Oral History in New Zealand

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Oral History in New Zealand is an annual publication of the National Oral History Association of New Zealand, Te Kete Korero-a-Waha o Te Motu (NOHANZ).

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Move, Move, Move (1981), designed by David Blair. ARTISTS AGAINST APARTHEID

Editorial

In this year's journal we are publishing an index to the first 25 years of *Oral History in New Zealand*.

It was fascinating revisiting the journals and reminding myself what a rich and interesting mix of project reports, academic articles, reports from the field and book reviews we published in that first 25 years. I am sure it will tempt you to revisit those earlier issues too.

As always, I wish to acknowledge and thank Jenn Falconer for her imagination and patience in doing the layout for the journal and organising the printing. She is a treasure and a pleasure to work with.

We welcome contributions to future issues of the journal.

MEGAN HUTCHING

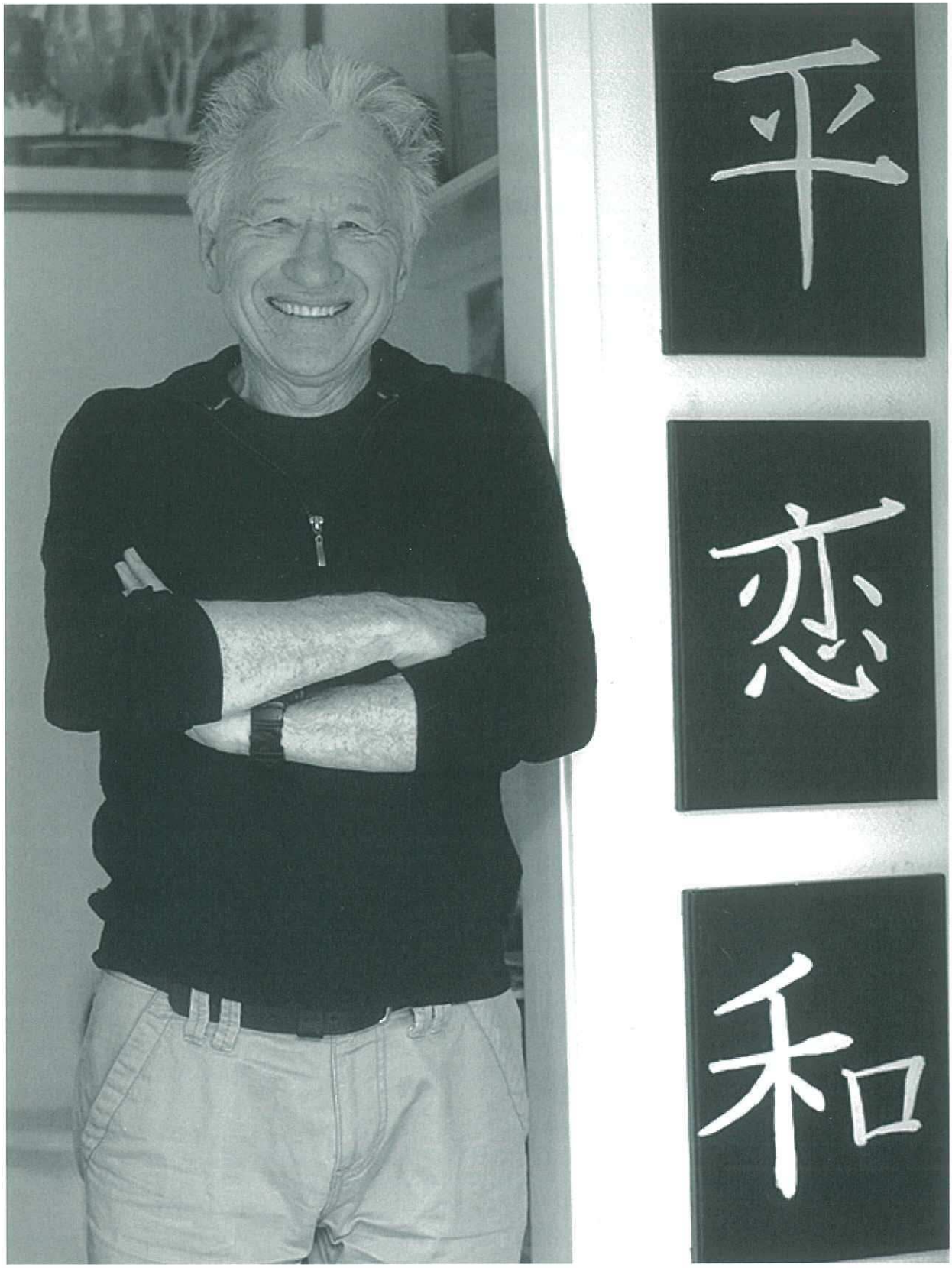
Oral History in New Zealand, vol.29, 2017

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 2016 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 - hutching28@gmail.com



Dr John Raeburn. Photo: Yvonne Powley

Oral History as a Tool for Community Legacy Mapping

RUTH GREENAWAY

An edited version of a paper presented at the 2016 International Oral History Association conference in India.

To understand how oral history can be a tool for community legacy mapping, I will present my own understanding of how we might map the legacy of those working to serve our communities. I will explore how the craft of the oral history interview helps capture this legacy through the stories of both individuals and organisations working in community development.

I would like to begin by asking you to think about the following: do you know the history of any community groups or non-governmental organisations (NGOs) working in your local neighbourhood, city, or in your country? How can we measure the legacy that not-for-profit groups, charities or NGOs make to the society you live in?

These questions have become increasingly important to me as I have been working with not-for-profit groups in New Zealand for over twenty years, in roles of fundraising, communications, social and historical research. More recently I have been creating on-line digital story telling projects, using oral history interviews with key people to celebrate the work of such charitable organisations. But my interest in recording the legacy of not-for-profit groups has recently shifted from looking just at the story of an individual organisation in isolation, to thinking about the intersection of community services across a whole region. I am interested in examining the impact that several organisations have made in subset of communities, in a sub-region of one city.

I currently work with a community based organisation called Auckland North Community and Development (ANCAD). ANCAD acts a voice for the not-for-profit sector, and an advocate for community development, and, as its mission statement states, 'Champion positive change through effective community development that builds strong community agencies, networks and community wellbeing.'

As an incorporated society, it has a membership base of over 140 community organisations based on Auckland's North Shore. Membership includes community centres, arts and sports organisations, and social service agencies working in areas of mental health, social housing, and disability support. There are also women's centres, women's refuges, budgeting services, refugee and migrant services, support for the elderly, youth and much more.

My Story Your Story Together Builds Communities

The project that I will use to illustrate the concept of community legacy mapping comes from my current work with ANCAD. We are in the process of publishing a book entitled *My Story and Your Story, Together Builds Communities.*[1] The purpose of the project was to celebrate the stories of individuals working in that region who have contributed to the growth of community development across this subset of communities – people who have been community leaders and champions of community building in this area of Auckland.

The title of the book conveys the idea that our stories together weave the fabric of community at large. That our stories, our experiences and learnings in community development shape our own communities, and also shape our practice as community workers. The book is a history of the individuals, organisations and community services that were established to address specific social needs on the North Shore in the past 60 years.

You may be wondering, what is meant by the

Ruth Greenaway works as ANCAD's Communications and Training Coordinator, and is also a freelance oral historian, documentary and film maker. She is a past president of NOHANZ and a member of the International Oral History Association.

term community development? One of the people featured in the book is Ewen Derrick, who was the first community development advisor on the North Shore. His book, *Community Development and Social Change*, became a prescribed text book for social work students studying at universities across New Zealand. In the book, Derrick says, 'The model of community development is about working collectively, involving people in the community in decision making, and identifying their own strengths to meet their own identified needs.'[2]

The ANCAD project has undergone a community development process. In 2014 the organisation celebrated its fortieth anniversary. As part of the celebrations, I was contracted to update the history. I initially conducted six interviews then, one with the woman who founded the organisation, and others with people who worked at both management or trust board levels. I was interested in their own backgrounds and what led them to work in the community sector and then to work for ANCAD. I found their stories were very insightful, because they informed me about the work I was currently doing for the same organisation. I now know why the organisation was founded and the reasons for the focus and practice of its work. I now have a greater respect for the work I do and the impact the organisation's work has had on the community.

As a result of this exercise, my manager and I were so inspired that we decided to combine our skills – hers in photography and mine in oral history – and embark on a story-gathering project to celebrate people across the North Shore who have worked in community development at the grassroots. We began with the names of people that we knew and, one by one, more people were recommended to us. We then extended the brief of the project to include people in local government and academia, who have championed community development and included a community development approach to their own work.

It turns out that this project has met a need in our community by acknowledging and documenting the growth of community development at the grassroots. The timing was also good as we had just entered into a new political landscape. The North Shore had been a region of small boroughs and then small cities, each with its own mayor, before Auckland City was established in 2010: one 'super city' with one council and one mayor. It is one of the largest local authorities in the world.

What then is community legacy mapping?

I have to come to embrace this concept in my own way, and the ideas I am presenting in this paper are my own. My thinking about community legacy mapping has culminated in this current story gathering project. The context that has shaped my thinking is what I have learnt through my involvement in the not-for-profit sector in New Zealand.

Organisations in New Zealand today, working in the not-for-profit (NFP), NGO, charity, voluntary or community sector face huge challenges to survive in a highly competitive funding and regulatory environment. I believe that it is important for them not to forget where they have come from – in fact, knowing their own history and documenting this can be a way of generating greater support for the work they do.

Over the past twenty years, I have observed that community and NFP organisations have inspirational stories to tell, but often their history goes unnoticed or gets lost in the business of survival. New people come into an organisation who do not know the story of how the organisation first began, hence I see a need for community legacy mapping with oral history interviewing as the primary tool, to bring to life the organisation's history and make it accessible to staff and the wider public.

When I began thinking about how to map the stories of work in the community across a region, I Googled the phrase 'community legacy mapping' and found various questions that people have been asking themselves when it comes to recording community histories. These included: How is community heritage preserved? How is the heritage story told and is there a lasting legacy? How can a map of past experiences help future projects? The term 'preserving place' has a specific meaning in relation to community heritage research. Legacy mapping is an inventory of the assets and resources within a community. Or it is about mapping our memories in communities and mapping the stories about what we value in communities?

All of these ideas and questions are a part of the process, but I wanted to consider how community legacy mapping could be all of this and more. How it could incorporate a deeper understanding of community development through storytelling. The only way I could see that this could happen was by using oral history interviews as an essential tool in the mapping process.

What, then, makes the oral history interview different to a more journalistic style of interview? As oral historians, I think we are interested in unpacking a person's story, their experience in a place in time, in history. I am often curious to know what has shaped a person's thinking and, when it comes to working for social change, what drives them. What ideals do they hold? Where did those ideals come from?

In gathering the stories for the book, I learnt a lot about the history of community growth on the

North Shore. In each decade there were changing social and political issues, and the grassroots community chose to respond to these. Why? In each community, people were concerned about how communities coped with change, such as, the growth of urban development and how this had an impact on families if there was not good public transport, child care facilities, or access to social services. Another concern was the need to provide spaces for youth, and how to mitigate young people's anti-social behaviour, such as, violence, crime, graffiti and alcohol or drug abuse.

I came to realise that each community had its own response to these and other social issues, whether it was to develop a youth centre, create an anti-graffiti programme, establish a community house, run courses to empower women, provide mental health services, or improve local transport.

To illustrate this in the book, we chose to create a timeline. The top half listed historical events, giving the dates of when organisations were established, services provided, and centres opened, and the bottom half of the timeline listed the social concerns of each decade.

In the oral history interviews, I was able to unpack these events by asking the interviewees to describe for me what society was like for them in each decade, particularly the one they grew up in. What had been the social and political issues of the day, and how had these made an impact on them as young adults. For example, women's liberation and the increasing number of women wanting to go out to work the 1970s, led to questions being asked around who would look after children? How would women mange to work if there were not more support services in their local community? Should children be left in child care centres?

The interviews revealed the people who heard the call for change, and showed how they came together with others in their community to respond to identified needs. But they did more than that. They showed what type of person they were, what motivated them, how passionate they were to see change, what skills they had, and how they grew as a person in the process of doing the work they did. The interviewees talked of their personal challenges and the reaction of their families, society or their peers. The listener, or the reader of the book, can learn what it took to create change – the determination, the personal struggles, the lobbying of government or local councils, and the demonstrations, petitions, and surveys. Above all, the interviews transport us to that place and time. If the interviewee is a good storyteller and has a good memory of their experiences, it can feel as if you are there with them. I do not see that this occurs in a journalistic style of interview.

Without the oral history interviews, we would not appreciate the multiple layers there are in each story. We would not know the people behind the movement. We would not know the struggle it took to make change. Without the layers of storytelling in the interviews, the history of community development would not be as rich. It has to be more than a record of dates and events, or a listing of social issues of the day. An in-depth history of community development and community legacy mapping requires us to know and appreciate the people and their stories. Our communities would not be the same without their commitment, vision and energy to see change, and to care for the communities they belong to.

Community legacy mapping

The key aspects of community legacy mapping are mapping the stories of change and the social footprint of grass roots community services. The act of recording, documenting and then sharing stories can be a catalyst for change. It can be a tool for community building because the process values and celebrates our community histories and the people involved.

Mapping in this way illustrates where community development practice meets philosophy. By this, I mean how people working at the grass roots 'walk the talk' and live by the values of their organisation's vision and mission. The process allows the organisation to review how its own strategic planning has made an impact on change and development in the communities they serve. It asks the organisation to consider how to be a 'learning organisation' – one that is more resilient and adaptive to a changing environment.

An organisation can then show their legacy for social change. Their story becomes a footprint for others to follow, illustrating community leadership and documenting the motivations of people who work in the NFP sector.

Community legacy mapping also provides a history of community and civic engagement by showing the intersection of NFP organisations with local or central government. Sharing stories of success in the community encourages other grassroots organisations to lift their aspirations.

Auckland's North Shore

Around 1.4 million people live in Auckland, a quarter of the country's population. The North Shore has a population of 205,605. The history of the North Shore has two phases: before and after the construction of the harbour bridge in 1959. There are sub-regions within the North Shore, to the west, Kaipatiki, to the south, Devonport, then north to Takapuna, East Coast Bays, Albany and Upper Harbour. The sub regions used to be divided into either boroughs or small cities before the North

Shore was amalgamated under one local authority – North Shore City Council – in 1989. In 2010, all of Auckland local bodies were amalgamated into Auckland City, with one city council.

I interviewed 57 people for this project, ranging in age from 23 to 94. Each person signed a consent form allowing their story to be published in a book. The archive is to be deposited at a central library on the North Shore and available for researchers subject to any conditions placed by individual interviewees.

As the interviewer I wanted to know something about their childhood, where they grew up, and their family background. Was it religious, political, working class, poor, rural, or urban? Were there particular events happening in their lives or in the world at the time they were growing up that made a significant impact on them, for example, the Second World War, the Vietnam war, New Zealand's nuclear free movement or our national protests over sporting ties with South Africa during its time of apartheid. I also asked them about who influenced them from a young age.

I was interested to know what each person's personal connection to the North Shore was. How had they come to live there, were they born there, what early memories did they have of the Shore, and what geographical or social changes they had seen there over the years.

I asked each person if there was a moment when they decided to get involved in voluntary community work or to run for local government, and what was the reason. Then I asked about how their career developed, and the work they did on the North Shore, as well as what they were proud of having achieved, and the connections they made with other people working in the sector.

Woven through all of this were questions about how they perceived community building or their understanding of the concept. Some of the people interviewed were very much at the forefront of community development practice and had a clear philosophy around that, while others were more motivated by a personal belief, their faith or ministry, or a desire to be involved in local body politics. Some had intuitive ideas about what constituted community development or growing healthy communities; others had strong political or philosophical convictions.

There are strong political differences between the people included the book, some are on the left and some are on the right of the New Zealand political spectrum. Each have different motivations for why they work in community, and most have crossed paths along the way, worked together, known of one another. I believe that this is a strength of this book.

As the interviewer, I did not challenge them, but allowed their ideas, motivations and their passion to come to the surface of their narrative. The book we have created does not critique their theory of community development, nor has it assessed the contributions of each person to community building on the North Shore.

In the book, we have shown the intersection of local government with community and the intersection of people working across communities on the North Shore – a reflection of the smallness of the New Zealand community.

There were three writers for the book, and I had overall editorial responsibility. We tried to use the person's own words as much as possible, so that they told their own story. Most of the people interviewed had never had their story published before. They included ex-mayors, some of whom had also been members of parliament, well-known community people, local board members and one sporting celebrity, now working in local government. The line of interviewing was the same for everyone. Making sure that the stories were factually correct took time. For some, such as those who had held public office, it was vital that their story reflected how they saw their careers, as they did not want to have their political career misinterpreted, or their political motivation misread. All of the people in the book had not previously reflected on their lives in this way, and all said how grateful they were to have had this chance.

I will discuss three stories from the book about three people I have been inspired by. I thoroughly enjoyed meeting them and I was intrigued by their energy and their motivation to help improve the lives of people in their communities.

Dr John Raeburn has been called the 'guru' of community development on the North Shore. Here is an excerpt from his entry in the book.[3]

> *'People's empowerment, self-determination, both personally and collectively in community, has been the guiding principle for John in his work as a behavioural psychologist. People's own motivation, their sense of power through finding their own capacity. That's is my most profoundly soul-felt belief.'*

It's this kind of social developmental community work which I could go on forever about. It is this ideal that John has held most dear for the past forty years.

Throughout his lengthy career he has combined personal well-being with community well-being. The exploration of the two, and their connectedness has led John to contribute on a world stage to the development of principles around health promotion in communities.[4]

How did John describe himself?

John describes himself as a *'bit of an innovator'* but also someone with a rebellious *'delinquent side'*,

not one to conform to any popular movement or to aspire to a '*comfortable middle class life*'. John found high-school boring and felt it was a waste of time and energy. He had dreamt of being a bohemian artist living on the west bank of Paris or being in the diplomatic service. His father was an inspirational figure, he held the same job for forty years as a railway engineer, retiring at the age of 55. But alongside this he was a political satirist, cartoonist. '*I have the memory of him sitting in our sitting room, the fire going and he had one of those shades on that newsroom guys used to wear; and card table and him drawing these comics.*' John and his elder sister Jill featured in many of their father's comic stories.

How did his career develop?

His student years in the 1960s were during a period when the psychology profession's tendency to pathologise people and give 'heavy-duty' diagnoses was being critiqued. '*The model that existed then was about conforming and trying to get everybody to tow society's line.*'

Clinical psychiatry in the 1970s was seen by some as a very middle class exercise, that did not address contextual issues relating to people's mental well-being.

> *'The middle class is not really where a lot of the daily stresses, the existential and mental illness lies. It's actually with the more dispossessed in society. I really took that on board and decided that I didn't want to be a clinical psychologist anymore.'*

Turning to behavioural psychology, John looked at the connections between environment, skills-based therapy, self-empowerment and self-determination on the mental health and decision-making ability of the individual. Self-assertiveness came to the forefront of this new thinking. In 1972 John introduced and ran the first assertiveness training programme in New Zealand at Auckland Hospital.

How did he come to work on the North Shore?

A renowned psychologist in New Zealand had coined the phrase 'suburban neurosis.' This was new to the world of psychology. When John went out in search of a community that could be steered away from suburban neuroses, by providing support services, he and his team of psychologists found Beach Haven on the North Shore. By 1974, Beach Haven was the fastest growing community in Auckland but —

> *'there were no services to speak of, people had to travel to Takapuna [*a 20-30-minute drive away*] to go to the Department of Social Welfare – and other places. It was totally hopeless! ... Then we found we were going completely down the wrong track, because people would say to us 'ok, you're a bunch of psychologists, and if you try to get people along they'll just think, oh that's a loony bin, and no one will want to be involved with it. The local people will just say they're all a bunch of nutters.'*

It was during a time of re-evaluation that John learnt more about how to engage with people at the grass roots. The team of people involved with the Birkdale Beach Haven community project began listening to what the community was saying and were guided by what the community said were their priorities. In 1972 Birkdale community house was opened. It was the first community house in New Zealand. Each year John's team surveyed the community each year to find out what services or programmes people would like provided at the house.

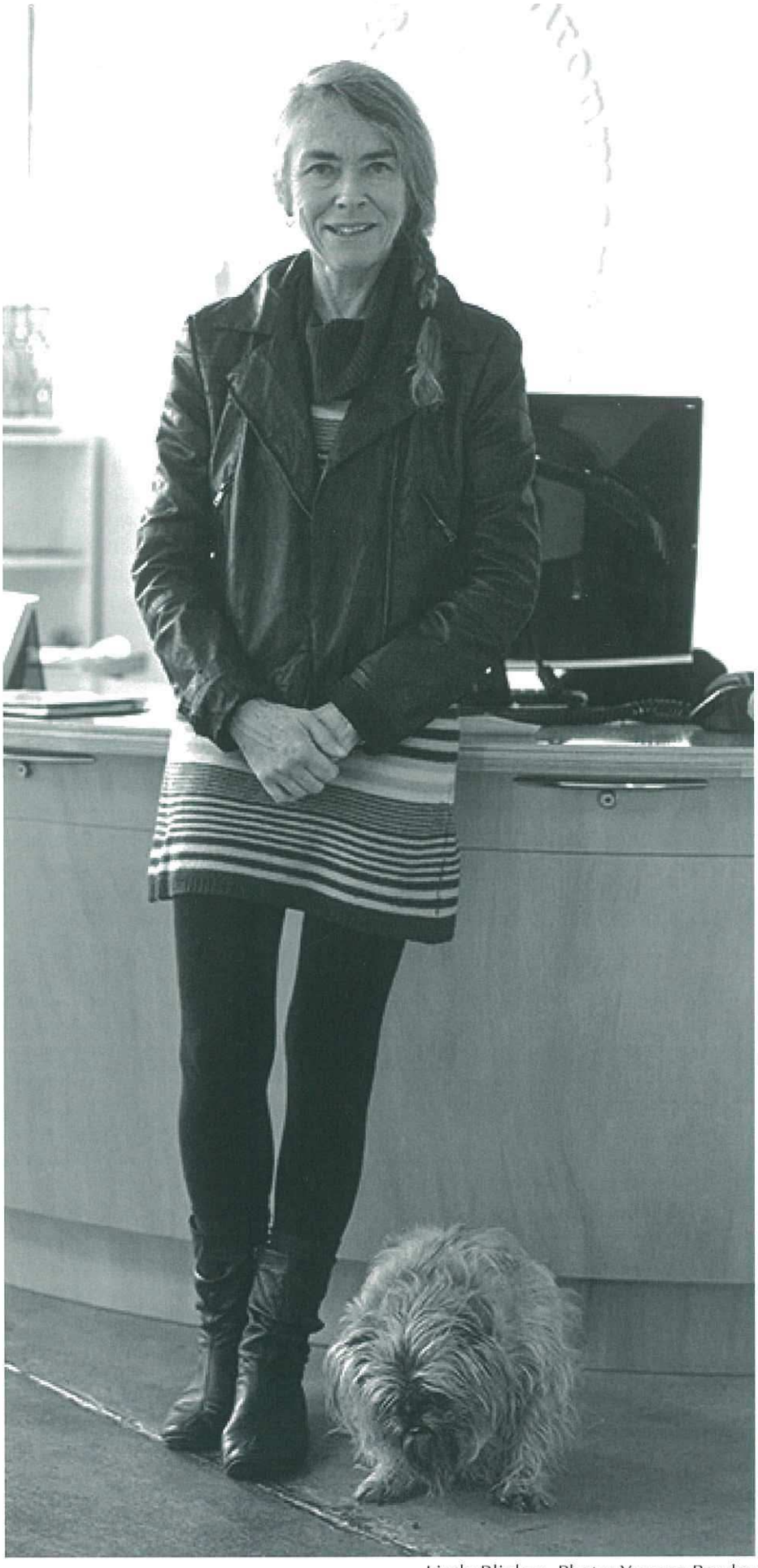
What has been his legacy?

In 1975, the joint population of Birkdale and Beach Haven was 14,000. Over the first five years of operation, 10,000 people participated in a community-wide survey to identify what services were wanted. Three hundred local volunteers were trained to run the surveys. In 1984, after ten years operation, the Birkdale Beach Haven community project was voted the best community project in New Zealand. In 2014 the project celebrated its fortieth anniversary. Two community houses now operate in the area. Today, a statement on the project's website says: 'We recognise that our founding principles and purpose as defined in our constitution in 1975 still has powerful relevance to our work nearly forty years later. This tells us that those who founded the Project knew about building community, serving community and supporting community ownership.' John's leadership, his vision, and his commitment to creating healthy communities live on today in the services provided by two community houses in these two communities.

Linda Blinkco manages a local community art gallery in Devonport. Her story emphasises the synergy between the arts and community development.

What influenced her as a young person?

The 1970s in New Zealand was a time of more visible radical activism than today. It was perhaps clearer to see how change was possible and able to be effected in society during that decade more than in many other decades in New Zealand's history. For Linda, one such way was through the inspirational work of New Zealand artists.



Linda Blinkco. Photo: Yvonne Powley

'Implicit in the arts is a way of seeing the world, of seeing social change. This was a time when artists were questioning New Zealand society and how we were portraying ourselves. It was a time when there was an intersection of the arts with social and political issues. Art was about getting to the nub of the matter. We were holding onto our integrity, seeking to represent ourselves, articulating our identity in different forms. Art was a conduit for this.'

What brought Linda to the North Shore?
After graduating from university, she became coordinator of the Devonport Community House. Linda recognised an urgent need for services to cater for youth in the area. In Devonport, young people were experiencing homelessness and, as a consequence, not pursuing higher education or securing employment. Linda recalls that the older teenagers mentored and supported the younger children. *'It was never about winning – it was always about giving everyone a go.'*

How does she perceive community development?
By the 1990s, community organisations had to respond to a competitive contracting environment. As a result, community advocates and community workers had to reflect on the way they worked, and to articulate the concept of community development more formally.

'We had to now provide an analysis of the process and of the outcomes achieved in community development. Basically the questions of the day were, what is community development and how do you do it? But when you do stuff and it's just natural – you just do it and you don't think about it being actually a social construct. We then had to start analysing the theory and practice and making sense of it in order to maintain what we've always done.

'One of my big concerns about community development at the time was that it was going to become another career choice. It became a profession. And I've never seen community development in that light. Because to me it's like something you live by. Council community development is an oxymoron to me.'

What has been her legacy?
In 1996 the Depot Artspace was established. The first installation at the Depot was a sound studio. Again Linda responded to an identified need in the community for a recording space and a place for young musicians to practise. But there was still a need for other facilities for youth in the area, especially for social events and as a place just to *'hang out and play loud music.'* In October, 1997 Linda wrote in a letter to the editor of the local newspaper:

'Venue for young people needed – can't we acknowledge youth culture as a legitimate and integral part of New Zealand society. It's also a fact that despite our moral opprobrium at its widespread occurrence, that under 20 year olds drink alcohol. It seems a major mission to reconcile the opposing precepts of this situation. Unless there is a will to find solutions young people will continue to feel marginalised in their own communities.'

A submission from 30 young people and their families was put forward at a public hearing to the North Shore City Council's Annual Plan; it included a call for a youth advocate. An advocate was eventually employed by Council in 1999.

The Depot has always had a vision of being a community development-based arts organisation. It engages with the local community and strives to reflect local issues. Linda says,

'the arts cannot but be community development. You cannot institutionalise the creative. The creative articulates a way of seeing the world. For me art is the last bastion of freedom. Art validates the point that nobody needs to see things in the same way; art is subversive in this way because it raises the question: If we all see things so differently, then why are we still reproducing the same society, decade after decade, century after century, where inequality dominates, where wealth and power are controlled by a few to their own benefit?'

Rebecca Harrington grew up in a Christian family who belonged to the Salvation Army Church. She became a youth worker at a young age, and then trained in social work. Her contribution to community on the North Shore came to the fore when she paved the way for a project about getting to know your neighbours which ultimately became a national campaign called Neighbours Day.

What influenced her as a young person?
When she was growing up, her family moved around a great deal.

'Even though we were very transient, my parents always made an effort to be present where we lived, so we always knew who the neighbours were. I can remember different aspects of my childhood involving the local kids or the

local babysitter, or helping before school with the neighbour's child. Wherever we were, they made sure we were connected to the people around us.'

The values of unconditional love, empathy, forgiveness, gratitude, respecting your elders, and giving back to your community all shaped her growth as a young adult.

'We grew up in a household with a Christian framework around loving others and treating people as we'd like to be treated, having an awareness of social justice and just being very grateful. Knowing that, what we were given or blessed with, meant that we were also responsible for giving something back; contributing to the world. I'm really grateful for that heritage. My family on both sides are third or fourth generation Salvation Army.'

Her parents demonstrated to Rebecca the value of getting to know neighbours, helping people out in times of need, listening to other people's stories and providing hospitality.

'We were brought up to be very 'others-centred', thinking about how we could contribute to the world in a positive way, through being friendly and kind and connecting with other people.'

The Salvation Army teachings provided Rebecca with a strong intuitive understanding of social justice, and of the structures in society that create oppressive systems. She understood the need for social, political and economic change to create sustainable futures for communities, and for nations. All these topics were discussed around the family dinner table.

'Being aware that, as a society, we are never fully whole if a lot of us aren't doing well, knowing that there is inequality in our society, knowing that part of our response to that is to do something and to be mindful of it. And knowing also that we don't have a God complex, we can't actually save the world, but to think about the contribution we can make. It's about raising awareness of the issues and having our little part to play. It's also having a global perspective of poverty too.'

When it came to what can be done at an individual level, the message Rebecca held onto was *'to journey with people where they are at, that just being there for people was important, being available.'*

Rebecca Harrington. Photo: Yvonne Powley

How did her career evolve?

When she was 17, Rebecca became a Salvation Army youth leader and mentor to young people from across the North Shore aged 12-18 years. She met with them at least twice a week, every week for ten years. *'The goal wasn't to get them to come to church, it was just being with them and having relationships. That giant group of teenagers we worked with were literally a giant group of friends.'*

Rebecca went on to gain a Bachelor of Arts in Psychology at Auckland University and a Masters in Social Work. Then, in 2007, she saw an advertisement for a community development worker with the Takapuna Methodist Church. Rebecca realised that she was concerned at the isolation people experienced in their communities. If people were disconnected from their neighbours and their community then they could also feel afraid, disempowered, depressed, lonely, unmotivated or apathetic to do anything to change their situation. *'I was like, oh my goodness, all this stuff makes sense. We're not focussing as much as we could on relationships with people in our local communities.'*

Rebecca trialled a few ideas to shape the Know Your Neighbours project (KYN) in three neighbourhoods. She went door to door, speaking

to the people who lived in these areas. The feedback was positive. The very first door she knocked on was that of an Iraqi family who said, *'thank you very much, we didn't know if this was part of Kiwi culture.'*

Then in 2011 the first nationwide Neighbours Day was launched. Neighbours Day now works in partnership with other leading organisations including the Mental Health Foundation, and the Public Library Association. Looking back on all the things she has been involved with Rebecca concludes that

> *'The awesome thing about community development, is that it's so ongoing. You plant seeds and then other people come and take them on and breathe life into the work. It's all been a really good learning opportunity.'*

Conclusion

I believe that without the oral history interview process, *My Story Your Story Together Builds Communities* would not have been possible. Oral history provides a tool for community legacy mapping because it adds the strength of storytelling to the practice of community development and community building at the grass roots. The personal stories are rich, and allow us to see what motivates people to work in community. They remind us that community development is not just a theory or a process, informed by ideology, statistics and trends, but it is made up of real people, with spirit and dedication, who are motivated to see change and to improve the lives of others in their communities.

For individual organisations, their own legacy mapping provides a deeper understanding of their organisation's point of difference. What makes it stand out from others? What niche does it fill? Are its services still relevant today? The process also captures the organisation's point of influence in a movement of social change and community building. Knowing its own history through storytelling, the organisation is reaffirmed or otherwise in its charitable purpose, and about its own vision and mission.

As I was writing up interviews and editing other written stories, the one question that often came to mind was: how can the not for profit sector build on the contributions of those who came before us, and avoid re-inventing the wheel, or not learning from our past? For me this project has been about weaving the stories of the past into the consciousness of the present so they might be used as a tool for the future by others working in the sector. My hope is that this book will be a text for future community workers to refer to, just as they have done with the work of Ewen Derrick, *Community Development and Social Change,* a publication that was also based on personal experience.

Endnotes

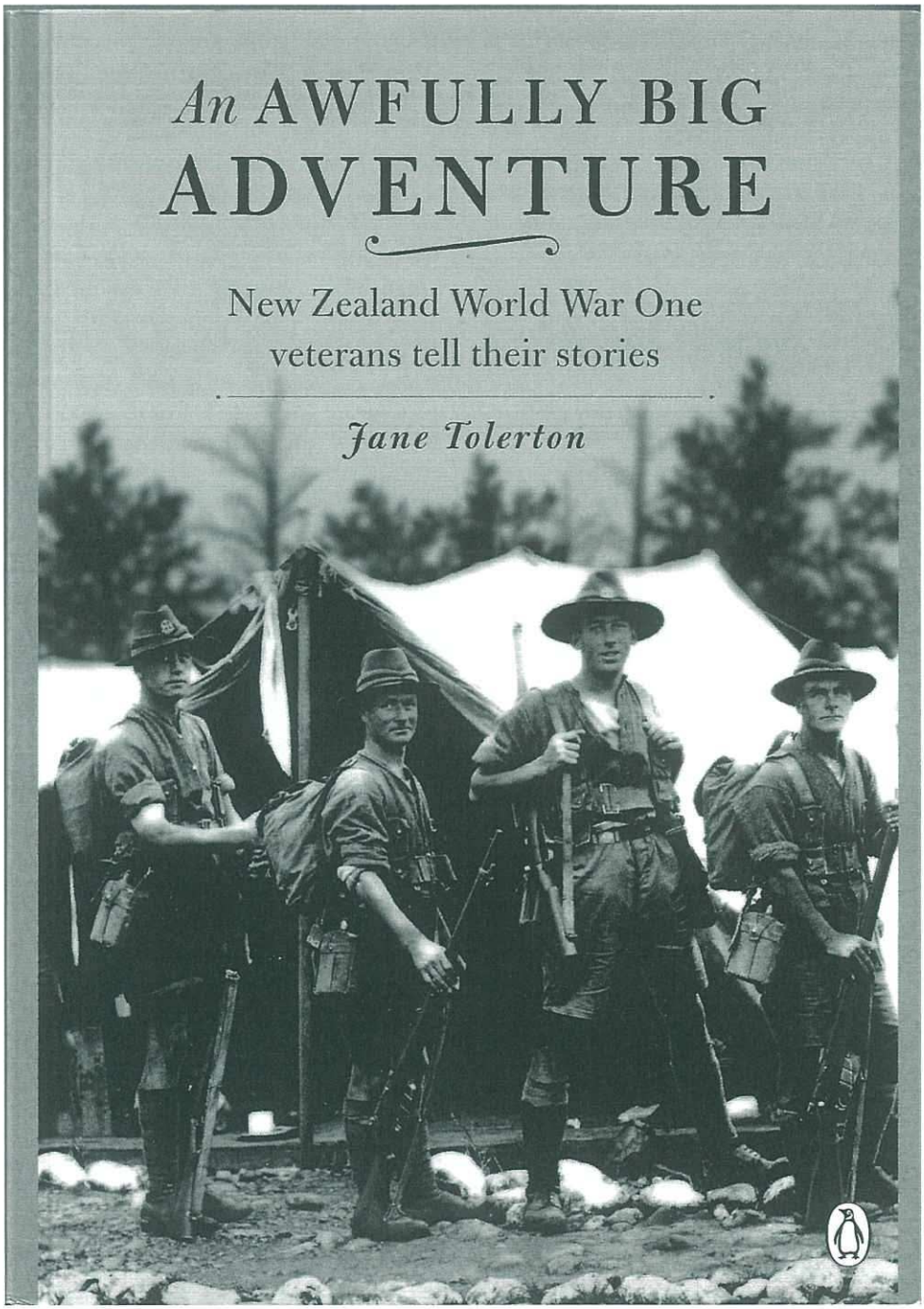
1 Yvonne Powley, Ruth Greenaway, Megan Hutching, Richard Howards (eds), *My Story Your Story Together Builds Communities*, Auckland, ANCAD, 2016

2 Ewen Derrick, *Community Development and Social Change, Learning From Experience*. Auckland, Auckland District Council of Social Services, 1993.

3 Words from the interviews are shown in italics

4 My Story Your Story, p. 17

5 http://www.birkdalebeachhaven.org.nz/the-project


An AWFULLY BIG ADVENTURE
New Zealand World War One veterans tell their stories
Jane Tolerton

Oral History in New Zealand
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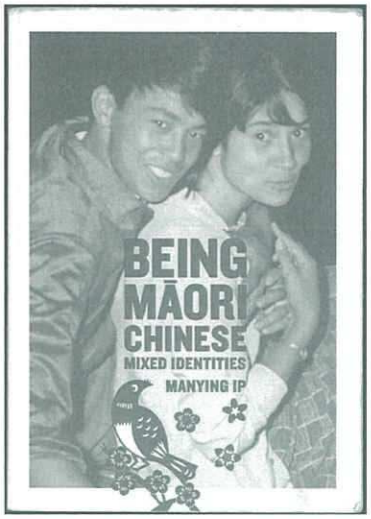

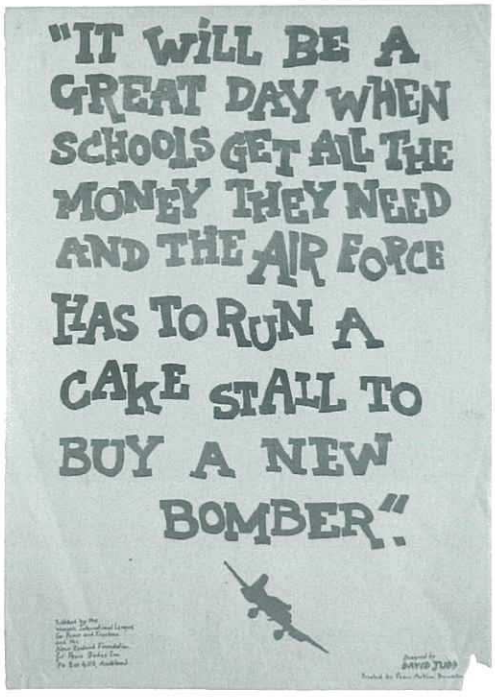

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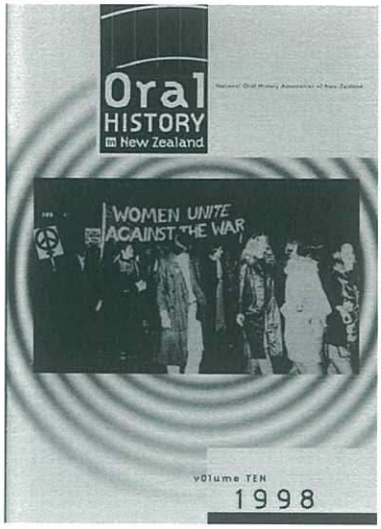

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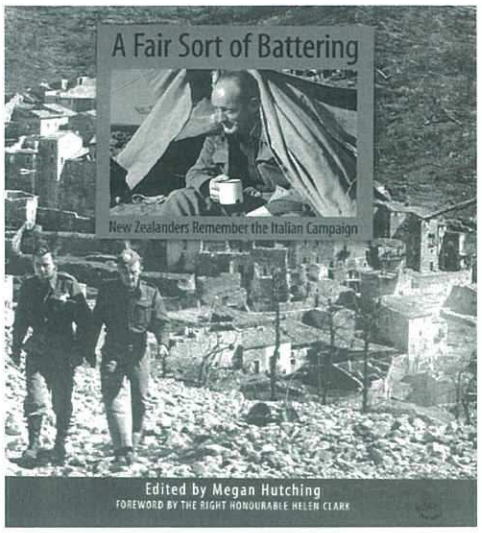

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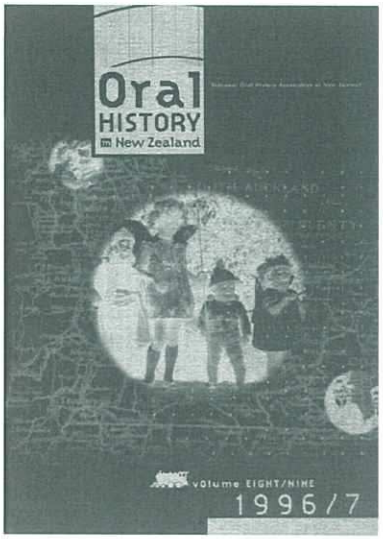

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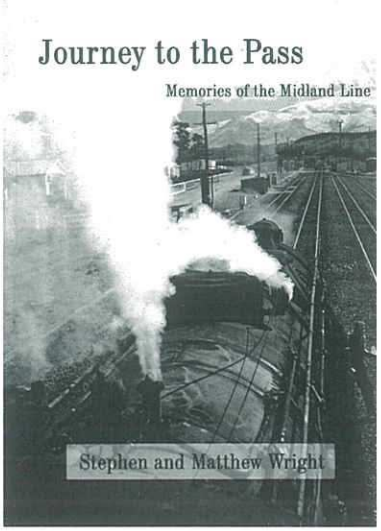

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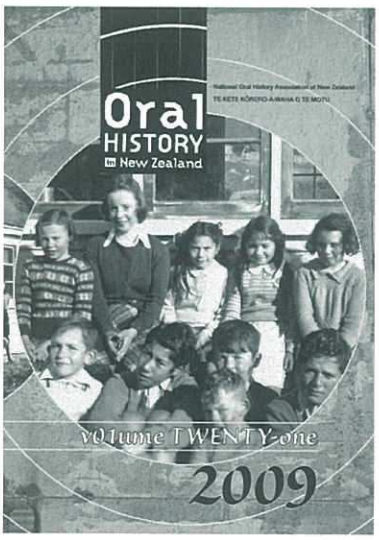

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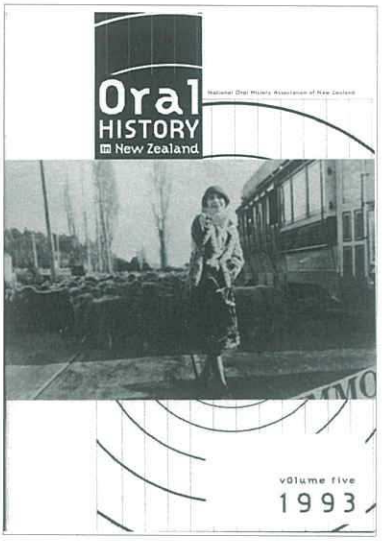

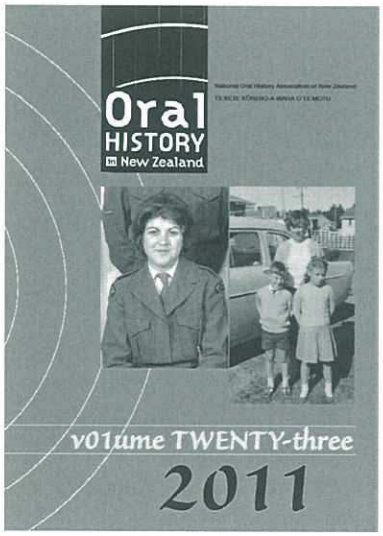

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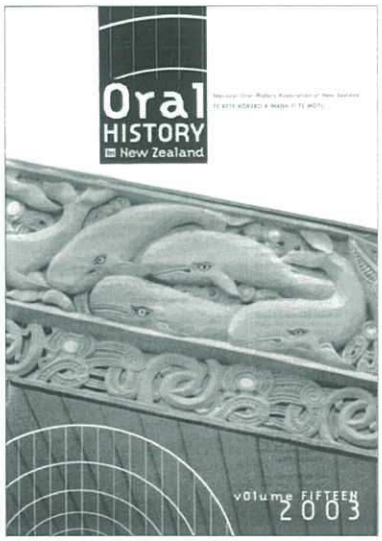

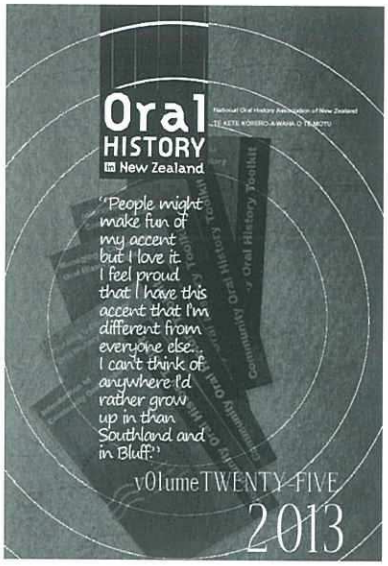

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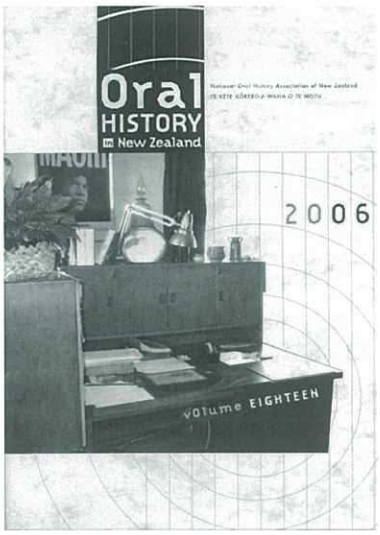

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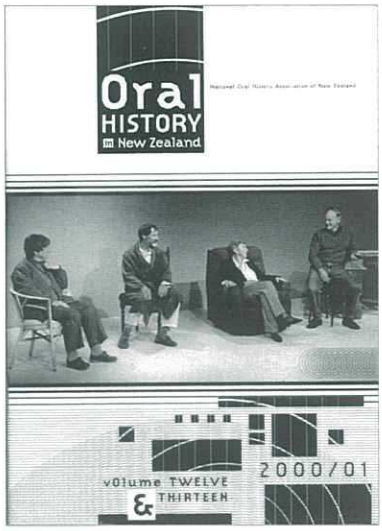

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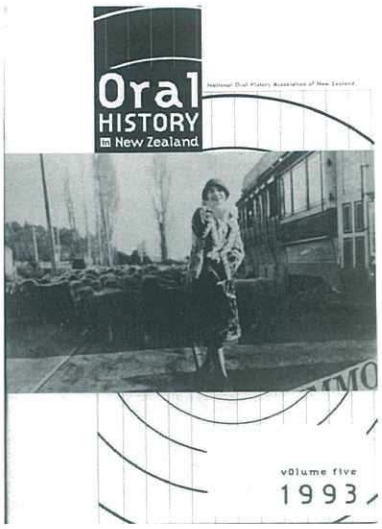

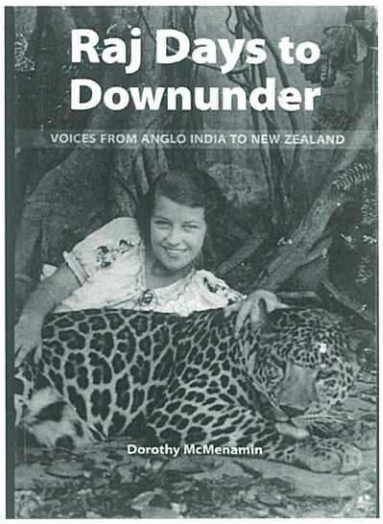

NOHANZ Origins

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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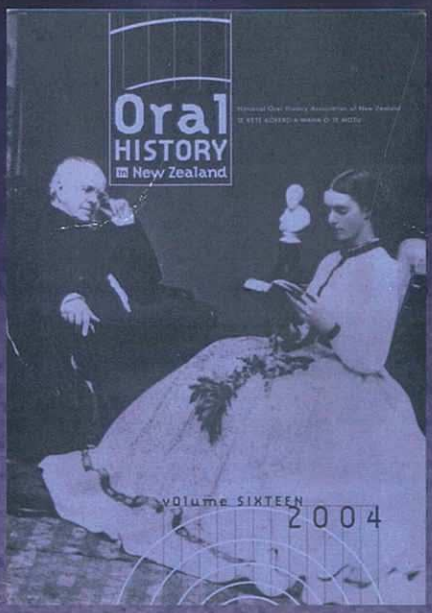

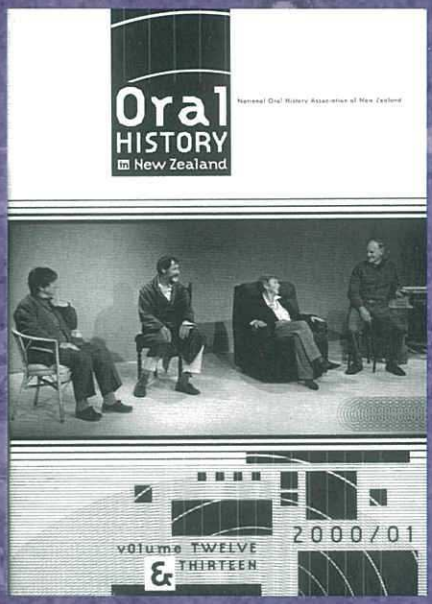

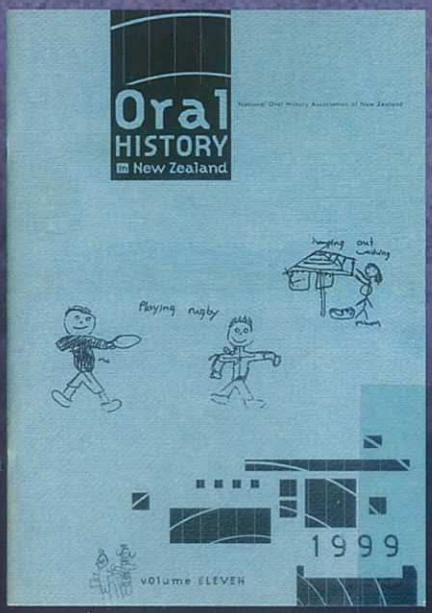

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