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# TELL ME MORE

SHARING OUR STORIES

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21-23 OCTOBER

COMMODORE AIRPORT HOTEL

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Ō T A U T A H I

CHRISTCHURCH

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**CONFERENCE 2016**

NATIONAL ORAL HISTORY ASSOCIATION OF NEW ZEALAND

TE KETE KŌRERO-A-WAHA O TE MOTU

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

**Please note: This programme may be subject to change without notice**

In this programme, presentations are arranged alphabetically within categories, according to name of speaker



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

## **WELCOME TO NOHANZ CONFERENCE 2016**

### **Tell Me More**

Tēna koutou katoa. Ngā mihi nui ki a koutou. The National Oral History Association of New Zealand welcomes members, friends and colleagues to our 2016 Oral History conference in Ōtautahi/Christchurch, timed to coincide with the city's Heritage Week. On the occasion of our 30<sup>th</sup> anniversary we are thrilled to have three of our co-founders presenting an overview of organisation's history – telling us more, about our own past.

We would like to take this opportunity to thank all of our presenters and seminar participants for the interesting and challenging variety of papers they will bring to us – in particular co-founders Dame Claudia Orange, Dr Jock Phillips and Dr Hugo Manson. We are sure these keynote presentations and those of other presenters will offer much to think about and share, during the conference and beyond.

Nō reira, nau mai, haere mai ki a koutou katoa. Tēna koutou, tēna koutou, tēna koutou katoa.

*Ann Packer*

Outgoing President

## **CONFERENCE THEME**

### **Tell Me More: Sharing Our Stories**

Thirty years ago a group of committed historians formed the National Oral History Association of New Zealand. Three of those founders – Hugo Manson, Claudia Orange and Jock Phillips – will present keynote addresses that look back on our history and consider our future.

The phrase “Tell me more” is often used as a prompt by oral history interviewers pursuing a particular line of recollection. We think it has much wider implications as we consider ways in which life histories, both recently recorded and from the archive, are shared and disseminated – through books, films and in digital form.

We will also acknowledge the experiences of those Christchurch residents affected by the earthquakes of 2011 and 2012, recorded in a number of oral history projects and several films, one of which will be screened following our Biennial General Meeting on Friday evening.



## **FOUNDERS**

On the 30th anniversary of the founding of NOHANZ, the Executive Committee wishes to acknowledge the work of its founders: Judith Fyfe, Hugo Manson, Claudia Orange, Jock Phillips and Beverley Morris, in creating this organisation. Special thanks are due to Jean Harton, the hardworking administrator in the early years.



## FRIDAY 21 OCTOBER

### NOHANZ pre-conference seminars

Commodore Airport Hotel, Ōtautahi Christchurch

Time	Title	Who
8.45-9.15	<b>Seminar registration</b>	
9.00-9.15	<b>Welcome, housekeeping</b>	NOHANZ
9.15-10.45	<b>Session 1</b> Publishing oral history	<b>Chair</b> Ann Packer <b>Panelists</b> Megan Hutching, Ruth Low, Linda Hepburn, Jill Clendon and Sue Berman
10.45-11.00	<b>Morning tea</b>	
11.00-12.00	<b>Session 2</b> The Recording Agreement in practice - how is it working for you?	<b>Panelists</b> Helen Frizzell, Pip Oldham, Linda Evans and Lynette Shum
12.00-12.45	<b>Lunch</b>	
12.45-2.15	<b>Session 3</b> Not for the fainthearted - oral history freelancing	<b>Chair</b> Jacqui Foley <b>Panelists</b> Megan Hutching, Helen Frizzell, Jon Monk and Denis Packer
2.15-2.45	<b>Session 4</b> Recording resilience	<b>Chair</b> Belinda de Mayo <b>Presenter</b> Gini McIntosh
2.45-3.00	<b>Afternoon tea</b>	
3.00-5.30	<b>Session 5 Field Trip</b> Reshaped Christchurch walking tour (optional, \$15 extra costs involved)	Guided City Walks Christchurch

## FRIDAY 21 OCTOBER - Evening

### NOHANZ Biennial General Meeting 2016

Commodore Airport Hotel, Ōtautahi Christchurch

Time	
5.30pm	Light refreshments, Conference registration
7.30pm	NOHANZ Biennial General Meeting
<b>Agenda</b>	
1. Apologies	
2. Minutes of General Meeting 19 September 2014	
3. Committee Report	
4. Financial Statement	
5. Election of Officers	
6. Election of Executive Committee	
7. General Business	
6. Election of Executive Committee	
7. General Business	
Guest speaker <b>Anna Cottrell</b> 's short film <b><i>Voices of Children</i></b> , in which Christchurch children tell stories about the Big Quake, will follow the BGM	

## SATURDAY 22 OCTOBER

Time	Title	Who
8.30-9.00	<b>Registration</b>	
9.00-9.30	<b>Mihi whakatau</b>	Ngai Tahu
	<b>Housekeeping</b>	Ann Packer
9.30-9.45	<b>Morning tea</b>	
9.45-10.15	<b>Session 1</b>	<b>Chair</b> Sue Berman
	Recording Ngāi Tahu Memories	Helen Brown, Takerei Norton & Dan Bartlett - from Te Taumatua – the Iwi Engagement and Identity team at Te Rūnanga o Ngāi Tahu
10.15-10.45	<b>Keynote 1</b>	<b>Chair</b> Anna Green
	Oral History and New Zealand History: mainstream or backwater?	Dr Jock Phillips
10.45-12.00	<b>Session 2</b>	<b>Chair</b> Ann Packer
	The development of Turnbull Library's oral history collection	Linda Evans
	The Quakebox: A container for post-quake oral history	Professor Paul Millar
	Six Iwi, One House	Taina Tangaere McGregor
12.00-12.45	<b>Lunch</b>	
12.45-1.15	<b>Keynote 2</b>	<b>Chair</b> Linda Evans
	NOHANZ beginnings and the bigger picture	Claudia Orange
1.15-2.05	<b>Session 3</b>	<b>Chair</b> Marina Fontein
	He aha te kai o te rangatira i te ao hurihuri?: What is the food of chiefs in a changing world?	Madi Williams
	The astrophysics of oral history!	Sue Berman

## SATURDAY 22 OCTOBER - continued

Time	Title	Who
2.05-2.35	<b>Session 4 Project reports</b>	<b>Chair</b> Megan Hutching
	M.E. Voices: Young people living with an invisible disability	Grace Bateman
	Interviewee Selection for an Institutional Oral History Project	Jon Monk
		Open floor
2.35-2.50	<b>Afternoon tea</b>	
2.50-4.05	<b>Session 5</b>	<b>Chair</b> Sue Monk
	The Missing Link: New Zealand European/Pākehā intergenerational family memory	Professor Anna Green
	The New Zealand Antarctic Society's oral history programme: the benefits of a long running project	Jacqui Foley
	"An Old Tusitala": Finding Westport storytellers	Julie Benjamin
4.05-4.55	<b>Session 6</b>	<b>Chair</b> Sue Gee
	Shared life, shared memories?	Liz Ward
	Baths awash in history	Sue Monk
6.30	<b>Dinner</b>	
Post-dinner	We invite attendees to form a group to travel to the city centre to view the Festa installation Lean Means (finishes 11 pm)	<a href="http://festa.org.nz/">http://festa.org.nz/</a>



## SUNDAY 23 OCTOBER

Time	Title	Who
9.30-9.40	<b>Housekeeping</b>	Ann Packer
9.40-10.10	<b>Keynote 3</b>	<b>Chair</b> Sue Monk
	Those were the days, these are the days: Oral history of then and now	Dr Hugo Manson
10.10-10.25	<b>Morning tea</b>	
10.25-11.35	<b>Session 7</b>	<b>Chair</b> Jacqui Foley
	Mrs Schumacher's Gems: sharing the stories of women's domestic life in mid-twentieth century New Zealand	Helen Frizzell, Megan Hutching & Pip Oldham
	Women and War Work: revisiting recorded oral histories to provide life contexts for women named on the Cheer-Up Roll of Honour	Christeen Schoepf
	Women's Voices Project: Recording women's experiences of the Canterbury earthquakes	Judith Sutherland, Liz Gordon & Helen Gibson - National Council of Women, Christchurch Branch – Research Committee
11.35-12.25	<b>Session 8</b>	<b>Chair</b> Belinda De Mayo
	Occupy Christchurch In Our Own Words: A 21st century history project for a 21st century social movement	Byron Clark
	The Population Bomb: making an audio documentary about the zero population growth movement in 1970s New Zealand	Perrine Gilkison
12.25-1.10	<b>Lunch</b>	
1.25-2.40	<b>Session 9</b>	<b>Chair</b> Marina Fontein
	From Guangdong to Aotearoa: OHP & Exhibition	Sue Gee
	"I'll Tell Me Ma When I Get Home": Irish women's migration to Christchurch, New Zealand – the story so far	Ruth Larsen
	The courage to be visible	Adrienne Jansen & Liz Grant
2.40-3.20	<b>Session 10</b>	<b>Chair</b> Sue Monk
	After the interviews: Selecting a repository	Sue Berman and Ruth MacEachern
3.20-3.30	<b>Wrap</b>	Megan Hutching

## BGM GUEST SPEAKER



Voices of Children

### **Anna Cottrell**

*Voices of Children* is an archival project recording Christchurch children's earthquake stories. Anna grew up in Christchurch and tapped in to the hope and optimism from children who see a positive future for them and their city.

Anna is an experienced documentary producer/director and journalist, whose thoughtful and engaging works have gained international recognition. She has a passion for telling stories of the lives of others and is interested in documentaries based on historical events and stories of social justice. Her Oral History projects include *Women of the Chathams* and *New Zealanders' refugee stories*.

Her current projects are a fourth series WW1 stories for MediaWorks Newshub programme to screen in April 2017 and she has recently returned from Iran with footage for a documentary.

Anna was formerly a television current affairs producer who turned to documentaries more than 20 years ago.

She co-founded the Migrating Kitchen charitable trust, making films with refugee and migrant families and providing opportunities for them to share stories, history, culture and beliefs. The Trust has just won a Wellington Airport Community Award.



Contact details:

Anna Cottrell

Producer/director

AC Productions Ltd

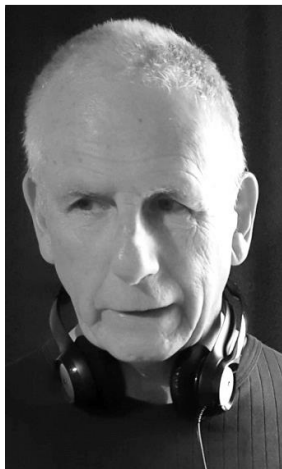
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## KEYNOTE PRESENTATIONS



### **Those were the days, these are the days: Oral history of then and now**

*Hugo Manson*

In the 30 years since NOHANZ first met at Victoria University to bring together people interested in the collection of raw, primary, oral evidence of the recent evolution of Aotearoa New Zealand, we have come as oral historians from the tangibility of the magnetic tape to the intangibility of digital recording. We now face the exciting and frightening possibilities of converting the full colour of the spoken word to a series of zeros and ones. We have come from what seemed the physical security of an archive such as the Alexander Turnbull Library to the perhaps confusing, certainly less controllable safe-keeping of the store house in the cloud. Conceptually, the New Zealand Oral History Archive's Martinborough pilot project of 1981 seemed without serious complication. Projects we undertake today appear full of technical, ethical and methodological complexities. Then and now, of course, the same issues were there. The difference is that now we are more aware of them. Then, we focused on recordings about the past. Now we have an added focus on documenting the present, bringing more complexities. Then as now though, the process of collecting oral history circled around one moment. That is when interviewer and interviewee agreed to trust each other in the joint creation of a sound artefact that would help in the documentation of their times.

**Dr Hugo Manson**, co-founder with Judith Fyfe of the former NZ Oral History Archive, has worked as an oral historian over the past several decades in New Zealand and Scotland. In recent years he has been engaged in contemporary oral history projects in both countries. A major project carried out for the Alexander Turnbull Library (2010 – 2013) focused on the Canterbury Earthquakes. More recent work includes New Zealanders involved in Afghanistan and in Iraq. He has a PhD in Education from the University of Bath.



## **NOHANZ beginnings and the bigger picture**

*Claudia Orange*

By the mid 1980s people's capacity to record the human voice was leading to a raft of enthusiastic beginners giving it a try. Some 200 people attended the first national oral history seminar in early 1986. Lively discussions identified a range of issues and the lack of a recognised organisation for oral history work. The seminar ended with the recommendation that a steering committee work towards setting one up. Since then NOHANZ has grown and oral history has become an accepted and essential part of recording our people and our past in families, local and national histories, and major organisations such as museums. This paper will trace those beginnings and aspirations as well as touch on museum work.

**Dame Claudia Orange** is an Honorary Research Fellow at the Museum of New Zealand Te Papa Tongarewa in Wellington, after some years in charge of the museum's collections, then research across all major collections areas – Art, History, Pacific, Mātauranga Māori and Natural Environment.

Prior to Te Papa she was General Editor of the multivolume *Dictionary of New Zealand Biography* (1990 – 2003), seeing it online in 2002, and Chief Historian at the Department of Internal Affairs (1997 – 2000).

She was awarded the OBE in 1993, University of Auckland's Distinguished Alumni Award in 1997, and made a Distinguished Companion of the New Zealand Order of Merit in 2009

Dame Claudia has published widely on New Zealand history, race relations and the Treaty of Waitangi, with new editions of her award-winning *The Treaty of Waitangi* in 2011 and *The Story of a Treaty* in 2013.

An expert on the Treaty's history from its 1840 beginnings, she assisted in the creation of the opening exhibition in the new Waitangi museum, in February this year.



### **Oral History and New Zealand History: mainstream or backwater?**

*Jock Phillips*

Beginning with the hopes and expectations of oral history thirty years ago, this talk will try to evaluate the impact that oral history has had on our understanding of New Zealand's past, since 1986.

**Dr Jock Phillips** is a much-published freelance historian whose latest book is *To the Memory: New Zealand's War Memorials*. He was the founding Director of the Stout Research Institute at the Victoria University of Wellington, and has been Chief Historian and General Manager, Heritage (Acting). He was the first Conceptual Leader for history for the Museum of New Zealand Te Papa Tongarewa and was previously the General Editor of *Te Ara: The Encyclopedia of New Zealand*. Jock is a finalist in the 2016 Heritage book awards.

## OTHER PRESENTATIONS

### **“An Old Tusitala”: Finding Westport storytellers**

*Julie Benjamin*

In 2013 I completed an oral history project called *Coasters: Interviews with Members of the West Coasters’ Club*, Auckland. I had interviewed six subjects: five women and one man.

Four had been raised in Westport, one in the Lower Buller Gorge and the sixth near Carters Beach. During these interviews, the names of several Westport contemporaries cropped up.

Also, interviewees and other West Coasters’ Club members recommended people I should talk to who were still living in Westport.

My next task became to conduct more oral histories, in Westport. In 2015 I received MCH funding for The Westport Project, and interviewed another six subjects: four men and two women, to amend the gender imbalance of the first project. One was from Sergeants Hill, one from Carters Beach, another had grown up in Cape Foulwind and Westport, and three had lived in Westport township. In addition to asking questions regarding their childhood, as I had done with the first group, I wanted to find out why and how they had stayed for most of their lives in Westport, unlike their counterparts in Auckland’s West Coasters’ Club.

In this paper I will discuss my participant selection process in both projects: my attempts to use the advice I was given about the “tusitalas” or storytellers in both the West Coasters’ Club and the Westport community, and my own decision-making process – as well as the organic interweaving of both paths.

**Julie Benjamin** has a PhD in Film, Television and Media Studies from the University of Auckland. Her thesis examined New Zealand society from 1953 to 1974 through the 35mm colour slide photography of her grandmother, Gladys Cunningham, a serious amateur photographer. She is currently working on The Westport Project, a series of oral history interviews with older residents of Westport. Julie teaches Tourism Multimedia, on the Bachelor of Applied Management, at Manukau Institute of Technology.

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## **The astrophysics of oral history!**

*Sue Berman*

The dynamic which sits between interviewer and interviewee in an oral history interview becomes fundamental to success in an oral history interview recording. The kind of questions we ask, the way in which we ask them and when, and the spaces we leave, are all key to our practice as oral historians. It's a space-time continuum!

This session will include a short video clip from Professor Alessandro Portelli sharing his approach to oral history interviews followed by a facilitated networking opportunity exploring our own experience creating best practice recordings.

**Sue Berman** has been actively involved in oral history for 18 years, including training at Victoria University, National Library with Judith Fyfe, and Alessandro Portelli's masterclass at an IOHA conference. Her range of experience includes personal, family, organisational, and institutional oral history projects, three with Oral History Award funding. She loves the process of working with oral history narratives for finding a wider audience, especially through exhibition. She has library- and archive-based experience, through Waitakere and now Auckland Libraries, where she currently works. Sue was Co-President of NOHANZ 2011 – 2013.



## **After the interviews: Selecting a repository**

*Sue Berman & Ruth MacEachern*

What can you expect from a repository? What are the decisions and deliberations involved?

This is a participatory Question-and-Answer session seeking to understand what you need from a repository, and clarifying what repositories can offer.

Sue Berman, Auckland Libraries, and Ruth MacEachern, Alexander Turnbull Library, will lead the session, and welcome participation from oral historians, and from other collecting organisations.

**Sue Berman** has been actively involved in oral history for 18 years, including training at Victoria University, National Library with Judith Fyfe, and Alessandro Portelli's masterclass at an IOHA conference. Her range of experience includes personal, family, organisational, and institutional oral history projects, three with Oral History Award funding. She loves the process of working with oral history narratives for finding a wider audience, especially through exhibition. She has library- and archive-based experience, through Waitakere and now Auckland Libraries, where she currently works. Sue was Co-President of NOHANZ 2011 – 2013.

**Ruth MacEachern** is Associate Chief Librarian (Research Access) at the Alexander Turnbull Library since 2011. She is responsible for planning and overseeing access to a wide variety of heritage collections in many formats, seeking to understand researchers' needs and leverage technology to ensure excellent researcher experiences. Her area includes the Outreach team that provides oral history training and other advisory services. Since 2013, Ruth has been a member of a Library-wide working group reviewing and refining practices relating to the oral history collections. Ruth's role in this group is to lead exploration of ways to encourage and streamline access to collections, particularly for those who cannot visit the Wellington Reading Rooms.



### **Recording Ngāi Tahu Memories**

*Helen Brown, Takerei Norton & Arapata Reuben*

The personal experiences, histories and perspectives of our Kaumatua are invaluable, and recording them using oral history methodology is providing Ngāi Tahu whānui with an opportunity to sustain that knowledge for future generations. In recent years Te Rūnanga o Ngāi Tahu has been supporting the establishment of an iwi-wide group of trained oral historians who are able to undertake oral history projects with our whānau, hapū and iwi. In this paper members of Te Taumatua (the Culture and Identity team at Te Rūnanga o Ngāi Tahu) will discuss the significance of oral history to Ngāi Tahu, the establishment of a Māori Oral Historians' group in Te Wai Pounamu, and current Ngāi Tahu oral history projects, including Te Kerēme: the Ngāi Tahu Claim, Marae Histories and Ngāi Tahu WWI.

**Helen Brown** (Ngāi Tahu) is Kairangahau Matua Tiaki Taonga (Senior Researcher Archives) in Te Taumatua at Te Rūnanga o Ngāi Tahu. She works with Ngāi Tahu iwi, hapū, whānau and Kaitiaki Papatipu Rūnanga on Māori heritage projects including oral histories, interpretation, archives, marae histories and research for the Ngāi Tahu Cultural Mapping Project.

**Takerei Norton** is Manager for the Ngāi Tahu Archives. His interest in oral histories began with his work interviewing Ngāi Tahu whānui to gather historical information for the Ngāi Tahu Cultural Mapping Project. Since this time Takerei has undertaken oral histories with several kaumātua involved in the Ngāi Tahu Claim, interviewed tribal representatives to gather evidence for Environment Hearings, and initiated a tribal-wide oral histories project to research the history of every Ngāi Tahu marae.



**Dan Bartlett** is Whakapapa Projects Advisor at Te Rūnanga o Ngāi Tahu, and is currently working as a researcher and writer on Ngāi Tahu's upcoming WW1 publication and web exhibition. Dan has previously worked on the public history website [voicesagainstawar.nz](http://voicesagainstawar.nz), and is a post-grad history student at the University of Canterbury.

Helen, Takerei and Dan are from Te Taumatua – the Iwi Engagement and Identity team at Te Rūnanga o Ngāi Tahu.



### **Occupy Christchurch In Our Own Words: A 21st century history project for a 21st century social movement**

*Byron Clark*

The oral history of Occupy Christchurch, the local offshoot of Occupy Wall Street, was crowdfunded, Creative Commons-licensed, and made available online. A variety of digital tools have created new ways of funding and publishing oral history; these tools are valuable but also create new challenges. This presentation will look at the ups and downs of doing oral history in a social media society.

**Byron Clark** obtained a BA in history from the University of Canterbury in 2009. His interests are social movements and labour history. This is his first oral history project.

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### **The development of Turnbull Library's oral history collection**

*Linda Evans*

Staff of the Alexander Turnbull Library started actively collecting oral history interviews and other unpublished spoken word audio recordings in the 1970s. This included staff conducting and commissioning a small number of interviews and recording events. ATL also participated in an early conference about oral history in New Zealand at VUW Continuing Education, and generally promoted the collecting and use of recorded research collections.

In the 1980s the Library developed a close relationship with the NZ Oral History Archive and its founding directors Judith Fyfe and Hugo Manson. From 1984 the Library acquired almost all the projects created by the NZOHA, until the trust was disestablished in 1990, when ATL agreed to create a separate oral history collection, employ specialists to develop the collection, provide access to researchers and take over the promotional and educational functions of the NZOHA. Processes for providing access to the collections were further developed and the appointment of a Sound Officer (later Sound Conservator) in 1987 saw the beginning of a copying and preservation programme.

The oral history collection has been developed by donation, purchase, and by ATL commissioning projects. This presentation will feature extracts from a few of the many collections acquired from the 1970s on, with a focus on the 1970s and 1980s, and finish with an overview of recent developments in the Oral History & Sound collection.

**Linda Evans** is Curator, Oral History and Sound for the Alexander Turnbull Library and Co-Curator of the Lesbian and Gay Archives of New Zealand. She has been a past president of NOHANZ.

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### **The New Zealand Antarctic Society's oral history programme: the benefits of a long running project**

*Jacqui Foley*

This paper explores the advantages of an oral history project which has been running for almost 20 years. To date around 50 interviews have been recorded and archived. These range in length from three to nine hours and cover a wide range of material documenting New Zealand's involvement in Antarctica.

The project is structured along chronological lines, starting from the late 1950s to the present day. As with any oral history, temporal lines move backwards and forwards, according to the interviewees' experiences. The long running nature of the project also means the focus and content of interviews is affected by external factors, such as changes in science, scientific methods, governance and environmental factors in Antarctica. The content being addressed currently is often different from that of earlier interviews.

The length of this oral history programme presents a unique opportunity for an oral historian. The layered nature of the content and the long time period allows for a wide understanding of material over time, and linkage of past and present interviews and interviewees. In recent years some interviewees have carried out their own projects, publishing memoirs and experiences. It is my belief that their involvement in the oral histories helped consolidate information and encourage their own projects.

The presentation will include audio extracts and photographs illustrating content covered in interviews.

**Jacqui Foley** works on a full time freelance basis and has been engaged in oral history for 24 years. Born and educated in North Otago, where she now lives, her work involves recording for a variety of organizations and individuals. She has received a number of Oral History Awards which have enabled her to carry out her own projects. She has an interest in photography and digital film, and completed a Diploma in Digital Film (2014).

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## **From Guangdong to Aotearoa: OHP & Exhibition**

*Sue Gee*

The OHP came about through my wish to know more of my ancestral heritage. I received an MCH grant in 2013 and after two years' research, recording, paperwork and abstracting, by early 2015 I was finally ready to deposit my work at the ATL. But Linda Evans asked "Have you written a report?" I hadn't realised this was a requirement and it seemed like a major hurdle. It took a week to write – but in the process I gained an understanding of what I had accomplished in the project. The report became key to the OHP becoming an exhibition. With guidance and support from the West Auckland Research Centre, Auckland Libraries a technical and creative journey began. Visual panels, an MP4 movie, sound excerpts and author's statement were the result.

The exhibition, timed to open at Chinese New year, has now been hosted by a number of Auckland libraries. (Note: This exhibition will be showing during the Conference)

**Sue Gee** grew up in Manaia, Taranaki. She moved to Tamaki Makaurau and photographed weddings and portraits. She organised events, dabbled in writing, and in 2005 discovered oral history. She is currently on the NOHANZ committee.



## **The Population Bomb: making an audio documentary about the zero population growth movement in 1970s New Zealand**

*Perrine Gilkison*

Five years after interviewing five people for a university paper, the interviews still capture me. This year I completed, at long last, an audio documentary of interviews I did for my honours dissertation in History.

I was looking at the Values Party and their early policy plank of "zero population growth" – the idea of purposefully limiting family size, and therefore resource use. These ideas were briefly popular globally in the late 1960s and early 1970s, as part of a recognition that post-war economies and populations could not grow indefinitely. Advocates of zero population growth wanted to protect the environment, global resources, and quality of life. I interviewed former members of the Values Party – New Zealand's and the world's first "green" party – on the early days in the party and their zero population growth policies. They very candidly shared their recollections, personal experiences, and opinions about a public policy that had very intimate implications.

I will talk about revisiting these interviews in a completely different medium, and how a more accessible medium such as audio documentary affects usage rights and the way interviewees feel about the interviews. I will talk about the implications of broadcasting interviews and their possible online life. I will discuss problems I encountered throughout the process, lessons I learned for next time, and potential future problems.

**Perrine Gilkison** is a Wellington-based oral historian who has done oral history on protest and political movements, as well as family life histories. She loves the richness of voices and the surprising and beautiful ways that people articulate themselves.



### **The Missing Link: New Zealand European/Pākehā intergenerational family memory**

*Anna Green*

New Zealand demographers argue that while “family life is at the core of both personal and societal well-being” it is impossible to collect meaningful data on the subjective dimensions of family life in the past. This project challenges this assertion through research into Pākehā/New Zealand European intergenerational family memory. In particular, it examines what stories about nineteenth and twentieth-century forebears, genealogical knowledge, or family records are transmitted across generations of Pākehā. In contrast to the centrality of whakapapa/genealogy in mātauranga Māori, very little is known about the content and form of family memory among Pākehā. This project is funded by the Royal Society of NZ Marsden Fund and commenced in March 2016. In this paper I will talk about the strengths and difficulties of a large-scale oral history project, focusing upon aspects of our methodology, including random sampling, website, and managing a large oral history database. I will also draw some comparisons between our approach and that of Alistair Thomson and his team in the Australian Generations Project.

**Anna Green** is Associate Professor at the Stout Research Centre at Victoria University of Wellington. Her Marsden-funded three year research project is entitled “The Missing Link: New Zealand European/Pākehā Intergenerational Memory” (<http://www.familymemory.nz>). Anna has been a past president of NOHANZ.



## **Mrs Schumacher's Gems: sharing the stories of women's domestic life in mid-twentieth century New Zealand**

*Helen Frizzell, Megan Hutching & Pip Oldham*

Everyday life in New Zealand during this period is a significantly under-researched subject. It is a topic which is considered so ordinary that hardly anyone bothers to record the details in their diaries or letters, but it is the daily routine, so insignificant at the time, that is interesting to future generations. While the kitchen was the head office of family life and home baking was the norm until the early 1980s, this changed as more women continued to work after marriage. Domestic life as we know it today is very different from the lives led by our mothers and grandmothers whose authority was generally home and community-based.

Handwritten recipe books, kept by many women, were a vital resource containing information that was used every day and could not be found elsewhere. The title of the project came from a handwritten recipe book belonging to the mother of one of the interviewers.

In 2010 Helen Frizzell, Judith Fyfe, Megan Hutching and Pip Oldham interviewed 20 women for this project. We used the recipe books as a focus of the interviews to uncover how women lived their domestic lives during this period and how those lives changed between the 1940s and the 1960s.

**Helen Frizzell** is a freelance oral historian based in Dunedin whose career in oral history began in 1986. Helen does commissions for libraries, museums, community groups and families; she also carries out her own projects and teaches oral history. She has dipped her toe into related fields such as reminiscence work, used oral history techniques in community arts projects and presented oral history material through a variety of media. Helen is a Winston Churchill Fellow, a NOHANZ regional contact, and has served on the NOHANZ National Executive Committee. [helen.frizzell@paradise.net.nz](mailto:helen.frizzell@paradise.net.nz)

**Megan Hutching** is an independent oral historian based in Auckland with a particular interest in women's lives in New Zealand. She has served on NOHANZ exec, the board of IOHA and edits the annual NOHANZ Journal. Megan does commissioned projects, works one day a week at the Museum of Transport & Technology and is currently working on The Missing Link: Family Memory Project as an interviewer.

**Pip Oldham** is a freelance oral historian in Wellington. Her current projects include interviews with older and retired butchers about retail butchery: <https://www.facebook.com/butchershistory/> and research interviews for Anna Green's Marsden-funded Family Memory Project: <http://www.familymemory.nz>. As well as topic-based and life story recording Pip uses oral history to record contemporary or recent experiences, "before history solidifies".



## **The courage to be visible**

*Adrienne Jansen & Liz Grant*

It's not unusual to hear people talking about how these days most taxi drivers in New Zealand are immigrants – people from India or Africa, Asia or Afghanistan, or Eastern Europe. So why this concentration in the taxi industry? Yes, there are the stories of the brain surgeons and the civil engineers who can't get jobs and have turned to taxi driving to make a living. But the picture is more complex than that. Adrienne Jansen and Liz Grant spent over two years talking to taxi drivers to find out more. For every driver who agreed to have their story recorded, two or three said no. To put your life "out there" is a huge commitment. Many of the drivers had come to New Zealand as refugees and had gone through some horrendous experiences. It was a big thing to ask them to go back and talk about those times. It also took courage to talk about the difficulties of trying to make a new life in a new land. In their presentation Adrienne and Liz will talk about the challenges and the pleasures of recording these often remarkable stories, and bringing them to a wider public in their book *Migrant Journeys*.

**Liz Grant** is a freelance writer and editor who also does video production work, largely for the museum sector. She has been involved in a number of oral history projects, including a Christchurch City Council oral history suffrage project on women councillors, and a Volunteer Service Abroad oral history project. Liz is herself an immigrant – she grew up in Tanzania and in her teens came with her family to New Zealand. She lives in Lyttelton and is the author of three previous books of non-fiction.

**Adrienne Jansen** has been recording the experiences of migrants for 30 years, in both fiction and non-fiction. Previous books include *I have in my arms both ways* (republished in 2015), and *The Crescent Moon: The Asian face of Islam in New Zealand*. She has also participated in a number of other oral history projects, including projects with the New Zealand Netherlands Foundation, and with Ngāti Toa Rangatira. Adrienne lives in Porirua, north of Wellington, is a writer and editor, and teaches on the Whitireia Creative Writing Programme.



## **“I’ll Tell Me Ma When I Get Home”: Irish women’s migration to Christchurch, New Zealand – the story so far**

*Ruth Larsen*

Since the 1960s New Zealand has welcomed many Irish migrants to its shores, with the most recent wave following the Christchurch earthquakes. Yet the opportunities presented by the city’s rebuild were not the only motivation for newcomers. The religious and political persecutions of an earlier period, as well as the Celtic Tiger economic crash, have been among the reasons that

people have made their way to New Zealand. Women were a strong element in all these flows but they remain largely invisible in media reports and in existing migration scholarship. Moreover, few commentators have addressed the emotional impact of migration on women and their families.

This paper uses an oral history approach to explore the stories of Irish women who have recently migrated to Christchurch. It aims to highlight the gap in recent research on modern migration, particularly that of migrant women to New Zealand, and how important the modern migrant woman's voice is to the historiography of migration studies. I will reflect on the value of an oral history methodology for this task. This paper not only aims to address a major gap in the study of modern Irish migration, but also to ignite discussion on how to move forward in migration studies.

**Ruth Larsen** is a History MA candidate at the University of Canterbury. Her thesis is on Irish migrant women who have migrated to Christchurch, New Zealand since the early 2000s. Her academic interests include oral history, gender, religion and migration.



### **The Quakebox: A container for post-quake oral history**

*Professor Paul Millar*

In this paper Paul Millar outlines the development of the University of Canterbury Quakebox project, a collaborative venture between the UC CEISMIC Canterbury Earthquakes Digital Archive and the New Zealand Institute of Language Brain and Behaviour to preserve people's earthquake stories for the purposes of research, teaching and commemoration. The project collected over 700 stories on high definition video, and Millar is now looking at using the corpus to underpin a longitudinal study of post-quake experience.

**Paul Millar** is Deputy Pro-Vice-Chancellor of the College of Arts, and Head of the School of Humanities and Creative Arts at the University of Canterbury. As Professor of English, his extensive publications include the poetry of James K. Baxter and a literary biography of novelist Bill Pearson. Paul's long involvement in Digital Humanities projects and research includes cofounding the New Zealand Electronic Text Collection (VUW) and the establishment of the first NZ Digital Humanities teaching programme (UC). Following the 2010/2011 Canterbury earthquakes he led the development of the award-winning CEISMIC Canterbury Earthquakes Digital Archive ([www.ceismic.org.nz](http://www.ceismic.org.nz)), a cultural heritage database that collects stories, images and media about the earthquakes' impacts for the purposes of commemoration, teaching and research – one of the largest and most innovative projects of its kind.



## **Baths awash in history**

*Sue Monk*

A topic-based oral history can dip into many themes.

Oral history interviews were collected to provide material for a publication and to celebrate 100 years of a public swimming pool.

The Parnell Baths is Auckland's only remaining seawater swimming pool. It was one of three built by Auckland Council in 1913 – 1914, and one of hundreds built in New Zealand and around the Western world at the time.

Some of the themes touched on are: civic pride, architecture, reclamation of land in a city, the changing culture of a public recreational space, bathing wear fashion, teenagers' everyday life and recreation, the shaping of career opportunities, socialising in another era, parents' expectations, and entrepreneurship. With a grant from the Waitematā Board of Auckland Council, Sue Monk and Joanna Boileau produced a publication entitled *Parnell Baths: a Jewel in Auckland's Crown*. It was launched in April 2015.

**Sue Monk** came to Oral History when her Massey University History Professor challenged the class "If you have not recorded your parents yet, go home and do it." Since then she has completed over fifty recordings of older members of families in Auckland. *Parnell Baths: A Jewel in Auckland's Crown* her first publication, was a follow-up to Sue's MA mini thesis "Proud Aucklanders take the plunge: salt water swimming baths in the early twentieth century". As an oral historian and a registered nurse, social history is her main interest.



## **Women and War Work: revisiting recorded oral histories to provide life contexts for women named on the Cheer-Up Roll of Honour.**

*Christeen Schoepf*

The unique Cheer-Up Roll of Honour was created in 1920 and contains the names of 500 women who worked regularly at the Cheer-Up Hut in Adelaide, South Australia, for the duration of the First World War. This research considers the many genealogies and biographies that can be explored to provide identity, connections and a social narrative of the people whose own wartime experiences were influenced by, and within, such an extremely patriarchal and male-focused backdrop. Oral history has not only provided this research with a temporal and spatial context in which to place these identities,



but has also allowed us to hear patriotic sentiments, laughter and inevitably sorrow. This is due to the seminal research of oral historian Beth Robertson, who in 1979 recorded the memories of 39 South Australian women for her South Australian Women's Responses to the First World War research project (SLSA OH 31). Like the women of the Cheer-Up Society, the women in Robertson's cohort were demographically diverse, ranging in age from girls as young as 14 to older married women in their 30s. Robertson also interviewed women who were teachers, army nurses, clerks, secretaries, students and housewives throughout the war, making these oral histories significant as a comparative tool. This paper seeks to present just some of the contributions the revisiting of Robertson's now 35-year-old project has provided to the narrative of the Cheer-Up Society, a century after its formation.

**Christeen Schoepf** is a Historical Archaeologist and Community Historian in the final phase of her PhD examining the role of the Cheer-Up Society of South Australia during the First World War. She has presented the significance of the work of the society throughout Australia and internationally including Abu Dhabi, London and Buenos Aires and was awarded South Australian Emerging Historian of 2014. Christeen is recreating the essence of the home of the Cheer-Up Society at major exhibitions across SA for the duration of the ANZAC Centenary and is consulting on several other major projects.



### **Women's Voices Project: Recording women's experiences of the Canterbury earthquakes**

*Judith Sutherland, Liz Gordon & Helen Gibson: Christchurch Branch, National Council of Women in New Zealand*

Women's Voices is a community-based oral history project, initiated by the Christchurch Branch of the National Council of Women of New Zealand. Volunteers interviewed other women about their earthquake experiences and also provided brief profiles that include their own quake stories. The project has generated an archive of stories from women of different ages,

backgrounds and life experiences, living in different parts of the city. Some of these stories (including audio recordings) are available on UC QuakeStudies with the permission of the research participants. See <https://quakestudies.canterbury.ac.nz/store/collection/228>

This archive documents women's contributions within workplaces, voluntary organisations and their communities in spite of ongoing emotional and financial stress, disrupted physical environments, trauma and fear. Women talk about how their lives have changed and of their hopes for Christchurch. This presentation will discuss aspects of the research process and highlight some key findings.

**Liz Gordon** is Managing Director of Pūkeko Research and is involved in research projects across the education, justice and social policy areas. Liz is also involved in significant governance work in the community and research sectors. This is her third career, after six years as a Member of Parliament and a decade as a university academic. Her interest in research on women goes back about 30 years, while her interest in disaster research stems from that day, over four years ago, that the whole of Christchurch was awakened by an unprecedented shaking. She has loved working with the Women's Voices team from the National Council of Women. Check out Liz's company website [www.pukekoresearch.com](http://www.pukekoresearch.com)

**Judith Sutherland** was NCWNZ Christchurch Branch President 2009-2013. She is currently Project Coordinator for the Women's Voices Project and Co-Convenor of the NCWNZ Public Issues Standing Committee. As the NCWNZ Christchurch Branch representative, Judith has served on the board of the Council of Social Services and is currently Chair of the Kate Sheppard National Memorial Trust. She is also Administrative Team Leader, Neurology Department, Canterbury District Health Board. Involvement in the Women's Voices Project has been her way of ensuring that there is a lasting historical record of women's quake experiences, in harmony with the stated objectives of the National Council of Women. The research has been an important component of her experience of earthquake recovery and also a way of building her social science skills. Ph. 0210313705

**Helen Gibson** is a social science researcher and registered nurse with many years in clinical practice, nursing education and professional development in the health sector. She completed her PhD in Education as a mature student at University of Canterbury and has a major interest in the challenges of the Treaty of Waitangi for Pākehā. Helen is a member of Network Waitangi Ōtautahi, a Pākehā organisation that works towards a Treaty-based Aotearoa. She has been a board member of the National Council of Women since 2012 and has edited *The Circular*, the NCWNZ Newsletter, which has included a number of stories generated by the Women's Voices project.



### **Six Iwi, One House**

*Taina Tangaere McGregor*

There's been a lot of "telling" about C Company 28 Maori Battalion during the past two decades – and the "telling" will continue for decades to come by generations of the iwi who "dwell" in the House. **Six Iwi, One House** tells the story of 28 Maori Battalion Memorial C Company House, next to Tairawhiti Museum in Gisborne, from conception to fruition of the objectives for the C Company Oral History Project.

**Taina Tangaere McGregor**, Ngati Porou, has been an educational researcher with the Maori Unit of the NZ Council for Educational Research and is now the Oral History Advisor, Maori, at the Alexander Turnbull Library, tutoring workshops in video history and abstracting. She has an MA in Education & Maori Studies. Taina's projects include C Company 28 Maori Battalion Oral History Project; The joint Landcare Research/Ngati Porou Waiapu Project; Maori Arts & Crafts Institute; High Profile Maori Police; Te Rōpū Whakahaū – Maori Librarians; and The Christchurch Earthquake – pre The Second Shake.



### **Shared life, shared memories?**

*Elizabeth Ward*

Shared experience does not necessarily mean shared memory. When using oral histories as a basis for research, the researcher faces the question of how to represent what can be conflicting memories about the same events and experiences. The challenge is to build an overall story in a way that does not appear to contradict, diminish or exclude any individual oral history.

In 2014 I did a case study of the All Saints' Children's Home in Palmerston North. As part of this study I interviewed eleven ex-residents, and had access to one previously-recorded interview. The purpose of these interviews was to allow the voices of those children who had lived in the home to be part of the research. When it came to using the oral histories I found that those living in the home at the same time felt very differently about their stay and perceived the same events in quite disparate ways.

In my paper I plan to discuss how I made sense of these apparent contradictions to produce a chapter that explored the variety of individual memories, yet was able to portray an overall picture of a shared life in the Home.

**Liz Ward** is a PhD candidate at Massey University with a strong interest in the use of oral history for academic research. She is particularly interested in how oral history can inform our understanding of historical events and how academic researchers can use oral history, both from existing collections and by collecting their own. Archival research can often present the view of those in institutional power and she sees oral history as an important balance to this.

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## **He aha te kai o te rangatira i te ao hurihuri?: What is the food of chiefs in a changing world?**

*Madi Williams*

Leadership is a vital component of Māori development and leaders are the catalysts for change in an ever-changing society. Māori leadership has undergone significant changes as a result of shifting historical contexts and has always adapted to meet the changing needs of Māori. Māori leaders adapted to the arrival of Europeans and to increasing dispossession and alienation. In the late 20th-century, leadership underwent another significant evolution as Māori claims for tino rangatiratanga (self-determination) were increasingly recognised. My research aims to fill a gap within the existing literature on the nature of leadership and will illustrate the existence of a variety of leadership roles that were necessary during this time of Māori development.

I use oral histories to examine the nature of Māori leadership in the late 20th century, specifically in Te Tau Ihu. Māori leadership is a topical issue because we are now at the point where we can look back and see how iwi have dealt with the transition from the mid-20th century, through the Māori renaissance, and to the Treaty settlement era. Te Tau Ihu was chosen as I whakapapa to Ngāti Kuia, Ngāti Kōata and Ngāti Apa ki te Rā Tō.

**Madi Williams** (Ngāti Kuia, Ngāti Kōata, Ngāti Apa ki te Rā Tō) is an Honours candidate in History at the University of Canterbury.



## Five minute project reports

### **M.E. Voices: Young people living with an invisible disability**

*Grace Bateman*

There are specific challenges involved in designing an oral history project with chronically unwell participants – in this case, eight young people with the disease Myalgic Encephalomyelitis (sometimes known as/similar to Chronic Fatigue Syndrome, Systemic Exertion Intolerance Disease, etc). M.E. is a life-long condition with severe impact on normal human functioning, and quality of life. It can affect virtually every major system of the body, including the neurological, immunological, hormonal, gastrointestinal, and musculoskeletal systems. It is a prevalent chronic health condition throughout NZ and the world. This current project asks young people who have M.E. what it is to be young, but feel old; to look well, but in fact be more functionally disabled than most cancer patients – and permanently; yet in many cases without support, treatment or hope. M.E. is one of the most debilitating and misunderstood medical conditions which people suffer from silently, out of public sight, because the medical profession has not yet discovered the cause/s, nor a specific test for diagnosing the illness, let alone effective treatments or a cure. Extensive biomedical research has unequivocally identified numerous physiological markers and changes amongst people with M.E. Unfortunately, there remains a hangover of stigma attached to the illness, as diagnosis challenges doctors and involves excluding all other diseases with any overlapping symptoms.

This paper discusses key design questions and special considerations for the oral history interview process. In particular, how do you decide who to interview with a disease that as yet has no objective biomarker for diagnosis?

**Grace Bateman** is an experienced interdisciplinary researcher and has practised oral history for a decade. She has completed over 40 oral history interviews for a variety of projects, including her PhD in oral history from the University of Otago. Her research interests combine oral history with various aspects of New Zealand's society and culture in the twentieth century, including histories of music, religion and spirituality, childhood, disabilities, conscientious objection, and death, grieving and suicide. Her interdisciplinary research is currently focused on advancing understanding of the disease Myalgic Encephalomyelitis (ME) through assisting with research into ME in the Biochemistry Department, University of Otago. Grace is also a joint holder of a New Zealand Oral History Award for 2016, which provides support for a project interviewing eight young people about their experience of living with ME.



## **Interviewee Selection for an Institutional Oral History Project**

*Jon Monk*

The principles behind selecting interviewees for institutional oral histories may seem obvious: era, longevity, position, contribution, recall would be some examples of general criteria. However, in practice, with the restrictions of time and budget, and the priority of age or infirmity, interviewee selection becomes challenging. Older, long-standing members of the organisation may not be around in 10 years' time, if indeed there is any subsequent opportunity to make recordings. A key question becomes: is this a snapshot of the organisation in its current form, or is this a record of the past?

This presentation will consider interviewee selection in respect of an oral history of the Auckland Cancer Society Research Centre, an organisation celebrating its 60<sup>th</sup> anniversary in 2016. The project was supported by a New Zealand Oral History Award in 2013.

**Jon Monk** has been a member of NOHANZ since 2012. He has a background in technology development and commercialisation and an interest in business history.



## Exhibition

Sue Gee [Independent] and Liz Bradley [Auckland Libraries] present *From Guangdong to Aotearoa*, an exhibition of Chinese voices

**Sue Gee** grew up in Manaia, Taranaki. She moved to Tamaki Makaurau and photographed weddings and portraits. She organised events, dabbled in writing, and in 2005 discovered oral history. She is currently on the NOHANZ committee.

**Liz Bradley** works for Auckland Libraries with a primary focus on West Auckland heritage and research. She has played an active role in supporting the oral history work stream with digital file management, abstracting and cataloguing deposited and commissioned collections. More recently Liz has included interpretation and selection from oral history collections for exhibition.

## Exhibitors

Alexander Turnbull Library

Auckland Libraries

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## Thank you

To our helpers from the oral history post graduate programme at University of Canterbury:

- Alice Ansley
- Ruth Larsen
- Melissa Morrison

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