

Oral HISTORY

 New Zealand

National Oral History Association of New Zealand

TE KETE KÖRERO-A-WAHA O TE MOTU

*“People might
make fun of
my accent
but I love it.
I feel proud
that I have this
accent that
I’m different
from everyone
else... I can’t
think of
anywhere I’d
rather grow
up in than
Southland and
in Bluff.”*

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NOHANZ also publishes a newsletter three times a year. Its editors welcome news, letters, notes on sources, articles or reviews relevant to the principles and practice of oral history.

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Editorial

This year's issue marks a quarter century of the publication of *Oral History in New Zealand*.

Previous editors – Peter Coleman, Tony Dreaver, Louise Buckingham, Brigid Pike, Anna Green, Michael Dudding – some of whom I worked with as co-editors – have made it 25 years of useful, stimulating and enjoyable reading. Peter, Tony and Louise, who edited it in pre-digital days, deserve special mention for having the vision to see that an annual journal was essential, and for doing the time-consuming and painstaking work of getting each issue ready for publication.

Over the years the look of the journal has changed as we have been able to move from the old shiny yellow covers with line drawings, through coloured card in a limited choice of colours to today when we can have whatever colour we wish, with whatever illustration we wish. The inside has changed too, especially in recent years. I do not know who did the early design work for the journal, but the two most recent are Milton Bell and Jenn Falconer, to whom we owe the current design.

As always, this year's issue is a mixture of articles, reports and reviews. It begins with Caterina Murphy's 'Storying Life and Finding Meaning', in which she writes about using oral history interviews in her doctoral research. It is a useful discussion of how to try and maintain the agency of the narrator in postgraduate research when using oral history narratives.

In a piece based on her presentation at the 2013 NOHANZ symposium in Auckland, Rebecca Amundsen reports on the Southland Oral History Project, one of the larger and more established community projects in this country. Monty Soutar gives an overview of the 28 Maori Battalion website hosted by the Ministry for Culture and Heritage. It is good to see the applied use of interviews along with other media on the website.

Susan Glazebrook writes of the New Zealand Law Foundation and Ministry for Culture & Heritage-funded Women Judges Oral Histories Project. Judges from the range of different courts have been interviewed for the project about their experiences as women in the law, which is still a male-oriented (if no longer a male-dominated) profession.

As always, we welcome contributions to future issues of the journal.

MEGAN HUTCHING

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We welcome contributions, whether long or short articles, book, documentary or exhibition reviews, reports of meetings or conferences, or work in progress. Long articles are anonymously peer-reviewed.

The deadline for contributions to the 2014 issue of the journal is 30 June. A *Guide for Contributors* is available from the editor and on the NOHANZ website. Please send your contributions to the editor below.

If you are interested in becoming a peer reviewer for the long articles, please contact the editor.

Megan Hutching
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Storying Life and Finding Meaning: Oral history methodology and doctoral research

CATERINA MURPHY

I cannot say I am an oral historian or an experienced researcher. I am not sure yet at what point one can declare such things. Despite having a publications list and gaining a PhD, I consider myself a beginning researcher with a passion for oral history methodology, which includes the complexities, responsibilities and integrity involved with the co-generation of people's oral histories.

My PhD explored how the cultural identities of families living in the Whakatane district of Aotearoa New Zealand were affirmed through cooking traditions. The study generated highly textured qualitative data¹ from a range of ethnic groups, including New Zealand Māori, Europeans and immigrants, as a means to ascertain how knowledge transmission through cooking traditions was perceived and interpreted across cultures. The research investigated the role of cooking traditions in contributing to the formation of cultural identity, and demonstrated, in particular, how older people with long life experience make sense of their lives.

Theory and methodology

During the initial phases of PhD planning and a literature review, I considered how oral history methodology and academic research could enter into a harmonious marriage together. My study was qualitative, social science research. It was interpretive by nature because it took a subjectivist approach involving personal accounts, observations and constructs, and was concerned with the way a person creates, modifies and interprets their past. It involved the participants 'creating their own history'² and stressed the importance of the subjective experiences of each person. I was determined that I would not speak about participants better than they could speak for themselves,

not tell their story back to them in a new way, not make it my own, and not re-write their histories and experiences, that is, I would not 'other' them in a way that annihilated their very existence.³

So what did the review of literature tell me? Oral history is a combination of reminiscence, recollection and a reconstructing of the past in the present time; a method which has gained interpretive ground, and reoriented how scholars think.⁴ Story telling or narratives reflect the past and foresee the future. 'Stories teach us about life within the ongoing informal education system in which we all participate'.⁵ According to O'Brien, it is a unique methodology enabling researchers to engage with the wider community in a meaningful and purposeful way. Grasping narration in its oral form and concentrating on it in that form (rather than just a written transcript) also enables us to make a valuable and lasting historical and societal contribution if the interviews are archived.⁶

In addition, I read that understanding is co-constructed. 'In oral culture, story lives, develops and is imbued with the energy of the dynamic relationship between teller and listener'.⁷ Dialogue is the 'encounter in which the united reflection and action of the dialoguers are addressed to the world which is to be transformed and humanised, this dialogue cannot be reduced to the act of one person's "depositing" of ideas in another, nor can it be a simple exchange of ideas to be "consumed" by the discussants'.⁸

Stories are active agents within a relational world, pivotal in gaining insight into a phenomenon.⁹ That they tie us with our past

Rebecca Amundsen is Co-ordinator of the Southland Oral History Project and has recently been elected an Invercargill City Councillor.

and provide continuity with future generations, was highly relevant to my research as I wanted to gain insights into the importance of intergenerational teaching. Cruikshank explains that intergenerational knowledge transfer through narratives (as stories) is a vessel for passing along teachings and practices that can assist any group.¹⁰ Further, narrative suits the fluidity and interpretive nature of ancestral ways of knowing, because there is an inseparable relationship between story and knowing. Story is not just method and meaning but a culturally nuanced way of knowing, a 'portal for holistic epistemology' which evokes the holistic qualities of indigenous methodologies. Kovach adds, '[s]tory has the power to cross cultural divides'.¹¹ By telling their lives as stories, the participants in my research helped me and others in their immediate community to understand new and old ways of viewing the world.

Oral history methodology values contextualised knowledge, it allows exploration of a person's history in relation to the research topic at hand because story offers greater flexibility and power to the narrators of the research: 'The privileging of story in knowledge-seeking systems means honouring the talk.'¹² It involves collecting a raw source of information and creating a record so that in the future there will be a better understanding of the times, place and people. 'All stories are didactic to varying degrees, but they hardly ever have built-in analysis – analysis is the job of the listener.'¹³ The recordings 'provide an increased understanding and lifeline between the present and the past.'¹⁴ Oral history recordings are a richly contextualised method of gaining an understanding of a person through the medium of them discussing their life. According to Fyfe 'oral history is an unsettling process, subversive and dangerous'.¹⁵ In this study, the recordings of the older participants in particular, were dynamic examples of 'the ordinary unreported interests and tribulations of everyday life'¹⁶ which drew the participants out of their obscurity, giving power to their voice. It seemed that ethnicity speaks from 'place' while identity is grounded in the re-telling of the past. The importance narratives and storying have on the construction of cultural identity cannot be diluted.

I made considerable commitments in the initial phases of doctoral candidacy to

become a member of NOHANZ, to attend their bi-annual conference and to attend a project management seminar, separate to that conference. This time shared with other oral historians was invaluable. Presenters were awe-inspiring, provocative and informative; many of their precious words were transcribed verbatim by me during the conference, with rigour. That period of NOHANZ participation was integral to my research completion and success.

I was intrigued and inspired by Hugo Manson and Judith Fyfe who took a particularly journalistic view of oral history methodology at the 2007 NOHANZ conference.

*'I see myself as a collector, then put it aside', said Manson. 'The nature of academic study is to analyse, but for me they talk about their lives in the context of what happened before.' He added that 'the value in these recordings is the way in which they are spoken, the words between the words, the things that are not spoken.'*¹⁷ *It was these possible convergences, divergences and intersections which became part of my thesis. Paul Diamond emphasised that 'oral history is about pointing people back to the voice'*¹⁸ *and Fyfe explained that, in her oral history projects, 'the material was to be heard, not read, because it is irresponsible for documents to be misrepresented.'*¹⁹

This thinking remained with me. It was, then, of utmost necessity to archive the digital recordings, if participants agreed, and to share recordings with listeners in future presentations of the thesis.

I believed that oral history methodology might be seen as a more traditional way of constructing and sharing knowledge, which therefore would appeal to potential participants who were Māori, and this was certainly my experience during the initial conversations on the phone and face to face, prior to commencing recording. Considering the importance of Māoritanga, I was mindful that Māori oral narrators might include songs, sayings, chants and genealogy in their interview and so I had to ensure provision for that. Oral tradition links genealogical relationships with a geographical landscape, and korero provides 'explanation and connection' so that in Māori tradition, sayings and genealogy 'are of prime importance'.²⁰ As Ka'ai and Higgins note, there is 'traditional emphasis on orality over literacy

as the means for codifying and transmitting knowledge'.²¹

Māori interpret the landscape differently from Pākehā and bestow importance on places, relationships and geographical features in a different way. This became evident early on during the interviews, with a family which defined itself through mutton-birding and the connections it had with the South Cape area. Knowledge shared in recordings was specific and geographically located, and I was mindful of the late John Te Rangianiwaniwa Rangihau of Ngai Tuhoe who, who said 'my being Māori is absolutely dependent on my history as a Tuhoe person as against being a Māori person. I am a Tuhoe person and all I can share in is Tuhoe history'.²²

The researcher has responsibilities associated with guardianship when bringing oral history into academia, and I gave constant thought to the ownership of the data, as 'the safest person to look after the data is the person giving it'.²³ I also had to consider that the material I was recording might need to be protected for hapu and whānau. Selby asserts that it is to be disseminated to those who value it.²⁴ Mahuika notes that oral history and oral tradition are ambiguously entangled and there are similarities and differences between the two, as well as postcolonial perspectives to be considered. Reciprocity is expected and long term relationships are forged through the sharing of storytelling.²⁵ It is a spiritual journey of building relationships between the narrator and the listener, however, ownership of the story lies with the person who told it.

There had to be benefits for the participants of this study. According to Fine and Weis

*... researchers can no longer afford to collect information on communities without that information benefiting those communities in their struggles for equity, participation, and representation. Although such collaborations are by no means easy... they are essential if social research is to serve the public good.*²⁶

The opportunity to co-generate digital recordings helped the participants value their own early life histories in a broader context, where they could relate their own experiences to those of other people, improve their ability to articulate their own life experiences and open doors within their families for further conversation about their family histories and memories.

With this in mind, I offered the participants a digital copy of their interview for themselves, hapu, whānau, iwi once the thesis study was completed and assessed. All of the participants wanted a copy, and some also agreed that their recordings could be lodged in the Oral History Centre at the Alexander Turnbull Library.

The interview process

I was conscious of how important it was to be an enquiring listener. Building rapport with the participants was a key priority at the beginning of the interview, as it was crucial to its overall success.²⁷ On each occasion I took food (Greek baking) and ensured the participants could set the pace of how the interview would begin. Most times, it involved sitting down first for a cup of tea, sharing food and general information, particularly anything they wanted to know about me. I could not expect others to share their stories if I was not willing to share my own.²⁸ My Greek baking was appreciated.

Initially I was going to film the interviews on video, but then decided against that. The equipment had to be transported with a tripod to each location, time was needed to set up the equipment and the participant might become self-conscious because a camera was being used. Making participants feel at ease far outweighed my desire to spend time setting up a video recorder, so I decided to spend that valuable time getting to know my participants and listening to their voice.

I often recorded while we were doing something else. Sometimes, the participants invited me to cook alongside them or watch them cooking and I agreed to do this as long as neither the participant nor the research was compromised. A German baker invited me to decorate a cake with her the day after our interview. She invited me for further 'cooking tuition' following the initial recording and I accepted her invitations. A Rewena bread maker invited me to watch her making bread in her workplace, and this experience preceded the interview with her. Then her sister invited me into her kitchen for a fry bread-making demonstration whilst we were engaging in her recording.

I found that, as participants relaxed into the interview and started talking about their life histories, time passed very quickly and easily.

The interview process was consistent with the aim of gathering narratives embedded within the participants' life experiences, and focused on experiences that were of 'deep and abiding interest to them'.²⁹ It was necessary at times to go back for a second or third visit.

It was important that the participants were comfortable in familiar surroundings. It was helpful that there were opportunities to interview in the original family homes where artefacts provided triggers for memory stimulation for the participant and acted as tools for me to prompt. Several of the participants shared photographs, cook books, recipes and other artefacts with me such as a hangi pit, stones and basket, plucking machine, bird crates, cake tins, cookie cutters and other devices. Many of these photographs are in the findings chapters of my thesis. Artefacts held by participants were viewed as remnants of their identity process.³⁰ Photographs, recipes, cookbooks, postcards, letters, weaving and such like, acted as living documents to which I and the participants could refer during or after the oral history interviews, or revisit when I returned with the transcripts. The artefacts alone did not create identity by themselves, but by using them I hoped to gain an understanding of what the participants 'held dear' in relation to their cultural identity.

Parr has spoken about the 'need to be aware of our own actions during interviews' as anything can emerge in the gathering of an oral history.³¹ I was very mindful of this. Interviewees may feel awe and fear, withdrawal and numbness, become emotional and suddenly start focusing on facts in order to avoid the traumatic experience. This signalled to me that the wellbeing of the interviewee should always come before the interests of the research, and that I had to be prepared for those who may have had traumatic early life experiences, and be willing and ready to stop the recording if necessary. I had to do this several times during the recording with a Sri Lankan participant who was recalling her memories of being a refugee. Parr notes that, 'unlike the therapist, as an oral historian I would not be around to help put together the pieces of memory which are no longer safe'.³² At times, the invitation to have a family member present during the recording proved to be a support to the interviewee and I

made sure that this was possible.

Almost all of the transcripts were amended in some way – it was usually place names or the names of ancestors spelt incorrectly. Occasionally additional information would be written by hand – something the participants felt they had left out and needed to say – and on two occasions a paragraph was deleted because they had talked about something they now felt uncomfortable reading back. Sometimes the participants asked for changes that did not match the recording (the transcripts were verbatim) such as deleting how many times they said 'you know' or speaking in the wrong tense, or changing a word entirely. All of their requests were responded to.

Analysis

I agonised for months over whether I should, or how I could, analyse the oral histories, conscious that my role was to be a reflexive researcher. On one hand, the interviews had been recorded for a doctoral level study with the accompanying expectations of a rigorous analysis to ensure the validity and reliability of the research. In contrast, there was my desire to utilise the learnings I had gained from Kaupapa Māori theorisation to undertake research and produce a thesis which would honour the voices of the participants and create space for Māori voices to be heard without any outsider 'contamination'. Archibald notes that stories ask us 'to think deeply and to reflect upon our actions and reactions'.³³ I knew that, in order to produce an academically rigorous piece of work, analysis to a certain degree would have to occur, but with Kaupapa Māori principles guiding the methodology I was careful to include the participants in discussions about what their stories would tell the world through the thesis. Ongoing dialogue ensured that the data was represented well, honouring the participants' own cultural identifications, and ensuring authentic cultural substance.³⁴ We had conversations after the interviews in follow-up visits, particularly when I went back to obtain amended transcripts, and by fulfilling this responsibility, I felt I was able to attain authentic, ethical representation.

It was important to me to empower the participants and not claim their story as my own by applying analysis in an oppressive way,

or by having my own cultural influences act to misrecognise what had been shared. I analysed the data while we were generating it, with final analysis occurring after all the recordings had been transcribed and abstracted. Individual analysis involved reading and responding to the data using 'observer comments' and developing potential coding categories related to emerging themes, alongside field notes and interview transcripts. I wrote regular analytical memorandums which contained summaries of emerging themes, explored a particular theme or idea in some detail and related the emerging themes and issues to larger theoretical, methodological, and substantive issues.³⁵

It was also important to let the stories speak for themselves as they contained powerful statements. I selected from the transcripts what I thought was most valuable in relation to the aim of the research, looking for trends and patterns across the various groups and within individual stories. As each story was transcribed, I read the transcriptions several times and took interpretive notes whilst focusing on the research questions. Using these questions, I categorized the data.

My intention during analysis was not just to focus on similarities and differences between the narratives but to also identify the intersections that existed, and the silences within and between the participants' stories. By using a multi-layered approach to data generation and analysis, complexities and contradictions in the data were highlighted.³⁶ The conflicting views as to whether to analyse the stories or let them speak for themselves meant that I was tentative throughout, not making assumptions or declarations without checking first with the participants. It was imperative to be able to expose and deconstruct the gaps and divergences and contradictions in the narratives so that I was 'hearing' what they narrated.

As sole data generator (aside from the participants themselves), I interpreted the data based on the material recorded, my understandings of the experiences happening at that time, and considering the time, place and context in which they occurred.³⁷ I was mindful of being vigilant and reflective while locating themes within the data, and ensured that I was conscious that 'any clustering of responses in this

manner can over-represent trends and under-represent the individuality of people's experiences and stories'.³⁸ I continually reflected upon whether I was being faithful to the participants and how the context of the interview might have shaped memory. I would read sections of my work to participants to ensure they were in agreement with what I had written.

I aimed to understand the life experiences of the participants from more than one standpoint, by using diaries, interviews and document analysis, along with any artefacts they had offered. This was very important when listening to accounts of activities about which I had no prior knowledge, for example, even though kelp bags were described in detail in relation to mutton birding, they did not make sense until I saw the photographs. I could not visualise their shapes or sizes until I saw the visual artefacts shared by the participant.

The concept of oral history being a record of the person on the day of interview posed a challenging viewpoint to the validity of oral history generation as a method. Hutching questioned whether the material would be different if the interview occurred on a different day or if the person were to be interviewed by someone else.³⁹ While the interview records a whole range of things – interactions and memories – which are triggered by the interviewer, influences on the participant must also be considered. Firstly, the participant chooses, consciously or subconsciously, what they will share on the day of the interview. Second, whether the interview is being archived may also influence the data generated. Further to this, people remember things in different ways, and according to Hutching there are people who purposely fictionalise their stories. In other words, stories may be 'touched up' by the participant, exaggerated, slightly altered with time or even romanticised. In Māori tradition, it is the role of storytellers to do exactly this – to make the story come 'alive' so it is remembered. Bishop and Glynn explain this, noting that 'some stories are meant to be embellished to maintain the interests of the listeners through invoking the wairua and the mauri of the story so that it "lives" for the present listeners'.⁴⁰ I knew that I had to engage critically with the descriptions and meanings contained in the interviews.

My experience utilising this methodology for doctoral research was provoking, critical, humbling and complex. Utilising oral history methodology illuminated various aspects of the participants' early life experiences, provided meaningful and intimate details of those experiences and delved at times into the emotions underpinning and evolving from those experiences. On reflection, I am sure

that in experienced oral historians' eyes I may have made mistakes and assumptions, and not adhered to oral history methodology pure. But I am a beginning researcher, after all, and I will continue my pursuit of the harmonious marriage I believe possible – that of oral history methodology and academic research entwined.

Endnotes

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Southland Oral History Project

REBECCA AMUNDSEN

This paper is based on a presentation given at the NOHANZ Auckland symposium in May 2013

Southland is a pretty unique part of New Zealand and Southlanders pride themselves on living in an amazing part of the country with a unique history, spectacular landscape but also its own set of challenges. In 2011 the Southland Oral History Project (SOHP) put together an exhibition called *About Us Voices of Southland*.

To create this exhibition the SOHP interviewed a mix of 16 people from all over Southland. The aim was to include the voices of young and old, recent migrants and those with generations in the south, and people involved in the arts, business, farming, sports and politics. The interviews highlighted what people value about Southland and Southlanders and why people are proud to be from and live in this province.

Interviewees talked about the nature of the people in Southland

'It's not easy to live in Southland, it can be quite difficult with the climate, but for me coming into southland as a 15 year old I had a huge amount of support from people I respected. I guess for all those reasons when I moved here I just wanted to stay here because the people were so friendly so kind to me gave me an opportunity in life. I come from a pretty hard sort of a childhood background and I guess when I look back what I've achieved, where I've been in my working life. A lot of people have given me an opportunity I think that's one of the special things about Southland. If you are prepared to roll your sleeves up and work hard then people will support you and look after you..... They respect people that work hard.'

Leicester Rutledge

They talked about the rolling rr's

'People might make fun of my accent but I love it. I feel proud that I have this accent that I'm

different from everyone else. I don't care that they make fun of it because they are just jealous because they don't have a special connection to their home place.... Down here you just know you are special because of accent but you also have this amazing community. I can't think of anywhere I'd rather grow up in than in Southland and in Bluff.' **Bailey Lovett**

And of course everyone had something to say about the weather

'I've always had this great theory that our isolation and our weather makes us closer as a community. Because of the weather for example we can do very little pre planning..... I always think with the weather and isolation we're sort of inclined to pull together to keep ourselves warm. I think that's what keeps us going, why we bat so much above our weight.' **John 'Boggy' McDowell**

'I think the one thing all Southlanders worry about when somebody is coming to visit Southland is that they hope it's not a southerly blowing in at the airport when they arrive..... I'm always attracted to the view by saying part of our society and part of the way we operate is that this is a rugged climate. You have to take them to bluff to expose them to that sort of rustic and harsh environment. There's something about Stirling point... to me it's an iconic point and you stand there and it makes you think about where you are in the world.' **Jeff Grant**

Another interesting area of focus for interviewees was Southland's landscape and

Rebecca Amundsen is Co-ordinator of the Southland Oral History Project and has recently been elected an Invercargill City Councillor.

BAILEY WAS BORN AND RAISED IN BLUFF AND IS NOW IN HER FIRST YEAR AT OTAGO UNIVERSITY STUDYING MARINE BIOLOGY. BAILEY IS PASSIONATE ABOUT HER MARITIME ANCESTRY AND HER ACADEMIC ACHIEVEMENT SUPPORTS HER CONVICTION THAT BLUFF HAS HELPED HER BE WHO SHE WANTS TO BE.

"... growing up around the ocean you just get so fascinated with everything in it. It's just that element of doing stuff that not many other people get the chance to do."

"People might make fun of my accent but I love it. I feel proud that I have this accent that I'm different from everyone else... I can't think of anywhere I'd rather grow up in than Southland and in Bluff."



BLUFF FISHING BOAT - BLUFF IS NEW ZEALAND'S OLDEST FISHING SETTLEMENT. FISH BOATS IN BLUFF ARE THE BLUFF FISHING BOATS AND THE BLUFF BOATS & FISH FESTIVAL.



BAILEY'S PASSION FOR WATER EXTENDS BEYOND HER LOVE FOR MARINE LIFE. IN 2012 SHE BECAME THE CAPTAIN OF THE 2012 ANNUAL UNIVERSITY HOLIDAY TRIP AND WAS A MEMBER OF THE ANNUAL GROUP CAMP IN THE BLUFF AREA.



BAILEY LOVETT

A youthful view of Bluff

their attachment to it. From **Michael Skerret** who talked about the Titi Islands

'We you return there's just a feeling you get when you get there, just a feeling like your home. Of course There's no roads, footpaths, you got tracks cut through the bush mostly those tracks have been there for centuries. You're really waking in your ancestor's footsteps when you get down there. Its al those things you're brought up with, about protecting the place. It's as much to go there as to harvest the birds. Just to be there if if um even though you know its going to be a bad season I'll still go Just to be there, its just a special place.'

And **Gwen Neave** who talked about her first visit to Stewart Island

'I can remember my first trip across to the island and seeing this huge blue land mass on the horizon and knowing deep deep inside that this was going to be a significant place in my life. And I fall in love with the Island almost immediately.' And local radio legend Boggy McDowell who talked about coming back into Southland
'Even coming back from Queenstown or even Dunedin. I can be a bit like a horse whose nostrils flare when I start getting back home... I just enjoy knowing this is home, this is the landscape this is where I come from. So from that point of view just that coming back over the border.'

This exhibition and series of interviews was the first time the SOHP had undertaken a specific project and had developed it into an exhibition for the public.

To give you some background the SOHP was established in 2006 by the Southland Rural Heritage Trust (SRHT) to help preserve the stories of Southland. Unique stories about a region and its people.



*Two volunteers learning how to use digital recording equipment as part of their interviewer training.
Photo courtesy SOHP*

Under advice from Judith Fyfe, the SRHT employed Helen Frizzell to oversee the project's development including training the first group of interviewers in 2006.

The SOHP has received a significant amount of funding over the years – just under \$100,000 to date. This has been used for purchasing equipment including eight Marantz recorders, two video cameras and two cameras; for the oversight from Helen including feedback for interviewers on their interview technique and professional training for interviewers; and in 2008 to employ a project co-ordinator for one year.

The SRHT had a Memorandum of Understanding with the Invercargill City Library & Archive that the SOHP would be based there and that after a year the Library & Archive hoped to take over the employment of the project co-ordinator.

At that time the SRHT nor the Library & Archive were really aware of the scope of what they were creating, how it would evolve in response to the community and what would be involved in managing it.

The project co-ordinator is responsible for supporting the volunteer interviewer team, ensuring the paperwork and process for interviewing is undertaken, supporting interviewers through any difficulties as well as being the first point of call for any enquiries about the project.

The team of volunteer interviewers is based throughout Southland making the SOHP a region wide project. There are about 10-15 active interviewers. As members of their own communities they often choose their own interviewees but when someone is suggested they will be asked them to interview also. The project co-ordinator also interviews regularly to continue to learn and to ensure they have a good understanding of the interview process. The interviews are mostly life story interviews and cover a vast range of topics including growing up in Southland during the war and depression, farming life and rural life as well as a range of other jobs.

The SOHP has evolved overtime. The initial focus was limited to the rural theme because that was the area of focus for the SRHT but over time they have acknowledged that the SOHP needs to be more flexible than that to meet the needs of the community as a whole.

The generous community funding which has been received to support the project has also contribute to the change in focus.

In April 2012 the first Heritage Forum was held in Invercargill. Among the things to come out of the forum was an acknowledgement that oral history is a way for people and organisations to preserve their stories, and it was endorsed as a valuable heritage group and great community asset.

The SOHP has a number of strengths which have contributed to its success:

1. In the setup of the project the SRHT employed Helen Frizzell to provide oversight of the project. Helen emphasized the importance of the quality of the interviews as well as provided great training for those who wanted to be part of the project. The project co-ordinator was able to tap into her experience and was fortunate to be able to learn from someone so dedicated to oral history.
2. The biggest asset the SOHP is its team of dedicated volunteers. Interviewers who have been part of the Project since 2006 gave the following feedback about why they are involved.
Jenny Campbell – *‘I really enjoy being involved as I find people have led such interesting lives but they are so humble and don’t see anything unusual about it whereas from another person’s perspective their experiences are quite remarkable!’*
Lee Wadds – *‘I would like to leave this earth knowing that I have left behind something which will remind those following on that this country is beautiful and the bulk of the people actually care about each other.’*
Nancy Burnett – *‘I really enjoy the contact with so many very interesting people all of whom have lived their lives as an asset to their respective communities.’*
Thanks to these volunteers the SOHP averages 22 interviews per year. The interviewers identified the following strengths of the Project:
 - a. Getting good support from the project co-ordinator and the rest of the team – including regular get togethers for professional development and fun
 - b. Good reliable equipment
 - c. No pressure to produce anything beyond what they are about to do.
3. Another strength is the SOHP’s ability to respond to the community. The SOHP always tries to be open to suggestions, and to be flexible

and accommodating to other group’s needs. Some examples include:

- Some of interviewers are involved in their community museums such as Stewart Island’s Rakiura Museum and the Waikaia Museum. These interviewers are interviewing people from their community – they are gathering stories for their community and also their museum. We have agreements with these museums that they can hold a CD copy of the recording. This makes it worthwhile for these interviewers to be part of the project.
- The SOHP also allows interviewers to record some events that are not oral history such as special presentations, church services, memorials.
- The SOHP tries to respond to community events by looking for opportunities as well as waiting to be asked. For example the 25th anniversary of the 1984 floods in Southland. One of our interviewers did topic based interviews with 20 people involved in some area of this.
- In 2012 the SOHP got involved with the Headcases project. This involved 12 people going through chemotherapy being interviewed about their experience. They were also matched up with an artist and a photographer. The information from the interview was used by the artist to design an artwork to go on the ‘Headcases’ head, which in turn was photographed and exhibited with information from the interview and some extracts being played in the background. Not all the interviewees wanted their recording kept but by supporting this project the SOHP helped with part of the project that the organiser was not so sure about, and have preserved six of the ‘Headcases’ stories, including the organiser who has since passed away from breast cancer.
- The SOHP has worked with school groups and community groups to do oral history interviews with their community by helping with co-ordination, training and providing equipment.

The SOHP does face some challenges:

1. Relying on volunteer interviewers can have disadvantages.
 - a. Sometimes it is difficult to find interviewers to do requested interviews.
 - b. The standard of interviews is not guaranteed – some people have great enthusiasm for interviewing but don't make good interviewers.
 - c. The SOHP has trained people in interviewing technique for free but not everyone who undertakes the training commits to the Project. So far the SOHP has trained 52 interviewers with only about 15 regularly doing interviews.
2. Abstracting – as much as interviewers love interviewing very few of them enjoy abstracting. Unfortunately at the beginning of the project interviewers were able to neglect abstracting and this has continued for these interviewers. In subsequent training the SOHP has tried to encourage people to abstract but fewer people commit to the project if this is enforced. Luckily there is one fantastic volunteer who is abstracting for the Project on a regular basis.
3. The disadvantage of the interviews not being abstracted is that it limits the accessibility of the collection – this is now an area of focus for the Project through the strategic plan that has recently been developed.
4. Another thing identified in the strategic plan is raising the community's awareness of the collection which now has over 200 interviews in it. The SOHP is looking at ways of using the collection in the community and also looking at ways to engage with the community using oral history. This also includes looking at developing a stronger presence through the Invercargill City Library and Archive website as well as making the collection more visible in the library itself.

To conclude the Southland Oral History Project is a wonderful asset for Southland and future generations. And thanks to the vision of the Southland Rural Heritage Trust and the Invercargill City Library and Archive this asset will continue to grow and expand into the future.

KO TE TANGI A TE MANU E KARANGA

REPLAY INTRO

SOUND OFF

TUI, TUI, TUITUIA

TUIA I RUNGA

TUIA I RARO

TUIA I ROTO



28TH MĀORI BATTALION

[HOME](#)

[STORY OF THE 28TH](#)

[MAP](#)

[BATTALION ROLL](#)

[PHOTOS/ VIDEO/ AUDIO](#)

[RESOURCES](#)

YOUR STORIES

Find out how you can contribute your 28th Māori Battalion stories, photographs, video and sound to this website start here >>

NAU MAI, HAERE MAI

WELCOME TO THE OFFICIAL 28TH MĀORI BATTALION WEBSITE

This site is dedicated to the men who served with New Zealand's 28th (Māori) Battalion during the Second World War, and to their whānau and friends. Between 1941 and 1945 the Māori Battalion forged an outstanding reputation on the battlefields of Greece, Crete, North Africa and Italy. This is a fascinating story of spirit and adventure, courage and camaraderie, victory and tragedy. Read more

LATEST ADDED CONTENT

The latest added memories, photos, audio and video.

-  Turanga TUPE 67660
-  Turanga TUPE 67660
-  Barney Smith
-  Nu Smith
-  Boys from Mahia
-  Andrew Gordon Ormond



INTERACTIVE MAP

Use our interactive map to follow the Battalion's war trail from its departure from New Zealand in 1940 to its return in 1946



PHOTOS / VIDEO / AUDIO

View, watch and listen to the stories of the 28th, including precious films and waiata recorded during the war years, and oral history interviews with the men who were there



THE SOLDIERS OF THE 28TH

Discover more about the 3600 men of the 28th through our fully searchable Battalion roll

The Opening Screen of 28maoribattalion.org.nz

28maoribattalion.org.nz

MONTY SOUTAR

I have spent the past two and a half years overseeing the development of the 28th Maori Battalion website. In that time I have learnt much about the power of the internet as a tool to reach and inform communities about their history, especially where those communities are now dispersed.

Background

The website was developed on behalf of the 28th Māori Battalion Association by the Ministry for Culture and Heritage (MCH) in partnership with Te Puni Kōkiri (TPK), the National Library and the Ministry of Education (MOE). It has been active since 30 June 2009. TPK provided seeding funding to assist with website design and initial staffing, but since then MCH has funded, staffed and maintained the site. In August 2010 Leanne Tamaki (Ngāi Tūhoe, no te whānau Rakuraku) was appointed content officer and I became project coordinator in February 2011. Leanne and I manage the site, regularly add content to it and respond to inquiries and questions from whānau and the general public. Other staff assist when needed.

Website Traffic

The site has seen steady traffic since July 2010, when it was averaging 2,500 visits per month. This year the average number of visits per month rose to 8,000. The majority of these visits are from whānau members wanting to know more about relatives who served in the Battalion or students researching the unit's background and history. According to an online survey we ran last year the largest numbers of our users are based in Auckland and a close second, perhaps not surprisingly, is Australia. Spikes in visits around April relate to Anzac Day interest, while August is the month that MOE runs the Ngarimu VC & Māori Battalion essay competition for secondary

schools. National media attention on the Maori servicemen's recordings that we uploaded to the site at the end of last year saw the visits for November climb by 25% and more than double in December compared with 2011 figures for the same period.

While the site's overall visitor numbers are naturally smaller than MCH's more general sites, like Te Ara Online Encyclopedia and NZ History net, the number of pages viewed per visit, and length of stay, are both significantly above average for MCH sites, which reflects the 28th Māori Battalion site's engagement with its audience – that is, visitors are having a good look around and delving into the content.

Inter-agency collaboration

Archives NZ has made available scanned copies of the Maori Battalion's war diaries that were written during the war. There are over 60 volumes which are scanned and then copy typed and placed on the website so that users are able to see in real-time what the Battalion was doing 70 years ago.

Sound Archives Ngā Taonga Kōrero in Christchurch is digitising Māori Battalion related recordings for the website. Part of my role is to listen to the recordings and identify which are appropriate to upload to the website. These recordings were made by the National Broadcasting Service, which had a mobile recording unit overseas with the 2nd New Zealand Expeditionary Force.

In the early 1940s this was cutting-edge technology, recording sound onto acetate discs

Monty Soutar is an historian with the Ministry for Culture and Heritage, and is writing a book on the Maori contribution to the war effort during the First World War. For the past two years he has been the coordinator of the 28th Maori Battalion website.

28TH MĀORI BATTALION

KĀINGA

TE KŌRERO MŌ TE 28

MAPI

RĒHITA O TE 28

WHAKAAHUA/ATAATA/ORO

RAUEMI

Kāinga > Whakaahua > Haane Manahi B Company, 28 Maori Battalion

Whakaahua

- Mō te 28
- Te Whakahau kia Whawhai
- Kariki me Kariti
- Ngā Toa o te Koraha
- Itari
- Te āhua noho o te 28
- Te Mahi ki te Hau Kāinga
- Whai muri i te Pakanga
- Pōhatu whakamahara

Tukuna mai

Tāpirihia ōu kōrero, whakaahua, oro, me ētahi atu

Timata te tuku ināianei

He kaituku kē koe?

Takiuru i konei

Ngā takupu hou

kaihote i kōrero mō Alfred Nelson Carroll

bronniew2 i kōrero mō Wi Patene Poki's grave

Michelle Welsh i kōrero mō Brass Pin

tcarthew i kōrero mō James William Kaka Wehipeihana

Te Awhi Manahi i kōrero mō E V Hayward personal diary 1942-new years eve 43

See all comments



HAANE MANAHI B COMPANY, 28 MAORI BATTALION



Haane Manahi, World War Two.

Reference:

Geoff Manahi Family Collection

ŌRITE
Stories

📖 Mō te 28

📖 Te Whakahau kia Whawhai

📖 Ngā Toa o te Koraha

📖 Te āhua noho o te 28

I encourage those of you who have not visited the site to take a look. You will be pleasantly surprised at what you find.

Go to: 28maoribattalion.org.nz

28TH MĀORI BATTALION

KĀINGA

TE KŌRERO MŌ TE 28

MAPI

RĒHITA O TE 28

WHAKAAHUA/ATAATA/ORO

RAUEMI

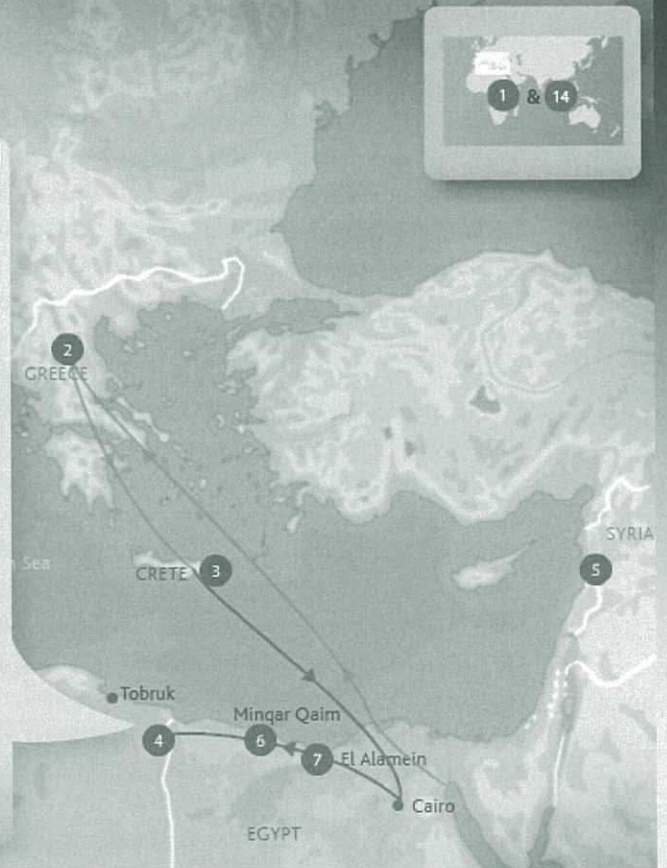
Kāinga > Interactive Map



Libya July - December 1941:

After recovering in Egypt, the Battalion moves west into the Libyan desert to battle Italian and German forces, with some success.

[Learn more \(new window\)](#)



MANA TĀRUJA | WHAKAKAPE | ME TE PUNANGA

Te Kāwanatanga o Aotearoa

in a mobile studio in the back of a specially fitted-out Bedford truck that travelled through the deserts of North Africa and on through Italy with New Zealand forces – in many respects this is not unlike the present initiative where we are using internet technology to preserve the memory of the 28th Māori Battalion.

Priceless recordings

Oral history recordings are an attraction on the website. Excerpts of recordings with veterans have been made available by various individuals and organisations and these appear in both the audio and video sections of the site. A recent recording we received which garnered a lot of media attention was titled “Christmas carols from staff and patients at No.2 New Zealand General Hospital, North Africa”. On listening to it we found messages from doctors and nurses and descriptions of Christmas Day celebrations in the hospital, and then a group of Maori patients is introduced, led by Nurse Wiki Katene of Porirua (Ngati Toa).

They sing “Silent Night/Marie te po” and then, while the choir sings “Tama Ngakau Marie” in the background, 14 men introduce themselves and send greetings in Maori to whanau back home. Because of the background singing and the age of the audio, some of the voices were hard to decipher, but I have been able to identify most of the speakers who include Peter Hodge of Ngati Whakaue, Te Irimana Waenga of Te Whanau-a-Apanui, Barney Kapuaroa of Gisborne, Tame (Thomas) Karena of Ngati Kahungunu, Kopu Heremia of Ngati Raukawa, L/Sgt Hira Parata of Ngati Toa, Cpl Ripene Matoes of Ngati Ruanui and Hami Ngaheke of Ngati Pikiahu-Waewae.

There are other interesting snippets that will be of interest, for example, to people of Ngati Porou, like an interview in Egypt with the victorious Maori Battalion rugby team captain Syd Jackson of Te Araroa and coach Pine Taiapa of Tikitiki, at the end of the 1943 Freyberg Cup final. Peta Awatere and Reta Keiha, both residents of Gisborne at the outbreak of war, had their tributes to the late 2/Lt Moana Ngarimu recorded for broadcast in June 1943 and these can now be listened to on the site.

We are uploading the recordings made of three significant hui in the 1940s: the opening of Tamatekapua wharenuī at Rotorua in 1943,

the Ngarimu VC Hui held at Whakarua Park in October 1943, and the opening of Uepohatu Memorial Hall at Ruatoria in 1947. These recordings include the haka, waiata and speeches made on these occasions. They are especially useful for connoisseurs of the language and musical items, many of which are still being performed today.

Te Reo Māori

Much of the site is presented in Te Reo Māori and with further funding the intention is to eventually make it fully bilingual. We are presently using Māori language experts to translate the site into tribal dialect and that fits with the Government’s Māori language Strategy: Te Rautaki Reo Māori 2003. This will mean that parts of the website will appear in Tūhoe dialect, others in Te Arawa, Ngapuhi, Ngāti Kahungunu, etc and it is envisaged this will attract more Māori language learners/users to the site.

People from many tribes have assisted with translations including: Whairiri Ngata, Professors’ Pat Hohepa and Tairahia Black, Mauriora Kingi, Sir Tamati Reedy, Lady Te Koingo Tilly Reedy, Dr Apirana Mahuika, Tautohe Kupenga, Willie and Jossie Kaa, Taina McGregor, Waldo Houia, Turuturu Gamble and Dr Wayne Ngata.

Website as a memorial

The website is dedicated to the memory of the Māori Battalion and its outstanding contribution to New Zealand. It includes a page for every one of the 3600 men who served in the unit and whānau can add information to their pāpā or tīpuna’s page. It encourages contributions from veterans, their families and other members of the public. It is intended that the website and related resources will:

- record and honour the stories of the 3600 men who served with the Battalion during the Second World War;
- provide opportunities for veterans and whānau to share their recollections and taonga, as they see fit;
- provide opportunities to promote and engage with users in te reo Māori; and
- provide resource material for learners, aligned with key areas of the New Zealand curriculum.

Voices of New Zealand's Women Judges: Oral History Project

JUSTICE SUSAN GLAZEBROOK

Introduction

The New Zealand Association of Women Judges (NZAWJ) is in the final stages of a three year project interviewing women judges.¹ The project has been funded by the New Zealand Law Foundation² and the Ministry for Culture and Heritage.³ The project's purpose is to create a national, publicly accessible record of the lives and careers of selected women judges. Such oral histories are important because women's stories are often unheard and therefore lost.⁴

As the recording of oral histories is a specialist discipline, the NZAWJ contracted with the highly experienced oral historian, Megan Hutching, to do the interviews. We also thought that sitting judges in particular would feel able to be more frank with an interviewer who was not a member of the judiciary.

We intend to continue the project after the end of the three year period. We hope that, with some training from our historian and the experience gained from the project so far, some of our retired judges will be able to conduct further interviews.

Objectives of the project

There are three related aims of the part of the project which is funded by the New Zealand Law Foundation:

- (a) to record and assess women judges' experiences of, and perspectives on, the law and judging;
- (b) to record and assess the varied careers of New Zealand's women judges and their contributions to the legal profession and the judiciary both in New Zealand and internationally; and
- (c) to contribute to an understanding of the relatively low levels of participation of women in the legal profession and the judiciary.

For the Ministry for Culture and Heritage part of the project, there is the added aim

of assessing the above matters from a Māori perspective, both in terms of the experiences of Māori judges and also from the perspective of Māori who come into contact with the courts. Insights on the law and judging

Through their recollections and reflections on their working lives and backgrounds, we will learn about the role of women judges in New Zealand. This may throw some light on the controversial issue of whether women judge differently from men or at least on the extent to which they have a different perspective.

Leaving aside the issue of gender, the women judges interviewed have all made important contributions to the judiciary (including in leadership roles) and to the law generally. Some have had earlier (or parallel) careers, including in the arts, teaching and business. Many have also undertaken international roles. These contributions are important to record.

We expect the interviews will provide general insights into the nature of judging, New Zealand's international role, the organisation of the judiciary and criminal justice initiatives. Not only will this be an historical record but the project will provide lessons for the future. Specifically, the NZAWJ believes that the insights from the judges will reveal future directions that the law should take, both procedurally and substantively. The interviews will provide a unique opportunity to explore the role judges have played in the development of New Zealand's jurisprudence

Justice Susan Glazebrook was first appointed to the Bench in May 2000 and has been a judge of the Supreme Court since July 2012. Before becoming a judge, Justice Glazebrook was a partner in a commercial law firm. As well as her law degree, Justice Glazebrook has a doctorate from Oxford University. Her thesis was on the workings of the new criminal code in revolutionary France.

and their opinions on areas of New Zealand law that are in need of further development and improvement.

Additionally, the judges interviewed in the Ministry for Culture and Heritage part of the project will provide invaluable information on the experience of Māori and other ethnic minorities in our courts.

Women's participation in the legal profession and the judiciary

Ensuring the full participation of women in society (including the workplace) is not just a matter of justice but also one of economic necessity.⁵ It is also true that, despite the fact that over the last 20 years there have been approximately as many women law graduates as men (with the number of female graduates now often outnumbering their male counterparts),⁶ the percentage of women judges in New Zealand is slightly below 28 per cent.⁷

Matters do not seem to be improving. Only 28.4 per cent of judges appointed over the five years up to September 2009 were women.⁸ In 2010, only 27.2 per cent of judicial appointees were women. This dropped to 22.7 per cent in 2011. In 2012, there were only 10 appointments (roughly half that of other years) but half of these were female. However, only two of the 11 appointments made up to October 2013 have been female.⁹

This is despite the fact that admission to the profession for women has ranged from 23.2 per cent in 1980, climbing to 42 per cent in 1990, 58.5 per cent in 2000 and reaching 61 per cent in 2012.¹⁰ Assuming that judges are appointed after about 15 to 20 years of practice, one would expect the number of judicial appointments of men and women to have evened out over the last five to 10 years. Successive Attorneys-General have made significant efforts to appoint women as judges and yet still the percentages lag. Those (both female and male) from ethnic minorities (including Māori) are even less well represented.

Increasing the participation of women judges (including those from diverse cultural backgrounds) is important for a number of reasons.¹¹ The courts should reflect the viewpoints of an increasingly diverse society. Women judges can contribute new perspectives to judging and challenge deep-seated

stereotypes that may distort judging.¹²

The oral histories project will shed light the factors that lead to women's success in the law and those that might inhibit women's progression in the legal profession (and in particular those from diverse ethnic and cultural backgrounds). The research may therefore be able to play a role in identifying measures that can be taken to ensure that gender equality at all levels of the legal profession can be achieved.

Archiving and publication

Copies of the interviews will be archived at the Alexander Turnbull Library's Oral History Centre. Each interview will be accompanied by a recording agreement form, an abstract (detailed contents summary), a transcript of the interview and photographs (as appropriate). Also archived will be a paper on the particular judge prepared on the basis of the interview and publicly available materials.¹³

We propose also, at the end of the project, to complete a thematic survey of the interviews, with (if the judges give permission) audio clips illustrating the particular themes. This will be available on the Law Foundation website. We envisage that this will provide an accessible way of learning about our recent judicial history from the point of view of women judges. The thematically presented excerpts and analysis will highlight the experiences that women judges share, as well as identify any significant differences in their experiences.

At present we are uncertain as to any further publications that the NZAWJ may undertake but it is envisaged that the material in the Turnbull Library will be available for future researchers. Examples of existing research projects concerning women judges include research advocating for a gender diverse judiciary, which draws on the experiences of women judges in five different jurisdictions;¹⁴ and the Feminist Judgments Project, which has produced alternative feminist judgments in significant legal cases.¹⁵ The New Zealand project also contributes to an international collection of women judges' oral histories, as similar projects exist in other countries including Australia¹⁶ and the United States.¹⁷

Themes emerging

From the interviews recorded so far, we can identify three emerging themes. The first theme is the judges' commitment to using their legal skills to serve society. Many judges made significant contributions, over the course of their careers, to a number of areas, such as academia, radio broadcasting, resource management, youth justice, criminal justice, human rights education, and arts and theatre. For some of the Māori judges, their legal knowledge was crucial not only to support the causes of their own iwi, but also to develop Māori jurisprudence as judges. Overall, the judges emphasised that there is no single pathway to success in the law. What is important is being open-minded about new opportunities, pursuing meaningful goals and being courageous in accepting new challenges.

The second theme is the loneliness experienced by the judges both at law school and in the legal profession. This sense of alienation was especially acute for some of the Māori judges, who had few Māori peers at law school. Beyond law school, the tendency to pigeon-hole women lawyers was evident in legal practice. Some women recalled that their male colleagues inadvertently made sexist comments or gave responses revealing the gendered stereotypes that they held.

As a response to this sense of isolation, many judges helped to form support networks.

This is the third theme. Some women helped to establish regional women lawyers' associations, and, when they were appointed as judges, became involved in the International Association of Women Judges, and went on to create the New Zealand chapter of the international association (the NZAWJ). Several judges were among the first few women to join the committees of regional and national law societies, once male-dominated, and some rose to the highest ranks of these organisations. A number of the Māori judges returned to university to create culturally-appropriate programmes and mentoring for Māori, which helped to boost the number of Māori graduates.

Conclusion

The women judges' stories give context to the statistics showing that women's participation in the highest levels of the legal profession remains the exception rather than the norm. Each of the judges interviewed has broken new ground for women, encouraging younger generations of women to flourish. In making room for the stories of women judges (told in their own voices), the oral history project celebrates the vitality and enthusiasm of female pioneers in the law. Their stories remind us of how far women have come and give hope for young women and men to strive for equality and success.

References

- ¹ The project is directed by a committee co-convened by Dame Judith Potter and the author. Judge Rosemary Riddell, Judge Dale Clarkson and Judge Annis Somerville are the other committee members.
- ² The New Zealand Law Foundation (www.lawfoundation.org.nz) is the only funder of independent legal research in New Zealand. Its funding covered the interviews of 12 senior women judges and retired judges. An interview of the first woman judge in New Zealand, Dame Augusta Wallace, was conducted by a family connection before Dame Augusta passed away, and has been made available as part of the Women Judges' Oral History Project.
- ³ The Ministry for Culture and Heritage (www.mch.govt.nz) funding covered interviews of five judges of Māori heritage and/or who have worked extensively with Māori.
- ⁴ See the comments of the researchers in a similar oral history project in Australia: Hollie Kerwin and Kim Rubenstein, 'Reading the Life Narrative of Valerie French, the First Woman to Sign the Western Australian Bar Roll', in *Founders, Firsts and Feminists: Women Leaders in Twentieth-century Australia*, Melbourne, 2011, pp 174-175.
- ⁵ United Nations Development Programme, *Asia-Pacific Human Rights Development Report: Power, Voice and Rights, A Turning Point for Gender Equality in Asia and the Pacific*, 2010, p 27; and Georges Desvaux, Sandrine Devillard-Hoellinger and Pascal Baumgarten (McKinsey & Co), *Women Matter: Gender Diversity, a Corporate Performance Driver*, 2007, pp 10-14.
- ⁶ As noted by Jane Glover, 'Women on the Bench', *NZLawyer*, issue 134, 16 April 2010. In Gill Gatfield, *Without Prejudice: Women in the Law*, Wellington, 1996, p 450, it is noted that 1989 was the first year in New Zealand where the number of women law graduates was slightly higher than male law graduates (including Bachelors, Honours, Masters and PhD graduates). 1989 was also the first year where female law students slightly outnumbered male law students.
- ⁷ Human Rights Commission *New Zealand Census of Women's Participation 2012*, Wellington, November 2012, p 72.
- ⁸ Glover, above n 7, was provided with judicial appointment figures over the previous five years from the Ministry of Justice in September 2009.
- ⁹ These figures were manually calculated from press releases made by the Attorney General, who is responsible for appointing all judicial officers (www.beehive.govt.nz).
- ¹⁰ New Zealand Law Society 'A Snapshot of the New Zealand Legal Profession', *LawTalk*, issue 815, 2013, p 9.
- ¹¹ Chief Justice Beverley McLachlin of Canada and Dame Sian Elias, our Chief Justice, have set out reasons why ensuring gender equality on the Bench is important in addresses delivered at the International Association of Women Judges (IAWJ) 8th Biennial Conference Sydney, Australia, 3-7 May 2006: Beverley McLachlin "Why We Need Women Judges"; and Sian Elias "Changing our World" (available at www.courtsofnz.govt.nz). For a summary of these speeches, see Mary-Ann Hedlund and Susan Glazebrook, 'Foreword', in Mary-Ann Hedlund, Susan Glazebrook, Arline Pacht and Jill Wainwright, eds, *The IAWJ: Twenty Years of Judging for Equality*, 2010, pp 3-5 (available at www.iawj.org).
- ¹² Mary-Ann Hedlund and Susan Glazebrook, above n 12, pp 3-4.
- ¹³ The papers that have been prepared to date have been written by former Court of Appeal clerk Yasmin Moinfar and Supreme Court clerk Elizabeth Chan.
- ¹⁴ Sally J Kenney, *Gender and Justice: Why Women in the Judiciary Really Matter*, Routledge, 2013.
- ¹⁵ Rosemary Hunter, Clare McGlynn and Erika Rackley, eds, *Feminist Judgments: From Theory to Practice*, Hart Publishing Ltd, 2010.
- ¹⁶ The Trailblazing Women and the Law Project (www.tbwl.escr.unimelb.edu.au).
- ¹⁷ See, for example, the Iowa Women Judges' Project (www.lib.uiowa.edu).

Acknowledgments

I would like to thank Supreme Court clerk, Elizabeth Chan, for her invaluable assistance with this report. I am also grateful for the input of Dame Judith Potter. The views expressed are my own and not those of the Supreme Court.

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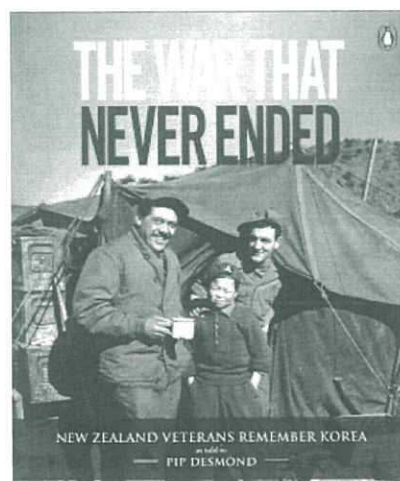
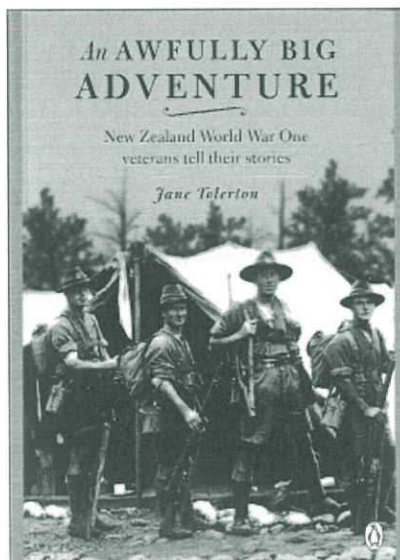
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Book Reviews

The War That Never Ended, New Zealand veterans remember Korea, as told to Pip Desmond, Penguin, March 2013, 256pp, \$45

An Awfully Big Adventure, New Zealand World War One veterans tell their stories, Jane Tolerton, Penguin, May 2013, 304pp, \$45

Reviewed by Pip Oldham



These books, both published by Penguin, are directed at general audiences. They have been reviewed as such elsewhere¹ and have been deservedly well received and praised for their content and production values.

Introducing *An Awfully Big Adventure* the Governor General, Sir Jerry Mateparae, a military man, reflected that, 'A good book tells a good story, and this book captures and puts into context many good stories'. Pip Desmond's book does the same in a different way.

Published to coincide with the 60th anniversary of the Korean War Armistice in July, and ahead of the centenary of World War I, there is an obvious audience for these stories.² But as Francis Good says, books are 'the public face of the enterprise that is actually only a subset of the world of oral history'.³ Before I discuss some of the oral history issues that the books raise I will describe the genesis and structure of the two books, as it is different.

The War That Never Ended, Pip Desmond's second based on oral history, is the final book in the Ministry for Culture and Heritage's war history series. The series, instigated by Helen Clark as Prime Minister, includes seven books by Megan Hutching based on oral histories with World War Two veterans,⁴ *The Big Show: New Zealanders, D-Day and the War in Europe*, *Home: Civilian New Zealanders Remember the Second World War*, by Alison Parr,⁵ and *The Occupiers: New Zealand Veterans Remember Post War*

Japan, based on interviews with members of J Force who served in Japan from 1945 until 1952.⁶ In common with other books in the series, *The War That Never Ended* relies on a small interview sample, 12 of the 6000 New Zealanders who served in the United Nations forces in Korea from 1950 to 1957.

At 84, the interview sample for *An Awfully Big Adventure* looks large until it is compared with the overall number of New Zealanders who served overseas in World War One, about 140,000 or 10 percent of the population, and the number who served at Gallipoli, now thought to be as high as 14,000.⁷ The interviews, recorded in 1988 and 1989, by which time only a small number of veterans were still alive, make up the World War One Oral History Archive held in the Oral History Collection of the Alexander Turnbull Library in Wellington and reputed to be the Library's most used oral history collection. At the time they undertook the interviews Jane Tolerton and Nicholas Boyack, both historians, were based at the Stout Research Centre at Victoria University of Wellington. They planned the Archive as a tool for future researchers⁸ comprising what the interviewers describe as 'full life interviews concentrating on World War One and its impact on the individual and New Zealand society'.⁹ The focus of the Archive was on 'social rather than military aspects of the war experience and the repercussions in the following decades, both personally and

nationally'.¹⁰ The scope of experience covered by the recordings can be glimpsed from the catalogue records for the Archive, they include immigration (many of the interviewees were recent immigrants from Britain), farm labouring, apprenticeship, the Waihi Strike, pre war Auckland and other subjects of wider historical interest. For example, William (Bill) Jamieson worked as a builder at the Featherston Camp, saw the Prisoner of War riot at first hand and provided 'brilliant analysis of World War Two' in his extended recording.¹¹

In terms of structure the two books are almost opposites.

In contrast with *Home and The Occupiers*, which integrated the interview material in a thematic approach, Pip Desmond has broadly returned to the structure adopted by Megan Hutching for the World War Two series. Ian McGibbon, General Editor (War History) at the Ministry provides a historical introduction followed by individual chapters for each of the selected interviewees. *The War that Never Ended* develops the practice of introducing each veteran with a service photograph and brief biographical details. Each chapter ends with a contemporary photograph of the interviewee and a brief summary of their post war life.

In their initial book based on the World War One Archive, *In the Shadow of War*, published in 1990 while some of the veterans were still alive, Jane Tolerton and Nicholas Boyack presented

eleven interviews in depth devoting a chapter to each veteran as Pip Desmond has done. *An Awfully Big Adventure* on the other hand is structured chronologically with an Introduction, chapters on 'Before the War' and 'After the War' and for each year 1914 to 1918, and a chapter called 'The Interview'. Extracts from interviews, from a couple of lines to several pages, are supplied under subject headings such as 'The Boer (South African) War', 'The Main Body Sails', 'Egypt', 'Anzac Cove' etc. and finishing with 'The Voyage Home', 'Back in New Zealand', 'Anzac Day and Remembering the War' and 'The Second World War'. Ironically this is the sort of approach one particularly critical reviewer of the original book had advocated for publishing the interviews.¹² The two World War One books are linked visually by the cover image, members of the Otago Infantry Regiment taken in front of their tent in Canvas Town, Featherston, March 1917 by Gordon Neill who was interviewed for the Archive. Inside the larger format recent book is the same image, uncropped, allowing for a closer appreciation of the facial expressions, equipment and camp conditions, and revealing the photographer whose image is missing from the cover image.

As an oral historian I am more attracted to the recorded voices than to text, because I want to hear the spoken word and all the subtle meaning that conveys and observe how the recorded material emerged from the interviewer's

questions, so I was excited to find that audio extracts from four of Pip Desmond's interviews have been posted on NZ History Net.¹³ These extracts repay a visit. Unlike the book where the interviewer's questions have to be inferred from the text, the questions are included. The listener/reader (a transcript accompanies the extracts) can follow the way the interview progresses and gain a real sense of the relationship and rapport between interviewer and interviewee. A further compelling impression of this is found in the contemporary interviewee photographs. These images, taken by Pip Desmond, are a real strength of her book. Printed in colour they speak to a relationship of trust and willingness, even eagerness, to be heard. These men wanted their stories told, welcomed the interviewer into their homes and recalled 'their pasts with ...honesty, insight and humour'.¹⁴

In the Shadow of War also featured interviewee photographs, six of which are included in the twenty-three interviewee photographs reproduced in *An Awfully Big Adventure*. While these images are invaluable to the Archive, and convey powerful information, it seems a pity that they had to appear at the back of the book, in small format, with no explanation for their selection. This was presumably a compromise forced on the author by the chronological structure adopted for the book that favours extracts over individuals. The choice of paper, very successful

for text and the World War One images used for each chapter, does not give the clarity to these portrait images that glossier paper provides. However, as with Pip Desmond's interviewee images, these are faces of men who had established relationships with their interviewers; they add weight to Jane Tolerton's comment that,

*Seven decades on, when there were only a couple of hundred veterans still alive and they were almost all in their nineties, they were ready and willing to talk about the war. It was only a matter of asking them... most were very eager to be interviewed.*¹⁵

To reinforce this, *An Awfully Big Adventure* contains eleven extracts under the heading 'The Interview', which offer some of the interviewees' reflections on being interviewed.

The interviews themselves can be listened to at the Alexander Turnbull Library (many are unrestricted for access).¹⁶ A search for oral history recordings with Great War Veterans on line reveals very few actual voices, a reminder of how precious these recordings are. Perhaps more will emerge as the centenary is commemorated and sites such as www.firstworldwar.govt.nz are populated with content.

The other aspect of the books that interests me as an oral historian is the methodology: information about what prompted the interview project, what were the initial objectives of the commissioners and interviewers, how did they find and select interviewees

and what did the interviewees know about the way the recordings would be used, is an important component for future users of the interviews, and can provide helpful lessons for practitioners.

The World War One Archive is extremely well documented in this respect. *In the Shadow of War*, Jane Tolerton and her co-interviewer Nicholas Boyack, provided detailed information and reflection about the project and the oral history methodology they had employed. This is repeated in somewhat sketchier form in the 'Introduction' and 'Author's Notes' chapters of *An Awfully Big Adventure*. Those with further questions can consult the back file at the Alexander Turnbull Library, which includes six World War One Archive Newsletters and a Report to the Social Sciences Research Fund Committee. Each interview file also contains a project information sheet supplied by the interviewers.

The Korean War interviews do not seem to be so well served, at least at this stage.¹⁷ The only reference to methodology in *The War That Never Ended* is in the 'Acknowledgements' section at the back of the book (not an obvious source for methodology) in which we learn that, 'In the first stage of the project more than 70 veterans completed questionnaires about their Korean war experience and these are to be deposited with the interviews' (at the Alexander Turnbull Library). We do not know from

this source what channels were used to distribute the questionnaires. Interviewees appear to have self selected although Pip Desmond thanks Monty Soutar 'for help in locating Maori veterans'. It is also not clear how much more has been recorded with each interviewee than is presented in the book. According to the biographical notes these men had fathers, uncles and in one case a brother, who served in World War One and World War Two. This common feature of this cohort of interviewees makes me wonder what effects and representations of those earlier wars these men grew up with, and how this affected the choices they made and how they now make sense of their experiences.

Another methodology aspect that is often of interest to practitioners is the question of 'tape to type', which is the subject of a very useful collection of essays edited by Anna Green and Megan Hutching.¹⁸ Both *In the Shadow of War* and *An Awfully Big Adventure* provide helpful information about this.

Jane Tolerton's 'primary objective was accessibility for readers'.¹⁹ She revisited the original recordings looking to present the best stories as stories, 'this book captures what they said – cut down from about 250 hours of tape, given a hard edit and arranged so the chronology and the geographic location are clear' and including aspects about their lives as soldiers.²⁰ Questions are very occasionally included. Where they are they will resonate with oral historians:

Was there any homosexuality in the army?

How did you feel about being trench diggers? ...

How did you dig into the mud?

Did your mother give you any kind of advice?

The text of the interviews in *The War That Never Ended* succeeds very well in conveying meaning, and we get a further sense of Pip Desmond's skill from the transcripts that accompany the audio online. Especially successful is the technique of highlighting particular 'stories' in slightly larger, bolder type in visually prominent positions in the text. In places the orality of the original voice jumps out of the page:

*He said, 'They're looking for people to go to Korea.' I said, 'All right, I'm one.'*²¹

*I had one chap, despite being told how to handle it, picked this live mine up, hadn't put the safety pin in and turned round and said, 'What'll I do with this?' I said, 'You give that to me.'*²²

*He said, 'Oh, we don't recognise you Korean blokes in this RSA.'*²³

As I read each chapter I wondered how much editorial intervention took place to render the interviews into this seamless narrative text punctuated only by paragraph and untitled section breaks. Megan Hutching discusses ways to acknowledge in text the joint endeavour of narrator and oral historian, concluding that, although it is unnecessary to document every change and editorial decision that has been made, it is important to alert the reader to the editorial

process the interview has undergone.²⁴ Michael Frisch tells us,

...the absence of straightforward discussion of editing obscures some fascinating dimensions through which the editing process amplifies and thus helps us to engage more fully the complexities that make oral historical documents so unique and important.

Reviewing *Home* from an academic historian's point of view, Rosemary Baird pointed out that,

*... the lack of analysis and critical reflection on oral history methodologies... means that there is little in depth explanation of what and how individuals responded as they did within a particular historical context... This book does not deal with the contentious issues of reliability, memory, and construction of narrative, which preoccupy oral historians writing within an academic context.*²⁶

Rosemary Baird noted that the omission of these issues is understandable in a book aimed at a general audience but argued they could be made accessible for a broad audience. The benefits of doing so are clear, particularly when considered in light of the level of public engagement war history material receives.²⁷

In an article on revisiting interviews with a different purpose, Joanna Bornat says,

...time passes and a new age makes its own judgments on lives that went before. Fresh readings of documents with a new eye, and ear, help us to see and hear different

interpretations, make new connections, revising our perspectives of those past times as well as our understandings of what we see around us. This is the expected mission of the historian.

Those new meanings are being brought to bear on the World War One stories now, and in years to come a similar process of review will take place for the more proximate history of the Korean War.

These observations aside, these books are accomplished and interesting publications of oral history that offer oral historians different and thought provoking models for publishing new and historic recordings. The consistent feature of both is powerful individual voices that resonate on the printed page and speak to humanity as much as to the experience of war.

Endnotes

¹ For example, Review, 'An Awfully Big Adventure', *Listener*, 20 April 2013, v238, n2806; Review, 'The War That Never Ended', Harry Broad, *Radio New Zealand, Nine to Noon*, 27 March 2013

² The military commemorative and ceremonial events to be marked during the centenary from 2014 to 2018 begin on Anzac Day, 25 April 2015 with a commemoration of the Anzac landings in Gallipoli.

³ Francis Good, 'Voice, Ear and Text, Words, Meaning and Transcription', in *The Oral History Reader*, Second Edition, 2006, p368

⁴ Reviewed in *Oral History in New Zealand*, 2004, v16, p37-38 and 2006, v18, p27-28

⁵ Reviewed in *Oral History in New Zealand*, 2010, v22, p27-28

⁶ Reviewed in *Oral History in New Zealand*, 2012, v24, 31-32

⁷ <http://ww100.govt.nz/how-many-new-zealanders-served-on-gallipoli-.UITzsxZFseM>

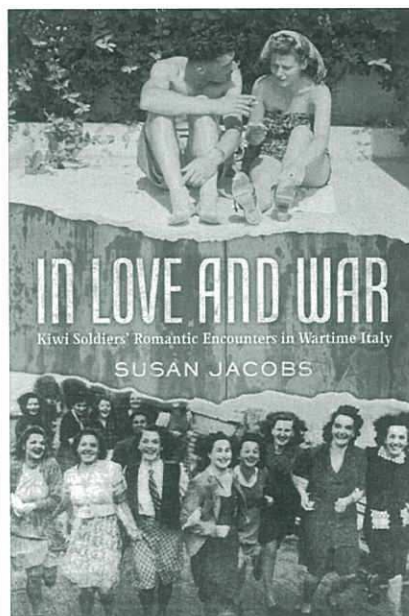
- ⁸ Nicholas Boyack and Jane Tolerton, *In the Shadow of War*, Auckland, 1990, p11.
- ⁹ 'The World War One Oral History Archive Project', information sheet attached to each interview file in the World War One Archive, Nicholas Boyack and Jane Tolerton.
- ¹⁰ Stout Research Centre Press Release, undated, World War One Archive back file, Alexander Turnbull Library, Wellington.
- ¹¹ Nicholas Boyack and Jane Tolerton, 'The Impact of World War One on New Zealand Ex- Soldiers – on their return and today: Report to the Social Sciences Research Fund Committee on the World War One Oral History Archive Project: Taped Interviews carried out in 1988 and 1989', project back file, Alexander Turnbull Library, Wellington.
- ¹² Garry Clayton, 'Veteran Voices', *Listener* and *TV Times*, v126, n 2615, 23 April 1990, pp 106-107
- ¹³ <http://www.nzhistory.net.nz/war/korean-war/war-stories>
- ¹⁴ Pip Desmond, *The War That Never Ended*, p249
- ¹⁵ Jane Tolerton, *An Awfully Big Adventure*, p14
- ¹⁶ The voice of World War One Archive interviewee George Brunton has been used to publicise *An Awfully Big Adventure*, in 'A Story of Firsts: Reflections on WW1', <http://news.ninemsn.com.au/national/2013/04/25/05/55/he-was-turning-green-with-gangrene-and-i-saw-him-die>
- ¹⁷ A possible future source of information will be Ministry for Culture and Heritage material about the war history series lodged at Archives New Zealand
- ¹⁸ *An Awfully Big Adventure*, p290-291
- ¹⁹ *Ibid*, p295-6
- ²⁰ *Ibid*, p14
- ²¹ Isaac Kemp interview, *The War That Never Ended*, p124
- ²² Keith Hall interview, *The War That Never Ended*, p101
- ²³ Robert (Bob) Knight interview, *The War That Never Ended*, p171
- ²⁴ Megan Hutching, 'The Distance between Voice and Transcript', in Anna Green and Megan Hutching, ed, *Remembering: Writing Oral History*, Auckland, 2004

- ²⁵ Michael Frisch, *A Shared Authority: Essays on the Craft and Meaning of Oral and Public History*, 1990, p82.
- ²⁶ Review, *New Zealand Journal of History*, v45, n1, 2011
- ²⁷ Examples are the Memorials Register on NZ History Net The Sorrow and the Pride <http://www.nzhistory.net.nz/culture/the-memorials-register> which is reputed to be one of the most popular parts of NZ History Net, and Te Papa's Berry Boys Project <http://sites.tepapa.govt.nz/berryboys/about>

In Love and War: Kiwi Soldiers' romantic encounters in wartime Italy
By Susan Jacobs
Penguin, 256 pp, paperback.
\$39.99

Reviewed by Ann Packer

They look remarkably alike, these dark, wavy-haired young women, bursting with hope, arriving in Wellington on the *Orion* in February 1946.



These Italian wives and fiancées of New Zealand servicemen, who arrived in Aotearoa in groups by ship shortly after the war, were among the lucky ones. Others, defeated by bureaucracy,

eventually gave up – though one of those was reunited with her man some 50 years after the authorities parted them!

In a truly poignant coda, there's the Italian daughter of a Kiwi and his Italian love, brought up as an illegitimate child and reunited with the wider family she never knew, as a result of research carried out by the author.

Susan Jacobs' interest in the romantic fallout from the Italian Campaign, in which more than 16,000 kiwi servicemen were deployed to fight the Germans and their Italian Fascist allies, arose from her earlier book *Fighting with the Enemy: New Zealand POWs and the Italian resistance* (Penguin Books, 2003). In their two years in the land of 'wine, women and song', she writes, the campaign 'brought New Zealand troops into prolonged contact with a foreign population for the first time'.

'It is said that the New Zealand Division's route throughout Italy could be traced by the succession of makeshift goalposts left behind,' writes Jacobs. But as well as playing rugby as they moved north, the soldiers fell in love with local women, who were smitten by the courteous way they were treated by those men the Fascist propaganda machine had portrayed as cannibals and rapists.

Setting the context for the love stories of 15 couples – each representative of many more – Jacobs covers a much wider canvas in this most readable book, set against the lush countryside of Italy, a welcome relief after the arid North African desert from which

many troops came. She expands on topics such as venereal disease, prostitution, marriage and the military authorities, as well as the social and economic changes that were expanding women's lives. She conveys the sense of urgency that drove the sexual impulse in time of war. And she argues that the seeds of the sexual revolution of the sixties were sown during these war years, when 'the status quo was turned upside down by the sense of urgency, precariousness and transience'.

A chapter entitled 'Trysts in Trieste' looks more closely at the city whose Italian population, according to Geoffrey Cox, 'viewed the New Zealanders as their bulwark against Communist domination'. Jacobs describes Trieste, Italian since 1918, but claimed by Yugoslavia following the German surrender, as a city of 'faded grandeur and decadent opulence' with a 'rich, turbulent history, born of fluctuating borders and bitter skirmishes'. New Zealand troops played a game of cat and mouse with Tito's forces in the streets – and in their down time, in the last month of the war, clocked up the worst rate of VD in the 2NZEF's history.

The obstacles to successful liaisons were enormous – including religion, prejudice, social class and army bureaucracy, not to mention encounters with the enemy. Once back home, there were jilted girlfriends, antagonistic mothers-in-law and hostile neighbours to contend with. For some, there was geographical isolation – Anna Marchio, a university graduate from Trieste who had studied

in Rome, and never cooked or kept house, ended up down a dirt road in Hari Hari with no electricity or phones. But she recalls the local families were 'wonderful to her' and took her under their wing. Alba Bertoli, who married Trevor Fox, found "Italian girls were not very well accepted" – but in the village of Taneatua, near Whakatane, she would be hugged and kissed in the street, and overwhelmed by the warmth and friendliness of local Maori women.

Jacobs wisely saves her most harrowing stories for the last chapters, before offering us a sweet account of a mystery solved, in the tale of Pierina Leder, a blonde-haired schoolteacher, now retired, brought up by her mother in an extended family knowing only that her father was an escaped prisoner of war whom they sheltered for fourteen months. Percy Lester, whose family owned a sheep farm in the South Island, had made every effort to marry Pierina's mother Giulia, but the army made it difficult to do so, especially for prisoners of war – they did not even make allowances for pregnancies.

While the historical record is interesting in itself, it is the personal accounts that will appeal to an even wider readership. English and Canadian war brides have been a visible part of New Zealand life since the 1950s, but for this reviewer, it was the first encounter with Italian wives. A significant number of the wartime brides and grooms interviewed by Jacobs for this book have since died – how good it is that their stories did not die with them.

Community Oral History Toolkit

Nancy MacKay, Mary Kay Quinlan and Barbara W. Sommer

741 pp. Left Coast Press, USA, March 2013

Reviewed by Sue Berman

Community Oral History Toolkit

is made up of five volumes. Each book explores different themes which together cover the considerations and tools required for creating a successful community oral history project. Volume subjects cover an introduction to community oral history, research and planning, managing a community project, interviewing, and finally the processing and post production of interviews.

The three authors, Mary Kay Quinlan, Nancy MacKay and Barbara W. Sommer reside in the United States and between them have experience and qualifications relevant to both academic and community based journalism and communications, libraries and information studies and public history projects. MacKay and Sommer previously published *The Oral History Manual* (2002) a step by step guide to oral history. The *Toolkit* differs from the manual as it shifts the focus from methods for conducting individual oral history interviews to a more comprehensive guide for planning, executing and managing the dynamics and context of community oral history projects.

Much of the literature exploring oral history methods is written for

academic purpose. This box set is designed to support engagement with community projects and so describes a methodology which is accessible and practical in format, yet mindful and focused on the processes required for creating an enduring contribution to the public historical record.

Each volume opens with a series introduction including a table of 10 bullet points to be considered best practices for a community oral history project. The first point encourages reference to the Oral History Association (OHA) guidelines (similar to the National Oral History Association of New Zealand (NOHANZ) Code of Ethical and Technical Practice), and sequentially includes the value of oral history as a process, inclusiveness, ensuring ethical and legal understanding, good planning, knowing your equipment and technology, training, creating quality interview content, archive and preservation standards and the sharing of learning through some form of post production project. These best practice standards are woven into the specifics of each volume.

The format means the books are visually easy to access. It includes framed definitions of terms, well sourced references and useful sample templates and structures. After the Interview (Vol. 5) includes a chapter on finding aids. The discussion notes alternatives to transcription and refers to abstracting guidelines developed by New Zealand academic Michael Dudding,

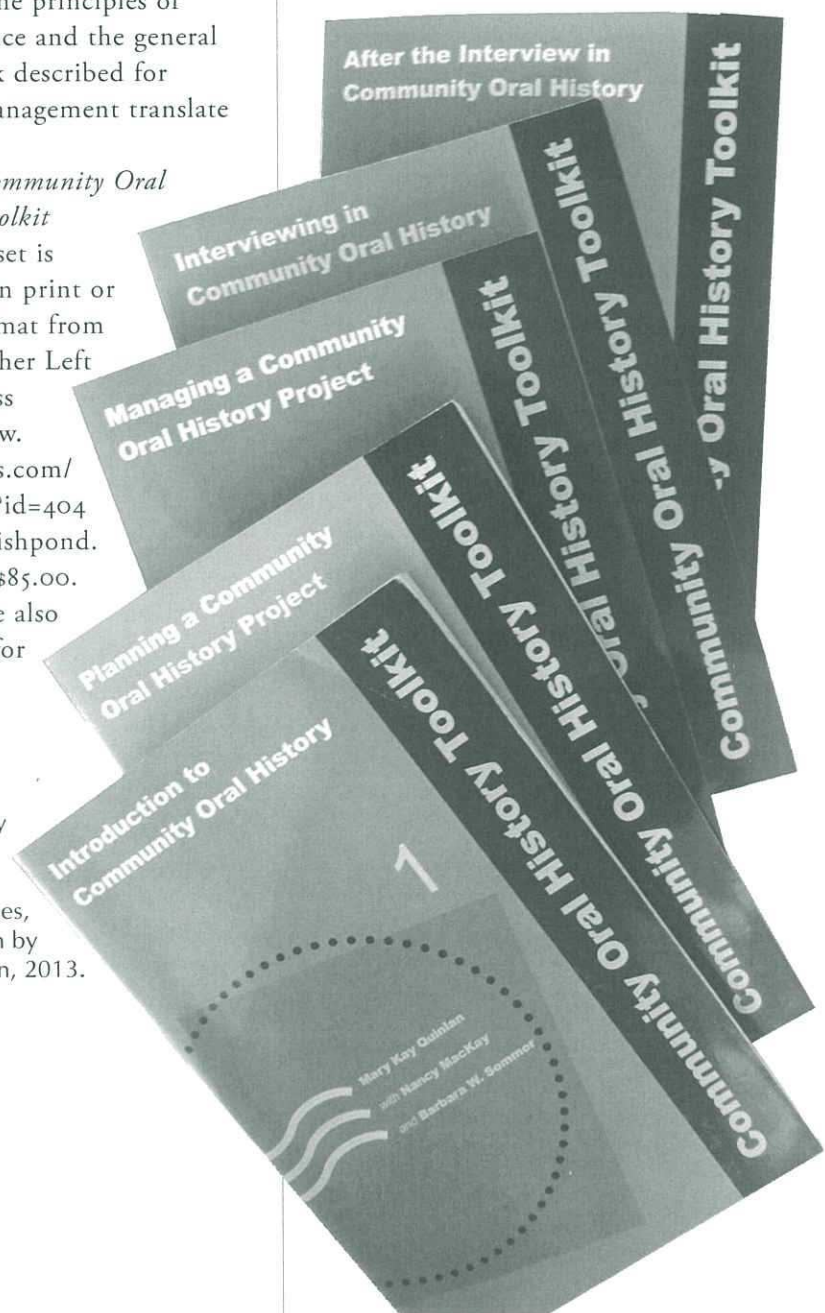
available on the NOHANZ administered website www.oralhistory.org.nz.

The toolkit is a valuable printed contribution to those just starting out on community oral history work, as well as for more seasoned practitioners. It includes useful references for those involved in training and teaching, and although aspects may require some moderation to more comfortably fit the Aotearoa New Zealand context, as a whole, the principles of best practice and the general framework described for project management translate well.

The Community Oral History Toolkit

complete set is available in print or ebook format from the publisher Left Coast Press <http://www.leftcoastpress.com/book.php?id=404> or from Fishpond.co.nz for \$85.00. Copies are also available for loan from Auckland Libraries.

Community Oral History Toolkit series, photograph by Sue Berman, 2013.



NOHANZ Origins

The National Oral History Association of New Zealand Te Kete Kōrero-a-Waha o Te Motu (NOHANZ) was established as result of the first national oral history seminar organised in April 1986 by the Centre for Continuing Education of the Victoria University of Wellington and the New Zealand Oral History Archive, a professional organisation then based in the National Library that worked on major oral history projects.

OBJECTIVES

- » To promote the practice and methods of oral history.
- » To promote standards in oral history interviewing techniques, and in recording and preservation methods.
- » To act as a resource of information and to advise on practical and technical problems involved in making oral history recordings.
- » To act as a coordinator of oral history activities throughout New Zealand.
- » To produce an annual oral history journal and regular newsletters.
- » To promote regular oral history meetings, talks, seminars, workshops and demonstrations.
- » To encourage the establishment of NOHANZ branches throughout New Zealand.
- » To compile a directory of oral history holdings to improve access to collections held in libraries archives and museums.

Code of ethical and technical practice

This Code exists to promote ethical, professional and technical standards in the collection, preservation and use of sound and video oral history material.

Archives, sponsors and organisers of oral history projects have the following responsibilities:

- » To inform interviewers and people interviewed of the importance of this code for the successful creation and use of oral history material;
- » To select interviewers on the basis of professional competence and interviewing skill, endeavouring to assign appropriate interviewers to people interviewed;
- » To see that records of the creation and processing of each interview are kept;
- » To ensure that each interview is properly indexed and catalogued;
- » To ensure that preservation conditions for recordings and accompanying material are of the highest possible standard;
- » To ensure that placement of and access to recordings and accompanying material comply with a signed or recorded agreement with the person interviewed;
- » To ensure that people interviewed are informed of issues such as copyright, ownership, privacy legislation, and how the interview and accompanying material may be used;
- » To make the existence of available interviews known through public information channels;
- » To guard against possible social injury to, or exploitation of people interviewed.

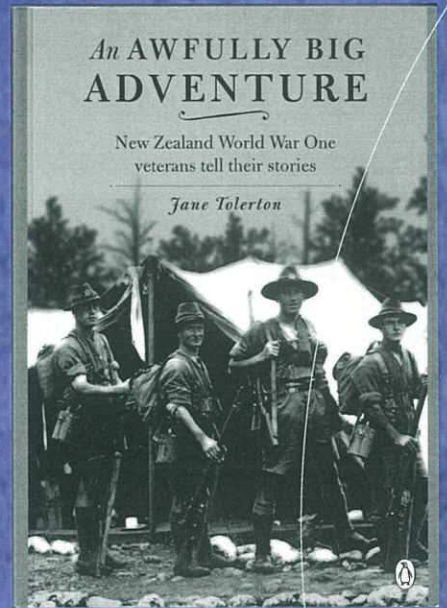
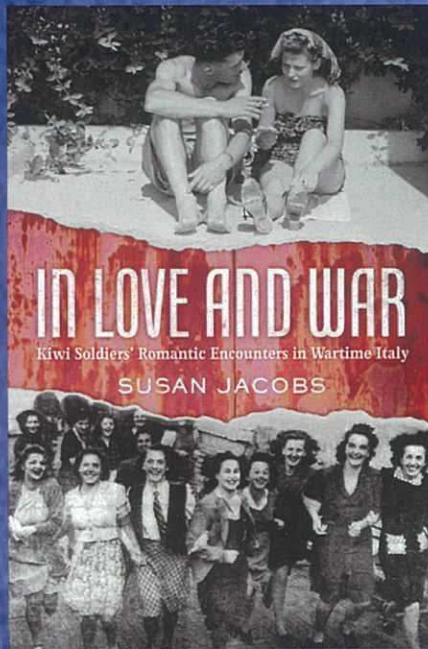
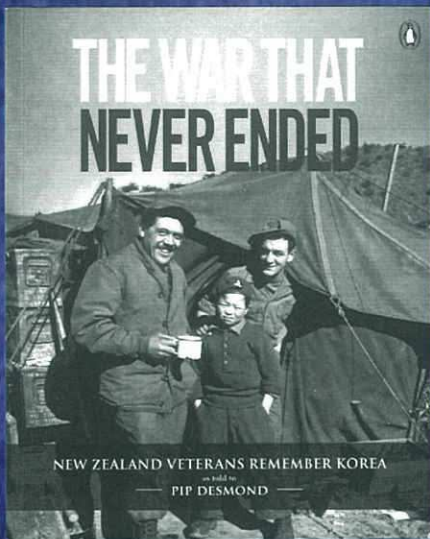
INTERVIEWERS HAVE THE FOLLOWING RESPONSIBILITIES:

- » to inform the person interviewed of the purposes and procedures of oral history in general and of the particular project in which they are involved;
- » to inform the person interviewed of issues such as copyright, ownership, privacy legislation, and how the material and accompanying material may be used;
- » to develop sufficient skills and knowledge in interviewing and equipment operation, e.g. through reading and training, to ensure a result of the highest possible standard;
- » to use equipment that will produce recordings of the highest possible standard;
- » to encourage informative dialogue based on thorough research;
- » to conduct interviews with integrity;
- » to conduct interviews with an awareness of cultural or individual sensibilities;
- » to treat every interview as a confidential conversation, the contents of which are available only as determined by written or recorded agreement with the person interviewed;
- » to place each recording and all accompanying material in an archive to be available for research, subject to any conditions placed on it by the person interviewed;
- » to inform the person interviewed of where the material will be held;
- » to respect all agreements made with the person interviewed.

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