



The National Oral History Association of New Zealand
Te Kete Kōrero-a-Waha o Te Motu

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NEWSLETTER
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NOHANZ

Newsletter

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NOHANZ REGIONAL CONTACTS

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

Auckland: [Megan Hutching](#)

Gisborne: [Susan Fowke](#)

Taranaki: [Claire Hall](#)

Wellington: [Paul Diamond](#)

Picton: [Loreen Brehaut](#)

Oamaru: [Jacqui Foley](#)

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www.oralhistory.org.nz

Newsletter

We welcome news and views from around the country about what is happening, courses that are being offered, reports on projects in progress or completed, websites and resources.

Send your news to:

NOHANZexec@gmail.com

Editor: [Ann Packer](#)

From the President

Tena kotou ka toa

As I write this Te wiki o Te reo Maori is drawing to an end, and I'm reminded how important within tikanga Maori oral traditions are. A great site for those of us (and I include myself here) who wish to learn te reo is korero.maori.nz

Do you have a copy of "*Maori and Oral History: A Collection*" (edited by former NOHANZ President Rachel Selby and Alison Laurie)? This is a collection of papers published in the NOHANZ journal between 1989 and 2003. I hope every library or educational institution in Aotearoa has one. The cost is \$20 and you can order a copy via our website: oralhistory.org.nz

Over the past month or so I've enjoyed listening to the serialisation of Michael King's "*A History of New Zealand*" read for National Radio by George Henare. I would love to have heard this when I was at school (my history class was soo boring!). Now that my work is so much about New Zealand history I can see such a need for making our collective stories very accessible to young people and in so many interesting formats, given the scope of various digital media platforms. Copies of this series can be ordered from Replay Radio: replayradio@radionz.co.nz

Transmedia is becoming a buzz word for storytelling in the digital era – and of course there are many ethical and privacy considerations for us as oral historians. But for providing a way into stories from the past there's great potential. One recent example is the *WW100 NZ at War* timeline website where the creators are using twitter to give a feel for life in Aotearoa NZ 100 years ago; through diary entries, letters and news broadcasts. Check out ww100.govt.nz/life-100-years-ago

This year, I have been working with a

soon-to-be-launched website called the Jewish Online Museum, editing oral history interviews for podcast. In Hebrew "Eduth", meaning testimony, is the term used to umbrella oral histories across different generations. There is an obvious weight given to the word and concept of testimony when considering the unimaginable stories of those who survived the Shoah (the Holocaust of WWII). jom.co.nz/

In all these ways, it is people's cultures, their stories and memories that touch our lives. It continues to remind me just how important oral traditions and life stories are to people of all cultures. The stories we hold dear of our ancestors, of the unsung heroes, the unheard voices in our communities – all can shape and influence our lives in the present day and shape our view of history. Stories give meaning to our lives, they give a connection to the places we call home and allow us to connect to others' experiences of life through the act of retelling our own stories and sharing oral histories.

As this newsletter goes to print the newly elected Executive Committee will have met twice. (Executive Committee members are listed on p1.) It is my hope that we can be a committee accessible to all NOHANZ members. The immediate past co-presidents worked hard to provide support for regional gatherings; this year's Auckland symposium was a great success and something that I believe would be good to see happen in other places on alternate years to the national conference. Talking of which there is a working group already organising the conference for later in 2014 and we hope to update everyone with dates, guest speakers and more in the next newsletter.

To all NOHANZ members, I welcome you to make contact with your regional NOHANZ representative (see list on p1) to discuss ways in which you might organise your own support networks and gatherings. Please let the Executive Committee know how we might best support you in your work, your professional development

needs and support for people in your community who are new to oral history practice. Let us know of your current projects, events and news you have to share with the wider membership. You can email us at nohanzexec@gmail.com

Ka kite ano
Ruth Greenaway



Reports

Symposium

Describing the Wave: Perspectives on making and interpreting oral history in the digital age

The Auckland symposium showcased ways that New Zealanders use and manage oral history post-production (after recording) – including books, academic writing, and digital storytelling.

Supported by NOHANZ and Auckland Libraries, the theme, *Describing the Wave*, reflected the many and varied ways writers, historians, librarians, archivists, academics, artists and storytellers engage with oral history – and was a playful nod to the .wav format that oral historians now use.

In the opening plenary, under Alexander Turnbull Library oral history curator Linda Evans, government, academic and library-based oral historians told how they use and promote oral history within their



Anna Green addresses the NOHANZ Symposium. Photos: West Auckland Research Centre, Auckland Libraries

organisations, and engage practitioners and the public in their day-to-day work. Alison Parr, senior oral historian, Manatū Taonga, Ministry for Culture and Heritage, introduced the annual Oral History Awards – funded from Australia’s Sesquicentennial gift – to support oral history practice and development in the community. Anna Green, Associate Professor, Stout Research Centre at Victoria University of Wellington, offered insights into theoretical trends and challenges for oral history within an academic setting; Cathy Marr, Principal Research Analyst at the Waitangi Tribunal illustrated the dynamics of oral history as used in evidence in Treaty Settlement processes. Lastly, Sue Berman, Oral Historian with Auckland Libraries, related connections being made between community development projects and the libraries’ arts and heritage collections.

Day Two’s plenary, chaired by oral history

documentary-maker Ruth Greenaway, focused on the design and delivery of community-based projects. Rebecca Amundsen from the deep south of New Zealand talked about the Southland Oral History Project; Megan Hutching and Sue Gee explained their role in the Auckland-based Dominion Road Project – with one of the interviewees relating his experiences; Emma Kelly worked with her father on the project *Queer Stories our Fathers Never Told Us* and Taina McGregor, Oral history Adviser Māori, Alexander Turnbull Library – the national repository for oral history – talked about her experience of working with Māori on community oral history projects.

Symposium organizer, Claire Hall, says the two-day event successfully brought together a diverse range of views and experiences on making and working with oral testimony. “The programme was

designed to offer both creative inspiration and hands-on advice to fledgling and experienced practitioners alike, in response to some of the most common questions and training demands out there in communities," she says.

Sue Gee, who worked on the Dominion Road Stories project, was both a presenter and a workshop participant at *Describing the Wave*. Sue found the programme content so exciting she wanted to attend everything, but a daughter's graduation had to come first. "I had to be content with attending the second day only," she says. "I presented with Megan Hutching on the Auckland Libraries' Dominion Road Stories project and loved being able to share photos, a few words

and the enthusiasm I had for the work with such a warm and attentive audience. "The highlight of the Symposium for me was participating in the Running oral history projects workshop which included project planning and tracking, managing equipment, digital file management, trouble shooting, and working with material after the interview. Hearing from each person what they were working on, what they had done and what they were about was fascinating. "A big thank you to the organisers!"

The success of the workshop led to the formation of an oral historians' Peer Review group which has met already in Wellington.

Sue Berman



Technical session Day one

NOHANZ Biennial General Meeting

The BGM was held on 10 May following Day Two of the symposium. To read the outgoing co-presidents' report, see the website, oralhistory.org.nz

New Zealand Oral History Awards 2013

Some well-known names feature among this year's awards, which provide financial help for the recording of interviews relating to the history of New Zealand/Aotearoa and its close connections with the Pacific, which will contribute significantly to our understanding of New Zealand's past and its people.

- Loreen Brehaut, Picton Freezing Works and its closure, \$5,245.00
- Ian Dougherty, Hillside Railway Workshops, \$2,518.00
- Jacqui Foley, Building stories - Farm buildings in North Otago, \$10,000.00
- Marina Fontein, Lebanese in Wellington, \$7,000.00
- Suzanne Gee, From Guangdong to Aotearoa, Six New Zealand Chinese Women, \$6,000.00
- Lynley Hargreaves, Vanishing Ice - NZ glaciology from 1960s to 1980s, \$3,734.00
- Chris Macann, Nassella Tussock Battle, Canterbury 1946-1990 - plant pest control, \$4,000.00
- Jonathan Monk, Auckland Cancer Society Research Centre, \$4,500.00
- Lala Rolls, Tupaia's Endeavour, \$5,720.00
- Belinda De Mayo, The Northern Māori Project - Art in schools 1954-59, \$10,000.00
- John Dix, Bob Gillett - musician, \$2,000.00
- Te Hiku Media, Te Aupōuri, Treaty Settlement Journey, \$8,000.00
- Tūhoe Mātauranga Trust, Te Haumanu O Te Whenua - Tūhoe Claims, \$8,000.00
- Helen Frizzell/Lesley Paris, The Dunedin Double EP Oral History Project (Stage II), \$10,350.00
- National Dance Archive, Creating a Dance Industry in NZ, \$11,110.00

mch.govt.nz/funding-nz-culture/ministry-grants-awards

Regional

Auckland

News from Auckland Libraries:
Auckland Libraries is building on the website exhibition Dominion Road Stories. Over the next couple of months selected sound bytes from oral history recordings will be added to the featured shopkeepers. Additional material from interviews with residents and associated Dominion Road people will also be added. This work will be celebrated at the Auckland Heritage Festival in late September/October when an exhibition and open day will be held at the Albert Eden Local Board office on Dominion Road.

aucklandcity.govt.nz/dbtw-wpd/virt-exhib/DominionRoadStories/index.htm

Equipment for Loan

Auckland Libraries lends quality recording equipment to oral historians embarking on project work. The recording kits include a ZOOM H4N digital recorder, lapel microphones, and headphones. You must have a current Auckland Libraries borrower card. Equipment is available for pick up from Takapuna-North Auckland Research Centre, Henderson's West Auckland Research Centre and Auckland Central's Sir George Grey Special Collections. Please contact Sue Berman at sue.berman@aucklandcouncil.govt.nz to make an appointment for a tutorial on equipment.

An Introduction to Oral History training session will feature as part of the Auckland Heritage Festival. The West Auckland Research Centre will host the session on Friday 11 October. If you are new to oral history or would like a reminder on the basics and a chance to practise recording then this session is for you. Watch out for booking details with Festival Brochures out in a month or so – or contact Sue Berman to put your name on an interest list. sue.berman@aucklandcouncil.govt.nz

Don't forget to check Local History Online (localhistoryonline.org.nz) - we are adding more North/West regional oral history, images and newspaper collection to this Google searchable catalogue all the time.

Sue Berman

Wellington

Anna Cottrell, *Women of the Chathams*

Oral historian and documentary filmmaker Anna Cottrell spoke to the April NOHANZ Wellington regional meeting about her latest oral history project *Women of the Chathams*.

The idea of an oral history project developed during and after a visit to the Chatham Islands in October 2011. Anna raised the possibility with several women she met on that first trip. Like many women they said their story wasn't worth telling but to Anna their lives and work in such a remote location were riveting.

Anna gave a brief overview of the history of the Chatham Islands – Moriori, Maori and European – and mentioned some of the published sources like Michael King's history and Barry Barclay's film. She also talked about the economics of the islands,

including very expensive power and most food being imported.

When the project received financial assistance from a New Zealand Oral History Award, Anna was able to plan her visit and prepare for the interviews. She described her process of establishing relationships and building trust as an outsider, emphasising the importance of making contact face to face. The project took place in the context of quite complex community politics.

An unexpected opportunity to go to Pitt Island by fishing boat was too good an opportunity to miss after Anna had been unable to get a flight over. One of the interviews there was carried out in a house on a working farm as people came and went, 'and the only thing that was consistent throughout the interview was the generator noise that filled the house. Pity the poor abstracter,' said Anna.

Anna played several really interesting extracts and showed beautiful photographs she had taken of the women and the islands. She answered questions on aspects of the project such as the logistics of organising the interviews, relationships with interviewees, topics covered and how the material she recorded related to what

she originally hoped to cover in the project.

Two more interviews are under way. Anna said they are with women who have left the Chathams 'but their hearts are still there'.

Linda Evans and Gillian Headifen

*Anna Cottrell presents
Photograph: Lynette Shum*



The next Wellington regional meeting will be at 6pm 15 August 2013, in the National Library Building (enter from Aitken Street). Gillian Headifen, the Research Librarian, Oral History, for the Alexander Turnbull Library, will give a short presentation "Personal views of day to day life - how oral history can be used to provide a social history context for family history research", and this will be followed by an opportunity for us to chat and each share our own work on an informal basis.

Enquiries: lynette.shum@dia.govt.nz

Reviews

On a Saturday Night: Community halls of small-town New Zealand

If buildings could talk – what stories would they tell? The Community Hall is a phenomenon of rural life in New Zealand – and while this book is not an oral history account it does give some lively anecdotes of community events and happenings in times of early settlement – farewelling and welcoming home soldiers from war, family re-unions, debutante balls, community work, social gatherings and yearly dances. One can almost hear the music filling the halls; hear the cheers of men over their home brew and the women sharing stories as they bring out their plates for the evening supper. This is a delightful book that you can dip in and out of to discover stories from communities you might not have heard of, with some hilarious tales and moving moments where the community hall provides a backdrop to stories that cross several generations.

Ruth Greenaway.

Michele Frey and Sara Newman; Photographs John Maillard and John O'Malley, Canterbury University Press, \$45.

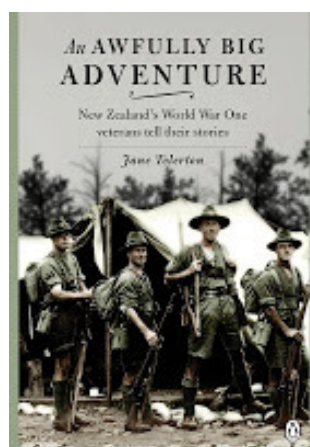
cup.canterbury.ac.nz

New books based on oral histories

This year's NOHANZ Journal will include comprehensive reviews by Pip Oldham of two New Zealand books based on oral histories.

An Awfully Big Adventure is journalist Jane Tolerton's book based on interviews with 85 veterans as part of the World War I Oral History Archive, which she helped set up in 1987.

radionz.co.nz/search/results?utf8=✓&q=Jane+Tolerton



Pip Desmond's book *The War that Never Ended – New Zealand Veterans remember Korea* is based on her oral history project with Korean War vets, for the Ministry for Culture and Heritage. Pip gave the keynote address at NOHANZ conference 2009 in Wellington shortly before her first book, *Trust*, was shortlisted in the New Zealand Post book awards. radionz.co.nz/search/results?utf8=✓&q=Pip+Desmond



For the record

This is the first in a series of occasional columns of a mixture of opinions and advice on various aspects of oral history. As Oral History Adviser for the Alexander Turnbull Library, it's part of my job to support new and established oral historians out there in the field. So I'll address questions that often come my way that I think will be of more general interest. I'm grateful to NOHANZ for providing this vehicle as one way I can do this, and if you have anything you'd like me to consider, please ask. Oral history-related questions, that is, I'm no agony aunt! Of course, anything that follows is purely my own opinion and not necessarily that of NOHANZ or the Alexander Turnbull Library.

This time I'd like to discuss equipment. I do have a more detailed document, so please ask me for this if you want to know more – address at the end.

According to our NOHANZ Code of Ethical and Technical Practice, we are obliged

*To use equipment that will
produce recordings of the highest
possible standard*

The recording needs to be a reliable archival sound document and to do justice to the person interviewed, not just for your immediate need, but also for future possible use.

Whatever your equipment, it is most important that you use it well and confidently – practise, and check it each time beforehand, including how much memory. During the interview your focus should be on the interviewee, but don't forget your equipment entirely.

Position your mics well. Monitor your sound constantly during the interview and tweak the recording levels when the interview gets louder or quieter – as it natu-

rally will over the course of a session.

If you're considering buying a recorder, see if you can try something similar before you decide. Choose a supplier who understands oral history and who can continue to support you. Or maybe you don't need to buy as there is an organization or someone nearby that has equipment they are willing to hire or lend. Please contact me if you are in a position to hire or lend so that I and NOHANZ can maintain a list.

There is a bewildering array of equipment out there, with new models coming out all the time.

Briefly, the ideal recorder is one that can record at 48 kHz/24 bit uncompressed format such as .wav, .aiff or .bwf, and is used with quality external microphones that can be independently adjusted. It should be sturdy and reliable.

So-called 'voice recorders' are not suitable beyond dictaphone purposes, as they don't record the full dynamic range of a person's voice. You want the recording to sound as if the person is right there beside you. When playing the recording back on a tinny playback system it might sound OK, but a check played with better equipment might show otherwise, and this could limit its possible future use.

At the Alexander Turnbull Library, we're lucky that we have a fantastic team of oral historians, conservators and technicians, and a supplier that allows us to borrow and play with equipment that's just come on the market, so we can properly assess it and make recommendations.

The Sound Devices 722 to me remains the epitome of recorders, but its price puts it out of the reach of most people.

We recently looked at the new Tascam DR60. Initially, we loved it.

- Records to the required quality

- Looks like a brick, but honest
- Clear display, easy knobs
- Simple to use
- Gives a clean sound
- Takes two mics with XLR inputs, but has facility for further input from a minijack
- Sound easy to monitor and adjust on the fly
- Can be coordinated with a camera
- Great price

Then we came a bit more down to earth when we realised that when you adjusted the record volume it went up or down in 'steps', rather than a gradual transition. Whether this adversely affects an interview recording is open to discussion. If you use one, let me know how you find it.

Lynette Shum

Do you have a question or topic you'd like to see discussed here? Please email me: lynette.shum@dia.govt.nz

Sound Bytes



Members' news

The current JD Stout Fellow at Victoria University of Wellington is biographer **Sarah Gaitanos**, whose books include

Victoria University Press biographies of Nola Miller, first director of the New Zealand Drama School, and violinist and holocaust survivor Clare Galambos. Sarah is working on a biography of one of New Zealand's great champions of justice and civil rights, Shirley Smith.

victoria.ac.nz/stout-centre/research-opportunities/jd-stout-info/current-fellow

Dr Bernard Jervis, whose presentation at the 2011 NOHANZ conference in Rotorua honoured survivors of ethnic violence in Bosnia, has been re-elected to the Wairarapa Area Council of New Zealand Red Cross for a further three years, and also elected to the organisation's International Humanitarian Law Committee. One of the roles of this committee, first established in New Zealand in 1980, is to promote public awareness of humanitarian law and the Red Cross Society's important role in this field.

A Featherston-based JP with a 30-year career in the criminal justice system, Bernard's study about peace and conflict in Tuzla, undertaken as part of research for his doctorate in social anthropology at Massey University (2007), gave conference attendees an insight into how that community dealt with violence.



Privacy and copyright issues for oral history practitioners

Some of the issues raised on the H-NET Discussion List on Oral History (H-ORALHIST@H-NET.MSU.EDU) regarding putting Oral History online concern the same issues our RAG group is currently addressing – privacy and copyright in the face of demand for online access to oral history projects.

Keep an eye on the Aussies

Even if you can't get to conferences, it's worth watching what's happening across the ditch via **The Oral History Association of Australia NSW's** newsletters. The organization also offers access to audio files for seminars.

ohaansw.org.au/n/o/MjA5MjExOS1ONTIyfDEyNTY3

Recording Agreement Form

We've made a layout change to the Form to clarify NOHANZ's role. Now on the website. We are still welcoming feedback nohanzfeedback@gmail.com

Dates for your diary

September

21-24 September, 2013: **Oral History Association of Australia biennial Conference**

"*She said, he said: reading, writing and recording history*" is jointly hosted by The Oral History Association of Australia, History SA and the University of South Australia. (Biennial National Conference of the OHAA and 21st State History Conference.) Adelaide, South Australia
www.ohaa.org.au/article/biennial-conference
history.sa.gov.au/shc2013

October

9-13 October 2013: **OHA Annual Meeting** (Oral History Association of the United States)

"*Hidden Stories, Contested Truths: The Craft of Oral History*". The Skirvin Hilton Hotel, Oklahoma City, Oklahoma. Deadline for submission has passed.

<http://www.oralhistory.org/>

 **ALEXANDER TURNBULL LIBRARY**
NATIONAL LIBRARY OF NEW ZEALAND
Te Puna Mātauranga o Aotearoa

Alexander Turnbull Library workshops

Dates have just been set for our popular workshops in Wellington and Auckland.

Auckland:

The Essentials of Oral History Research Day One: Introduction to Oral History Sunday 13 October, 8.45am-4.30pm; *Day Two: Recording Seriously* Saturday 9 November, 8.45am-4.30pm. \$300 for the two days

Abstracting Oral History workshop, Saturday and Sunday 30 November—1 December 8.45am-1pm, \$180

Wellington:

The Essentials of Oral History Research Day One: Introduction to Oral History Saturday 19 October, 8.45am-4.30pm; *Day Two: Recording Seriously* Saturday 16 November, 8.45am-4.30pm. \$300 for the two days

Abstracting Oral History workshop, Saturday and Sunday 7-8 December 8.45am-1pm, \$180

Reduced fees for all workshops is available for Community Services Card holders and full-time students.

For Expressions of Interest, please contact us: <http://tinyurl.com/cjtoapw>

Funding

The Jack Ilott Oral History in Education Trust Fund can be accessed through <http://tinyurl.com/c7s4e5h>



Scenes from Symposium. Photos: Lynette Shum

NOHANZ July 2013