



History Lab Podcast Patter

Discussion starters for podcast clubs and listening groups

S1Ep1: Lindy Chamberlain and the Afterlife of Evidence

What were your initial thoughts and impressions of episode one?

Katherine described her experience of seeing Azaria's jumpsuit in a

museum repository, in a very sterile room: the items were all stored individually in plastic tubs, they had some kind of tissue paper or other kind of material surrounding them, the curator and conservator were wearing latex gloves, nothing was to be touched with naked hands, there was this huge white sterile table that we looked at things on, and they put these shiny white pads on the table so that the garments didn't have to touch a hard surface.

How did you feel listening to this explanation? Are podcasts an effective way to experience evidence?

Katherine describes her emotional response to seeing Azaria's jumpsuit. How might you characterise the relationship between emotion and evidence?

Does the setting in which this evidence was considered change its meaning?

How does Lindy's work in curating her own archive change the way that we understand and access the letters addressed to her?

Tamson asks why it is important to keep the evidence from the Chamberlain case, what do you think?

Further Reading

- Staines, Deborah, Michelle Arrow and Katherine Biber, *The Chamberlain Case: Nation, Law, Memory*. Melbourne: Australian Scholarly Publishing, 2009.
- Glanville, Lachlan. "Friday Essay: Reading Germaine Greer's Mail." *The Conversation* (2017). theconversation.com/friday-essay-reading-germaine-greers-mail-74693.
- Chamberlain-Creighton, Lindy. *Through My Eyes: The Autobiography of Lindy Chamberlain-Creighton*. Bowden: East Street Publications, 2004.
- Biber, Katherine and Trish Luker. "Evidence and the Archive: Ethics, Aesthetics, and Emotion." *Australian Feminist Law Journal* 40, no. 1 (2014): 1–14.
- Biber, Katherine. "In Crime's Archive: The Cultural Afterlife of Criminal Evidence." *British Journal of Criminology* 53, no. 6 (2013): 1033–49.



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S1Ep2: Damages for a Broken Heart

What were your initial thoughts and impressions of episode two?

How did you feel hearing about the experiences of Sarah Cox? Do you think that monetary compensation made up for her experiences of social isolation and shame?

What was striking about changing ideas of not only marriage, but love?

Do you think that legal files associated with breach of promise cases can effectively show us how people experienced emotions in the past?

Think about how historians in the future might search for evidence of emotions from your own life. What kind of sources might they find, would these be reliable? How would current ideas of love influence the sources that you might leave?

One of Alecia's findings was that women in breach of promise suits claimed for bodily injuries, trying to prove that they had broken hearts. How do you think that the state, social values and legal systems might influence the way that people talk about emotion?

Further Reading

- Simmonds, Alecia. "'She Felt Strongly the Injury to Her Affections': Breach of Promise of Marriage and the Medicalization of Heartbreak in Early Twentieth-Century Australia." *The Journal of Legal History* 38, no. 2 (2017): 179–202.
- Simmonds, Alecia. "'Promises and Pie-Crusts were made to be Broke': Breach of Promise of Marriage and the Regulation of Courtship in Early Colonial Australia." *Australian Feminist Law Journal* 23, no. 1 (2005): 99–120.
- Teo, Hsu-Ming. "Love Writes: Gender and Romantic Love in Australian Love Letters, 1860–1960." *Australian Feminist Studies* 20, no. 48 (2005): 343–61.
- Matt, Susan J. "Current Emotion Research in History: Or, Doing History from the Inside Out." *Emotion Review* 3, no. 1 (2011): 117–24.
- Moses, Dirk. "The History of Emotions: Research Seminar." (2013). eui.eu/DepartmentsAndCentres/HistoryAndCivilization/ResearchAndTeaching/Seminars/AutumnTerm2013-2014/rs-history-of-emotions-moses.



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S1Ep3: When the Titanic Sank in the Desert

What were your initial thoughts and impressions of episode three?

What do you think it means for families, communities and nations to remember together?

Nina says, “for Stan, remembering is about getting the facts right.” Do you think it is more important to remember ‘correctly,’ or to feel connected to the past?

What role do you think monuments play in public remembering? How do you or your family members interact with monuments?

What events from the past do you think it is important to remember? How did school teachers, family, friends, historians or public figures such as politicians shape your ideas of what we should remember?

The podcast discusses why Broken Hill was quicker to erect a memorial to the Titanic, than to its own miners who had died. Why do you think communities or nations might be reluctant to remember particular historical events, and what might these be?

Further Reading

- Gregson, Sarah. “Titanic ‘down under’: Ideology, Myth and Memorialization.” *Social History* 33, no. 3 (2008): 268–283.
- Rainbird, Paul. “Representing Nation, Dividing Community: The Broken Hill War Memorial, New South Wales, Australia.” *World Archaeology* 35, no. 1 (2003): 22–34.
- Inglis, Ken. *Sacred Places: War Memorials in the Australian Landscape*. Carlton: Melbourne University Press, 2001.
- Twomey, Christina. “Trauma and the Reinvigoration of Anzac: An Argument.” *History Australia* 10, no. 3 (2013), 85–108.
- Clark, Anna. *Private Lives Public History*. Carlton: Melbourne University Press, 2016.
- Lake, Marilyn. “How Do Schoolchildren Learn about the Spirit of Anzac?” In *What’s Wrong with ANZAC?: The Militarisation of Australian History*, edited by Marilyn Lake, Henry Reynolds, Joy Damousi, and Mark McKenna. Sydney: University of New South Wales Press, 2010.



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S1Ep5: Fishing for Answers

What were your initial thoughts and impressions of episode four?

Tamson says, "The buildings of colonial Sydney are held together using the archives of Aboriginal Australia." How did this make you feel?

What kind of evidence and perspectives might be privileged by archives, libraries, galleries and museums? What kind of evidence might be overlooked? Why do you think this is?

What do you think constitutes an archive, or an archival collection?

The podcast asks, what do you learn from being in a place? How do you understand the tension between imagination and the interpretation of evidence? What role do you think imagination plays in historical knowledge?

Nathan and Anna note that the Sydney Opera House was built on the site of an Aboriginal shell midden. Middens often showed where people gathered, and Nathan asks whether the Opera house symbolises the erasure of Aboriginal history, as it may have destroyed the midden, or a continuation of that site as a gathering place. Do you think that the Opera House be considered to continue the practice of gathering in what was formerly an Aboriginal meeting place?

Further Reading

- Clark, Anna. *The Catch: The Story of Fishing in Australia*. Canberra: National Library of Australia, 2017.
- Karskens, Grace. *The Colony: A History of Early Sydney*. Crows Nest: Allen and Unwin, 2009.
- Power, Jacqueline. "The Ring Trees of Victoria's Watti Watti People are an Extraordinary Part of our Heritage." *The Conversation* (2018). theconversation.com/the-ring-trees-of-victorias-watti-watti-people-are-an-extraordinary-part-of-our-heritage-91310.
- Buchanan, Rachel. "Decolonising the Archives: The Work of New Zealand's Waitangi Tribunal." *Public History Review* 14, (2007): pp. 44–63.
- Arrow, Michelle. "I just feel it's important to know exactly what he went through': In Their Footsteps and Australian Television History." *Historical Journal of Film, Radio and Television* 33, no. 4 (2013): 594–611.
- Griffiths, Tom. *The Art of Time Travel: Historians and Their Craft*. Carlton: Black Inc. Books, 2016. Chapter 12.



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S1Ep4 Bonus Episode: The Making of HistoryLab

What were your initial thoughts and impressions of the podcast?

What did you find interesting or surprising about how an investigative history podcast was made?

Emma and Tamson discussed how scoring can change the listener's experience of the past, how did you find the audio effects in the HistoryLab podcasts? How did they change your engagement with historical events?

How does the podcast format complement and challenge the practice of historians?

Tamson begins this podcast by saying "This is HistoryLab, where we explore the gaps between us and the past." What do you think these gaps may be, and how do historians seek to bridge them?

Further Reading

- Pietsch, Tamson. "Why Podcasting Matters for Historians." *HistoryLab* (2018). historylab.net/why-podcasting-matters-for-historians/.
- Lancaster, Emma. "'Doing' history for your ears—Australia's first investigative history podcast." *The Walkley Magazine* (2018). medium.com/the-walkley-magazine/doing-history-for-your-ears-australia-s-first-investigative-history-podcast-b318d31d2cca.
- Arrow, Michelle. "Invisible Histories? History Features on Australian Radio." *Australian Historical Studies* 46, no. 3 (2015): 440–53.
- McHugh, Siobhán. "The Affective Power of Sound: Oral History on Radio." *The Oral History Review* 39, no. 2 (2012): 187–206.
- Dunaway, David K. "Radio and the Public Use of History." *The Public Historian* 6, no. 2 (1984): 77–90.

Further Listening

- The History Listen, ABC Radio National: abc.net.au/radionational/programs/the-history-listen/.
- Shooting the Past, ABC Radio National: abc.net.au/radionational/programs/shootingthepast/.
- GLAMcity, University of Technology Sydney and 2ser 107.3: 2ser.com/glamcity/.
- Backstory, Virginia Humanities: backstoryradio.org.
- Tales from Rat City, Collaborative Research Centre in Australian History and Federation University Australia: player.fm/series/tales-from-rat-city.