



# NOHANZ NEWSLETTER

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The National Oral History Association of  
New Zealand

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NOHANZ Newsletter  
Volume 30 number 12 July 2016

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**NOHANZ REGIONAL CONTACTS**

We are building our network of regional contacts. Please feel free to contact the person for your area or another member of the Executive Committee. Contact details are on our website

**Newsletter editor:** Ann Packer

We welcome contributions to the NOHANZ newsletter, published three times per annum.

**Subscriptions**

A reminder from the Treasurer that subs for the next financial year are at the slightly higher rate of \$50 (unwaged \$35). Thanks to those who've paid already – a really good response and so quickly! – and reminder to those who haven't to be sure to take advantage of the Earlybird fee for Conference 2016.

nohanzexec@gmail.co.nz

Back issues in full colour are available on our website

[www.oralhistory.org.nz](http://www.oralhistory.org.nz)



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### **TELL ME MORE**

#### SHARING OUR STORIES

NOHANZ biennial conference

22-23 October 2016

**Seminars 21 October**

**BGM 21 October**

**Ōtautahi/Christchurch**

Register now: <http://www.oralhistory.org.nz/index.php/conferences/>

## From the President

Everywhere you travel you see potential oral history projects – on the heels of natural disasters, momentous political decisions and significant anniversaries of events that were life-changing in their day.

Fresh from my first trip to Europe – which included floods on the Danube, the Brexit vote, Paris sagging under the weight of security for the UEFA Cup final and village street parties for the Queen's 90th birthday – it's exciting to hear feedback from other members about their experiences outside New Zealand. Thanks for reports on the wider world of oral history practice from Pip Oldham, who attended the annual UK OHS (Oral History Society) conference in Roehampton, London – the first to include a strand looking at teaching and learning oral history in academia – and from Ruth Greenaway, who presented at the biennial IOHA (International Oral History Assn) conference in Bangalore (Bengaluru).

For those sitting out the winter here, we report on a just-completed project in Upper Hutt, 50 years a city, plus an Auckland regional meeting that shared successes, failures and hopes for the future. We also report on the recently announced Oral History awards, administered by the Ministry for Culture and Heritage.

We're now on countdown for our own conference, Tell Me More, in Christchurch. With three of our founders presenting, this should be an exciting event. Although it's at Labour Weekend (to mark the end of Christchurch's Heritage Week) we were careful to leave Labour Day itself free for you to mark in your own way – perhaps by staying on to experience the life of the rejuvenating city.

Key dates:

Earlybird registration ends: Friday 5 August

Pre-Conference seminars and BGM: Friday 21 October

Conference: Saturday 22 and Sunday 23 October.

The Alexander Turnbull Library has recently instigated charges for copies of material from the oral history collection. Your executive committee responded to an earlier communication by expressing our concerns about this move and are awaiting a response.

Such access – whether paid for or not – is part of an international trend

towards opening up collections that were once assumed to be sacrosanct. Pip Oldham writes from the UK conference that: “This was one of the themes we returned to over the two days: broader publication and dissemination entail heavier ethical responsibilities for oral historians, both in terms of what should be published and providing essential contextual information for recordings.” Her report follows.

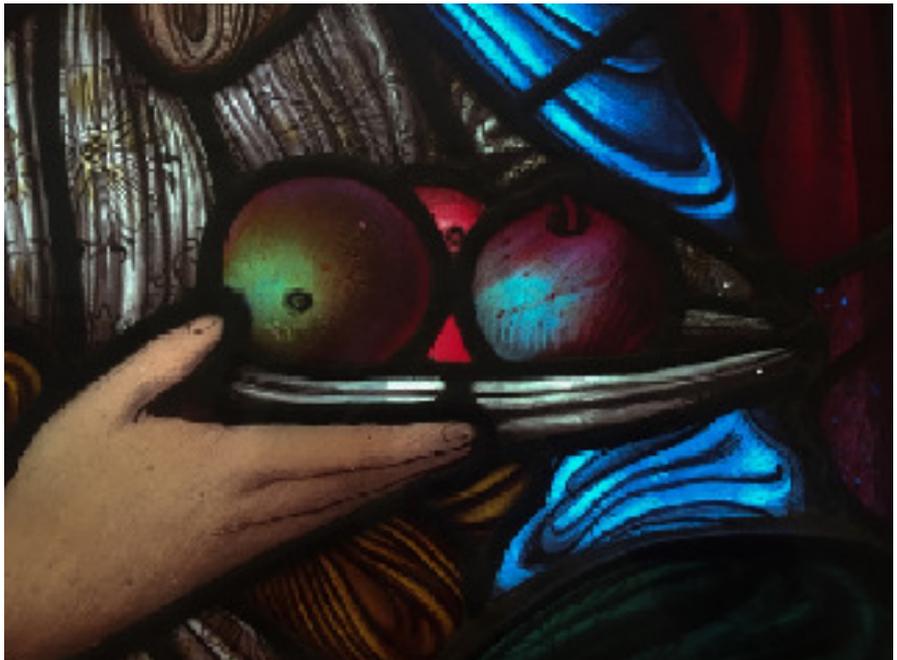
*Ann Packer*

## **Beyond Text in the Digital Age: oral history, images and the written word**

“This was my second OHS conference and well worth the effort of juggling dates for visiting UK family,” writes Pip Oldham.

“Participants shared the venue at Whitelands College, University of Roehampton (home of a set of superb Burne Jones-designed William Morris painted stained glass windows), with young tennis players competing at nearby Wimbledon. With the just-voted Brexit on everyone’s minds Rob Perks, who had been overseas for the vote and felt it keenly, took comfort from the international and supportive nature of the oral history community.

Disappointment that Alessandro Portelli had fallen ill and could



Detail, William Morris/Burne Jones window, Whitelands College. *Pip Oldham*

not attend quickly dissipated as the conference got underway. Mary Larson stepped into Portelli's opening keynote spot and got us thinking about the ongoing role the written word plays in helping people to find and contextualise oral history. While the capacity to make digital recordings, and to digitise analogue, has been the key democratising development, text searching for content on the web allows users to go straight to online material, by passing institutions that mediated access and use in the past. This was one of the themes we returned to over the two days: broader publication and dissemination entail heavier ethical responsibilities for oral historians, both in terms of what should be published and providing essential contextual information for recordings.

Steven Sielaff from Baylor Institute of Oral History (US) took us through the rigorous 23-step review process he has devised for uploading transcripts of unrestricted interviews in the Baylor archive. The university is investing heavily in this – the cost per interview is approximately USD\$500 – as it sees the transcript as the key search tool to open the collection to the world and the means audio can be explored with systems like Doug Boyd's OHMS [Ed – see Newsletter 29/2; Aug 2015.] There's an intrinsic recognition that there is an ethical as well as a legal sphere to consider when online material. With a good chunk of its transcript archive online, Baylor can take advantage of tools like Google analytics for monitoring use. This information feeds into decision making about priorities for future work. Steven's tweets from the conference give a great account of the proceedings <https://twitter.com/SKSielaff>

Other projects illustrated the ethical care that is required when thinking of putting recordings on line. Melissa Madera is travelling the world (not yet New Zealand, though she would like to come) at her own expense recording abortion stories. Hers is the only publicly accessible archive of these and many have never been disclosed before. Melissa has found a way to publish and podcast stories while preserving privacy and identity for her narrators: [The abortion diary](#). A public event about the work of teachers and an artist/photographer at the Calais Jungle emphasised the critical personal significance of confidentiality in many cases <https://www.uel.ac.uk/News/2015/12/University-of-East-London-brings-Life-Stories-course-to-Calais-Jungle>.

A project about the history of Stevenage, designated a New Town in 1946, showed the benefits of reaching a broader audience with oral history material. The local museum has had Heritage Lotto

funding for wide ranging historical work and has actively engaged local audiences through different channels. At GBP 1000 per minute an animated film with oral history sound clips seems impossibly expensive but the quality of the product is undoubted. As well as financial resources this project had the luxury of two previous oral history projects to build on for their contemporary recordings: [Talking New Towns - Stevenage](#)

Other projects illustrated the central importance of ‘showing not telling’ when publishing or broadcasting oral history, and reminded us to constantly ask who is the audience and what are the reasons for putting oral history on line. While Mary Larson and others highlighted the risk of decontextualized sound bites on social media platforms, the benefits of smart use of social media to point towards collections were also explored. A colleague of Mary Larson’s at Oklahoma, Juliana Nykolaisyn, is a practised exponent of this on [Twitter](#). With her mantra “create once, share everywhere” she sees SM as an easy way to connect with new users and extend accessibility for existing content.

It was treat to hear the BBC’s Alan Dein, of *Don’t Log Off*, talk about the foundational role of oral history methodology and ethics in his online work. It was another example of people willingly publishing the deeply personal on line in what some at the conference called the confessional culture of the post-big brother era.

With up to four streams for each session it was tricky to make selections although Amy Tooth Murphy and the conference committee displayed great skill in their selection and grouping of papers and I noticed there was very little hopping between sessions. The centrality and interconnectedness of text and oral history came through strongly and there was plenty to chew over with friendly colleagues during the breaks.

So much more I could mention from the very full programme. The 2016 conference will be held in Birmingham in July 2017.”

<http://www.ohs.org.uk/conferences/2016-conference-beyond-text-in-the-digital-age/>

<http://www.ohs.org.uk/beyond-text-in-the-digital-age-conference-report/>

*Pip Oldham*



## Speaking, Listening, Interpreting: The Critical Engagements of Oral History

*Ruth Greenaway is just back from India, where she attended the 19th IOHA conference in Bangalore (Bengaluru) from 27 June to 1 July. It was her first visit to that country; it was also the first time the Oral History Association of India (OHAI) had hosted an international conference.*

“For anyone who hasn’t been to India, what I came to appreciate was that there are many Indias in India – many stories, many people, many traditions and many levels of society and ways to engage in society. Bangalore, the capital of the Southern Indian state of Karnataka, is a big bustling city, and from the moment you get stuck in the traffic coming from the airport, tuktuks, mopeds, huge trucks, and cars all tooting, you know it’s going to be an adventure.

The conference was based at the Srishti School of Art, Design and Technology, in an outer suburb of Bangalore. Each day was a challenge just to get to the venue, as there are three campuses and not all drivers knew how to get to the right one. But once there, it was a very well-organised conference. We had the third and fourth floors of the campus to ourselves. Each day we were served a lovely lunch, had plenty of chai to drink and time to meet with people from around the world: Ireland, Iran, Finland, Russian, USA,



England, Brazil, Spain, Mexico, Australia, China – to name a few.

I asked Dr Indira Chowdry, from the Centre for Public History (<http://srishti.ac.in/centers-and-labs/center-for-public-history>), how she felt the conference had come together. She was thrilled with the positive feedback, but said it had been a trying time organising entry visas, waiting months before they came through. There's a lot of bureaucracy to get into India and the organisers thought that we might be asked for more proof of intent once we left the country. But I wasn't asked to show any official ministry letters of acceptance coming in nor was I asked to show any official forms on leaving. One of the most interesting things I found in all of this filling out of forms was that in India, for the past three years or so the government has officially recognised transgender as a third gender. On any form that you fill out you can tick male, female or transgender. I thought that was fantastic! I would like to acknowledge all the wonderful volunteers who helped us out every day with any questions we had, however small it was. Avehi was the conference administrator; David from Spain was the official Spanish translator and over the past year or so, tirelessly volunteered to translate all the conference publicity material into Spanish; he also interpreted during the conference.

However, as with other IOHA conferences I have been to there were so many parallel sessions offered, it was hard to choose. There were also exhibitions and film screenings. The sessions I chose to go to were on gender, identity and community mapping. At one session I learnt a lot about the stories and traditions behind



Ruth with Lisandra Barbosa Mecedo Pinheiro, an oral historian from Brazil, at high tea just before the opening ceremony of the conference.

**SPEAKING  
LISTENING  
INTERPRETING**



THE CRITICAL ENGAGEMENTS OF ORAL HISTORY



the wearing of the Saree. Did you know that there are over 100 hundred ways to wear saree? It is also of immense respect to one's mother if a son buys her a saree from his first pay cheque. Red is for weddings, a black saree is given by the in-laws of the bride after the wedding, and white symbolises purity of the soul.

I presented on a panel which focused on community mapping and cultural practices. My paper was about a project I've worked on for the past two years, looking at the contributions of community leaders to the North Shore of Auckland, where I live, and how their stories can assist with mapping social change, and the legacy of not-for-profit organisations to this sub-region of a city. I interviewed 54 people for a book entitled *My Story, Your Story, Together Builds Communities*, produced by Auckland North Community and Development Inc, to be launched 10 August.

In this session, other presentations included Nien Yuan Cheng's *Oral history as performance in Singapore* – focusing on the political impact of telling first hand stories of social and political change – and Jifi Hiavacek, *Oral History at the cross road between ethnography and anthropology* – focussing on oral history practice in Czech Republic from 1945 to the present day, which illustrated the difficulty in sharing political dissidence because of censorship. The last presentation was from Annoop and Sreedevi - *Mapping a locale and the indigenous narrations of supernatural beliefs in a community in Kerala, Southern India*. This was fascinating as the two presenters, who live in this community, told us of the everyday inclusion of the supernatural into people's daily lives, with no distinction between the two. Chair for the session, US Judith Jennings, an oral historian from the A, who has asked us all to contribute to an international blog about the session. [Ed: we'll let members know when it is published.]

One of the things I really liked about the conference was how well coordinated it all was, from the beautifully designed programme and matching conference bag (made by a local artist) to the daily newsletters featuring interviews with prominent oral historians plus photos.

We'd start at 9am and often wouldn't be back to our accommodation until 11pm at night. We had three nights of concerts and an amazing conference dinner. The opening ceremony started with a wonderful high tea, in an ornate marquee, then a shadow puppet performance from a family who have passed this tradition on over five generations. Another evening we were entertained by Moushumi Bhowmik from Kolkata – a storyteller, poet, musician

and singer-song writer. She also presented at the conference and has a project on folk music from Bengal, [thetravellingarchive.org](http://thetravellingarchive.org). There were evening panels too: *Archiving oral history on-line*, *Oral History and Disasters* and *Oral History in a Post-Colonial Era*.

We were shuttled to different venues in Bangalore by bus but had to make our own way home afterwards. As well as a better map of how to get to the venue each day we could have been told how to order taxis – perhaps by downloading UBER or OLA apps before arrival. A supply of Indian sim cards for our phones would have helped with some of the daily transport stresses.

That aside – I can highly recommend to anyone who has not yet attended an IOHA conference to go. Rumour has it the next conference in 2018, will be held in Finland!

If you would like to know more about the conference, please email me.”

*Ruth Greenaway*, [tapestries@clear.net.nz](mailto:tapestries@clear.net.nz)



Wayne Mason, 1969. Images courtesy of Upper Hutt City Libraries

## **Recording tales of Upper Hutt – 50 years a city**

A collection of oral histories about Upper Hutt in the 1960s was launched at Upper Hutt City Library in July to an appreciative crowd of locals and guests. A team at the library have been recording people’s memories of the 1960s, in association with the 50<sup>th</sup> anniversary of Upper Hutt becoming a city this year.

Oral historian Caren Wilton says the interviews are an important addition to the library’s heritage collection, and that the 60s were a fascinating period in Upper Hutt. “It was a real boom time. Subdivisions were being built, factories like Dunlop and General Motors employed hundreds of people, and there were many young families. Kids had a lot of freedom, and people grew their own veges, made their own clothes and even built their own houses.”

Some of the interviews focus on family and domestic life, while others explore Upper Hutt’s lively music scene and its Māori community, focusing on kapa haka group Māwai Hakona and Orongo-mai marae. Interviewees include musician Wayne Mason of the Fourmyula, Māwai Hakona member Hine Poa, Upper Hutt mayor Wayne Guppy, journalist Yvonne Airey and Wellington City



Above: Upper Hutt Library oral historian Caren Wilton  
Below: Upper Hutt Library heritage coordinator Reid Perkins



Councillor Ray Ahipene-Mercer, who moved to Upper Hutt with his family the year he turned eight.

More interviews will be added over time, and the material will also be used in a pop-up museum later this year.

The oral histories are available on the library's Recollect heritage collection website at <http://uhcl.recollect.co.nz/nodes/view/24810>

## 2016 New Zealand Oral History Awards

This year's awards include 13 projects covering such diverse stories of New Zealand history as sheep shearing, an internationally successful business and Cook Island music-making.

“These awards make a significant contribution to collecting our local histories,” says Manatū Taonga Chief Historian Neill Atkinson. “More than \$100,000 has been awarded [to] support the recording of interviews for oral history projects on a range of subjects relating to New Zealand's history and its close connections with the Pacific.”

Funding for the awards was established through a gift from the Australian government in 1990. Since then, more than 400 oral history projects have been completed and deposited in the Alexander Turnbull Library's Oral History Centre in Wellington, where they are available to researchers and the general public.

Projects to receive funding this year include:

**Stories from the Woolshed** – for oral histories from both shearers and owners/managers of stations and farms, looking at the different perspectives on sheep farming in New Zealand.

NOHANZ member Ruth Low, whose previous publications include *On The Hoof: The Untold Story Of Drovers In New Zealand*, is gathering material for a new book on rural New Zealand.

**St Joseph's Māori Girls' College** – A bilingual oral history expected to be completed for its 150th anniversary in 2017. The college, based in Napier, is one of only two remaining Māori girls' boarding schools. It has a history of academic excellence, with past pupils including Dame Whina Cooper, Māori language champion Katerina Te Heikōkō Mataira and singer Moana Maniapoto.

**ADIS International Ltd** – an Auckland-based medical publishing company founded by Sir Graeme Avery, which developed from a small Australasian operation in the 1960s to a New Zealand-led international organisation with over 400 staff and an annual turnover of NZ\$100 million. This project, by Jon and Sue Monk, NOHANZ member and committee member respectively, will capture the development and culture of a New Zealand company that became a global leader in its field.

**Vaimutu Records 1985-2006** – exploring the life histories and

stories of influential Cook Islanders and their journey in New Zealand through the music industry. This project will record the oral histories and personal narratives of key influential Cook Islanders in New Zealand and give an insight into their experiences as migrants, their first impressions of New Zealand and how they adapted to a new culture. The focus is on their journey through the Cook Islands and New Zealand music industries and their contribution through the recording label Vaimutu Records.

Projects funded at stage 2 include former NOHANZ secretary Pip Oldham's **Butchers' Stories** and current committee member Belinda De Mayo's **Northern Maori Schools' 1954-1959**, recordings from which are included in Luit and Jan Beiringa's *The heART of the Matter*, premiering at the year's International Film Festivals. The trailer, with Belinda's recordings, is at <http://www.nziff.co.nz/2016/auckland/the-heart-of-the-matter/>.

Further information about the awards, a full list of this year's recipients and a complete list of recipients since the inaugural awards in 1991 can be found at: [www.mch.govt.nz/funding-nz-culture/ministry-grants-awards/new-zealand-oral-history-awards](http://www.mch.govt.nz/funding-nz-culture/ministry-grants-awards/new-zealand-oral-history-awards).



Stories from the woolshed: the 1868 Terrace Station woolshed at Hororata. Now a monument to the history of the Canterbury pastoral industry. *Photographer: Mark Low*

## **Regional Meetings**

### **Tamaki Makaurau NOHANZ Auckland Regional Meeting 9 July 2016**

This took place at Takapuna Library's Rangitoto room, on a fine winter's day looking out at the beach. Sue Monk convened the meeting, which had a very full programme.

Three speakers gave lively, engaging and insightful talks: Megan Hutching talked about how she came to oral history, Debbie Dunsford looked at the history of Milford from the 1900s to the 1940s, and Takapuna librarian Philippa Templeton described the task of digitising the library's oral history collection of 600 analogue tapes.

Round the room introductions start the gathering and help conversation flow during breaks. Taina McGregor, who travelled up from Wellington to support the meeting, put us all at ease with the warmth of her whakataua and her humorous introduction – she is a descendent of Spanish explorers, one of 20,000 “Spanish Ngati Porou” living today on the East Coast and throughout Aotearoa. We welcomed new guests Wynne Parker from Takapuna Library, Jenny Craig, Sue Wightman – interested in Scottish dancing – and Hineroa Hakiha (of [www.maorinursinghistory.com](http://www.maorinursinghistory.com) - fab website)

#### **Speakers**

Megan Hutching originally wanted to study Anthropology, but Auckland University's department was going through an upheaval so History was a safer option. A Master's thesis exploring women against war followed – a subject she is still interested in.

After working part-time in libraries, Megan was grateful to be given a “real” job in Auckland Library's oral history department. She later worked for a number of years in Government departments in Wellington, and on her return to Auckland began freelancing.

Megan had three pieces of advice for us: Be organised. Get a good accountant. Have a website. You can send people to it for all the information, so you don't have to repeat yourself, and they already know the fees when they phone.

Our second speaker, Debbie Dunsford, proved Milford – a seaside destination for hundreds of Aucklanders – has a wonderful history of baches, beaches and family outings. The cultural conflict



The large saltwater swimming pool constructed adjacent to Milford Beach, Auckland, was an instant attraction when it opened in 1936. Ye Olde Pirate Shippe tea rooms and dance hall is on the left. Milford was one of Auckland's most popular beach resorts from the 1910s to the 1940s.

*Whites Aviation Ltd, 1939. Ref: WA-09956, Alexander Turnbull Library, Wellington.*

aroused by avant garde beachgoers in scanty attire segued into remarks about milk bars, American Servicemen, bodgies and widgies (an Australian expression), which evoked a lively discussion. When the local paper published an article about her research the phone rang hot for days; suddenly, she had far too many respondents.

Philippa Templeton has been charged with digitising the oral history collection at Takapuna. Some of the 600 tapes are so old she refused to play them until they had been safely transferred into digital form. A few are so fragile, you get the garbled sound of voices over the top of one another where magnetic signals have “bled” through the tape.

Philippa played sound clips from the collection and showcased one of the oral history projects: "She had the knack of asking a question and then shutting up", letting the interviewee tell the story. One man had been a local cabinet maker, but improved his business by becoming a coffin maker. In his tales of (mis)adventure in the Takapuna Home Guards, he said he and his mates had a great time during the war.

### Sound clips

A rewarding aspect of these meetings, three times a year, has been sharing recordings with our colleagues through sound clips. Talking about sound quality, telling microphone stories, the background to interviews, sharing interview experiences (that lawn mower again!) are matters we all empathise with.

Sue Gee's clip was about NZ Chinese tuning into radio KFI California to hear World War II news in Cantonese. Carolyn Skelton's was the only female sound clip of the day – going to the picture theatre as a child, in Helensville, the interviewee remembered wearing pyjamas and dancing in the aisles to rock music.

With each meeting, it's been satisfying to meet more members who have not attended before. We hope to keep growing and bring in more people. The next will be on Saturday 12 November, possibly in a Manukau or South Auckland library. This is your meeting. What do you want? All ideas for content, workshop suggestions, speakers or venue will be most appreciated. Email [nohanzexec@gmail.com](mailto:nohanzexec@gmail.com)

We are grateful to the North Auckland Research Centre for venue, technical support and hospitality for our July meeting. Thanks also to Taina McGregor for coming up to support our meeting.

*Sue Gee*



Women bathers in the surf at Anahata. West Auckland Research Centre. J.T. Diamond Collection, JTD-03K-01751-G.

### **New stories of the Old West: West Auckland heritage conference**

The Waitākere Ranges Local Board is initiating a new heritage conference focused on west Auckland's history, called 'New Stories of the Old West'. It will take place Sunday 2 October at Titirangi War Memorial Hall, South Titirangi Road, Titirangi.

It will be a one-day conference and will be part of the larger, region-wide Auckland Heritage Festival, which runs from 24 September to 9 October 2016.

There will be a number of presentations and workshops on the day.

Submissions for papers have now closed, but for further information, phone Sharon Davies on 09 813 9150



'Editor' portable reel to reel tape recorder with microphone & case. K E Niven and Co :Commercial negatives. Ref: 1/2-210819-F. Alexander Turnbull Library, Wellington, New Zealand. <http://natlib.govt.nz/records/22704805>

## From the Alexander Turnbull Library

The National Library has recently introduced charging for providing copies of audio visual items.

“The introduction of a charge of \$50 per item (incl GST) from 1 July 2016 was necessary to reduce costs to the library,” says Ruth MacEachern, Associate Chief Librarian, Research Access.

“A general review of user charges found that over the course of several months there was a significant increase in requests to supply copies of audio visual items including oral history.

Previously, this service was being provided free of charge even though considerable cost was being incurred by the library.”

She says the library “wishes to reassure NOHANZ members that this does not affect arrangements made with donors and interviewees, and that free access will continue to be available in reading rooms and via interloan.

Furthermore, requests for copies would only be accommodated when there is agreement from copyright holders and/or donors.”

If you have any questions or concerns regarding the new price, please contact:

Ruth MacEachern, Associate Chief Librarian, Research Access ([Ruth.MacEachern@dia.govt.nz](mailto:Ruth.MacEachern@dia.govt.nz)).

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Oral history workshops in Christchurch and Wellington are in the pipeline, but dates and venues have not yet been confirmed.

For more information or to register your interest, email [atloutreach@dia.govt.nz](mailto:atloutreach@dia.govt.nz)

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The National Library has released its draft strategic direction to 2030 and has invited feedback

Comments are open until 31 August 2016:  
[natlibfuture@dia.govt.nz](mailto:natlibfuture@dia.govt.nz)

<https://www.govt.nz/browse/engaging-with-government/national-library-of-new-zealand-positioning-for-the-future/>

## ***Advertisements***

### **Christchurch Oral Historian needed**

Andrew Sewell writes: “I think there are probably many people who start on a family history project but never get finished because age catches up with the knowledge bearer.

At Microfilm Digital Print we do a lot of printing of short-run books, some of which are family histories and life stories. Sometimes we get requests for help in putting the book together. These requests range from people who have typed the whole book and just need the photos added, right down to a recent enquiry from a lady in a rest home who is just starting her history and struggles to type.

Is there a local Christchurch oral historian who might be able to work with us on occasion to bring some of these projects to fruition?

If you think this is something that we could find ways to work together on, please contact me to discuss.”

***Andrew Sewell, Manager, Microfilm Digital Print;***  
***[andrew@digitalprint.co.nz](mailto:andrew@digitalprint.co.nz), 03 377 5545***

### **AUDIO TO TEXT transcription service**

**Do you need your recorded interviews to be typed up, but you're pressed for time? Contact me :-)**



**[eliakim5@ihug.co.nz](mailto:eliakim5@ihug.co.nz)**

**\$2 per audio minute**

Webpage: [eliakim59.wix.com/audiototranscript](http://eliakim59.wix.com/audiototranscript)

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