

**GUIDELINES FOR THE NKOSI ALBERT LUTHULI YOUNG
HISTORIANS' AWARD 2012**

Message from the Director-General of Basic Education

This guidelines book aims to support both teachers and learners in their oral history projects. It promotes the understanding and implementation of oral history methodology in the classroom context.

The primary purpose of these oral history guidelines is to assist teachers and learners in developing viable oral history projects for the National Curriculum Statement and the Nkosi Albert Luthuli Oral History Competition.

The National Curriculum Statement has provided a valuable space for the teaching and learning of oral history from Grade R-12 as the curriculum promotes the teaching of an inclusive history and the use of different historical sources in history teaching and learning. The new Curriculum and Assessment Policy Statement (CAPS) also attaches great importance to the infusion of human rights and Indigenous Knowledge Systems (IKS) in the curriculum.

The Department of Basic Education has been co-ordinating the Nkosi Albert Luthuli Young Historians' Award for Grades 9-11 for the past five years. Learners and educators have supported the project with great enthusiasm as the quality of entries from provincial competitions continues to improve.

Different adjudicators have, in the past five years (since 2005), identified similar areas that need improvement. These areas are;

- The selection of topics
- The role of the teacher in the oral history research project
- The importance of background research before undertaking the oral history research (interviewing)
- The inability of some learners to put selected oral history topics in a historical context

- Oral History Method in Practice
- Preparing Oral History Interview
- Doing/Conducting Oral History Interview
- Transcribing
- Presentation of research findings
- The identification of interviewees
- The use of technology in oral history research (DVDs, video footages and photographs, Diaries, Clothes/Artifacts, Maps)

The guidelines also deal with these challenges by offering advice and guidance.

I trust that the enclosed oral history guidelines would add value to your research projects and strengthen the application of oral history methodology across the curricula.

Mr PB Soobrayan
Director-General
Department of Basic Education

CHAPTER ONE

Oral Traditions and Oral History

“All history was at first oral”

Philosopher-historian William Robertson,
Principal of Edinburgh University.¹

UNESCO - *General History of Africa: Volume I* titled, **Methodology and African Prehistory** outlines the sources and materials from which African history has been constructed and describes the research methodology employed by historians. It goes on to discuss the state of these sources, African archaeology and archaeological techniques, and the contribution of linguistics to history.²

What then is History? History is the study of change and development in society over time. The study of History enables us to understand and evaluate how past human action impacts on the present and influences our future. History is about learning how to think about the past, and by implication the present: What happened? When did it happen? Why did it happen? It involves thinking critically about the stories people tell us about the past and what we tell of ourselves³. We can also ask how do we interpret the history and through what interpretive lens do we do this. The link to the CAPS is also very strong. For example, in Grade 10, there is an oral history / heritage investigation in the second term that learners undertake and this contributes 20% of the total year mark in the subject. The same as above applies to learners in Grade 11.

Three main sources are available for the historical investigation of Africa: written documents, archaeology and oral tradition. For the purposes of the Nkosi Albert Luthuli Oral History Competition, our focus would be on the third source, *Oral Traditions*.

¹ History Today - **Oral History** and the Historian : **Paul Thompson** www.historytoday.com/dm

² www.unesco.org/culture/africa/html_eng/volume1.htm

³ Curriculum and Assessment Policy Statement (CAPS): History (final draft)

“Oral Tradition is a living museum of the whole stock of socio-cultural output stored up by peoples who were purported to have no written records. The old men who are its custodians have become the last vestiges of an ancient landscape which historians are seeking to restore. As the African proverb goes: ‘The mouth of an old man smells bad, but good and salutary things come out of it.’ Oral tradition provides clothing and colour, it puts flesh on the bones of the past.”⁴

Oral History is the method, mechanism and tool that are employed to capture and record the oral traditions. Oral history could be defined as *the systematic gathering of historically significant, personal memories, recorded mechanically, for archival preservation and use.*

Oral history is an important tool in the preservation of local and community history. In an increasingly computerized society we do not write letters or keep journals as past generations did. The result is a loss of much of the personal side of history. Through oral interviews we can restore personal insights, including emotions and motivations, to the historic record. Oral history is not, however, as simple as talking to older folks about their lives. Good oral history interviews come as the result of careful preparation and sustained enthusiasm. With some preparation, a love of history and a healthy respect for the power of personal memories you can gather some amazingly detailed and nuanced stories.⁵

Paul Thompson, the author of *Voices of the Past*,⁶ a noted historian clarifies the role of oral history when he argues that “oral history allows the original multiplicity

⁴ UNESCO - *General History of Africa: Volume I, Methodology and African Prehistory*, (Abridged Edition), ed., J.Ki-Zerbo, South Africa: new Africa Books, 2003, (UNESCO: 1981 & 1990), p.3.

⁵ Introduction to Oral History interviewing, Montana Historical Society, Oral History Program Pamphlet #1.

⁶ Paul Thompson, *The Voice of the Past* (Oxford University Press, 1978);

of standpoints to be recreated. A much more rounded, realistic and fair reconstruction of the past can be arrived at by calling the subjugated voices to talk back and rectify the dominant accounts of the past contained in archival sources.”⁷

Oral history appears in two forms. The first form is called **oral testimony** because it is the first hand or eye-witness account of what a person has seen, done or heard in the past.

Secondly, **oral tradition** that is passed down by word of mouth from generation to generation is another source of oral history. Oral tradition is not contemporary.⁸ Genealogies and praise songs of past amakhosi/inkosi/kgosi in indigenous societies are examples of oral tradition.

Oral tradition is less detailed and brief as in most cases it dates back to 300-400 years or more. The oral historian is expected to extract the motive.

The historian Paul Thompson states that it is through oral history that the voices of the marginalised could be heard as oral history records the achievements, challenges and failures of ordinary people (workers, the landless, the youth, women, gay and lesbians, and the aged) who normally do not find a space in history.

It is also relevant in the reconstruction of previously subjugated countries where the oppressed were not allowed to write their histories from their perspectives. It thus plays a crucial role in the reconstruction of transitional societies.⁹

⁷ Katie Mooney, Why is Oral History important?, article in Oral History Roundtable for Gauteng, hosted by the Department of Education and the Wits History Workshop, (29-30 August 2005), pp.9-13.

⁸ John Tosh, *The Pursuit of History*, (Longman, London & New York, 1991), p.206.

⁹ See *Interviews Section* in *The Road To Democracy Project* at The South African Democracy Education Trust (SADET), www.sadet.co.za/

In the South African context, oral history has been used to challenge/ counter stereotypes such as people were always divided on the basis of ethnicity and race, the “Empty Land” myth which justified land occupation by Dutch colonists, colonial historiography which distorted the contribution of indigenous **Africans** and Black communities to South African history and exaggerated the role of colonialism in Africa, presenting it as a civilising mission.

On the other hand, social historians have used the oral history methodology to research and write about the daily experiences of working class and uprooted communities in South Africa. The example of these is the *Alexandra Oral History Project*, *The Robben Island Museum Memories Project*, *The Road To Democracy Project (SADET)*, and *Oral History Project* on the history of the liberation struggle that has recorded the previously excluded voices of South Africans and helped later scholars to re-write the history of South Africa with a more inclusive and fresh interpretations about the past.

Oral history interviews are most successfully used to fill in the gaps of the historical record. Any oral history project must, therefore, begin with some basic questions. ***What is the purpose of the project? What has already been done on this topic? How can oral interviews add to the existing data? What kind of end product is desired?*** (See appendix for project planning work sheet) These questions can be answered with a little planning and research.

Oral history—and history in general—plays an important role in the promotion of national unity and reconciliation. *The History and Archaeology Report of the South African History Project*, (updated 2002), states that history could help the nation to understand “How has South Africa come to where it is today? How do we understand the growth of life and societies here? What can history bring to

the understanding of life and societies here? History provides a usable past to understand the present. This understanding helps South Africans to work together and build a peaceful nation".¹⁰

¹⁰ *Report of the History & Archaeology Panel to the Minister of Education, 2002, p.7.*

CHAPTER TWO

TOPICS FOR LEARNERS

The following are topics for the 2012 edition of the Nkosi Albert Luthuli Oral History Programme:

- a) **Unsung Heroes / Lives of Courage:** Unsung heroes and heroines: The role of ordinary men/ women in the struggle for freedom and democracy or anyone who is making a difference in bring about change through community upliftment projects or and development. Learners should focus on those men/ women who were never publicly acknowledged. Learners could choose a person either before or after 1994;
- b) **The centenary celebrations and commemorations of the liberation struggle in South Africa.** For example, learners could chronicle the historiography of the liberation struggle, tracing it back to early colonial conquests, the formation of the South African Native National Congress and subsequent political parties that played a role in the liberation struggle. Since this a oral history project, learners must solicit life stories of people in the community is illustrating how important moments and events in this history became manifest in the day to day life in their communities. For example, learners could ask how the dictum” freedom now, education later” affected schooling in their communities or how life was impacted by the disinvestment campaign (economic and cultural boycott).
- c) **Learners could undertake a the history of their communities,** which could cover, history of key sites, buildings, institutions. This could include schools, religious institutions, burial sites, monuments, statues; and
- d) **The history of my school:** The learner is expected to interview members of the community who were involved in the establishment of the school. They could also interview former students of the school and establish how the school is linked to local history.

Learners are advised to take heed of the following in preparation of their oral history research :

- a) The project must be based on oral history research.
- b) Learners should be assisted in their choice of person/persons to be interviewed.
- c) Learners should be strongly guided to choose a person/persons from their local community.
- d) Learners should be advised to interview at least 2-3 people.
- e) Adjudication will be weighted in terms of research (mode of presentation will be of secondary importance);
- f) **Learners can present in any of the official languages** (provided they give prior notice to the provincial official or the national official, whichever the case may be).
- g) Learners must submit a portfolio that documents all their research.
- h) In order to make it easier to electronically archive learners research work, learners are encouraged to also submit their portfolios in an electronic format.

Assessment Criteria:

The learner will be expected to do TWO things:

- a) Give an oral presentation or video documentary of his/her oral research to a panel of adjudicators (It is not intended to be a dramatic presentation nor poetry).

- b) Prepare a portfolio in written, as well as electronically. Exceptions to the latter will be made in a situation where learners do not access to computers.

The portfolio must include the following:

- a) Portfolios must show evidence of research.
- b) They should interview a member or members of the community and should be able to show evidence of the interviews, for example letters to interviewees, transcripts of interviews or tape recordings including the lists of questions posed to the person that they interviewed and their responses – either in written form or on a tape recording.

Interviews may be conducted and recorded in any of the official languages.

- a) Portfolios must also show evidence of reflection and should give attention to the following:
- b) Learners should make it clear why they chose the persons they have interviewed, show a clear understanding of the historical context in which the individual worked and how the information from the interview relates to the historical context or how it helps us to understand events from a personal perspective.
- c) Learners should include a personal reflection on what they have learnt about the possibilities for individuals to bring about change in society, and what they have learnt personally from carrying out the oral history research and the value of oral history research in helping us to understand our history/past.

d) Learners must acknowledge all sources used in their portfolios. Bibliographies should be included. Plagiarism will be heavily penalised.

CHAPTER THREE

Competition for Educators

Educators from secondary schools entering the competition will be required to develop a work plan on how they planned and set up the oral history project in the classroom.

Each educator will be required to give a presentation of his/her portfolio to a panel of adjudicators and be prepared for a panel discussion on his/her portfolio.

Educators should include the following in a portfolio for the competition:

- How the oral history project was introduced in the classroom;
- The heritage project could be linked to the local community and the school should adopt it and liaise with the South African Heritage Research Agency (SAHRA) for its protection and preservation.
- Learners could develop posters for the heritage site.
- What explanation was given to learners about choosing and approaching possible interviewees, preparing for and conducting interviews and using the interview as evidence to reach conclusions about the contribution of that individual;
- What interventions the educator made in assisting learners to complete the project;

- What the teacher felt the learners gained from doing an oral history investigation; and
- A range of examples of learners' work.

CHAPTER FOUR

Adjudication Grit for Learners and Educators

	LEVEL 7	LEVEL 6	LEVEL 5	LEVEL 4	LEVEL 3	LEVEL 2	LEVEL 1
Portfolio Content / Written 60% of the assessment ¹¹	Very well planned and structured portfolio. Constructed an original, well balanced argument. Good use of evidence / information to support an argument or answer. Sustained and defended the argument throughout. Reached an independent conclusion supported by evidence.	Well planned and structured portfolio . Has developed well-balanced argument. Sustained and defended the argument. Sound conclusion supported by evidence	Well planned and structured portfolio. Constructed a relevant argument. Evidence used to a large extent to support argument. Has reached a conclusion.	The portfolio is planned and structured to an extent. Attempts to sustain an argument. Some evidence used to support an argument. Has attempted a conclusion	Shows some evidence of planning and structuring. Attempted to develop an argument and some evidence used in support of the argument. Conclusion not clearly supported by evidence.	Some attempt to structure the portfolio. Largely descriptive – some attempt at developing an argument. Argument irrelevant to the question. No clear conclusion	No structure. No clear line of argument or argument irrelevant to the question. No conclusion
Portfolio Presentation / Oral 40% ¹²	Excellent	Very Good	Good	Acceptable	Unacceptable		
Score according to the following: audibility, structure and cohesion, pace and fluency, tone and energy, body language and gesture, eye contact and the use of visual aids							
Total							

¹¹ Adapted from Curriculum and Assessment Policy Statement (CAPS) History

¹² Adapted from http://www.brunel.ac.uk/learninghigher/giving-oral-presentations/Assessing_Presentations.pdf

CHAPTER FIVE

Preparation for Oral History Research

Both teachers and learners are requested to take into account the following factors;

- i. Larger community history projects should create a project committee to divide tasks and compile data. Even individuals conducting family history or single interviews, however, need to do research as well. Research provides context for the interviewees' life, thus providing a framework for questions. You will want to find out about the community they lived in, the people that shaped their lives, the occupations they worked in, and the issues that shaped their worldview...be they political, religious or economic. The importance of this stage in interview preparation cannot be overestimated.

- ii. To start your **research**, contact your *local library* or historical society. They can help you locate basic histories of your community, newspapers, photographs, genealogical writings, and records from history projects that have already been done. If you are doing interviews relating to an organization, review their minutes and newsletters to see what issues were important. If you are doing family history go on-line to see if genealogy sources exist. Talk to family and friends of the interviewee to get ideas about what to ask. Explore every source you can think of to find out what is already known and what needs to be learned about the interviewee.

- iii. From your research you can more intelligently decide whom to interview and on what topics. The goal is to choose a **manageable topic that does not reproduce work already done**. In other words if you find from your research that a great deal has been written on mining in your community, narrow your project to an aspect of that history that has not been discussed (i.e. how miners supported each other and their families during strikes).
- iv. Once you have chosen a topic, you should create an **Outline of Questions**, which is referred to as a **Questionnaire**. The outline can be very specific or just a list of ten topics. The idea is to give you a **Roadmap** for the interview. This keeps you from having a meandering reminiscence rather than an organized, thoughtful and in-depth interview.
- v. When you know what you want to ask, you can begin **Selecting Interviewees**. Good interviewees have **first-hand knowledge** of the topics of interest; have the physical and mental ability to share; and are willing to openly share their memories. You may find there are just too many people that “should be interviewed”. Finding ways to choose between them can become crucial to the project’s success. Balancing varied points of view is a good tool to use in deciding whom to interview. In other words ten interviews with people of similar viewpoints will leave a stilted historic record. Interviewing ten people from various backgrounds and with varying ideas will be more representative of your topic and community.

- vi. The final stages in creating good oral histories are purchasing **good equipment**, learning **interviewing skills**, and getting lots of **practice**.
- vii. Read all the topics and then assess whether you have enough sources for the chosen topic. Learners tend to choose a popular topic and thereafter quickly run out of sources. Make sure that you are interested in the topic and you can find both written and oral sources in your immediate environment. Decide your research goals. Do not be disappointed when your goals change in the process, because any research begins with a hypothesis or assumption that your research would prove correct or incorrect, depending on the results of your findings from the data/information you would have collected and conducted.
- viii. Take into account the budget, equipment and time frames for the project. Do not put yourself in a situation where you should travel long distances in order to find interviewees.
- ix. Conduct background research (use non –oral sources such as newspapers, books and magazines). This is critical, as you cannot have insight to formulate good questions without conducting background.
- x. How will you select the interviewees? This question is largely answered by your research goal. What do you want to achieve?
- xi. Select potential interviewees.
- xii. Conduct interviews.

CHAPTER SIX

Asking Oral History Questions

The interview schedule

The interview schedule helps you to establish a solid foundation with your interviewee. It is also important for a life history project. The interview schedule should contain the following;

- Family life and early life
- Personal background (name, employment, first job, residential address)
- Sports, hobbies, cultural activities
- School background (schooling, favourite subject/s, attendance)
- Movement to different places.¹³

Leading and open questions

It is important for you to develop key questions that will keep you focused and also lead to long answers. That is why learners are encouraged to formulate open-ended questions. Avoid leading questions as they lead to “yes” or “no” answers. The example is, “Was farming difficult during the Great Depression in the 1930s? The answer would be “yes”, it was difficult or “no”, it was not difficult.

Leading questions are not recommended for an oral history project as they give you limited information. However, if you structure a question like this, “What was it like farming during the Great Depression in the 1930s?” You are likely to get a long response that also includes the thoughts of the interviewee during that period. This is an **open** question.¹⁴

¹³ Robben Island Museum, Reading the Transcript: Preserving and Analysing the Recorded Voice, 2nd Annual Oral History Colloquium, 5 April 2008, pp.70-78.

¹⁴ *Ibid.*

It is important to re-ask and re-phrase important questions in order to get maximum information.

Non-verbal communication

Non-verbal communication can either make or break your interview. It is important to understand the cultural background of the interviewee. Eye contact is important in certain cultures as it shows trust and honesty. In other cultures, young people are not allowed to make eye contact with the interviewee. It is seen as a sign of disrespect. Teachers could guide learners on this aspect.

Nodding and smiling encourages the interviewer to participate as you are displaying interest as an interviewee.

The dress code is important. Learners are encouraged to wear school uniform or dress in an acceptable manner as this gives legitimacy to their project and shows respect for the interviewee.

It is therefore important to understand the local culture of the people. For example wait for the owner of the place to give you a chair to seat, you cannot seat anywhere in the house.

Handling General Statements

General statements are not helpful in an oral history project. What you need are historical facts for your project. Ask for specific examples if the person makes a general statement such as “South Africans hate all people from other parts of the world”

You could say, “Could you explain in more detail?”

In certain areas, people use unique phrases when speaking. Ask the meaning of unfamiliar words and why those people in a given context used such words. This will assist you in the analysis and interpretation of your oral history sources.

Putting Questions in a Historical Context

Your questions as a researcher should always be linked to the historical context. For example, in the 2009 Nkosi Albert Luthuli Oral History Competition, some learners interviewed South Africans and foreign nationals under the topic of Xenophobia. Most of the questions only generated opinions (e.g. “the human rights of foreign nationals were violated”, it was against the Constitution to attack foreigners”).

These responses were legitimate and correct but were not placed in a historical context.

Apart from xenophobic violence, there should be questions that establish the reasons for migration to South Africa, the experiences of foreign nationals in South Africa, their journeys to the country and prejudices in their own countries. There are always push and pull factors in migration. Learners should understand the histories of the different countries of the world. This requires background research (reading of newspapers, magazines and books). Educators could organise bibliographies for learners after they have selected their topics.

For example, teachers could organise materials on the history and conflicts of the Great Lakes in order to understand the plight of the Congolese, Burundian and Rwandese citizens in South Africa. The same applies to the plight of Somali refugees/ economic migrants in South Africa.

School excursions could be conducted as part of background research for other oral history topics, too. These excursions could include visits to libraries, extension of invitations to local historians and visits to historical sites.

Probing Questions

Probing questions encourage the interviewee to expand on a particular point. For example, Can you tell me more about that? The aim here is to get more details, which are relevant for your project.

Double-Barrel Questions

These questions have two questions in one, for example, “How did you speak with German prisoners of war and who taught you the language? This type of question is **not recommended** for oral history because it causes confusion. You are expected to ask one clear question.¹⁵

Remember, feelings and thoughts are part of the oral history project. They assist you in the analysis and interpretation of the past and present. Recording these feelings will be discussed in the next chapter on **transcribing**.

Challenges in an Oral History Interview

In most instances learners, as young people, are expected to interview older members of the community. Oral historians interviewed some of these members before. They could also have their own personal agendas (they want to tell stories, could exaggerate their roles in events, or promote particular causes).

¹⁵ *Ibid.*, p.82.

As a result of their life experiences these interviewees have the capacity to take over the interview and dominate it. This is called **power relations** in an interview. The interviewer should be able to focus on his/her research questions.¹⁶

This can, however, be managed properly if the learner has conducted background research, has a set of key questions and an interview schedule to guide him/her.

Traumatic experiences also pose many challenges for the interviewer. People involved in traumatic experiences such as political violence may ignore chronology or historical facts and speak about their psychological understanding of the event. They could compress two events into one or develop their own narratives.

A person murdered in Johannesburg police cells in late 1975 could be linked to the June 1976 Soweto shootings. The story is factually incorrect but it tells us about the brutality of the police in apartheid South Africa during that period.

Oral history accounts of this nature are **subjective but still relevant** as they tell us about a people's understanding of a particular period and their attitudes towards certain decisions/ actions that affected them¹⁷.

It is the task of the oral history student, without embarrassing the interviewee, to put these experiences in a historical context.

In many instances, local people do not like to speak about painful past experiences. Teachers and school management structures need to introduce the oral history competition to parents and other members of the society.

¹⁶ Oral History, A Guide for Educators, (Wits History Workshop, 2004), pp.31-33.

¹⁷ Allesandro Portelli, "Frontiers of Memory: The Massacre at the Fosse Ardeatine. History, Myth, Ritual and Symbol", paper delivered at the 2nd Annual Oral History Colloquium, Robben Island Museum, 2008.

Interviewers should not be emotionally involved in their research. They should remain professional at all times. This means that interviewers should not impose their own views on the interviewees. This could compromise the quality of the research and could lead to a breakdown of trust between the interviewer and the interviewee.

Post- research activities that could encourage community participation in school oral history research projects;

- School exhibitions
- Articles in school magazines
- Plays
- Documentaries and films

CHAPTER SEVEN

Transcribing the Interviews

Firstly, a copy of the tape must be produced from the original tape for purposes of security and preservation. The master copy must never be edited. It should be treated as a document and be kept in a safe place.

When translating, the tape in the original language should also be preserved as a document. The translated version should be indicated as such.

A transcript is regarded as a precise and accurate written record of an interview. The best way is to tape the interview, then transcribe the interview from the tape.

The transcript should reflect what the interviewee communicated and how they have phrased it even if the sentences are incomplete.

The transcript should show how the interviewee expressed his/her thoughts and how the interviewee spoke to the interviewer.

Format of Transcripts

- The heading must state who was interviewed, who interviewed them, where and when
- It should state who transcribed the tape and who corrected the transcription
- Style and spelling should be consistent
- The side of the tape used should be noted on the transcript
- The words of the interviewer and the interviewee should be indicated by using their initials, (e.g. RA, NS)
- Any notations added by transcribers should be in square brackets e.g. [inaudible]

- Names of newspapers and Books should be in *italics*.

Transcription Conventions

- Poor sound should be indicated as [inaudible]. This means you could not hear the words on tape.
- Omissions. If there are gaps in the transcript because of interruption, use three dots ...
- Emotions and expressions. Note emotions in square brackets [laughs]
- Summaries: Summaries are used if a portion of the interview is not relevant to the topic. Transcribers should discuss the use of summaries with the interviewer.¹⁸

¹⁸ Reading the Transcript: Preserving and Analysing the Recorded Voice, pp.-84-85.

CHAPTER EIGHT

Presenting your research project before an adjudication panel

Teachers and learners should note that the quality of presentations is influenced by the stages explained in the previous chapters of this guideline.

1. Adjudicators are interested in both the process of oral history research and the final product (research findings). The portfolio should not only contain your research findings but also the transcripts, the signed release form, primary documents (newspaper/magazine articles and the artifacts that were collected during the research process).
2. The panel requires copies and not originals
3. Sufficient time (30 minutes) could be given to each learner
4. The portfolio should be well organised (see Nkosi Albert Luthuli Oral History Competition guidelines sent to schools)
5. The analysis of the transcripts should show knowledge and understanding of the topic at hand.
6. The research should be placed in a historical context
7. There should be evidence of background research
8. The presenter should have a clear understanding of the verification process, bias and objectivity in research
9. Interviewees should speak for themselves. The interviewer must not replace the interviewee in the narrative. Make use of the extracts from the transcripts.
10. Learners should be prepared to answer questions from the adjudication panel only.
11. Lessons learnt from the research should be clearly stated
12. Present your research in any of the 11 official languages, preferably your first language (see Nkosi Albert Luthuli circular to schools)
13. Speak clearly and avoid the use of difficult words that can give an unintended/vague meaning to the panel

14. Make sure that your technical equipment works before you enter the adjudication hall

CHAPTER NINE

THE NATIONAL COMPETITION

All the winners of their provincial competitions will be invited to Pretoria to compete among each other. Each province will be represented by between three to five learners. Learners are expected to arrive on Friday 28 September 2012 for registration after which they will then be booked into their hotels. Formal adjudication will begin on Saturday 29 September 2012 at 0800. Adjudication will be over two days i.e. from 29-30 September 2012. There will be gala dinner on 01 October 2012 at which all learners will receive prizes, including special awards for the eventual winners. It is anticipated that the Deputy Minister of Basic Education, Mr Enver Surty, will address the learners and educators on that evening as well as preside over the prize giving ceremony.

1. How the National Competition is run

Learners will be divided into five groups, with three adjudicators for each.

- Ten minutes will be allocated for learner's presentation
- Learners could use audio-visual equipment or give an oral presentation
- There will be time allowed for adjudicators to ask questions
- Portfolios will be submitted on registration

A similar format has been arranged for educators, who will meet as a separate group, with their own panel of adjudicators.

2. Overview:

It is very gratifying to see the competition maturing and the value and meaning of Oral History becoming more deeply appreciated by everyone who is involved in the project.

- Very high standard for all; winners demonstrated commitment and dedication to teaching and promoting history in schools; produced excellent PFOs, both excellent PFOs and presentation, excellent grasp of OH and its methodology
- Student work demonstrated building of trust and bond between educators and students' to build their confidence to undertake complex tasks – research, writing, presentation – basic skills for all subjects
- Many come from rural communities, many with very little communication facilities, but able to produce excellent students, chosen by provinces
- The idea is to ask that the learners should be required to state what they feel they have personally gained from doing the project. Their responses are very inspiring and worthwhile.
 - They could see how the skills from an oral history project could be applied to many other study and life activities; self confidence, planning skills, interviewing skills, etc.
 - Many were deeply moved by the insight that Oral History really does give a voice to the voiceless and can tell important stories that otherwise might get lost or never be acknowledged
 - Several said that this project has helped them decide on career paths
 - ALL show tremendous passion and enthusiasm that comes with making a precious discovery
 - They articulate very clearly how important it is for their young generation to understand more fully what the older generations went through to bring the nation to where it is today. The competition provides an invaluable link between South Arica's particular past and its present.
- The Department of Basic Education is witnessing the growing interest in Oral History:

- Several Provinces are now running their own training programmes for educators, raising the quality of work in noticeable ways;
 - Some of the educators are by now becoming experts in their own rights, assisting others by facilitating workshops and giving advice;
 - Schools are beginning to build their own libraries and archives, taking pride in what they have achieved and making it available to the wider community.
- This Oral History competition appears to be attracting more learners into doing history as an option. We have reports that in some rural areas, especially, the numbers of learners enrolled in history have doubled since the competition was first introduced, and in one case we are told they have trebled!
 - Last two winners have gone on to do diploma in Heritage Studies – so has roll-on effect
 - Could see significance of the project beyond the school, develop strategies to deal with these; relationship to local community, potential for building better relationships between learners and community members
 - In Western Cape schools projects have been integrated into Tourism networks. Now done on a local basis; also some evidence that Municipalities are taking note and taking interest. So impact is spreading.

All of these things are important indicators of the very important impact this programme is making on the nation.

Should educators, provincial officials and learners have any queries, they should direct those to program manager Dr AC Serote – 012 357 3386 – 083 055 3930 – serote.c@dbe.gov.za.

APPENDIX A
PROJECT PLANNING WORK SHEET

PROJECT NAME:

1. What are the goals of our project?
2. What is (are) the topic(s) of our project?
3. What do we want to do with the information gathered?
4. What types of interviews will best suit our purposes?
5. Who will we interview?
6. Who will conduct the interviews? If we use volunteers, who will train them and when?
7. What is the time frame for the completion of the project?
8. When will we start recording? At what rate can we expect to record interviews?
9. What kind of access will we provide? (Indexes, transcripts, summaries)
10. Who will do the work of providing access? Who will set the priorities for processing?
11. Who will store the tapes?
12. What is the budget for the project?
13. What are the potential funding/resource sources?
14. Who can we contact for additional resources or assistance? What other community groups should we include in the project?
15. What are our plans for publicity?

APPENDIX B
RELEASE FORM
Nkosi Albert Luthuli Oral History Competition

(On School Letterheads)

RESTRICTIONS:

Date of Interview:

Date of
Agreement:

Interviewee's Name
(printed):

Interviewee's Name
(written):

Interviewee's Mailing Address:

Interviewer's Name
(printed):

Interviewer's Name
(written):

The purpose of this project is to collect oral testimonies of a particular period or event in history as part of the Nkosi Albert Luthuli Oral History Competition. This project falls under the Department of Basic Education.

I understand that these interviews (tapes and transcripts) will be deposited in the South African History Archives (SAHA) for the use by future students, educators and researchers. Responsibility for reproduction, distribution, display, and the creation of derivative works will be at the discretion of the Department of Basic Education and the South African History Archives (SAHA). I also understand that the tapes and transcripts may be used in public presentations including, but not limited to, books, audio or video documentaries, slide-tape presentations, school exhibits, articles, or presentation on the websites of the Department of Basic Education and the South African History Archives.

In making this contract, I understand that the copyright of the Nkosi Albert Luthuli Oral History Competition material rests with the Department of Basic Education. This gift, however, does not prevent any use that I myself want to make of the information in these transcripts and recordings.

Signature of the Interviewee

Type or Print Name

Address

Date

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