helped reveal something more about both subjects.

Too far down either path and *Paper Tiger* would be a different, perhaps less approachable book. As it stands, Freeman and Forty South Publishing have produced a clear, tightly focused and richly illustrated survey to interest a general readership. While a causal connection between modes of representation and eventual extinction is not proven, Freeman mounts a convincing argument that the thylacine was indeed shaped by pictures.

Michael Jones
*University of Melbourne*

**Stephen High**

*Oral History at the Crossroads: Sharing Life Stories of Survival and Displacement*  
(Vancouver: The University of British Columbia, 2014)  
ISBN: 9780774826846  
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Oral history scholarship is in a transitional period, moving away from collection and testimony and an era defending oral history’s relevance and reliability, towards a collaborative and community focus which is attempting to address one of the dark secrets of oral history; who is listening? As we cement ourselves more fully in the digital age, it presents new opportunities for practitioners of oral history to work collaboratively with others to share stories of the past.

Stephen High’s *Oral history at the Crossroads: Sharing Life Stories of Survival and Displacement* is the result of the Montreal Life Stories major collaborative seven year project investigating stories of genocide and mass violence, displacement and survival. It advocates for ‘shared authority’ and a collaborative community-university approach to oral history projects. Engaging with community groups, members of the public, survivors and university researchers, this project is firmly positioned at the crossroads of oral history. High demonstrates new approaches in oral history through digital media technologies which provide new ways of telling and sharing stories. It has a firm methodological and theoretical background, building on past scholarship and developments in oral history to transition into a new space. Well researched and written it includes extensive notes and appendices as well as online resources. The many photographs included provide a real face to the project, though they could be linked more specifically to the focus of each chapter. The project aimed to go beyond the hitherto traditional collection mode of oral history to a curatorial one, viewing the interview as one step on a continuing collaborative path.
Emphasis is continually placed on the importance of the life history approach to oral history interviewing as it allows for the long term consequences of violence and displacement to be heard by providing a space for reflection and enabling us to focus on an individual’s life experience. The Montreal Life Stories project was divided into seven working groups, looking at Haitian, Rwandan, Cambodian and Jewish diaspora and also themes of Refugee Youth, Education and Performance. The Rwandan group explored the long term impact and resonances of violence and how this is remembered in Montreal, by both Hutu and Tutsi Rwandans alike. As the community was already involved in memory-work the group’s organisation interview methodology was a result of the groups ‘grounding within the survivor community’ (72).

The Haitian group had a more discrete scholarly focus and their experiences workingshop the interview and life history approach throughout the project provide an insight into collaborative discussions while simultaneously challenging the historians desire to focus on one specific event. Present events served to extend the focus of interviewing to include other generations experiences of violence and migration (155–7). Co-written with Stacey Zembrzycki, ‘Bearing Witness’ centres on the Education group who conducted interviews with survivor-educators at the Montreal Holocaust Memorial Centre. The chapter touches on the legacy of testimony projects which have enabled many people to begin to share their stories and the way these testimonies are shared with others, particularly in an educational setting. The ‘regenerative possibilities’ of oral history were investigated through shared storytelling and the intergenerational aspects of the project as young people and family members became involved in the project. The reflections on interviewing family members are particularly striking in what it reveals about the ‘search for coherence’ in families and communities past and present lives and how people remember and represent themselves within their own stories (143).

In Part Two, High focuses on the collaborative process after the interview and the possibilities of shared interpretation and collaborative digital storytelling. He argues that new technologies are beneficial if they assist our listening and sharing of stories, but not if ‘talk of open access and infinite archives’ is to the neglect of collaboration and social change (195). High reminds us that ‘the most exciting possibilities are emerging after the interview’ (194). The methodological and theoretical considerations of mixing oral history with performance are explored through theatre, radio, digital
storytelling and audio walks alongside other public launches, conferences and workshops (213). Stories became featured in audio portraits on public transport, and a bus tour of Montreal became ‘an immersive storytelling space’ where stories were shared as the bus travelled to significant sites (210). It would have been valuable to have these projects explained in as much detail as other aspects of the project. As the interview is becoming one part of a longer collaborative process, the final chapter explores the emerging ethical considerations of collaboration.

Oral History at the Crossroads provides a valuable insight into interdisciplinary collaborative projects. The balance between story and analysis is carefully trod as the voice of interviewees resonates throughout and is complimented by methodological and theoretical discussions. Though at times the historical background of sites of mass violence is limited, the book makes a substantial contribution to the concept of collaboration and ‘shared authority’ in oral history projects and demonstrates what we can do with oral history beyond the recording. What is especially unique about this project is the collaborative community approach embedded in the project, and the great insights that can be learnt and applied to other oral history projects. The goal of transitioning from collection to curation demonstrates how we can deepen our engagement with oral history and further engage in community collaboration. The crossroads of oral history remain an exciting place to watch.

Gretel Evans
University of Melbourne

Tristram Hunt
Ten Cities That Made an Empire
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Having previously published on the Victorian city and the life of Friedrich Engels, urbanist and politician Tristram Hunt has embarked on the ambitious study of the British Empire that explores the interwoven histories of empire, urban life and commodity exchange from the sixteenth to twentieth centuries. Broad in its geographical, temporal and content approach, Ten Cities That Made an Empire explores the intricacies of the Imperial experience with the intent of moving beyond the good/evil constructions of the British Empire (7–10), as well as the dichotomies of centre/periphery that often characterise studies on the subject.

To this end he undertakes a relatively innovative approach to the study of empire that combines aspects of urban history, historical biography, architectural history, cultural practices and material culture within a transnational framework,