *Oral Literature and Popular Tradition*. The School of Scottish Studies Information Sheet, 26 September 1981.
34. Eric Cregeen, "Oral History," *IASA Phonographic Bulletin* No. 29 (March 1981): 11.
35. *Ibid*, 11.
36. Paul Thompson, *The Voice of the Past, Oral History* (Oxford, New York: Oxford University Press, 1978): 60.
37. Paul Thompson, "The B.B.C. Archives," [1971]: 17.
38. Thompson, *The Voice of the Past*, 2.
39. See Paul Thompson, *The Edwardians: The Remaking of British Society* (London: Weidenfeld and Nicholson, 1975).
40. Thompson, *The Voice of the Past*, 7.
41. *Ibid*, 11.
42. *Ibid*, 15.
43. Dr. Noble Frankland, CBE, DFC, Director of the Imperial War Museum, Foreword in David Lance, *An Archive Approach to Oral History* (London: Imperial War Museum, in association with International Association of Sound Archives, 1978), v.
44. David G. Lance, "Oral History in Britain," *Journal of the Association for Recorded Sound Collections*. [Silver Spring, Maryland] VI No. 3 (1975): 7-8. In a 1968 survey of 500 officers and civilians the museum staff found that only ten per cent had any personal papers relating to their war experiences.
45. *Ibid*, 7.
46. *Ibid*, 8.
47. David Lance, *An Archive Approach to Oral History*, 5.
48. Information obtained by telephone from Daniel Glenney, Chief, Public Programmes, Canadian War Museum, Ottawa, on 28 March 1991.
49. Terry Eastwood, "R.E. Gosnell, E.O.S. Scholefield and the Founding of the Provincial Archives of British Columbia 1894-1919," *B.C. Studies* No. 54 (Summer 1982): 40-42, 53.

50. *Ibid*, 60.
51. Neil V. Rosenberg, Ed. "Introduction" *Folklore and Oral History*, Papers from the Second Annual Meeting of the Canadian Aural/Oral History Association at St. John's, Newfoundland, October 3-5, 1975. (St. John's: Memorial University of Newfoundland, 1978): xii.
52. Carmen Roy, Ed. "An Introduction to the Canadian Centre for Folk Culture Studies," *Mercury Series* No. 7 (Ottawa, 1973): 47-48.
53. Marius Barbeau (1883-1969) achieved an impressive publication list during his lifetime. Among these are: *Huron and Wyandot Mythology* (Ottawa: Government Printing Bureau, 1915) with an appendix containing published records; *Indian Days in the Canadian Rockies* (Toronto: Macmillan, 1923); *Kingdom of Saguenay* (Toronto: Macmillan Company of Canada, 1936); *I Have Seen Quebec* (Toronto: Macmillan, 1957); and *The Language of Canada in the Voyages of Jacques Cartier (1534-1538)* [Ottawa]: Canada Department of Northern Affairs and National Resources, [1960].
54. *Ibid*, 50-51.
55. *Ibid*, 59.
56. Philip Tilney, letter to Wilma MacDonald dated 23 March 1983.
57. Bill McNeil *Voice of the Pioneer* (Toronto: Macmillan of Canada, 1978). Harry J. Boyle, in the introduction to this volume, stated that our ancestors were "robust, hearty, and enduring people, who worked hard and had fun as well as hardship...They had the consolation of knowing that [this country] gave them freedom from persecution, tyranny, and prejudice, freedom to be themselves..."(xiv). McNeil's publications also include: *Signing On: The birth of radio in Canada* (Toronto: Doubleday Canada Limited, 1982); *John Fisher: "Mr. Canada"* (Markham, Ont.: Fitzhenry and Whiteside, c1983); and *Voice of the Pioneer, Volume Two: More First-Person Accounts From CBC's Best-Loved Radio Program* (Toronto: Macmillan of Canada, 1984);
58. Ernest J. Dick, "Introduction," *Guide to CBC Sources at the Public Archives, 1936-1986* (Ottawa: Public Archives of Canada, 1987), vii.
59. Leo LaClare, taped interview by Wilma MacDonald, Ottawa, 27 September 1989.
60. *Ibid*.
61. Leo LaClare, interviewed by Wilma MacDonald, Ottawa, 27 September 1989.
62. Michael J. Graham, letter to Wilma MacDonald, 7 September 1989.
63. See note 24.
64. Jean T. Guénette and Jacques Gagné, compilers. *Inventory of the Collections of the National Film, Televisions and Sound Archives*. Ottawa: Public Archives of Canada, 1983: 34.
65. Ernest J. Dick *Guide to CBC Sources at the Public Archives, 1936-1986*. Ottawa: Public Archives of Canada, 1987. In 1989, Ernest Dick became an archivist with the Canadian Broadcasting Corporation in Ottawa.
66. Richard Lohead has stated this on a number of occasions during conversations about the preservation of oral history at the National Archives, Ottawa.
67. W.J. Langlois, "Preface," *Catalogue of Oral History Phonotapes in University of British Columbia Libraries* (Vancouver: Reynoldston Research and Studies Oral History Programmes, 1973). All tapes and their accompanying transcripts were made available on inter-library loan from the Special Collections Division, UBC Main Library, and were subject indexed.
68. [W.J. Langlois] *Sound Heritage* III No. 1 (1973): 6-8. This was the first issue of the *Sound Heritage* series, formerly called Reynoldston Research and Studies *Publication*.
69. The *Sound Heritage* series ceased publication in 1984, a casualty of government austerity measures and shifting priorities, according to Krzysztof M. Gebhard, in a review of *Sound Heritage: Voices from British Columbia* (Vancouver, B.C. and Toronto, Ontario: Douglas and McIntyre, 1984) by Saeko Usukawa in *Archivaria* 21 (Winter 1985-86): 215.
70. Derek Reimer. Interviewed by Wilma MacDonald, Victoria, British Columbia, 27 April 1983.
71. *The Multicultural History Society of Ontario* Brochure. Toronto: The Ministry of Citizenship and Culture, c1986: 1.
72. *Ibid*, p. 9.
73. *Ibid*, p. 11. The Multicultural History Society of Ontario has also sponsored a number of international conferences, and includes Conference Proceedings in its impressive publications list.
74. *Ibid*, p. 2.