

**Te Reo a Ngā Taputapu
Memory, Oral History and Material Culture**

ORAL HISTORY CONFERENCE PROGRAMME

**Stout Research Centre for New Zealand Studies &
National Oral History Association of New Zealand (NOHANZ)
Te Kete Kōrero-a-Waha o Te Motu**



*Immigration re-entry registration certificate for Lily Khouri
and her three children, 1910 Edward William Sorrell. Ref:
fMS-Papers-11659 Alexander Turnbull Library*

18-20 November 2022
Te Herenga Waka Victoria University of Wellington

<https://www.victoria.ac.nz/stout-centre/about/events>
<http://www.oralhistory.org.nz/>



STOUT RESEARCH CENTRE
for New Zealand Studies

NOHANZ

Welcome

Nau mai, haere mai ki Whanganui-a-Tara. Welcome to Wellington.

The theme of the conference this year is 'Te Reo a Ngā Taputapu Memory, Oral History and Material Culture', and the programme includes a wide range of approaches to this key dimension of memory and remembering, along with other oral history presentations on topics central to contemporary debates.

The conference presentations are preceded by a day of workshops and other activities organized by Lynette Shum from the National Library Wellington. These are being held at the National Library, and full information about the workshops may be found on pages 3-4 of this programme.

The conference formally begins with a Mihi Whakatau and opening keynote address on early Friday evening by Professor Te Maire Tau, Pou Whakarae of the Ngāi Tahu Centre at the University of Canterbury. This will be held from 5.00 pm in the Auditorium, Lower Ground Floor, National Library of New Zealand, Aitken Street Entrance, Wellington. **This presentation is also open to the public.**

The conference papers begin on Saturday in the **Alan MacDiarmid** building (and the Maclaurin Lecture Theatre 102) on the Victoria University of Wellington Kelburn campus. The registration and information tables, morning and afternoon teas, and lunches will be found in the large MacDiarmid foyer outside the conference rooms. Please come to pick up your conference pack here.

A very large number of proposals were submitted and of course, in many ways, this is a wonderful problem to have! But it has entailed having to schedule three concurrent streams for most of the conference and we regret that this will result in having to make some very difficult choices about which sessions to attend.

We would like sessions to be recorded and made available to future researchers, subject to the conditions on the recording agreement signed by the presenter. The session chairperson will discuss this with presenters.

Please note that the NOHANZ Annual General Meeting will be held on Saturday afternoon, preceded by a collective consultation and discussion about the 'Future of NOHANZ'. We do hope you will contribute your ideas about our future direction, activities and priorities, and also consider standing for the NOHANZ Executive. Nomination forms will have been circulated in advance, and nominations may also be made from the floor on the day.

A conference appraisal sheet will also be available and we welcome your comments to help with the organisation of future conferences.

For further general information, please see p30 of this programme. If you have any specific questions or concerns, please ask one of the conference planning committee members: Anna Green, Liz Ward, Lynette Shum, Ann Packer, or Debbie Levy.

Acknowledgements

We are very grateful to the following for their support for this conference:

The Stout Research Centre for New Zealand Studies

Te Herenga Waka - Victoria University of Wellington

Manatū Taonga Ministry for Culture and Heritage

The Alexander Turnbull Library

The National Library of New Zealand Te Puna Mātauranga o Aotearoa

Pre-conference Workshop Programme

Venue: Tiakiwai (Lower Ground Floor), National Library, Aitken Street, Wellington.
Each session \$25, payable in cash on the day.

Registrations essential – please email atloutreach@dia.govt.nz to register attendance at the Workshops.

Friday 18 November 2022		
9.00am–12.00 noon	1. Starting out with podcasting and audio editing	Rosemary Baird
9.30am–11.30 noon	2. Recording oral history – a clinic	Zach Webber and Lynette Shum
12.00pm–1.00pm	Lunch	
1.00pm–4.00pm	3. Archiving oral history	Sue Berman and Valerie Love
1.15pm–3.45pm	4. Chinese footprints: A Wellington walking tour of Chinese history	Lynette Shum and Nigel Murphy

Starting out with podcasting and audio editing

Rosemary Baird

In this workshop we'll be aiming to explore two main areas at a beginner level:

1. Starting a podcast: thinking about audience, format, hero image, hosting platforms, scripting, finding music and advertising your podcast.
2. Selecting and editing audio using a Digital Audio Workspace (DAW) – in this case Hindenberg.

In the second part we will be doing small group activities using a transcribed oral history and audio files. We'll practice selecting audio, and practising cutting, fading, and using a DAW clipboard. The focus of the workshop will be on building confidence and gaining practical experience. Participants should bring a laptop and mouse if possible. Extra information on downloading a free version of Hindenberg will be sent prior to the workshop.

Limit: 14

Rosemary Baird is the Outreach Advisor at Heritage New Zealand. She received a PhD from the University of Canterbury in 2012 and is the creator of *Aotearoa Unearthed: Archaeology for Everyone*, a podcast by Heritage New Zealand Pouhere Taonga, produced in partnership with the New Zealand Archaeology Association.

Recording oral history: A clinic

Zach Webber and Lynette Shum

A drop-in session. Are you worried about recording good quality sound? We will have recorders available for you to practise on under our guidance. Participants are welcome to bring along a sample of sound for technical assessment, and will have the opportunity to visit our sound conservation studio.

Zach Webber is an audiovisual conservator who has worked with AV collection across the Alexander Turnbull Library and Archives NZ for over ten years. This has provided him experience with all manner of media and recording devices which he will be happy to share and help talk through any problems Oral Historians come across in their practice.

Lynette Shum has been Oral History Advisor for the Alexander Turnbull Library, helping people to record good sound for over 10 years.

Archiving oral history

Sue Berman and Valerie Love will lead participants through the fundamentals of archiving oral history. Topics will include principles of oral history recording to create content for perpetuity; choosing a repository; creating a community archive with audio visual content; analogue, digitisation and born digital file management; and an opportunity for sharing questions and expertise.

Sue Berman is a senior heritage collections advisor whose work reaches across collection management, project design, curation, and community engagement. She has decades of experience in practice and enjoys the intellectual challenges of thinking about oral history and the methodological realities of creating great oral history records.

Valerie Love is Kaipupuri Pūranga Matihiko Matua Senior Digital Archivist at the Alexander Turnbull Library. They are currently on secondment to the Curatorial Services team at the Library, focusing on born-digital oral history and sound collections. Before moving to Aotearoa New Zealand in 2011, they worked as Curator for Human Rights Collections at the University of Connecticut in the United States. Valerie has conducted oral history projects in the US and Aotearoa, is a contributor to the volumes *Remembering Mass Violence: Oral History, New Media, and Performance* published by the University of Toronto Press, 2013, and *Through the Archival Looking Glass: A Reader on Diversity and Inclusion*, published in 2014 by the Society of American Archivists Press.

Chinese footprints: A Wellington walking tour of Chinese history

This event will take attendees on a walking tour exploring the rich history of the Chinese in Wellington, much of which has been erased and now largely invisible to passers-by. This two-hour tour highlights sites of significance for Wellington's early Chinese community including businesses, eateries and Haining Street's 'Chinatown'. The tour concludes with a pot of Chinese tea at the Poon Fah Association rooms.

Limit: 20

Lynette Shum, third generation Poon Yu Chinese New Zealander, is Oral History Advisor for the Alexander Turnbull Library. Her first home was on the fringes of Chinatown, yet she was unaware of its existence until researching what was to become the Haining Street Oral History Project. She has completed an MA on the topic.

Nigel Murphy has been researching, writing, and lecturing on Chinese New Zealand history for almost 40 years. His interests include the politics of Chinese New Zealanders, their organisations and associations, their social and cultural lives, their home villages, and their transnational connections with other Chinese overseas communities, the lives of Chinese women in New Zealand and at home in China, the history of Chinese people in Wellington, and many other Chinese New Zealand topics.

Conference Opening

Friday 18 November 2022		
5.00pm	Mihi Whakatau Conference Opening and Welcome	Auditorium Lower Ground Floor
5.15pm	Keynote Address Can we add to the work of Jan Vansina? Te Maire Tau Professor Tau is the Pou Whakarae of the Ngāi Tahu Centre at the University of Canterbury.	National Library of New Zealand Aitken Street Entrance, Wellington Introduced by: Professor Brigitte Bönisch-Brednich, Director of the Stout Research Centre
6.15 pm - 7.00pm	Refreshments	Auditorium Foyer, National Library of New Zealand

Conference Programme

Saturday 19 November 2022			
8.15am	Registration Desk Open Alan MacDiarmid AM foyer Victoria University of Wellington Te Herenga Waka, Kelburn Campus		
8.45am	Housekeeping and welcome (Anna Green) – Maclaurin Lecture Theatre 102		
9.00am	Keynote address: Professor Paula Hamilton Touching the Imagination: memories and material culture, memories as material culture. Maclaurin Lecture Theatre 102 - Chair: Anna Green		
10.00am	Morning Tea in the AM Foyer		
	Maclaurin Lecture 102		
Chair	Marama Muru-Lanning		
10.30am	Jeffrey Addison, 'Te Ao o ngaa Kare-tao'. The traditional and contemporary world of Kare-tao puppetry.		
11.00am	Sharon Moreham, 'Ko wai au? Who am I?'		
11.30 noon	Lightning Bolts: tell us about your oral history project Chair: Lynette Shum		
12.00pm	Lunch in the AM foyer		
	AM102/104	AM101	AM105
Chair	Brigitte Bönish-Brednich	Liz Ward	Cheryl Ware
1.00pm	PANEL: Marama Muru-Lanning, Keri Mills, Charmaine Tukiri, Robert Pouwhare, Gerald Lanning and Shane Solomon, 'Kaitiaki Kōrero: Stories of kaitiakitanga from Aotearoa's harbours.	April K. Henderson and Sean Mallon, 'Collecting Hip Hop Histories at Museum of New Zealand Te Papa Tongarewa'	Rosie Stather, 'Southland's Hidden Voices: Giving Life to the Work of Edith Ruddenklau'
1.30pm		Rachel Bush and Chelsea Renshaw, 'Making the Most of Memory'	Hugo Manson and Judith Fyfe, 'Tomorrow is too late....'
2.00pm		Rowan Light, 'Remembering Together: Communities of memory, material culture, and the New Zealand Wars'	Alison McIntyre and Jessica Moran, 'How do we work with the new Privacy Act so that oral histories can be still accessed and used?'
2.30 pm	Afternoon Tea		
	AM102/104	AM101	AM105
3.00pm	The Future of NOHANZ Facilitators: Anna Green and Cheryl Ware		
4.00pm	Room 102 - NOHANZ Annual General Meeting. Presentation of Journal Prize. Elections to the Executive. Returning Officer: Megan Hutching.		

Sunday 20 November 2022			
	AM102/104	AM101	AM105 Lecture Theatre
Chair	Keri Mills	Louise Tapper	Emma Jean Kelly
9.00am	PANEL Moana Murray, Marama Salsano, Hineitimoana Greensill, 'Languages, Texts and Longing: Visceral and embodied responses of Indigenous researchers engaged in public and personal archives'	Natalie Looyer, 'Marion Steven at 21 Andover Street: Person and place interconnected'	Ruth Low, 'Tools of their trade: portals into past lives of drovers and shearers'
9.30am		Michael Dudding, 'Oral History in a History of New Zealand Architecture'	Dean Broughton, 'Restriction and Reverence: the role of the Merchant Seafarer's Discharge Book in creating a seafaring identity'
10.00am		Alice Flett, 'Memories as Historical Evidence'	Grace Millar, 'They're still fighting on Facebook': Digital culture and oral history'
10.30am	Morning tea AM Foyer		
	AM102/104	AM101	AM105
Chair	Hineitimoana Greensill	Anna Green	Sue Berman
11.00am	Rewi Nankivell, 'He Ariā'	Brigitte Bönisch-Brednich, 'Mandoline, tools and cigarettes – the role of (post) wartime objects in family memory'	Emily Anderson, 'Living with Death and Dying in the time of COVID-19'
11.30am	Jacqui Keelan, 'Inherited family objects in contemporary life narratives/identities play a crucial role in reclaiming "who we were before"'	Carolyn Collins, 'Holden cars, gold watches and "jobs for life": Using touchstones and memory to retell a national story'	Louise Tapper and Rosemary Du Plessis, 'Making the Most of Now: Multiple outputs from an oral history project'
12.00-1.00pm	Lunch in AM foyer		
	AM102/104	AM101	AM105
Chair	Liz Ward	Ruth Low	Lynette Shum
1.00pm – 1.30pm	Cynthia Tobar, 'Black Lives Matter in Higher Education: Empowering Student-Scholar Voices'	Sandra McDonald, Louise Rummel, Karen Clarke, Yvonne Kainuku, Cath Dickey, 'A Nursing Oral History Project'	Sue Berman, 'Auckland Libraries Heritage Collection – The family jewels'
1.30pm – 2.00pm	Cindy Hanson, 'Justifying and Reconciling the Destruction of Oral Testimony: The Case of Canada's Indian Residential Schools'	Elisapeci Samanunu Waqanivala, 'Blue Ocean People: Fijian Oral History in Aotearoa'	Sue Gee, 'Photographer as Informant: Recording our history through a Māori lens, John Miller'
2.00pm – 2.30pm			Julie Benjamin, 'Had a Few Too Many: A Family Snapshot'

2.30pm – 3.00pm	Tea in AM Foyer		
Chair	Megan Hutching	Ann Packer	tbc
3.00pm – 3.30pm	Will Hansen, 'Honouring Our Queer "Family"'	'Michelle Edge, 'More than Meets the Eye'	Carol Hamilton, 'The RubyFruit Project'
3.30pm – 4.00pm	Erin Ramsay, 'A Whare of Many Things: The Narrative Power of Objects from Queer Life'	Gina Hochstein, 'Hearing through Images: Tales from a Bush-Elicited Modernism'	Margaret Pack, 'A history of abortion care in Aotearoa New Zealand'
4.00pm	Poroporoaki - close of conference Room 102/104		

Keynote Lectures

Professor Te Maire Tau

Friday 18 November 2022

Auditorium

National Library of New Zealand Te Puna Mātauranga o Aotearoa
Lower Ground Floor, Aitken Street Entrance, Wellington

5.00pm Welcome – Mihi Whakatau

5.10pm – 6.10pm Keynote Address

6.10m - 7.00pm Refreshments



Can we add to the work of Jan Vansina?

Abstract

It was not so long ago that oral history lacked widespread respect and credibility within the Western historical discipline. Jan Vansina's *Oral Tradition as History* was an important step in changing this, with his proposed model for the interpretation and categorisation of oral history based on his studies of peoples and traditions in Central Africa. When completing my master's thesis on oral traditions, I used this model with reference to Māori oral histories, while also incorporating David Simmons' template for Māori myth. Subsequently there has been a huge growth in the merit and use of oral tradition in academia, which has begun to move forward into the study of Mātauranga Māori. However, recent misuse of oral traditions to make mistaken claims, including that Māori made voyages to Antarctica prior to European contact, means we must take careful stock of how our traditions and histories are used and interpreted. The question must be asked: Have we really learnt anything? What is the path forward for approaching our oral histories with both respect and rigour?

Biography

Professor Tau is the Pou Whakarae of the Ngāi Tahu Centre at the University of Canterbury. He took up the Director position of the Ngāi Tahu Research Centre in 2011, having previously been a Senior Lecturer in History at the University. Te Maire belongs to Ngāi Tahu, the principal tribe of the South Island, and lives in Tuahiwi, the largest village of that tribe. Te Maire is the Ūpoko (Director) of Ngāi Tūāhuriri (the tribal group of the Tuahiwi region in Canterbury). During his years as an undergraduate and later as a postgraduate student at Canterbury, Te Maire helped iwi leaders with their land claim to the Waitangi Tribunal, with a particular emphasis on traditional food-gathering practices. As a specialist historian on oral traditions, tribal genealogies and indigenous knowledge systems, Te Maire was used as an expert witness and historian for the settlement of the Ngāi Tahu Claim - the largest settlement in its day between Māori and the Crown for lands wrongfully taken. Since then he has had a number of publications dealing with oral traditions and the relationship between indigenous knowledge systems and how they intersect with western science. Te Maire's research interests include the philosophy of knowledge, oral traditions, myth, indigenous development and history.

Professor Paula Hamilton
Saturday, 19 November 2022 at 9.00 am
Maclaurin Lecture Theatre 102



**Touching the Imagination: memories and material culture,
memories as material culture.**

Abstract

One can be a minimalist or a collector but most of us have some objects that are important to us, that have meaning to just one person or a few people because they have stories, memories that are central to our lives, maybe even components of our identities. Without these stories, the objects may 'speak' through provenance and identification but the interpretation of their meaning is limited. (This is why we discover whole suitcases of photographs without attached scribbled notes discarded in the rubbish.) In the first part of this talk I want to trace the many different ways a category of objects such as shoes, enmeshed in a web of interrelations, can change across time and have different meanings depending on who is telling the story and their purpose. In doing so I explore how we invest feelings of various kinds (joy, anger, envy, humiliation) in objects which can disturb us and how the sensory domain (vision, touch, taste, sound, smell) which stimulates these memories is reworked if objects are digitised. Second, I ask the question about how much of our life experiences it is possible to represent through material culture. Objects can shape how and what we remember, but what happens when there is nothing material to represent them? In many instances, memories themselves become the focus of storytelling as we shall see in an increasing number of museums that have had to be imaginative to represent a wide range of experiences to their audiences.

Biography

Paula Hamilton has a distinguished career as a cultural historian in the fields of memory studies, public history and oral history both internationally and within Australia. She was a co-founder and director of the Australian Centre for Public History at University of Technology Sydney and is currently Adjunct Professor at both Macquarie University and UTS. In addition to her research and teaching career at UTS, Paula has worked in museums such as the Powerhouse in Sydney and the National Museum in Canberra as both a curator and a research fellow. She has been active in oral history associations both nationally and internationally: between 2015 and 2017 she was an elected Board member of the International Oral History Association Council. Her published work revolves around the relationship between history and memory in a wide range of contemporary contexts, and recent publications include: 'Speak. Memory Issues in Oral and Public History' in *What is Public History Globally? the Past in the Present* (2019); (with Kate Darian Smith) *Migration, Memories and Heritage* (2019); and 'Intimate Strangers: multisensorial memories of working in the home' in *A Cultural History of Sound, Memory and the Senses* (2017). She is currently writing the chapter on Museums and Memory for the forthcoming international volume *Oxford Companion of History and Memory*. You may be interested to watch her 2018 presentation on 'Memory Studies', recorded for the Australian Centre for Public History.

See: <https://www.youtube.com/watch?v=OZI3dOXYRVc>.

Abstracts

Jeffrey Addison and Whaitaima Te Whare

Te Ao o ngaa Kare-tao. The traditional and contemporary world of Kare-tao puppetry.

The purpose of our presentation is to show how puppets can be used to assist in the transmission of contemporary maori cultural knowledge. In our presentation, as well as giving some background puppetry history, we are proposing to give an interactive demonstration of some of these puppets, including our kare-tao and rock-art puppets. This demonstration will provide insight into how they can be used in the transmission of traditional and contemporary maori cultural knowledge. We are a living example of what the themes of your conference are about, with our karetao - our taonga tuturu, providing a pathway for our own story telling, across a range of mediums. From 2018 onwards we have become active kaitiaki for our Te Ika-A-Māui rock-art heritage and have recently founded a māori rock-art collective called Te Waka Hihiri. For this work, we have established an on-line historical archive called Taupo-moana record keepers, which is greatly informing our practise and increasing mātauranga māori of our local history. This, in turn has led to interest in the activities other record-keepers and record-keeping organisations such as NOHANZ. Whaitaima and I are presently touring and promoting Toro Pikopiko Tales – five volumes of musical stories, adapted as children’s audiobooks and now part of Radio NZ’s story-time collection.

Jeffrey Addison (Kāi Tahu, Te Ātiawa) and Whaitaima Te Whare (Ngāti Raukawa, Tūwharetoa) are a story-telling duo called Toro Pikopiko Puppets. They have created and toured 16 māori cultural puppet shows, produced a te reo māori radio drama series based on our whānau atua legends, as well as a te reo māori puppet TV series called Toro Pikopiko E! for Māori Television.

Emily Anderson

Living with Death and Dying in the time of COVID-19

The passing of a person we love is one of life’s greatest challenges. The rituals we have developed over generations provide a familiar and comforting structure to help us say goodbye and support each other in grief. Funerals are a key part of that, whether it is a small graveside service or a five-day tangihanga, our familiar death processes are a vital part of grieving, for honouring our loved one and for reaffirming life. The goal of this oral history project was to record the different experiences of death and the accompanying rituals that were disrupted during the COVID 19 lockdown in 2020. In our interviews we spoke with people who lost loved ones, medical staff supporting the dying, and funeral directors. Our presentation will cover development of the project, the ethics and challenges we faced, audio samples from interviews, using transcription software for abstracting, and our key learnings. This project was a collaboration between Sue Berman of Auckland Libraries, and Emily Anderson, a freelance oral historian based in Ōtautahi. The project was funded by a MCH oral history grant.

Emily Anderson trained in journalism at Canterbury University and has worked as a freelance researcher, writer and oral historian for over 15 years. She has worked on documentaries, has produced numerous community and life oral history projects, and has written for print media. www.originstories.co.nz

Julie Benjamin

Had a Few Too Many: A Family Snapshot.

In this paper I examine a Box Brownie print used in a recent formal oral history interview with my mother Valerie Benjamin. I will examine how Valerie, who is not present in the photograph, uses it as the basis for a related story - set in another time and place - to do with family, community and cultural interconnections. Her narrative wanders away from the image, simultaneously revitalizing family mythologies and entertaining her audience. It also passes on previously unknown information, adding another layer to family identity and reviving memories of family members that are both painful and pleasurable.

Julie Benjamin's PhD thesis focuses on memory, storytelling and her grandmother Gladys Cunningham's slide photography. She is currently writing a book about her father Harry Benjamin's excursion train trip to Dunedin to support Buller's challenge for the Ranfurly Shield in 1949.

Sue Berman

Auckland Libraries Heritage Collection - The family jewels

Drawing on a range of oral histories from Auckland Libraries Heritage Collections, this paper will illustrate how narrators describe and relate to material culture as part of their oral history record. I will share voices that describe houses and homes, wharehau and marae, and the tools of work and leisure. This session will showcase a diversity of voices from the collection and examine the methods by which interviewers and interviewees through the interview process bring to life our ability to hear, imagine and understand the significance and meaning of objects/material culture in people's lives.

Sue Berman, Principal Oral History Advisor - Heritage Engagement - Auckland Libraries. Sue is a senior heritage collections advisor whose work reaches across collection management, project design, curation, and community engagement. She has decades of experience in practice and enjoys the intellectual challenges of thinking about oral history and the methodological realities of creating great oral history records.

Brigitte Bönisch-Brednich

Mandoline, tools and cigarettes - the role of (post)wartime objects in family memory

Memories and narratives of loved ones are often structured and segmented by implicit object elicitation. Using such elicitation techniques are useful for personal memory work but simultaneously are also used as ethnographic method to facilitate memory and narration. This paper will look at both those techniques by using shared family memories while adopting an insider / outsider perspective. Using object elicitation in a family focus group setting will be used to create stories and to structure memory alongside the use and handing on of treasured objects. It will also give way to discuss embodied habits that belonged to our father but are discarded by his children and grandchildren. It is impossible to remember father without a cigarette in hand; and by extension all the stories of what the preference of smoking meant for his well-being and ours. By using a memory tracing method such as object elicitation I will analyse how an ethnographic method can trace and help the re-surfacing of family memory.

Brigitte Bonisch-Brednich is a Professor in Anthropology, in the School of Social and Cultural Studies at Te Herenga Waka, Victoria University of Wellington.

Dean Broughton

Restriction and Reverence: The Role of the Merchant Seafarers Discharge Book in Creating a Seafaring Identity.

The purpose of this paper is to show how material objects in oral history can offer insight into an interviewees identity. This paper asks what role does the merchant seafarers discharge book play in the creation of a seafaring identity? During my PhD research the ex seafarers I interviewed, without being asked to do so, brought their original seafaring discharge book to the interview. My observations of their placement, movement, holding and discussion of the document throughout the interviews illustrated the reverence seafarers showed for their discharge book: equivalent to military medal wearing. Shipping companies originally introduced the discharge book as a form of movement control with it recording a seafarers personal details, ships they worked and notes about conduct and behaviour. The examples in this paper will show how the meaning of the discharge book has changed over time and its development into a tangible symbol of seafaring identity. This paper will also provide an explanation of how the discharge book enables the transmission of memories to subsequent generations of a seafarers family.

Dean Broughton is completing a PhD in history at Victoria University, his PhD is a comprehensive study of ship-jumping seafarers in New Zealand between 1945 and 1980. Deans general research focuses on New Zealand and British seafarers in the nineteenth and twentieth centuries.

Rachel Bush and Chelsea Renshaw

Making the Most of Memory

- What is the relationship between oral history and objects in galleries, libraries, archives and museums?
- How are photographic records of the past interpreted in oral histories?

This paper explores the premise that oral histories allow visitors greater engagement with an object in an exhibition setting. It discusses the impact a voice has on recalling a memory about an object, delivered as a digital interactive experience. This is relevant to current museum rhetoric that digital interactives are a prerequisite for engaging visitors. Several examples from two major exhibitions at MOTAT demonstrate how oral histories fulfil this objective, particularly for whānau and younger people - highlighting their value when developed into exhibition digital assets.

Rachel Bush is a Senior Exhibitions Curator at MOTAT who has worked at the museum for six years. Before moving into the GLAM sector, I worked in television production.

Chelsea Renshaw is the Curator - Transport at MOTAT with a background in Museum, Library and Information Science. I am passionate about using documentary heritage to tell the story of museum objects.

Carolyn Collins

Holden cars, gold watches and ‘jobs for life’: Using touchstones and memory to retell a national story.

Since it first rolled off the assembly line in 1948, the Holden car has been intertwined with Australia’s national story. The closure of its last factory in 2017, and the subsequent ‘retirement’ of the brand marked the end of the road not only for this national icon but for the generations of men and women who built it. While the cars have traditionally been used to tell this story, at oral history interviews workers tendered other smaller treasures of their working lives, including the gold watch, symbolic not only of achieving 25 years’

continuous service but of a time when Holden stood for a job for life, security for your family and opportunities to advance. The gold watch 'club' was exclusive, yet democratic: everyone from the boss to the floor sweeper could qualify, their photos appearing alongside each other in the company magazine. As time went on, migrants and women along with sons (and daughters) of earlier 'gold watch men' joined its ranks. When the company hit bad times, the annual club lunches were scrapped, sparking an outcry – even rebellion! Later, options expanded to include clocks, cutlery, even golf clubs, but many watches became heirlooms, passed down through generations. Some workers were still upset that the factory's closure had 'robbed' them of the chance to join the gold watch club. This paper shows how, together, material culture and oral history can be used to illustrate not only a more intimate social history of Holden, but of working lives in post-war Australia.

Dr Carolyn Collins is an author and oral historian based at the University of Adelaide, and an interviewer for the National Library of Australia. She interviewed 50 former Holden workers between 2019 and 2022 as part of an Australian Research Council project involving researchers from the University of Adelaide and Monash University.

Michael Dudding

Oral History in a History of New Zealand Architecture

Taking Peter Shaw's book, *A History of New Zealand Architecture* as a starting point (and recognising the secret oral history within it), this paper proposes that oral history-derived narratives can enter into affective relationships with institutional narratives in uncomfortable but productive ways. In Shaw's case, the reception of his book in the early 1990s could be characterised as an institutional attack but, even where smaller personal truths are inserted into broader cultural ones, resistance can be encountered. Nonetheless, received cultural narrative is unavoidably and inextricably constructed from this web of interactions between institutional and personal narratives.

Where the material objects sit in relation to all of this is questionable; meaning and significance are rarely related to this or that brick or beam. Betraying its roots in art history paradigms, architectural history is far more interested in the comparative analyses that give rise to broad (normally western-centric) cultural narratives than to more localised concerns. Here in New Zealand, architectural history is articulated in terms of "here" versus "there", which actual reveals little of either, but which might be further elaborated by personal histories to give real 'life' to the whole edifice.

Dr Michael Dudding is a Lecturer in architectural history at Victoria University of Wellington. His 2018 doctoral dissertation was based on oral histories of New Zealand architects who undertook postgraduate study in the US during the 1940s and 50s. His research is focused primarily on post-WWII New Zealand architectural history.

Michelle Edge

More than Meets the Eye

This presentation is about the backstories of bespoke jewellery. Via oral histories, a cluster of wearers create portraits of singular pieces of jewellery, articulate their 'relationship' with favoured items and speak of the experiential aspects of adornment. These case studies reveal the value ascribed to heirloom pieces and show how some wearers adapt and re-invent jewels to serve and suit their identity.

Michelle Edge is the grand-daughter of a jeweller and is an avid jewellery observer and wearer. She works as an interpreter by day, creates 'oral histories with pictures' for Auckland Council and manages a parks-based artist-in-residence programme. *More than Meets the Eye* is an in-progress Museums and Cultural Heritage thesis project.

Sue Gee

Photographer as Informant. Recording our history through a Māori lens, John Miller's work is an alternative view; his memories will inform the new history curriculum.

Ngāpuhi photographer, John Meredith Miller – artist and social activist – has photographed protests, Prime Ministers, political events, artists, actors, tangihanga, hikoī and hui for five decades. Since 1967 to the present, Vietnam war protests, Ngā Tamatoa, Dawn Raids, Land Marches, the Rainbow Warrior, Waitangi Day protests, Tairahia, Bastion Point and Ihumātao occupations have been recorded by John's empathetic lens. His images, a historical, cultural and social documentation of Aotearoa have appeared in print, film, online, in books, libraries and galleries. Material culture for the nation.

In 2003 John was awarded a Media Peace Prize Lifetime award. In 2020, with Elisapeta Heta, he represented Aotearoa at the Sydney Biennale. Last year he was the recipient of a \$10K art award; Ngā Tohu Hautūtanga Auaha Toi, recognizing leadership and outstanding contribution to the development of new directions in Māori art. A Trust, formed to protect and catalogue John's photographs, has now broadened its kaupapa by funding the recording of his extensive memories of many important events and movements. Since August 2021, Sue Gee (herself a photographer), has been recording John speaking about his photographs and life. When he supplies names, comments on a relationship, recalls kōrero, describes place, people, event and experience, the information adds layers of meaning to a photograph. His first-hand knowledge is a national treasure. In June, 52 fifty-minute tracks were deposited with Auckland Libraries. This valuable oral history project continues. More films, left for years unattended in a camera-case, were recently developed, revealing surprising images.

Prior to recording oral histories, Sue Gee photographed weddings and families. Her oral history projects include *21 Voices* 2005, with the Chinese NZ Oral History Foundation Inc; *Dominion Road Shopkeepers' Stories* 2013 with Auckland Libraries and in 2016, *From Guangdong to Aotearoa*, six NZ born Chinese trace their roots to Guangdong.

Anna Green, Cheryl Ware

The Future of NOHANZ: all welcome

At the 2021 NOHANZ AGM it was suggested that members be surveyed about their priorities for NOHANZ. The executive agreed that the best way to implement this request would be to schedule a collective discussion at the forthcoming conference. The purpose of this session, therefore, is to provide a forum for NOHANZ members to discuss their priorities for the future. The session will be facilitated by members of the current NOHANZ Executive. We will provide participants with a brief overview of current NOHANZ activities and expenditure, following which we will divide into small groups to discuss a series of both specific and open-ended questions and report back to the whole group. All conference attendees are welcome to join the session.

Dr Anna Green is currently Adjunct Professor in the Stout Research Centre and the President of National Oral History Association of New Zealand Te Kete Kōrero-a-Waha o Te Motu. She has taught history in New Zealand and Britain, served on the IOHA Council and oral history journal boards, and published widely in New Zealand and internationally. She is currently working on a book arising out of her Marsden-funded oral history research project 'The Missing Link', see: www.familymemory.nz

Dr Cheryl Ware is a Senior Research Fellow in the School of Humanities at the University of Auckland. Her current project explores histories of sex work and is supported by a Marsden Fund Fast-Start grant. Cheryl is the author of *HIV Survivors in Sydney: Memories of the Epidemic* (Palgrave Macmillan, 2019) and has published widely in New Zealand and

international journals including *Women's History Review*, *Australian Historical Studies*, *Journal of Australian Studies*, *Health and History*, *Oral History*, and *Oral History New Zealand*. She has served on the NOHANZ executive committee since 2018 and was previously the secretary for Oral History New South Wales.

Carol Hamilton

The RubyFruit Project

The genesis of the RubyFruit Project came from a desire to capture the reflections of a group of women whose influence on the gay/lesbian community in 1970's - early 80's Wellington has yet to be explored. The sole reference about this group in Te Ara, the Encyclopaedia of New Zealand contains two sentences and a visual - "*Circle* was a lesbian-feminist magazine published by the Sisters for Homophile Equality (SHE) in Wellington between 1973 and 1986. This is the cover of the first issue". In fact members of this group and supporters were heavily involved in running Lesbian-only events and maintaining spaces within the city where knowledge vital to lesbian health/wellbeing could be shared. While lesbianism was not illegal, women coming out at that time faced a barrage of discrimination in employment, family life and in social settings. What motivated participants to provide what was a lifeline for many questioning women? What problems did they face? What did they learn? How did this period shape their own live choices/life chances? Where are they now?

The project sits alongside initiatives to preserve knowledge of gay/lesbian activism before the 1986 Homosexual Law Reform Act. It answers concerns about access to a rounded historical record of a period of time that saw an international revolution in thinking about what it meant to be same sex-attracted. None of the women involved received any public acknowledgement of their work. Making these accounts available to interested community members goes a long way to redressing this omission.

Carol Hamilton's background in oral history has included interviewing intellectually disabled people who lived in institutions in Ireland for the A Story to Tell Living History project (2007-2009). Currently she is one of a team involved in gathering oral histories from lesbians who were politically active in the Wellington region between 1970-1986.

Will Hansen

Honouring Our Queer "Family"

In 2019, I was introduced to two women who were former members of trans organisation Hedesthia during the 1970s. Both were initially very guarded in our conversations, as neither were "out" as trans to more than a handful of living people. Yet, by the end of our day together, one of these women entrusted me with the care of over 200 photographs taken of Hedesthia members. Kept safe – and hidden – for decades, I was instructed to deposit these photographs with LAGANZ, and to tell no one of the donor's identity. These two women are not related to me by blood, and yet I feel a deep sense of care, responsibility, and love for them. Though their own biological ancestors may never know their trans past, they have trusted the preservation of their history with me. They are my elders, my queer ancestors. And thanks to their bravery in donating the photos to LAGANZ, many more trans folk will come to know and feel empowered by their histories, too.

My presentation will explore what it means to interact with oral and material archives as a queer younger, a member of the diverse queer communities we might call a "family," in all its complexity. What challenges face the preservation of our queer families histories? How can we work towards ensuring that our elders lives are being honoured, and how do oral and material archives factor into this work?

Cindy Hanson

Justifying and Reconciling the Destruction of Oral Testimony: The Case of Canada's Indian Residential Schools

Canada has just completed its multi-faceted Indian residential school Settlement Agreement. Compensation for Survivors of serious physical and sexual abuse, a process known as the IAP, was a large part of the Settlement with 38,000 people coming forward. Due to a 2017 Supreme Court of Canada decision, the material culture/records including oral testimonies from the IAP, undoubtably one of the largest collections of documents about abuse of children in care in the world, will largely be destroyed unless individual survivors request otherwise.

Over the past four years I have engaged in a national study about the IAP including an analysis of public documents and interviews. I have heard many views on the IAP and on the destruction of the records. I understand the importance of this material evidence and oral history for informing future policies aimed at addressing institutionalized child abuse, but I have also been constantly reminded about promises to Survivors that their story of abuse would be kept confidential. The contested perspectives have forced me to reconcile my opinion. That few will ever know about the IAP testimonies is a travesty. Without fulsome data about the horrors of residential schools and the oral testimonies details of the stories are lost. In the process, asking about the significance of the decision to destroy the records and what it means for future generations is critical? Finally, understanding how the decision was justified and how it might be reconciled become important junctures for analysis?

Cindy Hanson is a professor of Sociology and Social Studies at the University of Regina in Canada who is currently assigned a visiting scholar position in Politics and International Relations at the University of Auckland. This paper is based research funded by the Social Science and Humanities Research Council of Canada.

April K. Henderson and Sean Mallon

Collecting Hip Hop Histories at Museum of New Zealand Te Papa Tongarewa

The Museum of New Zealand Te Papa Tongarewa (Te Papa) was established to “provide a forum in which the nation may present, explore, and preserve...the heritage of its cultures.” It is guided by an official policy of biculturalism, with co-recognition of indigenous Māori and settler descendants reflected in its governance structure, operations, and architecture. Within these institutional parameters, the daily business of collections acquisition and management, exhibition development, and public engagement at Te Papa—just as with other large institutions within the galleries, libraries, archives and museums sector—is shaped by the labor and decision-making of staff who work to recognize and value the nation's diverse societal and cultural histories and their material culture manifestations.

Over the past fifteen years, certain Te Papa staff have actively facilitated acquisition of items related to the decades-spanning history of Aotearoa hip hop—a history in which hip hop art forms have particularly been embraced by people of indigenous Māori and other Pacific Islands ancestry. Te Papa's largest hip hop-related acquisition to date is a collection of ephemera from pioneering Māori DJ and producer DLT that dates back to the mid-1980s. Drawing on discussions with current and former museum staff and oral history interviews with DLT, this paper unpacks the complex interplay of institutional and societal structures and curatorial and hip hop community agencies that have shaped these processes of acquisition, as well as subsequent initiatives to connect these collections to the public. In doing so, the presentation situates hip hop amidst the disparate articulations of “culture” and “heritage” at work in New Zealand's national museum.

April K. Henderson is Programme Director of Va'aomanū Pasifika and Senior Lecturer in Pacific Studies at Victoria University of Wellington. Her writing on Pacific Islander engagements with hip hop appears in *The Vinyl Ain't Final: Hip Hop and the Globalization of Black Popular Culture*; *Made in Australia and Aotearoa/New Zealand: Studies in Popular Music*; as well as *New Zealand Journal of Media Studies*, *The Contemporary Pacific*, and *DANZ Quarterly*.

Sean Mallon is Senior Curator, Pacific Cultures, at Museum of New Zealand Te Papa Tongarewa, where he has worked for two decades. He is the author, co-author, or editor of numerous books on Pacific art, artists, culture and society, including *Tatau: A Cultural History of Samoan Tattooing*; *Tangata O Le Moana: New Zealand and the People of the Pacific*; *Art in Oceania: A New History*; *Samoan Art and Artists: O Measina A Samoa*; *Pacific Art Niu Sila: The Pacific Dimensions of Contemporary Art*; and *Speaking in Colour: Conversations with Artists of Pacific Island Heritage*.

Gina Hochstein

Hearing Through Images: Tales from a Bush-Elicited Modernism

This paper reports on my current exploration of the lives of women who lived in modernist houses in Titirangi, Auckland in the 1960s as revealed through oral histories. It further reports on my own creative response to these histories by way of jewellery works exploring bodily adornment. Both components of this paper sit within a larger research endeavor comprising an architecture PhD by creative practice undertaken at the University of Auckland. The intersecting of oral histories, craft practices like jewellery and architecture intends a rethinking of these canonic houses through the lens of gender, allied design and craft-making, and emerging identities and senses of belonging in post war Aotearoa New Zealand.

The setting of domesticity in these examples is within modernist housing itself sequestered within the bush clad topography of suburban consolidation on the flanks of the Waitākere Ranges. In this complex layering of inwardness and terrain, what my oral histories and personal photos point to are communities of creative women actively experiencing and living beyond the more typical objectification and passivity attributed to gender configurations in modernism.

As such, this paper looks to demonstrate through material culture and the divergent realities of female Titirangi maker-communities. On the bush-clad slopes of Titirangi, the lived experience of domestic International Style modernism shows up as something, at least in part, that eludes a typical framing of the media gaze. Further, the Titirangi community was intellectually adventurous and appreciative of the arts. Neighbours identified with, and in turn fostered, the merging of a new architectural language with other aspects of modern-inflected arts and crafts, inclusive of painting, sculpture, furniture, ceramics, fabric design, writing and weaving. Building primarily on recollections of Titirangi women, this paper aims to uncover the complexity and agency this emerging community and spatial enclave permitted - one which oral history-making, as a growing form of architectural research, is particularly well suited to articulate through my creative practice. As such the paper rearticulates what images silence and what in turn can be heard anew in proximity to them.

Gina Hochstein is a University of Auckland School of Architecture and Planning graduate, with a first in Master of Architecture (Professional) and Master of Heritage Conservation degree. She is now engaged in a PhD by creative practice exploring abstraction of gender within the domestic realm during modernism in Titirangi, West Auckland and has published academic papers.

Jacqui Keelan

I am Māui I am not Māori: Inherited family objects in contemporary life narratives/identities

Kākahu, as an analogy for oral history, are repositories of ancient narratives viewed through an Indigenous Kākahu Narrative lens. They are stories that underpin the reclamation of 'who we were before', a legacy that is founded in lived experience, in cultural practice and kōrero tawhito passed down through generations. Kākahu are worn as mantles of prestige and honour, draping the shoulders of those who have achieved great heights and a mantle for those in death. Kākahu are threads to our past and strands to pūrakau of traditional customary practices lost to a culture of modernity. Through the vestures of a forgotten technique, kōrero tawhito, and customary practice; the revitalization of (*Non-Miro, Non Patu*) is interweaved into the fabric of my whakapapa story to Māui-tikitiki-a-Taranga.

Ancient narrative is a "language,... the flash of the human spirit... the way in which the soul and knowledge of culture comes in the material world... an old growth forest of the mind a watershed of thought an ecosystem of social spiritual, of psychological, ecological possibilities of all cultures", Wade Davis (2007), and access to reclaim 'who we were before'

Jacqui Keelan is a practitioner whose life is devoted to sharing knowledge through cultural practice. Raised in her own own cultural practice nurtured by her own knowledge keepers. As uri of Māui-tikitiki-a-Taranga, Māuitanga, as her way of life. She completed her doctorate at Waikato University - "*Te Aho Tapu, Mātauranga ā Māui, preservation of ancient knowledge through practice*".

*Hikurangi te maunga
Waiapu te awa
Nukutaememeha te waka
Te Awemāpara te hapū
Te Aowera, Tuotaina, Hiruharama, Iritekura ngā marae
Ngati Porou te iwi
Māui-tikitiki-a- Taranga te tipuna*

Rowan Light

Remembering together: Communities of memory, material culture, and the New Zealand Wars

To what extent do objects reveal collective memories of colonial conflict? This is the question being posed in a pilot community access project at Tāmaki Paenga Hira Auckland War Memorial Museum relating to the museum's NZ Wars collection. Researchers have been conducting oral histories with 'communities of memory' – families and whānau shaped by the 19thc wars between Māori and Pākehā – based on objects, in order to activate new stories of the wars and their legacies. This presentation will relate some of the preliminary findings of these pilot studies; in particular, how colonial objects reveal distinct spatial and material languages of remembrance and changing meaning of material culture over time.

Rowan Light is a historian at Waipapa Taumata Rau University of Auckland and project curator at Tāmaki Paenga Hira Auckland War Memorial Museum. His first book, *Anzac Nations*, explores the remembrance and commemoration of Gallipoli in Australia and New Zealand.

Natalie Looyer

Marion Steven at 21 Andover Street: Person and place interconnected

When producing a biography, what role can places and spaces serve in our remembrance of people? What parallels do we tend to draw between people's personalities, behaviours and appearances, and the material culture that surrounded them and the spaces they inhabited? In my oral history study of Miss Marion Steven, a pioneering scholar, teacher and collector of classical antiquities at the University of Canterbury from 1950 to 1977, I found that those who remembered Marion formed deep connections between Marion's persona and her richly characterful home in Suburban Christchurch.

In this talk I will provide a draft of an upcoming book chapter that explores how my oral history interviewees' memories of Marion and her house were both remembered more vividly because of the parallels that could be drawn between the person and the space. To my interviewees, Marion's house became emblematic of her warmth, hospitality, quirky oddities and scholarly mind. My interviewees' memories suggest that Marion and her space shaped each other over time, as Marion implanted her identity on her space and in turn came to be identified by it.

Natalie is a PhD student in History at Te Herenga Waka Victoria University of Wellington, where she is researching the development of rock climbing in Aotearoa. I am also a research assistant for an oral history project on the Oranjehof exhibition at Te Awahou Nieuwe-Stroom Museum (Te Awahou Foxton).

Ruth Entwistle Low

Tools of their trade – portals into past lives of drovers and shearers

No matter the job, whether doctor, lecturer, glazier, builder, supermarket worker there is specialised knowledge inherent in all work and there are tools specific to it. When interviewing shearers and drovers it was natural to ask about the tools commonly used in their trade. Such questions elicited a multitude of answers and uncovered a rich mine of insight and knowledge. Whether the tools were immediately to hand or just a memory these items unlocked not just stories of past working lives but the knowledge specific to these occupations and how that knowledge was passed down. Through a random collection of items, a whip cracker, a pair of blade shears, a cooper's sheep dip box, fire irons, a bedroll, and a camp oven I will explore what was revealed about the past lives of their owners and those in their industry. Through the story of drover Jack Curtis, I will also explore what the retaining of his droving tools reveals about the significance of this work to him and how it speaks to his identity.

Ruth Entwistle Low is a freelance oral historian and writer living in Timaru. She has received funding through the Ngā Kōrero Tuku Iho, Piki Ake! Kake Ake! New Zealand Oral History Grants to interview drovers and shearers and has published two books based on her research.

Hugh Manson and Judith Fyfe

Tomorrow is too late....

Was the slogan chosen by two television journalists who were trying to get people interested in and supportive of an archive of oral material? Hugo Manson and Judith Fyfe's background as journalists persuaded them that it was important to create alternative versions to the official records, not for the immediate but for the long-term future, and a result of that they set about establishing the former New Zealand Oral History Archive. It was always their intention that at an appropriate time the archive would be absorbed into the Alexander Turnbull Library, within the National Library. This happened in 1990 when the Oral History Centre was established. Having found, in the late 70s, that oral history was well developed internationally, Manson and Fyfe visited programmes and archives in Australia, the UK and USA and took the best methodology and oral history principles from around the world and established The New Zealand Oral History Archive in 1980 to formalise the disciplines, techniques and collection of oral history.

The Archive's pilot programme was "Martinborough the World: population 1300". It was a large project recorded at the time of the town's centenary in 1981. It was an opportunity to trial and assess the methodology. Principles and standards that were developed from that project remain valid 42 years later. Manson and Fyfe are still involved with oral history but they recognize that there are now several generations of highly accomplished and successful oral historians in Aotearoa and are happy to step aside into the shadows and observe. However they accept the challenge to exercise their memories of formalizing oral history in Aotearoa and talk about the New Zealand Oral History Archive and its first decade.

Tomorrow is still too late.....

Hugo Manson works in a timber mill and as a free-lance oral historian. He spent many years in Scotland working on oral history projects including a 6-year study of the oil industry for the University of Aberdeen and the British Library.

Judith Fyfe is a lawyer and oral historian. Currently she is a barrister specialising in parole law. She has lectured in oral history in New Zealand and the United States and is contracted by the Alexander Turnbull Library to carry out contemporary oral history projects. Prior to founding the New Zealand Oral History Archive with Hugo Manson, she worked in broadcasting, television and film.

Sandra McDonald, Louise Rummel, Karen Clarke, Yvonne Kainuku, Cath Dickey

A Nursing Oral History Project -Exploring the experiences of Māori registered nurses who underwent nursing education in the 1970/1980s. A Nursing Education Research Fund (NERF)/ Manukau Institute of Technology (MIT) School of Nursing research partnership.

Research Team: Louise Rummel RN PhD (PI), Karen Clarke, (RN, RM, MProf. Prac.); Cath Dickey (M. Ed) (Hons); Sandra McDonald, (RN, M TchL), (Ngati Whatua); Yvonne Kainuku (RN. PG Cert.), (Cook Island Māori).

Presenter: Sandra McDonald will present findings related to Maori nurse participants.

The Nursing Education Research Fund (NERF) in partnership with Manukau Institute of Technology (MIT) School of Nursing was commissioned to undertake an Oral History Project in recognition of its 50th anniversary to capture the experiences and practices of nurses who gained registration in the 1970's and 1980's in Aotearoa New Zealand (E20-

NHC-11-Ethics Approval). One of the requirements was to include 5-10 Māori participants and to address the theme – “Learning and teaching of cultural best practice: How far have we come? How far have we got to go? What contribution have Māori nurses made to this journey?”

Data collection included 31 individual, semi-structured interviews undertaken throughout the North and South Islands, of which, 9 were Māori. The findings of the research show that Māori nurses’ memories of their nursing education at that particular point in the New Zealand Nursing profession’s history did not make any distinction between Māori and non Māori students but rather, ‘one size fits all’. A dominant theme from Māori participants demonstrated a lack of Māori students in nursing education classes in the 1970’s-80’s. The recordings exposed their lived experiences and struggles at a time when ‘cultural safety’ was not valued as an important component of nursing education in the delivery of quality care. Cultural Safety (Kawa whakaruruhau) as a concept, developed by the late Dr Irihapeti Ramsden in the 1980’s, is a mechanism which allows the recipient of care to say whether or not the service is safe for them to use. It is known that Aotearoa needs a culturally responsive nursing workforce as an integral part of health care delivery to reduce health inequalities. Of the handful of Māori graduates who completed their nursing education in the 1970’/80’s, many have become leaders to spearhead positive change toward a culturally responsive health care system yet there is more to be achieved.

Māori Cultural Advisers:

Luana Te Hira, Kaiarahi Ako

Manukau Institute of Technology

Te Inuwai Elia (Waikato-Tainui)

Mihaere Emery (Ngati Awa, Tuhoē, Ngati Maniapoto, Ngati Koroki Kahuk, Ngati Koroki Kahukura, Tainui)

Sandra McDonald (RN, M.TchL) (Ngati Whatua) is a registered nurse with decades of experience in clinical leadership and education. She has a particular focus on improving Māori health outcomes by strengthening the nursing workforce (Māori and non-Māori) to provide effective equity based nursing care. As part of the Manukau Institute of Technology and Nursing Education Research Foundation oral history research team, she has interviewed seven Māori participants to reveal their memories of their nursing education experience. It is with this perspective that the presentation is offered. Her research interest focuses on the Te Ao Māori perspective related to nursing, nursing education and consent in aged residential care. Approximately 20 years of research experience. Currently preparing to enrol in PhD studies.

Alison McIntyre and Jessica Moran

How do we work with the new Privacy Act so that oral histories can still be accessed and used?

The new Privacy Act came into force on 1 December 2020. The Act responds to recommendations of a Law Commission review in 2011 to reflect the impact of the internet on the uses of private information and bring New Zealand into line with international standards in relation to the privacy of personal information. Oral histories provide a special case for libraries and archives managing private information in collections especially when they are digitised and technologies make it possible to provide access via the internet. This talk reflects on the Turnbull Library’s work to develop a Privacy Framework to promote and protect people’s privacy in their collections and related metadata. Privacy risks in oral history recording and collecting will be discussed along with the Turnbull Library’s approach to managing the tension in their mandate between providing access to oral histories and protecting the private information of interviewees and third parties in them.

The presenters will introduce the Library's Privacy Framework and discuss how it relates to creating, donating, accessing and using oral histories in the Turnbull Library.

Alison McIntyre is the Associate Chief Librarian, Research Access, at the Alexander Turnbull Library. She leads the Turnbull Library's teams who do Outreach which includes Oral History training and advice, the National Preservation Office and the Turnbull Library events programme. She also leads all aspects of Research Enquiries which includes the onsite Reading Rooms, the Distance Enquiry Service and group visits.

Jessica Moran is the Associate Chief Librarian, Research Collections, at the Alexander Turnbull Library. She leads the Turnbull Library's teams who select and curate collection materials including digital content, describe and catalogue material, and digitise collections for preservation and to make them accessible.

Keri Mills, Marama Muru-Lanning, Charmaine Tukiri, Gerald Lanning, Robert Pouwhare, Shane Solomon

Kaitiaki kōrero: Stories of kaitiakitanga from Aotearoa's harbours

This panel presents research from a Marsden funded project on Aotearoa's harbours and the kaitiaki who care for those harbours. The project centres around Kāwhia, Aotea, Manukau and Whāngārei, and asks questions about how kaitiakitanga has changed over time, what it means to people now, and how Aotearoa can better enable and support kaitiaki to exercise their role in relation to their harbours in the present and future. The project's researchers will present discrete but related mini-kōrero on aspects of the larger project, based on archival and wānanga-based research. Marama Muru-Lanning will introduce the larger project and its methodology; Keri Mills will talk about kaitiakitanga and its evolution since the 1980s; Charmaine Tukiri will talk about the Kāwhia Harbour and wahine kaitiakitanga, and Robert Pouwhare, Gerald Lanning and Shane Solomon will introduce their research from oral histories in the Manukau region.

Associate Professor Marama Muru-Lanning (Waikato, Ngāti Maniapoto, Ngāti Whātua) is a social anthropologist and Director of the James Henare Māori Research Centre. Her current research includes environmental anthropology, commodification, privatisation, knowledge production, kaumātua mauri ora and hauora and Chilean intercultural politics.

Dr Keri Mills (Pākehā) is an oral historian whose work focuses on the history of Treaty relationships and environmental management in Aotearoa New Zealand. She works part-time as a research fellow in the James Henare Māori Research Centre, and part time as a senior lecturer in history at AUT.

Charmaine Tukiri (Ngāti Mahuta, Ngāti Hikairo, Ngāti Whawhakia) is a part-time master's student in anthropology at the University of Auckland and works part-time at the James Henare Māori Research Centre. Her thesis is designed to explore how identity and actions of wāhine and hapū have been shaped by wāhine tūpuna, through the lens of kaitiakitanga.

Dr Robert Pouwhare is a television director, producer and artist with many years' experience in the broadcasting sector. His research expertise ranges across a variety of topics and disciplines related to te reo and tikanga revitalisation.

Gerald Lanning (Pākehā) is a Partner at Simpson Grierson law firm with expertise in environmental regulatory frameworks and local government law. He is a PhD candidate in law at the University of Auckland.

Shane Solomon (Waikato, Ngāti Porou) is a researcher at the Waikato-Tainui College for Research and Development. He is a PhD Candidate at investigating Waikato methodology in the Raupatu negotiations.

Sharon Moreham

Ko wai au? Who am I?

Ko wai au? Who am I? This is one of the fundamental questions at the heart of being human. We spend our lifetime discovering the answer – if we discover it at all. One of the foundational elements of answering this question is knowing who we are in relation to our whānau; who we are through access to oral stories told in whānau daily life; who we are from being surrounded by material taonga passed down through generations and the stories and meaning embedded in these. But not everyone has access to such rich resources from which to form their identity and make sense of their life story. The Adoption of Children Act 1955, which brought closed adoption, wiped access to such knowledge and experiences for thousands of children and their subsequent generations. Their ancestral story begins from 1955. In particular, the devastation to Māori through loss of whakapapa knowledge from the implementation of this Act equates to what could be considered a form of cultural genocide.

So how can the use of whānau collective memory; libraries, museums and other historical collections; and photographs and significant objects be utilised to weave a sense of identity? My mother was a Pākehā child placed in the care of a mixed descent Kāi Tahu whānau in 1929 and later legally adopted. Through autoethnography I explore how I used memory, oral history, material culture and GLAM resources to develop an understanding of my and my mother's sense of identity and belonging in this complex and contested space.

Sharon Moreham (Tangata Te Tiriti) completed her Masters of Indigenous Studies at the University of Otago in 2021 where she explored her mixed-descent and cross-cultural whānau story. She is an alumni of the International School of Storytelling (oral traditions and true-life stories) and currently works at Te Aho o Te Kura Pounamu (The Correspondence School) in a pastoral care role where she works with the complexities of rangatahi identity on a daily basis.

Moana Murray, Marama Salsano, Hineitimoana Greensill

Panel

Languages, Texts and Longing: Visceral and embodied responses of Indigenous researchers engaged in public and personal archives

Indigenous lives do not exist in a vacuum, much less in colonial archives. Relatedly, Indigenous articulations of these archival spaces, including objects, often defy settler and colonial imaginations of Māori and Pasifika spaces. Indeed, Pacific and Indigenous concepts of time point to genealogical connections to the past, present and the future. Drawing on both institutional and personal research, this panel contemplates the ways in which symbolic meanings of an object, held in either private or public spaces, adapt over time in the lives of Māori and Pasifika - and especially the ways in which objects evoke memory in specific spaces and places. It is no secret that Indigenous researchers have an uneasy relationship with the archives. Despite this, the longing to connect with our languages, texts and objects is at the forefront of our research, as is a deep desire to reweave worn or missing threads and thus rewrite our respective histories. Although our visceral responses to the archives can be raw and sometimes painful, ultimately we undertake this research to create archival legacies for our mokopuna, and the mokopuna of our mokopuna.

Moana Murray (Ngāpuhi, Ngāti Kura, Ngāti Kauau) is a creative, a kairaranga, and a graduate student working towards a Master of Māori and Indigenous Studies at the

University of Waikato. Her research interests include the Māori diaspora, and Māori creative practices as a vehicle of cultural and ancestral connectivity.

Marama Salsano (Ngāi Tūhoe, Te Aitanga-a-Māhaki, Ngāti Porou, Ngāti Wairere) is a PhD candidate at the International Institute of Modern Letters at Victoria University Wellington, where she works within the broad field of Māori and Indigenous Literary Studies. A writer-scholar undertaking a significant creative writing project as part of her doctoral studies, Marama's creative work has been recognised in national fiction competitions and has been published in various anthologies and journals.

Hineitimoana Greensill (Tainui, Ngāti Koata, Ngāti Porou) is a PhD candidate in Māori and Indigenous Studies at the University of Waikato. Hineitimoana's research engages with the intellectual and political work of her grandmother in conversation with a broader public archive of Māori women's writing in the late 20th century.

Ammon Hāwea Apiata (Ngāpuhi, Ngāti Toarangatira, Ngāti Koata) is an Indigenous researcher whose interests include, Māori intellectual history, Māori language literature and archives, and Māori spiritualities. With a particular focus on late nineteenth and early twentieth-century Māori writing, his most recent project looked at the complexities of Māori scriptural translations and the conveyance of foreign spiritual concepts in te reo Māori. Ammon's work explores examples of Indigenous agency through investigating acts of writing in an Indigenous language.

Rewi Nankivell

This presentation will be delivered in te reo.

He Ariā

E ai ki ngā kōrero nō roto i te whārua o Te Kūiti, he mana tuku iho tā te tokotoko, ka tukuna atu ki te Kākā Wahanui o te whānau, hei whakawaha ngā pūrākau o rātou mā kua ngaro atu i te pō. Tēnā, tāhuri mai ō koutou taringa ki au e whakahua nei ngā pūrākau o taku tokotoko e whakaara ake i roto i te rangahau i tēnei wā. Tuatahi ake rā, nā te aha i takoha atu te tokotoko ki au i roto i ngā tau tuangahuru ki muri? Whai muri iho, nā wai tēnei tokotoko i tiaki mō ngā tau maha kua hori ake nei? Tuatoru, nōnawhea i whoatu te tokotoko taioreore nei ki tōku whāea, hei kāinga haumarū, hei āhuru mōwai? Kātahi ka tīpako e au ētehi whakaahua hei kawē te whakaaturanga o tōku koroheke, kia ārahi hoki tā tātou mahi o nāianeī? Koia rā te tino pūtake o tēnei rangahau, otirā te whakatōpūngia o ngā pūrākau kia whakatūtuki ngā hiahia, ngā wawata o te hui taumata kei te heke, ka mutu. Kāti, hei whakakōpani i tēnei kauwhau i roto i ngā kupu whakamutunga o ōku matua tūpuna, waiho mā tēnei tokotoko hei kōrero mō te āpōpō e haere ake nei. Kāore he mea i kō atu, kāore hoki he mea i kō mai. Tūturu whakamaua ēnei pūrākau kāmeheheha kia tina, tina! Haumi ē! Hui ē! Tāiki ē!

My Grandfather's Tokotoko: exploring Whānau Pūrākau through image to contextualise contemporary thinking about Whānau images as Taonga.

There is little known about the origins of my Grandfather's Tokotoko. However, what is certain is that this tokotoko has been imbued with Kōrero Tuku Iho while being used by my grandfather at Te Kūiti Pā in the 1970s. This Tokotoko is the embodiment of intergenerational Whānau Mātauranga and Hapū Pūrākau. Thus, the focus of my presentation is to detail some Pūrākau about my grandfather's Tokotoko. These Pūrākau are contained within the image of my grandfather holding his Tokotoko at Te Kūiti Pā, 1978. Therefore, my aim is to discuss the journey of this Tokotoko from the early 1970s to 2022. Hence, this presentation will contain three distinct themes that I will explore using Te Reo

throughout my presentation framed by Whānau Pūrākau. The first theme will explore the rationale why my grandfather's Tokotoko was given to me by my uncle ten years previously? Additionally, the second theme will identify aspects of Kaitiakitanga and who maintained the integrity of this Tokotoko over the decades? The concluding theme will discuss some contemporary thinking about this Tokotoko now that I am the Kaitiaki of this Taonga Tuku Iho. I will include an image of my grandfather holding his Tokotoko (1978) to coincide with this year's conference theme – Te Reo a Ngā Taputapu – Memory, Oral History and Material Culture at Te Kete Kōrero-ā-Waha o te Motu Conference, November 2022. I will also use whānau images to position my research inside my Pepeha as an insider Kairangahau working amongst my Whānau, Hapū constructs to discuss the journey of this Tokotoko. Lastly, my presentation will be delivered in te reo and I will be using whānau images and English translations on my PowerPoint slides to take the audience on a pictorial journey throughout my presentation.

Rewi Nankivell. He uri whakaheke nō Ngāti Maniapoto, Ngāpuhi ki Ngāti Kahu, Waikato hoki. Rewi has worked in education for over twenty years and is a father of three tamariki. He lives with his wife and tamariki in Gisborne.

Margaret Pack

A history of abortion care in Aotearoa New Zealand

APGANZ (Abortion Providers' Group Aotearoa New Zealand), as a team of 5 current and past abortion care providers, are undertaking a project aiming to capture the oral histories of those abortion providers who work/ have worked nationally in the health care systems of New Zealand to develop the techniques and health care services that exist today. We have invited APGANZ members nationally to participate as either oral historians, or, alternatively, as past or present abortion providers with an historical story to tell about their work in abortion care. Twenty four participants have either come forward nationally from a newsletter advertisement to be interviewed or to be oral historians in the project. As many of our participants have experienced the stigma of work in the abortion field, the narratives we have gathered so far document a story of activism facing opposition in the conventional hospital health care systems. The implications of the development of abortion services in the context of new legislation introduced in 2020 amid Covid level 4 restrictions, are reflected upon.

Dr Margaret Pack is a registered social worker and psychotherapist by training and has been working in the clinical practice field since 1986. She currently works as co-ordinator of a counselling team at Te Mahoe Clinic with a private practice consultancy.

Erin Ramsay

“A Whare of Many Things”: The Narrative Power of Objects from Queer Life

This paper reviews an oral history interview with nonbinary and intersex activist Mani Bruce Mitchell in which Mani discusses a selection of chosen objects from their home. In this interview, Mani uses these objects to craft narratives that act as tools to heal from trauma and consolidate their understanding of self. I argue that Mani's relationship to their selected possessions and ephemera, which include a carving knife, a hospital admission slip from Tehran in 1979 and a New Zealand Order of Merit medal, is an example of the innovation queer people, and people of marginalised genders especially, display in life-affirming meaning-making when the usual opportunities for this are denied them. The interview also showcases the natural compatibilities between oral history and queer history, given oral history's ability to call attention to stories from marginalised groups which have been otherwise largely erased from the historical record.

Erin Ramsay (she/he/they) is an MA student at Te Herenga Waka—Victoria University of Wellington. Their thesis will use oral history interviews to showcase the life-stories of a number of nonbinary and gender nonconforming adults and elders and provide a first attempt at constructing a history of nonbinary and gender nonconforming people in Aotearoa New Zealand.

Elisapeci Samanunu Waqanivala MRSNZ

Blue Ocean Peoples: Fijian Oral History in Aotearoa

As a Fijian indigenous oral history practitioner in Aotearoa New Zealand, I have a deep sense of reverence for my ancestors' oral tradition. Memories captured in a time capsule and deep within the heart; the art of knowing and remembering is gleaned through talk, songs, genealogies: memories sparked by artefacts or objects, and by speeches. Indigenous knowledge is often hidden within oral histories handed down from past generations, and even when an indigenous person moves from one part of the Pacific to another, those stories remain. Through Radio Viti, Fijian radio recorded in our language, we capture some of those stories through the technology of radio, and we transmit them to other generations. Fijian indigenous practices of communal lifestyle, sharing, working together to embrace common heritage, genealogies, terrain and history are reflected in the oral histories I capture for elders, and through the radio work I share these stories with communities who may otherwise be disconnected from traditional knowledge. My presentation will address how my indigenous knowledge from the Pacific is reflected in my work with Fijian diaspora communities in both radio and oral history recordings for the archive.

Elisapeci Samanunu Waqanivala is an Oral Historian & Interpreter|Translator in Fijian Language with specific interest in Indigenous Knowledge, Art and Culture and a professional member of the Royal New Zealand Society. Gained her Master in Strategic Studies in Political Science from Victoria University of Wellington Aotearoa New Zealand. Elisapeci Samanunu is Principal | Managing Director for Grow Vuna Initiatives Limited which researches indigenous knowledge in the Pacific using her home District of Vuna, Fiji as a case model. Current Chair for Viti (NZ) Council e_Aotearoa & is Producer | Director for Radio Viti e-Aotearoa.

Lynette Shum

Lightning Bolts

A perennial NOHANZ Conference favourite. Participants are invited to stand up and speak for a maximum of 5 minutes about their current oral history project or question they are thinking about. Requests for help from the audience are welcomed.

Lynette Shum is an oral historian and NOHANZ Executive Member (see p4).

Rosie Stather

Southland's Hidden Voice's – Giving Life to the Work of Edith Ruddenklau

In this presentation I will discuss a series of iconic oral histories from the beginnings of oral history recording in Southland and the woman behind their creation. Originally recorded on cassette tape, a series of oral history recordings made between 1990 and 2006 have recently been digitized and catalogued, with the help of funding from the NZLPP. Digitization will ensure the longevity of these recordings and to allow these "hidden" voices to be heard once more. The oral histories are the work of a dedicated local woman, Edith Ruddenklau, who saw the value of capturing the experiences of the people around her. Over 16 years, Edith undertook over 30 oral history interviews with local Southland identities, with many and varied backgrounds, to ensure that their remarkable stories would be captured for future generations. Oral history recording was still in its infancy at this time and Edith received training from veteran broadcasters and oral history experts Hugo

Manson and Judith Fyfe, who co-founded the NZ Oral History Archive (now part of the National Library of New Zealand). Edith lodged some of her works, notably a collection entitled “Pioneer Women”, with the Alexander Turnbull Library but gifted the bulk of her work to the newly established Southland Oral History Project. It has been both a pleasure and an inspiration to rediscover her recordings and to find out about the woman who made them.

Rosie Stather studied at the University of Cambridge before moving to New Zealand in the early 1990s to work for a major international publishing company in Auckland. In 2011, Rosie and her family moved to Invercargill after purchasing an architecture business and in 2018 she took on the role of coordinator of the Southland Oral History Project, based in the Invercargill City Library.

Louise Tapper and Rosemary Du Plessis

“Making the Most of Now”: Multiple outputs from an oral history project

In August 2020 we embarked on a small-scale oral history project in Ōtautahi Christchurch that focused on recording the experiences of 13 young women who had lived through the quakes and their aftermath, the mosque shootings and COVID-19 related lockdowns. We were interested in their stories and potential connections across their reflections on these different, collective but personally experienced, crises. The young women challenged us to share their stories with other young women and the wider community in a variety of different ways. They suggested producing podcasts and short You Tube-style videos. In response to this, and with the support of PlainsFM <https://plainsfm.org.nz/>, we developed and aired a podcast series of the young women’s stories in 2021. In this presentation, we focus on how we collaboratively produced a set of short videos that highlight aspects of the young women’s narratives and their strategies for living through “hard times.” This presentation does not relate specifically to the theme of oral history and material culture. It explores the use of multiple communication technologies in making contemporary memories accessible to a wide audience.

Dr Louise Tapper has a background in education research and tertiary teaching. She has most recently worked as a contracted qualitative researcher for The Collaborative for Research and Training in Youth Health and Development, in community-based youth related projects. Louise has trained as an oral historian through the Alexander Turnbull Library outreach course.

Associate Professor Rosemary Du Plessis is a sociologist and feminist researcher who taught for many years at the University of Canterbury. She was the research coordinator for the National Council of Women Christchurch Branch oral history project: *Women’s Voices/Ngā Reo o Ngā Wahine*.

Cynthia Torbar

Black Lives Matter in Higher Education: Empowering Student-Scholar Voices

Activism has been emerging during these troubling times across college campuses. Students across the country have been protesting racial injustice in their communities and responding to national conversations after high-profile shootings in across the US, as well as highlighting problems such as campus sexual assault and college affordability. This research acknowledges how student movements continue to inform and influence American culture and politics. My project will document the formation and impact of the student-led movement of Black Lives Matter in Higher Education (BLMHE) that is housed within Teachers College Higher and Postsecondary Education Program (HPSE). This group consists of HPSE students and faculty that have come together to analyse the effects of

systemic societal forces on members of the HPSE community and their broader effects on higher education.

What can a creative oral history practice offer students, faculty and staff at Teachers College at such an urgent juncture? Given the increasing public avowals of exclusionary white nationalism in the United States, this project focuses on the counter-legacy of Black student movements as manifested by BLMHE and suggests how current actions that innovate on that tradition can offer alternative imaginations for a democratic future. This participatory oral history archive project collects and contextualizes these stories focusing on themes of social inequities in higher education. This collaboration culminated in a multimedia exhibit which was displayed at the campus in order to bring the power of these student activist voices to the college community, building public awareness around the issues addressed by BLMHE.

Cynthia Tobar is an artist, activist-scholar, archivist and oral historian who is passionate about creating interactive, participatory stories documenting social change. Currently, an Associate Professor and Head of Archives at Bronx Community College, CUNY, Cynthia has presented and published on several community-based oral history projects that have focused on gentrification, housing justice and student activism.

General

Campus Map

A campus map may be found online here:

<https://www.wgtn.ac.nz/about/campuses-facilities/campuses/kelburn/kelburn-campus-map.pdf>

Car Parking

Free car parking is available on Saturday and Sunday in the staff car park, Gate 7, at the bottom of the ring road. There is limited car parking on Friday (pay and display) on the street.

Disabled Access

Drive through Gate 7 and follow road around (veering to the left) to the parking at the back of Cotton Building. Here there is a ramp into the main corridor, then turn left to the AM conference rooms.

Accommodation

Information about accommodation in a university hall of residence may be found at:

<https://www.wgtn.ac.nz/stout-centre/about/events/new-zealand-oral-history-conference>

Access to Victoria University Internet:

There is access on your personal devices to the Wifi. Please go to settings, WIFI, and select Wellington University Guest.

Restroom Facilities

These can be found in a number of places close to the conference rooms, in both the Alan MacDiarmid building and nearby, and are clearly signposted.

Accident and Emergency Clinic

17 Adelaide Road (closes 9 p.m.) 04-384-4944

Wellington Hospital Emergency Room

69 Riddiford St (open 24 hours).

Pharmacy

Kelburn Pharmacy, 1 Upland Road (top of cable car), open Saturday 9.00am to 4.00p.m.
After Hours Pharmacy, 17 Adelaide Road, open Sat/Sun 8.00a.m. to 11.00p.m.

Cafes and Restaurants

There is no organized conference dinner, but we will post the names of recommended cafes and restaurants on the conference notice board in the AM foyer so that conference participants can indicate if they are interested in joining others at a particular café or restaurant for dinner on Saturday evening.

Emergency evacuation

Please drop, cover and hold if there is an earthquake during the conference. We will lead you out after the shaking has stopped to the evacuation assembly point in the car park behind AM building (harbour side).



STOUT RESEARCH CENTRE
for New Zealand Studies



Alexander Turnbull Library

National Library of New Zealand
Te Puna Mātauranga o Aotearoa



Ministry
for Culture
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