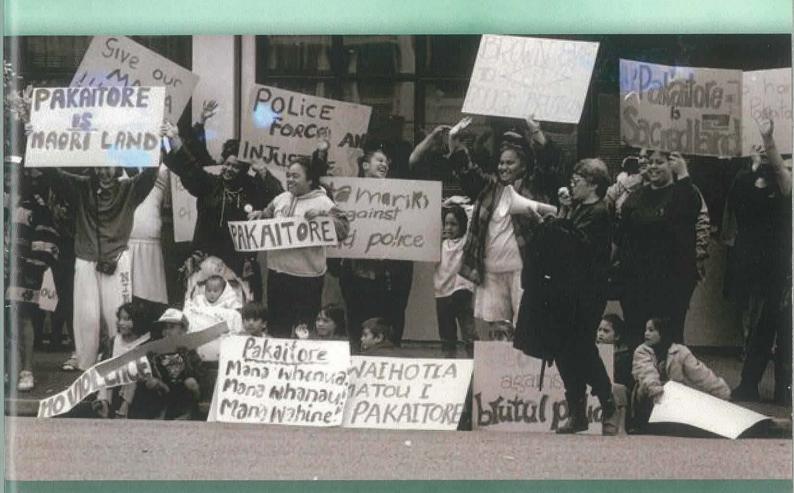


2019



TE KETE KÖRERO-A-WAHA O TE MOTU

National Oral History Association of New Zealand

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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.

Membership is open to individuals, students, unwaged and institutions.

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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 2020 issue 30 June.

A Guide for Contributors is available from the Editors and on the NOHANZ website. Please send your contributions to the Editors using email link below.

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

journalnohanz@oralhistory.org.nz

Editorial

As always, this year's edition of *Oral History* in *New Zealand* reminds us that ours is a complex field of practice, where nothing is straightforward and there is no such thing as a standard oral history interview.

The journal provides an opportunity for oral historians, be they freelance, community or academic, to reflect on projects and explore matters of practice, and is also a place where publications of all sorts, about and using oral history can be noted and reviewed.

In this year's issue, Natalie Looyer reflects on recording an oral history project to explore a person's life and achievements through the lens of the memories of those who knew her. Natalie was able to record a rich and nuanced account of a remarkable woman whose collection of Classical Greek pottery has formed a world-class teaching tool and resource at Canterbury University.

Perrine Gilkison has been using her oral historian's skill to inform her work on a programme broadcast on Wellington's Access Radio, and describes both her joy at being involved in these short-form interviews and how the material recorded lives on through being available in podcast form.

Different perspectives on the Pākaitore
Oral History Project in Whanganui were
presented at the 2018 NOHANZ conference,
and are published here in a version revised for
publication. It was a project which involved
many people, and the four parts to this article
demonstrate the challenges of a large project,
along with the complexity of recording

memories of such a pivotal event - one which had been greeted with a range of reactions from those in the Whanganui community and in wider Aotearoa New Zealand.

Grace Bateman and Paul Garbett's article on the 'ME Voices' project informs us not only about Myalgic Encephalomyelitis, but also about how interviewing people with the disease meant rethinking the notion of recording a face-to-face oral history interview.

To finish we have reviewed and noted books which will be of interest to oral historians.

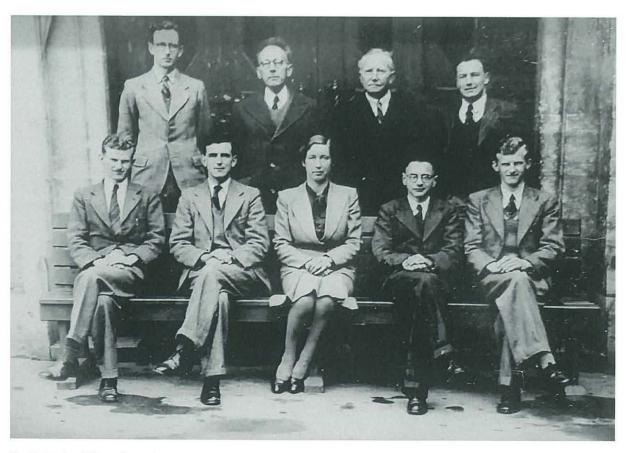
We encourage readers to offer contributions for the 2020 issue whether they are project reports, reviews of books, exhibitions and podcasts, or longer articles suitable for peer review. A guide for contributors and contact information is available on the Publications page of the NOHANZ website: www.oralhistory.org.nz

Once again, we thank Jenn Falconer for her skills with cover design and layout.

Megan Hutching and Pip Oldham



Marion Steven and James Logie holding their twin nieces, Jane and Sue, 1951. Copyright Jane Cox.



The University of Canterbury Classics Department, 1946. Marion Steven at front centre. Copyright University of Canterbury.

Academic Legacy A Life History through Collective Memory

NATALIE LOOYER

An opportunity for oral history

Miss Marion Steven was one of the first female academic Readers at the University of Canterbury in Christchurch. But Marion is best known as the founder of the James Logie Memorial Collection, which has become the most extensive antiquities collection in New Zealand. It is home to an impressive selection of Classical Greek vases and other ancient Mediterranean artefacts. As an undergraduate student of Classics at Canterbury university, I had heard of Marion's influential legacy as a lively character and keen advocate for an Arts education. In 2017 the Logie Collection opened to the public in a dedicated museum for the first time in its 60-year history. Following its opening, my professor's spouse asked me whether I might like to carry out an oral history project on Marion's life. I eagerly volunteered, even though - admittedly - I had never heard of oral history before. Within six months of this fortuitous suggestion, however, I had developed a project plan to interview 15 of Marion's family, friends, past colleagues and students with a vision of recording Marion's life achievements and her establishment of the Logie Collection. A substantial oral history award from the Manatū Taonga Ministry for Culture and Heritage soon allowed me to see the entire project through.

I now present the findings of an oral history project that tells one person's life and legacy through the collective memories of others. I hope that my reflections below can highlight the benefits of a distinctive approach to oral history. Not only did the nature of my project allow me to achieve my initial goal of

tracing Marion's life and achievements, but I also came to understand the ways in which Marion shaped the lives of those closest to her. Using oral history gave my interviewees an opportunity to recall their personal relationships with Marion and provide insight into her values, and the extent of her influence beyond her public achievements.

But my approach presented its own challenges over accuracy, interviewee apprehension and emotional impact. My preliminary research of the oral history method suggested to me that oral histories tend to focus on an interviewee's own life story or their personal experience of a major event, place or institution. My interviewees, however, would be asked to provide their memories of a personal relationship, and I had to be aware that this could lead to a sense of pressure to share accurate or perhaps only positive memories of another person. This may have been the case for one participant, who withdrew in the early stages of the project, but I was otherwise met with enthusiasm during my recruiting process. Two participants even volunteered to be interviewed upon hearing about the project through social media. These responses gave me confidence in my approach, both in developing a life history through collective memory and in choosing Marion as my subject.

Natalie Looyer has recently completed her Master's degree in Classics at the University of Canterbury. She is a collection technician for the Teece Museum in Christchurch and is involved in a number of oral history projects with local historical organisations.



Marion Steven and James Logie attending a University ball, c.1950. Copyright Steven Family.

In the early stages of my project, I wanted to understand Marion's motivations for founding the Logie Collection and how she achieved this. Marion was active in an era of male-dominated academia and in a part of the world where colonial institutions were yet to be taken as seriously as their northern hemisphere counterparts. Marion's development of a world-class collection of antiquities seemed to be a significant rebuttal of this thinking. Furthermore, the collection was born at a time when the traditional study of ancient Greek and Latin languages saw a heavy decline in New Zealand schools. The Logie Collection, on the other hand, was a refreshing addition to the future of Classics education.

There was more to be learned about the fascinating female scholar behind the collection. Marion's oddities were as legendary as the myths on her vases. For one, she had been notorious for commuting around town on her bicycle with her 2500-year-old vases stashed in her front wicker basket. During my first interview with Associate Professor Robin Bond, a colleague of Marion in the University of Canterbury Classics Department, Robin recalled the time Marion came to take him and his first wife to a fancy-dress party. 'She [...] turned up at our flat dressed in a kind of chiton and vine leaves around her head with a bunch of grapes hanging from her waist, as a kind of devotee of Dionysus with her horn-rimmed glasses and the inevitable cigarette'. My curiosity about Marion grew.

I travelled south from Christchurch to Dunedin for my second interview with Marion's niece, Jane Cox. Jane hosted me warmly; she hugged me at the door and insisted that I leave my shoes on 'because Marion would not have worried about that'. Jane keenly served me one of her aunt's best dishes, Greek stiphado, for dinner. She even apologised for not setting up a jug for making coffee and tea in my bedroom, 'as Marion always did'. Jane shared stories and memories of her aunt for over an hour before we began recording. The interview is full of statements such as, 'have we talked about this on or off record?'. Experience might have told me to begin recording earlier, but I liked this aspect of the interview because it did not take

pressing the 'record' button for Jane to speak so fondly about Marion.

In the ten subsequent interviews that I recorded, my interviewees continued to speak with overwhelming fondness for Marion and how she had influenced their lives. despite my initial focus on Marion's public achievements. Instead, different perspectives on, and fragments of memory about, Marion's life came together to form a strong portrait of her character, including her generosity, her independence as a woman, and her remarkable tumbledown house that seemed to be a physical representation of both her eccentricity and her warm hospitality. Developing Marion's life history through the memories of her peers emphasised the depth of her personal relationships. This emphasis produced a life history based on what Marion gave to others, both tangibly and influentially - and this proved to be a more accurate measure of her legacy.

A collective life history

Marion's academic career began early, but it was to be a lengthy journey before she settled into Classics. Born in 1912, she grew up in Stratford, New Zealand. She became Dux of her year at New Plymouth Girls' High School and by the time she was fourteen she had received preliminary medical entry at tertiary level. Following her father's wishes. she followed with a medical degree at Otago University. Academic success came again with a scholarship to Middlesex Hospital in London where, on arrival, she faced a major setback: up until that point, the hospital had been unaware that Marion was a woman. Since the hospital had no facilities for female doctors, her scholarship was revoked and she returned to New Zealand.

Following the London blunder, Marion turned away from the medical profession entirely. She moved to Christchurch and enrolled in the Classics programme at the University of Canterbury. If Marion had seen the Middlesex experience as the medical profession's rejection of her, she now had an opportunity to choose her own path. In 1942 she completed her Classics degree, and became a member of the teaching staff in 1944. She was also involved in secondary

school education, teaching Latin at Sacred Heart Girls' College in Christchurch. Margaret Austin and Barbara Maguire, students of Marion in the late 1940s, recalled Marion teaching them popular wartime songs in Latin translation, which they both remembered and sang to me on record.⁴

In 1950 Marion wed James Logie, then the University Registrar. Their marriage seemed to be pragmatic from the outset. When asked about her engagement ring, Marion would show off the new Westinghouse refrigerator that Logie had given her instead, but all accounts suggest that Marion and Logie were deeply devoted to one another. They were known to be the last to leave the dancefloor when attending university balls, and threw legendary house parties at their home for the academic gentry of Christchurch. At one of these parties, as Marion's niece Jane witnessed, an argument broke out between a group of professors over how to make the best white sauce, which led to an ad hoc white sauce-making competition in Marion's small kitchen.

Marion and Logie's marriage was shortlived, however, as Logie died of cancer in 1956. Before his death, he had keenly supported Marion's interest in collecting antiquities to use for her teaching. Marion acquired her first items in 1949, and by 1953 she had collected around twenty items of Mycenaean, Corinthian, Attic Greek and Roman origin.⁵ Following her husband's death, Marion gifted her collection of antiquities to the University of Canterbury, on the condition that it would be named the James Logie Memorial Collection. Thereafter, the Logie Collection became an integral part of the Classics programme at the university. It has since attracted world-renowned scholars and it has had its name officially bestowed upon a previously unnamed ancient vase painter.3 Some of the collection's pieces are said to be works from painters whose other works are displayed in Paris and Berlin.⁶ Today the Logie Collection stands as a masterful exemplar of post Canterbury earthquake conservation.

Marion's primary ambition was for the collection to be a teaching resource for her students. My interviews with her past students and colleagues told me much about

her explorative teaching practices. Marion always encouraged her students to handle the vases, to feel the lightness of the clay and to understand how these vases had been handled and used in antiquity. Joan Cardno, a former student and later a primary school teacher, recalled a visit to the Logie Collection with her class of eight-year-old students. Marion assisted the children in handling the ancient vases, while Joan looked on nervously.7 Gina Fernandez, a student of ancient Greek and an emigrant from Greece in the 1970s, remembered sharing lively debate with Marion over the pronunciation of ancient and modern Greek. She even recalled when Marion arranged for the priest of the local Greek church to visit their language class and teach the students about the nature of chanting in the Greek language:

[The priest] just went on and on. I think we got more than we bargained for. But [Marion] loved it because it was, you know, teaching the Classics in such a different way. I think that was quite different at the time, bringing a complete outsider who wasn't even a classicist at all.⁸

Jane Cox recalled some of Marion's impromptu lessons about the ancient world. When Jane was a child, Marion gifted her a bent nail from an archaeological site to show that even ancient workmen could not aim straight. Ann Pomeroy, Jane's older sister, admired Marion's subtle ability to share her knowledge with her nieces. 'You never felt that you were being taught. [...] It was just having a great conversation with Aunt Marion'. 9Jane recalled how Marion would explain aspects of Greek etymology to connect with Jane's interest in English literature, just as Marion would do with her students: 'She knew what her students' interests were, [...] so she would relate something that she knew they were interested in'.10

As the project progressed, my focus became less about a collection founder and more about a remarkable female character whose fierce independence stood out in my interviewees' memories. Following her husband's death, Marion travelled frequently and for lengthy periods, during which she kept a diary documenting her meetings, meals, visits to archaeological sites and her

lamentations over the difficulty of modern Greek for the classical scholar. Alison Holcroft recalled Marion's slide shows in Greek Art classes, during which Marion would show photographs of ancient sculptures and monuments with her knapsack in the foreground for scale. Where Marion's knapsack had been, Marion had been: 'Marion was the first person I'd met who'd actually travelled to all these places [...] This person had [...] actually seen things'. I2

Marion's independence defined her, but it challenged her in her later years. Family and friends warned her to be careful when walking across Hagley Park late at night. 13 Marion brushed off concerns, until she was mugged so violently one night that she suffered a fractured skull. Further challenges followed: she suffered a broken leg and a heart attack and she almost fell victim to a house fire when an unknown perpetrator flung a firecracker through the letter flap in her front door. But she found ways of making the most of her infirmity: when recovering from her broken leg, she received a visit from Anne Mackay and another student bearing grapes and chocolates. Anne and her friend then found themselves spending the afternoon willingly weeding acanthus out of Marion's garden.14

Marion also seemed to wear her independence in a physical sense. She singled herself out at the university as one of the last staff members to wear an academic gown daily. She would buy her clothes in job lots: a clutch of skirts in a single purchase, several pairs of the same type of shoe and masses of red socks on which she stocked up during the Team New Zealand supporters' campaign for the Americas Cup in 1995. 15 Marion also possessed a large, yellow, 'battered and tattered' raincoat, which doubled as a gardening coat and even a dressing gown on occasion. In her retirement, Marion would pair together her assorted garments in a peculiar kind of public attire. Jane Cox recalls:

I can remember accompanying her to the Court Theatre and saying, 'Marion, are you sure you need to wear that hat?' She said, 'I always wear that hat'. I said, 'Marion it's a sunhat, and it's not sunny, it's night time'. She said, 'I always wear this hat!' And off we went in her terrible old rain coat and she had long socks, I believe – I think they were red socks – and she said, 'We don't need to take a taxi; walking's good for us'. So we walked right through Hagley Park to the Court Theatre, sat through the play and walked all the way home again. She would have been in her late seventies at that stage and I wasn't sure if I wanted to be seen with this scarecrow! 16

Jane told me of Marion's dislike for the askance looks that shopkeepers would give her and her batty appearance. Marion liked to be judged on who she was, not what she looked like, and her insistence on bucking trends was her 'rebel side' emerging. 17 Robin Bond, however, suggested to me that Marion's eccentric front may in fact have been a defence against her shyness. 18 I wondered too how Marion's experiences in her later life - the mugging, the deliberate fire cracker - had affected the confidence that she had long had in her independence; that perhaps her stubbornness in her appearance had partly become a wary reservation. But Marion's niece, Ann Pomeroy, suggested otherwise: 'this [was] a part of her feminist actual persona, that she was not going to be constrained by attitudes and other people's stupidity'. 19 Either way, here was Marion engaging in the practical, rather than bowing to societal demands.

Memory and place

Nothing illustrated Marion's character more vividly than my interviewees' recollections of her house at 21 Andover Street, where she lived from the beginning of her marriage until the time of her death. Edwin Judge recalls: 'She had a discreet, unusual little house in Merivale near the river. Not close to the river, just in the next street, where we knew we would always find her.'²⁰

I was drawn to the concept of place after reading Linda Shopes's article, 'Oral History and the Study of Communities'. Shopes recalls from a series of local history interviews in Pennsylvania how 'memories, it seemed, were rooted in places; interviews were replete with references to streams, hills, homes, streets, stores, churches, theatres, farms'. ²¹ This became apparent in my own project as my interviewees placed Marion in the

courtyard of the university, in her classroom and at the Court Theatre, her favourite local theatre company. But most often my interviewees would recite Marion's street address when remembering their time there.

The peculiarities of the house seemed to be an extension of Marion's own curious nature. A vast collection of detective novels lay in stacks. Completed crosswords of fiendish difficulty were pasted to the walls triumphantly. The walls themselves had become darkened from the soot of burning candles. Marion had a square patch of wall in her living room painted over in white, so that she could project slides in preparation for her Greek Art classes. Marion's nieces, Jane Cox and Gael Brown, enjoyed visiting Marion's house as children:

Jane Cox: The plaster was falling off with a 'whump' now and then. But it was still an incredibly welcoming place. People enjoyed being there. There was an atmosphere of calm and a kind of gloomy serenity. She didn't like glaring sunlight, she really did not, in her house. She wanted it restful and slightly dull.²²

Gael Brown: I don't know, I just sort of found [the house] quite OK. I think my parents were quite shocked at times, but I'd just think, well you know, it's just Marion. It's just what she's like. That's her personality.²³

Interviewees recalled the dreadful coldness of staying at 21 Andover Street. with its draughts and unsealed windows. Jane told me, 'The family in Dunedin would say, "Marion's impossible to stay with! She's got a one-bar heater that's as cold as sin in winter and she's spending all the money on those pots!":24 Indeed, Marion's frugality meant greater expenditure on her Greek vase collection. But there seemed to be a paradox between the physical coldness of 21 Andover Street and the figurative warmth that its visitors experienced. No less than six interviewees explained to me on record (and with varying degrees of fervour) how to construct a 'paper coal'. Marion, it seemed. had taught all of those close to her the genius of the paper coal, which was an intricately rolled ball of newspaper for one's indoor wood burner, rolled so that the paper would burn twice and keep one's fire going for longer.

My question sheet during my interview with Alison Holcroft became a miniature model of the famed paper coal. I pondered over the appeal of what sounded like a mundane, almost ritualistic exercise. But perhaps it was the simple pleasure, in such lively company, of helping to construct so warm a centrepiece in so cold a space, that made the paper coal so memorable. Elizabeth Benney, a long-time friend of Marion recalls:

Marion was far from materialistic, and she would laughingly shrug off the deterioration of her old house ... how we chuckled over the peeling wallpaper. Every year I would examine how much further the wallpaper in the living room had rolled down! But outside on the veranda, how proud she was of her huge, carefully nurtured grape vine. Not long ago I drove along Andover Street to see the old house. It is gone.²⁵

Marion's house was indeed demolished soon after her passing and the land was subdivided. I developed the impression that Marion had rather worn her house into the ground. Jane commented that it would unlikely have survived the Christchurch earthquakes. ²⁶ But in my interviewees' memories, ²¹ Andover Street remained emblematic of Marion, as a physical representation of her hospitable nature.

Beyond the academic legacy

Marion's relationships and her influence on others left just as strong a legacy as the bequest of her antiquities collection. This insight into Marion's relationships became the major advantage of using oral history. But my focus on the individual presented its own challenges, such as an interviewee's desire to do justice to the memory of that person. I had to become aware of my interviewees' potential sense of pressure to provide accurate memories. I sensed that my interviewees wished to respect Marion with truthful recollection, more so than one might feel about remembering their own lives. Second, interviewees may have wished to remain positive in their recollections of another person. Despite my participants' general enthusiasm, I had to remain conscious of the deeply personal act of detailing one's relationship

with another person. Positivity could have been a self-defence against any tensions or complexities within that relationship. Upon reflection, my initial pitch to focus on Marion's public achievements may have been my own defence against broaching sensitive areas with my interviewees. But their voluntary navigations into their more personal associations with Marion suggested that they felt generally comfortable doing so. The strength of numbers in my approach was beneficial here, as the consistencies that emerge through collective memories support the interviewer's overall understanding of their subject. My interviewees' openness likewise supported my understanding of how positively they recalled their relationship with Marion. When one interviewee did show emotion, it was only after admitting a sense of debt that they felt towards Marion's generosity. Other interviewees, who appeared apprehensive about being interviewed, cited that they did not feel they knew Marion well enough. Marion was thought of as a deeply private person, despite her keen hospitality and generous nature. Perhaps the height of her generosity was that she expected nothing in return for the time she gave to others.

I intermittently mused about what it might have been like to interview Marion herself. I suspect she would have talked mostly about her students, her colleagues and her family, rather than things that she had done herself. Instead, these students, colleagues and family members told me of Marion's actions in a way that enabled me to understand her life's values. For one, she seemed acutely aware of her personal duty towards humanity. She respected the needy, giving money to charities, marching for civil rights. Alison Holcroft told me that a door-knocking house painter was so grateful to Marion for giving him work that he returned ten years later offering to repaint her house at the same cost as last time.²⁸ Alison stated that Marion saw her position in the world as an enabler of the powerless.

I wondered how Marion's values affected her sense of national identity. Marion had a significant collection of New Zealand literature, which remains in her niece Jane's possession. Riffling through Marion's copy of Whale Rider by Witi Ihimaera, I found a takeaway pizza pamphlet tucked inside with Māori words and place names and their English meanings written in the gaps of the pizza menu. Marion was fascinated, Jane told me, with the 'New Zealand voice'.²⁹ She recognised a post-war acceptance of New Zealanders as belonging to Aotearoa, of celebrating the Treaty of Waitangi as New Zealand's foundation document and of incorporating both indigenous knowledge and European voyage stories into the history of Aotearoa New Zealand. Jane showed me the travel diary of James Wilson, Marion's maternal grandfather, who had kept a record of his migrant voyage from Glasgow to Dunedin in 1858. The journey took three and half months, during which Wilson and his family experienced sea storms, intolerable heat, rotting food and multiple deaths on board. Wilson recorded a child's birth three months into the voyage and its mother's death a week later, with New Zealand almost in sight.³⁰ A mere two generations separated Marion from this colonial influx that would prompt the themes of European discomfort and lack of belonging throughout New Zealand literature. 31 But James Wilson personalised European colonisation for Marion. His diary tells of his time at sea spent shooting fowl and albatross and musing with other shipmates about the time they might spend in the New Zealand bush shooting for game together. Wilson was sailing to New Zealand as an adventurer, wishing to explore a new land. This is likely true of most who have migrated to Aotearoa New Zealand. Similar narratives are scattered throughout Greek literature and I suspect that Marion, an avid traveller herself, connected her grandfather's Odyssey-like voyage to New Zealand with the odysseys of ancient and modern migrants alike.

Within academia, Marion dismissed the kind of British prejudice against those from colonial nations. Jane Cox told me that she was made to feel academically inferior as a postgraduate student at Oxford University because it seemed unlikely that New Zealand's isolation and lack of resources could provide the same level of education and academic stimulation. Edwin Judge

expressed a similar notion: before the mass digitisation of library resources and more efficient travel, Australian and New Zealand universities were not seen as places where research in Classics could ever be carried out. Marion's desire, however, was for New Zealand to be acknowledged within the global human landscape, rather than relegated to an inferior colonial rank. New Zealand and New Zealanders were academically and intellectually as good as anywhere and anyone else. The Logic Collection, a world-class teaching resource, was Marion's proof of this.

Some of my interviewees made no connection between Marion and national identity. Marion made her academic mark not as a New Zealander, but as a woman, 'helping one's fellow human being'. 33 Despite the increasing focus in academia on publishing and promotion, Marion remained an unpublished scholar. Jane Cox remembered her aunt as having 'too little time to research' because she placed greater importance on the people in her community.³⁴ Marion valued intellectualism and enjoyed close friendships with the academic elite, but she did not exclusively associate with this demographic by any means. Jane said that, as a teenager, 'she made me feel as though my life mattered'. 35 Gina Fernandez remembered Marion supporting her English competency after migrating from Greece. She encouraged Gina to train as a school teacher and Gina has been teaching Classics in Christchurch for over forty years.³⁶ Marion frequently remained in contact with past students. Anne Mackay, now an Associate Professor in Classics at the University of Auckland, and Edwin Judge both enjoyed ongoing friendships with Marion into their own academic careers.37

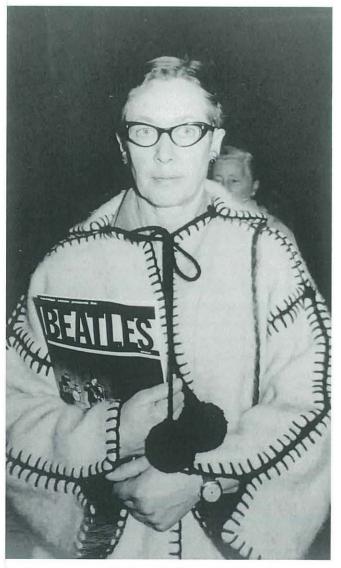
Early on in the project, I began finishing my interviews by asking my interviewees how they felt Marion had influenced them, which usually resulted in a delightful realisation of the ways that she had. I was annoyed that I had not thought of such an obvious, vital question before interviewing Jane Cox and I voiced this annoyance later when speaking informally with Anne Mackay. My annoyance somewhat dissipated though when Anne replied, smiling, 'I'll tell you how Jane was influenced by Marion. She became Marion, in

the nicest possible way'.

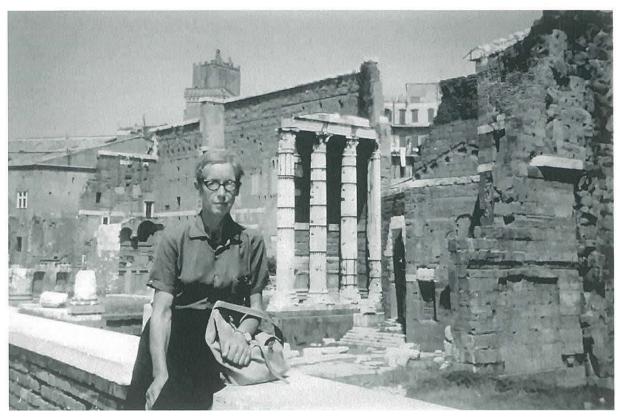
This sentiment cheered me as I remembered Jane's generous hospitality during my visit. Since I had never met Marion, I felt intrusive at times, unpicking the threads of Marion's life and trying to understand her character, values and relationships. I was unsure even of referring to Marion by her first name alone when she had insisted on the title of 'Miss Marion Steven' for most of her life.³⁸ I came to realise that the warm reception that my interviewees offered me felt like the warmth of Marion herself.

Conserving history in contemporary Christchurch

Marion died in 1999, eleven years before the Logie Collection sustained severe damage in the 7.1-magnitude earthquake



Marion Steven, c.1964. Copyright University of Canterbury.



Marion Steven before the Forum of Augustus in Rome, 1970. Copyright University of Canterbury...

that struck Christchurch in September 2010. Some of Marion's original Greek vases were smashed to pieces. After the earthquake, the University's College of Arts faced major cuts to staff and resources, and the future of the Classics Department and the Logie Collection remained uncertain. But the collection soon proved its resilience. Jane Cox recalled a phone conversation she had shortly after the first earthquake in 2010, with a senior staff member in the College of Arts, who had called to deliver the news of the Collection's partial destruction:

I think he was waiting for me to blast both ears off. So I told him a story that's family legend about Marion wrapping up a certain item out of the Collection in a piece of newspaper and putting it in the pannier of her black bicycle and cycling off from the University to her house in 2I Andover Street. And I can remember her brother, John, who was one of her biggest sparring partners, saying, "Marion, you're half-witted doing that! You know, what say you run over a pot hole and it falls out and breaks?" And she said, "John, where do you think these pots have come from? They came from under the

ground in any case and most of them were in bits. So if it breaks, we'll put the [pieces] together again." And so I told this story to the [senior staff member] and there was a kind of "A-ah. I think I'll sleep all right tonight for the first time in days." 38

In 2011, a lengthy and ground-breaking conservation project began on the Logie Collection with a small team of Christchurchbased conservators. At the time of the earthquake the collection's curator had assumed there would be a permanent loss of parts of the collection, but chief conservator Emily Fryer was confident in a complete conservation of everything. Every damaged item was reconstructed, except for a small number of items that have been kept in their broken state for future study.³⁹ Modern conservation practices advocate retaining visible damage and so the earthquake cracks on many vases now intersect with ancient cracks. The Collection is on public display in the neo-gothic heritage buildings on the original university site in the central city, which underwent as extensive an earthquake remediation process as the Logie Collection itself.

The earthquake context brought to my mind a particular comment made by one of my interviewees, Edwin Judge, who regularly visited Christchurch after moving north: 'Thinking about it now, Marion, we assumed, would always be there. And nothing could possibly be wrong in Christchurch with Marion there'.40

As a Cantabrian, I felt the urge to connect Marion with a safer, more stable Christchurch of times past. This seemed particularly pertinent in post-quake Christchurch, where the earthquake experience had unhinged its people's sense of safety in a starkly physical way. Marion struck me as a steadfast symbol of the past, living modestly under the roof of her rickety house and calmly transporting her ancient vases by bike. While Marion seemed stuck in some of her own quirky ways, she shared a generous optimism for the wellbeing of others.

The Logie Collection represents Marion's community outreach, and the memories of those who knew her provide a rich context for her generous spirit and lasting influence as a remarkable female scholar. The influence that Marion had over those she knew is a legacy in itself, quite apart from the bequest of the Logie Collection. Understanding Marion's personal values helped me to contextualise her motivations in her actions and public achievements. The interviews, too, were experiences that I and my interviewees shared together to learn, reflect and remember. Beyond any publication of her legacy, these interview experiences are what Marion would have valued most.

Acknowledgements

I wish to acknowledge the generous support that I have received from the Manatū Taonga Ministry for Culture and Heritage, Graham and Ruth Zanker, Terri Elder and Lyndon Fraser. The interviews from this project are archived at the Alexander Turnbull Library, Wellington and the James Logie Memorial Collection, University of Canterbury, Christchurch.

Endnotes

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- 10 Interview with Jane Cox; recorded by author, 28 April 2018.
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- 12 Interview with Alison Holcroft; recorded by author, 22 June 2018.
- I3 Email correspondence with Elizabeth Benney, November 2018. Interview with Ann Pomeroy; recorded by author, 18 March, 2019.
- 14 Interview with Anne Mackay; recorded by author, 5 July 2018.
- 15 In reference to the national campaign that encouraged New Zealanders to purchase red socks in support of Team New Zealand during the 1995 America's Cup.
- 16 Interview with Jane Cox; recorded by author, 28 April 2018.
- 17 Interview with Jane Cox; recorded by author, 28 April 2018.
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- 20 Interview with Edwin Judge; recorded by author, 10 December 2018.

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- 26 Interview with Jane Cox; recorded by author, 28 April 2018.
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- 31 Interview with Edwin Judge; recorded by author, 10 December 2018.
- 32 Interview with Richard Green; recorded by author, 12 December 2018.
- 33 Interview with Jane Cox; recorded by author, 28 April 2018.
- 34 Interview with Jane Cox; recorded by author, 28 April 2018.
- 35 Interview with Gina Fernandez; recorded by author, 14 September 2018.
- 36 Interview with Anne Mackay; recorded by author, 5 July 2018; Interview with Edwin Judge; recorded by author, 10 December 2018.
- 37 Insistence on 'Miss Marion Steven': Interview with Jane Cox; recorded by author, 28 April 2018.
- 38 Interview with Jane Cox; recorded by author, 28 April 2018.
- 39 Christopher Moore, 18 July 2015 'Canterbury's antiquities, damaged in quake, painstakingly saved'. Accessed online 19 July 2019 at www.stuff.co.nz/the-press/business/ the-rebuild/70246703/null#comments.
- 40 Interview with Edwin Judge; recorded by author, 10 December 2018.



5pm, 31 March 1995, Pākaitore Whanganui - waiting for the eviction deadline to pass. Image courtesy of Manawatu Standard.



Mariana Waitai, Dr. Enoka Murphy, Sandy Nepia, Rosemary Hovey, Jasmin Ratana following the presentation of the Pākaitore Oral History Project-Whanganui at the NOHANZ Conference, Waikato University 2018.

THE PĀKAITORE ORALHISTORY PROJECT – WHANGANUI

'Kauaka e kōrero mō te awa, engari kōrero ki te awa', Tira Hoe Waka

> Mariana Te Hei Waitai, Rosemary Hovey, Jasmin Ratana and Lynette Shum

He mihi, he tangi ki te kāhui kāhika o Pākaitore, rātou kua mine atu ki te pō e. Tēnei ngā waihotanga ake te pupuri nei ki te kaupapa

Introduction

The reclamation, in 1995, by members of Whanganui Iwi of Pākaitore, a small historic reserve within the Whanganui township, then more often called Moutoa Gardens, lasted 80 days, captured the attention of the nation and the world's media, and caused upheaval and soul searching for many Whanganui residents.

In 2012, seventeen years later, there was a realisation that many of the participants had passed away, taking with them a piece of their history of Pākaitore. It seemed timely to do something about recording the reflections of others before they, too, were no longer able to. do it. From that realisation came the idea for the Pākaitore Oral History Project-Whanganui (the Project). The aim of the Project was to capture stories of the event by recording the voices of the actual participants. It hoped to show a 360 degree view of what happened through interviews with Iwi, Council, Police, residents, community groups and supporters and others. The success of the Project relied on the collaboration of groups that had been bitter adversaries in 1995.

This is the story of the Project from the different perspectives of lwi, the Project Co-ordinator, the Whanganui District Library and the Alexander Turnbull Library.

Mariana Te Hei Waitai

Whanganui lwi Korero

He manukorihi nō runga o Taumata Kāroro tākiri mai ko te ata. Ka ao, ka ao, ka awatea!

E ngā mōrehurehu o ngā mātāwaka, tēnā kautau, tēnā kautau, tēnā kautau katoa.

My name is Mariana Te Hei Waitai. My father is John Kurahaupo Pukenamu Waitai and my mother is Ani Paki (Pohe) Waitai-Haapu. My hapū whakapapa to the Whanganui River descend through ōku tūpuna of Ngāti Tūpoho, Ngāti Ruakā, Te Awa iti, Ngāti Hāua, Ngāti Ruru and Ngāti Patutokotoko.

Nā Te Pohe, ko Rangituhia, ko Uenuku Manawawiri, ko Ngāti Pāmoana, ko Ngāti Poutama hoki.

On 28 February 1995, after our 4am dawn karakia in and beside our Awa Tupua, Whanganui lwi returned onto Pākaitore to reclaim our land, in celebration of our Whanganuitanga.

The reclamation was a deliberately planned, 'in your face' action underpinned by the 1994 Whanganuitanga Declaration of Nationhood. During the reclamation we celebrated our survival as Tāngata Whenua whilst highlighting over 155 years of legislative injustice derived from historical river and land atrocities suffered since the arrival of colonial settlers.

The Whanganui lwi reclamation of Pākaitore ripped the scab off the colonial Treaty of Waitangi myth that 'we are all one people'. It highlighted the enforced,

racist and oppressive Westminister system of government imposed on Tangata Whenua which allowed the theft of Hapū/ Iwi lands, the deliberate degradation and destruction of ngā taonga tuku iho and the undermining of our Hapū/Iwi economic asset bases and assertions and expressions of Tāngata Whenua Mana Motuhake and Tino Rangatiratanga.

The reclamation was deliberately set to coincide with a regional visit by the National Government to promote the 'fiscal envelope' policy of capping historical Treaty of Waitangi claims at one billion dollars. This regional hui was held at Kaiwhāiki Marae on I March 1995, and resulted in a resounding lack of support from all those represented there. The Pākehā Minister of Māori Affairs came to Pākaitore after this hui.

The media turned the Iwi stance into a race issue cultivating ripples of fear and concern within New Zealand communities. local and regional councils and government. As a result many people from within the community and around the country wanted us thrown off Pākaitore. However, thousands were welcomed onto Pākaitore Marae during the occupation. We were asked the reasons for the occupation. Sharing kai and korero gave us the opportuniy to inform and educate manuhiri about the issues resulting from Whanganui lwi's traumatic history. We told them, 'Pākaitore he whenua Māori!' even though the Crown had gifted and gazetted the local council with title to the land.

Hapū/lwi throughout Aotearoa and indigenous cultures around the world saw Pākaitore kaupapa as a beacon of light and hope - we all share the same survival story following colonisation.

On 18 May 1995, Whanganui lwi chose to depart from Pākaitore, knowing we would give ourselves permission to return onto the whenua whenever necessary.

Whanganui Iwi's action created the catalyst necessary to force a shift in attitudes and changes in behaviour with regard to maintaining a meaningful relationship with Tangata Whenua within the community and throughout the country. The passing of post Treaty of Waitangi Claims settlement legislation towards that effect has been

helpful with our relationships.

My involvement in the Project through Whanganui Iwi

My role was to ensure that Whanganui Iwi kōrero was heard first and foremost. Working within the Pākaitore Oral History Project-Whanganui team was a learning and sharing experience for all involved. Collectively we were a diverse group of people and organisations with representatives from Iwi, local council, library, museum and adult community education sitting at the planning and decision making table. It was an exciting project in terms of reaffirming, developing and managing to maintain respect for each other's viewpoints.

Iwi adapted and redrafted the wording of the NOHANZ Recording Agreement to best reflect the purpose of our project and address iwi needs. Interviewees became joint copyright holders of their taonga korero with the Alexander Turnbull Library. This helped settle any concerns and mistrust. Interviewees were provided with a letter explaining their legal rights as joint copyright holders, conditions for care and protection of their taonga korero, information for third party purposes and dates for review and release of information.

Moving forward into the future

When I see Māori people 'Stand up for their rights', Yeah. Makes me feel good inside, When I see Māori people 'Stand up for their rights', Yeah. Fills my heart with pride.

PĀKAITORE weighs heavy on their minds, PĀKAITORE weighs heavy on their minds.

This waiata Pākaitore was composed and sung by David Grace and his band Injustice and released on his album Weapons of Peace (1997). Why have I quoted these kupu? They helped uplift ngā manawa of Whanganui Iwi during these tense, confrontational, turbulent times and helped us feel PRIDE in our actions and decisions.

Twenty-four years later, in 2019, what do we leave our mokopuna?

» A history of an iwi unafraid to challenge the legislative systems at local and national levels.

- » Our annual 28 February Whanganuitanga celebrations will continue, with the gathering of people, the sharing of talents, and enjoying the diversity of cultures whilst reaffirming our kaupapa korero without staying in grievance mode.
- » A collection of taonga k\u00f6rero that is a valuable resource for all rangatahi, for schools, education, historical research and community listening. In future a compilation of selected interviews will be added to this special community resource.

Mokopuna of those interviewed can hear the voices of their tūpuna and the reflective messages in their personal stories and feel pride in knowing they are uri and kaitiaki of our awa and whenua, and not be afraid to stand up and fight for whatever kaupapa they believe in for the ultimate benefit of our people.

These recorded interviews connect the listener to a contentious period in Whanganui history. Time and space, circumstances and practices have no bearing on the guarantee of our tino rangatiratanga. Honouring Te Tiriti o Waitangi is as relevant today as it was in 1840. Whanganui Hapū/lwi have the right to define our own experiences and to control our own destiny. Nothing less will do! That is Whanganuitanga/Tino Rangatiratanga to me.

'Taea te tangata ki te waewae tātahi, wai i runga i te marama o te takotoranga toka' Whanganui Iwi, 1995

Rosemary Hovey

Project Coordinator

Background to the Project idea

After the realisation that the Pākaitore stories needed to be recorded there was a casual conversation between Jillian Wychel and David James, Treaty educators with Rowan Partnership, and Ken Mair, one of the organisers of the 1995 occupation, asking him if Whanganui Iwi would be prepared to be involved, since the Project would be impossible without iwi involvement.

Next Sharon Dell from the Hocken Library in Dunedin, who had formerly worked in Whanganui, was asked what support and training was available. That led David and Jillian to Paul Diamond and Linda Evans at the Alexander Turnbull Library, and to the training programme they were able to offer for interviewers and abstracters, delivered by Lynette Shum, Oral History Advisor.

Where could seed funds be found to get started? By chance David and Jillian had a totally random conversation with me. At the time I was working in adult community education and had been successful in getting some funding for a cross-cultural project. The initial project had fallen over and the funders had asked me to look for another suitable project. Recording the stories from Pākaitore seemed to tick all the boxes, and the funders agreed.

Getting underway

A small working party was assembled including lwi, the local council, library, museum, and the adult community education group I worked for. From the beginning it was agreed that the way the working party operated should reflect the relationship between the Iwi and the rest of the community. This philosophy represented a major shift in the previous, often fraught relationships and confrontations which had marked the events in 1995 when the Council wanted to evict Iwi from Pākaitore.

Project plan

The original plan for the Project was to interview up to IOO people from all aspects of the event. The group plunged on despite warnings that this was a crazily big project!

The work was mapped out without the benefit of templates for a community and bicultural project involving so many interviews. There were months of preparatory meetings to work out the requirements for the Project.

It was agreed early on that Iwi, Whanganui District Library, Whanganui Regional Museum and the Alexander Turnbull Library should all receive copies of the interviews. We also had to think about other questions:

- » Who would own the work?
- » What were the copyright issues?

- » How would the recordings and abstracts be accessed? Now and in the future?
- » How would the work be protected if there were embargoes for some years?
- » How would the information be kept confidential?
- » How would the work be structured with so many people involved?
- » Where could funds be accessed?
- » Who would give letters of support for funding applications?

The project group was not a registered entity. This loose formation caused some problems when we tried to set up a bank account but it did not seem to be a disadvantage when it came to funding applications, especially once work was underway and the commitment was evident. We raised over \$52,000 towards the purchase of three Fostex recorders (\$2500 each) and other expenses.

Staff from the Alexander Turnbull Library helped train fifteen interviewers and four abstracters. This training was seen as essential to ensure quality and consistency in the project.

One Project member, Lidy Schouw, had the skills to manage the finances and the computer nous to cope with the large electronic files the Project generated, copying information and working with the rigorous Alexander Turnbull Library protocols. Other work included writing memory joggers and background information for interviewees. There were regular updates for the local media and the 50 or so people actively involved.

The Project followed the NOHANZ Code of Ethical and Technical Practice and the people working on the Project signed a confidentiality agreement. The NOHANZ recording agreement had to be adapted for the Project so as to meet the requirements of the lwi representatives.

All this took time and lots of lively debate! As the Project progressed we realised that we had some issues with the early paperwork because, with so many interviewers involved, there were variations in how some things were done. Essential steps, such as signing a document or taking a photograph of the interviewee, were sometimes missed

or the wrong version of a form was used. Some recordings had embargoes for a number of years meaning it was essential to get alternative contact details in case the interviewee died or moved. This led to quite a bit of follow-up paper work. Getting paper work back was an ongoing issue generally: we found people move a lot!

What were some of the issues with such a big project?

Having over 40 people involved in the Project, plus 50 interviewees, took some coordinating. People came in full of enthusiasm but dropped out when their lives became complicated, they became too busy or they moved on. In the end a core group beavered on to see the Project through to completion. There was a concerted effort to standardise the recordings and especially the abstracts. Having one main abstracter for more than half the interviews helped with consistency.

Would it have been easier with a smaller number of interviewees and fewer interviewers and others involved? Possibly yes, from a practical perspective, but perhaps a project like this needs to start with a bigger group and develop a core working group with the required staying power.

On the positive side, having so many people involved meant that the Project was shared widely and this increased community knowledge.

Celebrating the Project and marking its completion

Progress in the Project was celebrated with everyone involved and people were invited to various functions. There were several local newspaper articles, radio coverage, and local photographic and art exhibitions. A stall at the annual celebrations at Pākaitore highlighted the progress of the Project although it resulted in an oversupply of names of people to interview.

The administrators were paid when there were funds, and so were abstracters, but the interviewers and working party members gave their time voluntarily.

All the interviewees were gifted a copy of their recording on a memory stick. A copy of their abstract was sent to them for a final check so as to confirm the spelling of names and places. Getting back the checked and corrected abstracts took time and they frequently had to be resent.

At the annual celebrations on Pākaitore in 2017 copies of the work were handed over to the Whanganui Iwi, the Alexander Turnbull Library, and Whanganui District Library. It was an absolute relief and cause for celebration after five years of work!

The working party has one more task. Work is underway to create a compilation of stories from the interviews. When this has been done the group will disband and close the bank account.

Reflections

Choosing who to interview was difficult as we had at least 100 names. Sadly some key people had died, became too frail, changed their mind about being interviewed, or were not available. Unfortunately, the people most opposed to what was happening on Pākaitore in 1995 were more likely to decline an interview.

The outcome is 50 recorded interviews with Iwi members, Council staff and councillors, church people including Quakers, neighbours, people opposed, and Police, supported by abstracts and documentation. This was an enormous undertaking so the original idea of IOO was truly ambitious.

In hindsight, this project required huge stickability and sheer determination to see it through to the end. Would the group have embarked on the Project if we had known how long and time consuming it was going to be? Probably the answer is yes, even though it was hugely frustrating at times. Capturing the stories, the friendships that developed, and finally the rewards of getting it completed made the experience worthwhile.

The Whanganui community benefits from being able to use the skills that have been gained by the interviewers and abstracters, and high quality digital sound recorders that are available for other projects.

Lynette Shum

Oral History Adviser, Outreach Services, Alexander Turnbull Library

Tēnā tātou katoa
Ka nui te mihi ki a koutou
Ko Lynette Shum tōku ingoa
Nō Haina ōku tupuna
Ko te Ūpoko o te Ika taku kainga aianei
Kei te mahi ahau hei tumu kōrero ā waha mō
te tīma Outreach Services, he wāhanga o te
Alexander Turnbull Library, arā mō te Puna
Mātauranga o Aotearoa
Nā reira ka nui te mihi rawa atu ki a koutou,
tēnā koutou, tēnā tātou

The Alexander Turnbull Library, part of the National Library of New Zealand, continues the work of Alexander Horsburgh Turnbull, whose collection formed the foundation of the current Library. He had built a comprehensive collection relating to New Zealand and the Pacific, summed up in his own words: 'anything whatever relating to this Colony, on its history, flora, fauna, geology and inhabitants, will be fish for my net, from as early a date as possible until now'. Oral history was not known to him by the time he died (1918), but the Oral History and Sound Collection, together with the service that I provide as Oral History Advisor, is now an essential part of the Library. The collection is built largely through donations, and we have found that the quality is greatly enhanced through working with potential donors right from an early stage. For people new to oral history, this includes training and ongoing advice and support - for individuals or groups. For me, it is more worthwhile to give people the tools so they can go into their communities and record, rather than try to do everything for them, even if we had the resources to do so.

The Library became involved in the Pākaitore Oral History Project when Jillian Wychel and David James came and met with Paul Diamond, the Curator Māori, and Linda Evans, Curator Oral History and Sound. They wanted to talk about the project they were developing in Whanganui to mark the anniversary of the occupation. They were interested to discuss plans for the project, whether the Library would be interested

in the material, and ways we could work together. They were determined to work in partnership with iwi, to put energy into creating opportunities for training so people could be prepared to record stories, and that different perspectives on the occupation were being told. From that came the plan for the workshops and I became the main point of contact. Rosemary Hovey, as Working Party Coordinator, played a key role once the project got going.

We were able to advise how to begin, research, manage and carry out such a project through to archiving. A couple of team members also attended our Abstracting Oral History course.

We were fortunate that, despite the distance between Wellington and Whanganui, the Library supported my continuing work with the group and attending at some of the monthly meetings where I was able to offer advice and encouragement where necessary.

In February 2017, at a large public gathering at Pākaitore commemorating the occupation, we were proud to receive from the Pākaitore Oral History Project Working Party copies of the interviews and associated documentation.

From the very first training session, I was struck by the sincerity and even passion of some of the participants, their organisational ability, and their commitment to continuing the culture of the occupation in how they did the project.

Participants spoke of the hope that acquiring these skills and working on this together gave them, and how this work has the ability to heal and transform the participants and the community, across groups and cultures, and into future generations.

Te Reo Mutunga Kore o Pākaitore Nā Jasmin Ratana

Te Awa Tupua o Whanganui, Ngāti Maru ki Taranaki

Pou Whiria/Māori Information Librarian, Whanganui District Library

Mana tāngata. Pākaitore.

The Pākaitore occupation/reclamation was a huge event in the history of our community. It was both national and international news and was the spark for several more protests around the region, around the country and around the world. The issues were polarising. Everyone who lived in the Whanganui community at that time had an opinion and they were not afraid to share it.

Time has eased the tension, hindsight has blurred the lines and partnership documents have helped to turn confrontation to collaboration. Still, there is no denying that what occurred at Pākaitore in 1995 has changed attitudes towards indigenous people around the world.

The Whanganui District Library is pleased to have been a part of this Project almost from its inception. The effort to save and record the voices of Pākaitore was always going to be an important one for our community. Our clear responsibility was to ensure that the events at Pākaitore in 1995 are never forgotten. What was just as important was that this particular piece of our history was recorded as and by Whanganui. The collaboration of so many different community groups in this Project was challenging, but it ensured that everyone was heard.

Te Kāuru. How did we engage with each other?

The Te Kāuru Māori Access Framework is a Māori values based framework which has been adopted by the Whanganui District Library. It helps to inform the process when participating in community projects. It is important to note that the Pākaitore Oral History Project was not a Whanganui District Library initiative so was not under the umbrella of the Te Kāuru Access Framework. However, the involvement of the Library allowed Te Kāuru to reflect on this project in a number of ways.

The adjusting of the NOHANZ recording agreement to better serve the project was largely the work of Mariana Waitai representing Whanganui iwi and Sandy Nepia the then Māori Services Manager for the Whanganui District Library. Sandy's involvement meant that Te Kāuru was in play not just as a guideline for the Library's interaction with the many diverse groups that were involved in the project but as a guide to ensure that the finished recording agreement was acceptable to Whanganui lwi and yet still suitable to represent the aims of the project. It was important that the recording agreement was such that it allayed any fears that those recorded would lose their rights over their infomation. To achieve this, a carefully worded explanation of the recording agreement was added for interviewees to read before they signed. This ensured that they would be fully informed.

Te Kāuru also stands as the example for the Library's ongoing tiakitanga of the taonga that has resulted from the project.

Te rerekātanga. So what makes this Project special?

The recorded voices of the Pākaitore Oral History Project are collectively a unique taonga. We do not have anything else like this that incorporates every angle of the story. At the Library we have a lot of books and dry facts, collated information about Pākaitore. Most are written from one person's perspective or cultural world view. Here the effort was made to capture every point of view without comment or judgment, allowing everyone a voice. There is really no replacement for first hand perspective and because the Project is inclusive it crosses cultural barriers effortlessly. While listening to these interviews today not everyone will agree with what they hear, but almost anyone who listens to these interviews will find some point of commonality or cultural connection that makes it real for them.

Mā wai? So who's been using it?

The Pākaitore interviews have become an amazing resource for our rangatahi and school students. Wharekura, Kura Kaupapa Māori and mainstream secondary school history students, including students from surrounding districts, come to the Whanganui District Library regularly to hear about Pākaitore.

When watching their faces while they listen, particularly those of Māori descent, you witness all sorts of emotions. Some just look mystified, some overwhelmed by the immensity of it, but there is always a reaction and usually a weird silence while they think about it.

Every person interviewed for this Project speaks their truth as they see it. That effect is powerful and lasting and will only become more so over time. Already some of those interviewed are no longer with us but because of this Project their voices will continue to be heard by their mokopuna. For future generations, what they have to say will become invaluable. Their message is constant and cautionary.

For our youth of today, who are used to a flickering screen, it is a special experience to watch their eyes become unfocused and their hands become still.

Ūkaipo. Why an oral recording?

What the sound of the voice delivers more than any other medium is the indefinable. Like a black and white photograph, detail is stark without the visual distraction.

Whanganuitanga, what it is to be Whanganui. If you listen to the recordings, no one actually says it, but it is there, between the lines, in their voices, in their decisions and how they were made, how they reacted to situations, how they speak about each other, the emotion, even the silences between speaking. What it means for an ordinary person to try to stand up, to make a difference, to make the world a better place. All that and more is encapsulated in this taonga. It makes you smile, sit up a bit straighter, shed a few tears. Everything that cannot be said is still there.

For the rangatahi and the mokopuna that come and use this resource the sense of identity and pride in heritage is irreplaceable. The softly spoken reo that moves like the flow of our awa is timeless and instantly recognisable. The everyday heroes are inspirational but familiar. The stories are our own.

Conclusion

By recording our history and having the opportunity to speak and share feelings a community that had been fractured in 1995 came together again through a shared purpose. The combination of perspectives in this report reflects the range of opinion within the Project as a whole. Every writer's korero is an invaluable and significant part of the whole kaupapa of this Project. The value of the Project can be seen in the effect of the tūpuna korero on the young people in our community and in the now continuous voice of Pākaitore, captured and held for future generations.

Toi tū te kupu
Toi tū te mana
Toi tū te whenua
Toi tū te Whanganuitanga
Toi tū te matua iwi
Tihei mauri ora!



Helping to take it to the people! Libby Gray and interested rangatahi at Pākaitore 2015. Image from the Pākaitore Oral History Project Collection

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'ME Voices' Oral History Project

Young People's Experiences of Myalgic Encephalomyelitis

DR GRACE BATEMAN AND PAUL GARBETT

Introduction

The 'ME Voices' Oral History Project is a collection of seven interviews, recording the experiences of those who have suffered from the disease Myalgic Encephalomyelitis (ME) since they were young. Dr Grace Bateman and Paul Garbett completed the project in 2018.

Background: About ME

There are few more disabling yet invisible illnesses than ME, which has also been known by many other unhelpful names over the years, such as 'Chronic Fatigue Syndrome' (CFS). This complex neurological disease involves widespread inflammation and multi-systemic neuropathology, and is one of the most debilitating and misunderstood medical conditions. As Nacul et al. summarise, 'ME/CFS is disabling and has a greater impact on functional status and well being than other chronic diseases such as cancer.'

Yet people with ME suffer silently, out of public sight, because the medical profession has not yet discovered the cause, nor a specific test for diagnosing the illness, let alone effective treatments or a cure. Extensive biomedical research has unequivocally identified numerous physiological markers and changes amongst people with ME. Unfortunately, there remains a hangover of stigma attached to the disease, as diagnosis can be challenging for many general practitioners and involves excluding all other diseases with any overlapping symptoms.

People with ME are usually too unwell to write of their experiences, or to campaign

for better awareness and research into their condition. Funding has perpetually been pitifully low, despite more than 25,000 sufferers in New Zealand alone, and an estimated economic cost of this disease in New Zealand of \$800 million annually. Any funding is understandably channelled towards biomedical research. Qualitative understandings of what it is actually like to have this disease are in short supply. Yet the main thing that people with ME tend to want (after a cure) is to talk about their experiences. to improve awareness of the disease and understanding of their silent suffering. Thus, we designed the project to give voice to these people, who need their stories heard. We wanted to contribute towards greater understanding of the illness, with a view to improve treatments and patient outcomes in the future.

Project design and selection of interviewees

ME is a disease that currently has no diagnostic biomarker available in community laboratories, and hence it can prove difficult

Dr Grace Bateman is an independent scholar and an experienced oral historian with a PhD in History. She was an Assistant Research Fellow in the Biochemistry Department, University of Otago, from 2015-2017 in Professor Warren Tate's lab, researching molecular biomarkers for ME.

Paul Garbett is an independent scholar and author in a variety of fields, including chemistry, theology and psychology. He has also worked as an Assistant Research Fellow at the University of Otago in the area of suicide prevention since 2010. for GPs who have not kept up with medical research to definitively diagnose. It is widely acknowledged that some scientific research into ME in the past has been fundamentally flawed by not defining the disease state and participants correctly. Thus it was important to the researchers that the participants in the 'ME Voices' project all had ME to the best of our knowledge, and not a similar condition, to ensure it was indeed a study about this disease. We aimed to interview seven respondents to the questionnaire, who each fulfilled multiple diagnostic criteria for ME, and who together provided a representative sample of the ME community.

Consequently, this project was conducted as an interdisciplinary study. Participants were selected in accordance with their answers to a screening questionnaire about their health. We carefully designed the interviewee selection questionnaire by combining the diagnostic criteria in all three of the International Consensus Criteria, Fukuda and Canadian definitions of ME. We modified the DePaul Symptom questionnaire, and included selected parts of the RAND-36, along with questions we have developed from our own research.

This online questionnaire was available through the project website, www.mevoices. weebly.com.

The 'ME Voices' project was advertised widely, including through ME support groups on Facebook, posters on supermarket, medical centre, community and university noticeboards, local newspaper advertisements and notices, local support group meetings. and local and national ME group newsletters. Twenty-five people completed the questionnaire on the study website. We held nine preliminary meetings, and conducted seven interviews (four in person in Dunedin, and three online via Google Hangouts). We had extensively tested different online chat programmes, and Google Hangouts proved to be head and shoulders above the rest. It proved very easy for interviewees to access and use, and we enjoyed impeccable connections and recording quality, far in advance of the more commonly used programs such as Skype.

Of those who completed the questionnaire

on the study website, not everyone fulfilled the study criteria (particularly the age requirement of being under 20 years old at time of disease onset). Some were not offered an interview as we were looking to have a reasonably representative sample of the diversity of people with ME and. unsurprisingly, a disproportionate number of the least-affected sub-group had responded. In contrast, several severely-ill respondents who managed to complete the questionnaire could not complete the preliminary meeting stage. Some people who completed the questionnaire clearly did not meet the diagnostic criteria for ME. We found through the questionnaire stage of our research that many people appeared to have been incorrectly diagnosed with ME/CFS. ME follows a clear pathway of a worsening post-viral syndrome. This is quite distinct from the medical symptomatology of some of those who have been given a 'waste-basket' diagnosis of so-called CFS by GPs if they use out-of-date, inaccurate diagnostic criteria. Such lumping-together of challenging medical cases into a common misdiagnosis of CFS leads to some people thinking they have ME when they do not. This seriously muddies the waters and leads to considerable misunderstanding for researchers and the general public alike. It is very difficult for people to understand an illness when some people who claim to have it, in fact do not.

ME sufferers' health can be highly variable and unpredictable from day to day, and the disease can have severe impact on their daily functioning. Post-exertional malaise is a key characteristic of ME, which means that, after a delay of 12 to 48 hours following small amounts of mental or physical exertion, sufferers' ME symptoms are exacerbated and their level of functioning is further reduced, with slow and unpredictable recoveries. This factor increased the length of time it took to complete the project, and meant that flexibility was key. Some interviews had to be postponed from their planned date due to interviewees' poor health on the day, and some interviews were conducted with long rest breaks in the middle. Many people with this disease indicated they were interested but, in the end, proved physically unable to

participate in a three-stage research project, and particularly an interview that is several hours long.

Some interviewees suffered from considerable post-exertional malaise resulting in worsening of their disease symptoms in the days and weeks after their interviews, but were aware in advance of this cost of participating in the project and agreed to be interviewed anyway. This helps to demonstrate the high motivation that many people with ME have to help improve understanding of this disease and research outcomes in any way they can, even at high personal cost. The interviewer (Grace) was aware of this, and ensured the interviews were as tight as possible, through extensive planning and practice, and thorough pre-interview communication and conversations with the subjects. This approach, combined with an immense effort by generous interviewees meant that the capacity limitations imposed by the disease did not impede the interview process or the quality or quantity of material collected. In fact, these are some of the most thorough, detailed and revealing interviews Grace has ever conducted.

The seven selected interviewees represent the range of people with ME in many respects. One male and six females roughly indicates the sex distribution of the disease. With four participants aged 20 or 21 years old. and three older (ranging from 27 to 65 years), the interviews covered a range of experiences, stages of the illness and reflections. The sample also demonstrated some of the spectrum of severity of the illness, from those who can do some study/work, to those whose health precludes such activities. However, the project could not include the most severely affected group of around 25 per cent of people with ME, who are bed-bound. The seven interviewees each passed the screening questionnaire, and all had been diagnosed with ME by a doctor. Their symptoms and disease progression occasionally differed substantially. It is the opinion of the researchers that the seven interviewees represent two different sub-types of the disease.

The interviews were usually around two

hours in length. They followed a roughly chronological standard life history interview format, briefly describing life before ME, then the initial disease onset, and the process of diagnosis, treatments, coming to terms with living with the illness, and looking toward the future. The depth of qualitative information gathered in these interviews using open-ended questions outweighed the potential results of any questionnaire immeasurably. After developing rapport, interviewees frequently developed lines of questioning and shared highly personal stories of suffering, often very eloquently. It is only by properly asking people all about their lives, and listening to explanations of the far-reaching effects of this devastating disease, that we can even begin to understand what life is like for people with ME.

The interview files and abstracts are available from the Alexander Turnbull Library, National Library, Wellington. The 'ME Voices' interview abstracts are detailed and designed to be word-searchable PDF documents, to ensure maximum usefulness for researchers using keyword searches.

Key themes

The first and most striking theme that has come through from people with ME is the level of suffering they have endured. ME is an extremely debilitating illness that has completely altered every aspect of the participants' lives for the worse.

The stories that we heard were consistent and devastating. Namely, that ME is a post-viral condition similar to post-polio syndrome, and is caused by a virus from which the body never recovers. Symptoms typically get worse over a period of several years, during which ME sufferers can experience around 65 specific symptoms, some of which are specific and unique to this disease (such as post-exertional malaise) - suggesting that in theory it ought to be straightforward to diagnose this illness. Despite this, most ME sufferers are met with prejudice and scepticism about how sick they really are. This is due to factors such as the high variability of the disease, which can change in severity and in specific symptomatology from day to day, poor and

outdated education about the disease in many medical schools, and there being no official blood test for the illness (even though that is the case with many other diseases as well). Interviewees frequently described experiencing difficulty with other people accepting that the illness is real and needs attention. The thousands of medical research papers proving the physical, biological basis of the disease have not filtered into the consciousness of many doctors, nor the general public. A few sources in New Zealand, such as Radio NZ, occasionally publish helpful interviews and articles about ME.²

Alongside this immense physical suffering is social ostracism, and poor treatment by doctors. ME sufferers find it extremely difficult to socialise as they once did, and it is impossible for them to maintain more than a few close relationships - if they can even do this. The researchers have identified that doctors have commonly mistreated and misdiagnosed those with ME, inflicting on them an additional level of pain and stress on top of their myriad physical symptoms. Frequently, people with ME are sent to a psychologist or psychiatrist, but this typically only leads to an increase in suffering. In particular, psychoactive drugs such as antidepressants, which should not be prescribed to those with physical diseases such as ME, often make the condition much worse with severe side-effects even at low doses. It is clear that any 'depression' experienced by people with ME is exogenous, caused by and subsequent to their severe physical suffering, their poor treatment by others as a result of their disease, resultant social isolation and negative attitudes of medical practitioners. Hence, it is the physical symptoms which need to be dealt with first and foremost.

As the world-renowned geneticist Dr Ron Davis of Stanford University explains, there is a 'tremendous amount of scientific data' showing that ME is a physical disease. He explains that viewing ME as psychosomatic is not only factually incorrect but 'barbaric, and to deal with patients with this kind of concept is malpractice'. The 'ME Voices' project includes many heartbreaking stories of what could be considered medical malpractice of this kind occurring in New Zealand. There

are many examples in this project of people sharing their stories of being taken advantage of by medical professionals who essentially blame the patient and label their illness as psychological, as a cover for not being able to give an accurate medical diagnosis.

Physical exercise is also often recommended by doctors as 'graded exercise therapy', yet this is proven to be the worst possible course to take and always results in exacerbating the condition and significantly prolonging recovery. This recommendation comes from a fundamental misunderstanding of ME, and the key defining symptom of post-exertional malaise. Indeed, a recent suggestion from United States researchers is for ME/CFS to be renamed 'Systemic Exertion Intolerance Disorder', as this highlights the characteristic post-exertional malaise aspect of the disease. As ME documentary film-maker (and ME patient) Jennifer Brea says, the label 'chronic fatigue' is 'stigmatising and profoundly misleading. This disease is not really about fatigue or tiredness, it's about that experience of that metabolic limit, that post-exertional malaise', which means that people with ME 'have a metabolic limit, and that limit can vary day to day and it varies person to person. But every cell in my body is struggling to create energy, and if I demand more from my body than it can give, I crash and all of my symptoms get worse."4

A key finding of the 'ME Voices' project is the need for a public health message highlighting the high importance of resting sufficiently after viral illnesses (especially glandular fever) to avoid long-term consequences. The project indicates that those patients who have the worst long-term ME symptoms are those who did not spend enough time in a total rest state after acquiring the initial virus, often pushing themselves to achieve academically, or having other stresses such as travel exacerbating their symptoms long-term. The more a patient rested after the initial viral illness, the better the long-term outcome.

It is a tragic irony that many of those who get sick with glandular fever and then ME whilst at school or university often persevere despite ill-health and push through immense physical suffering in order to ensure

good grades, and thus supposedly a good working future as an adult - but who, as a consequence, develop a more severe and long-lasting form of the disease, which then precludes them from achieving this good future. Many of the 'ME Voices' participants explained their immense regret at trying so hard at school or university while extremely unwell, citing the pressure of school teachers and general societal attitudes towards education as causing significant detrimental effects on their health and long-term well-being. This attitude of encouraging youth to be tough and push on despite not feeling well, and overemphasising educational results and qualifications over children's health and proper rest after illness, is counterproductive at best and sabotaging at worst.

The 'ME Voices' research clearly points towards ME sufferers hoping for some improvement in people's attitudes towards them, and a radical updating of the medical system - which one interviewee described as 'archaic'. This would mean better training for doctors to be able to diagnose and appropriately treat people with the disease. As one interviewee identified, one specific key improvement would be provision of respite centres, or at least the possibility of funded respite care, which would be hugely helpful for people with ME, and their carers.⁵ And towards the future, there needs to be research into better identifying the cause of the illness and its possible treatments. ME sufferers often rely almost entirely on each other (such as through support groups and online forums) to share how to manage the illness, because of the complete lack of practical care offered to them from the medical community.

Other key research topics covered in these interviews

These interviews may be useful for researchers studying other topics, such as, chronic illnesses in general, the treatment of patients by the medical profession and of clients by Work and Income (WINZ), and suicide. Many people with ME report thinking about suicide due to the severity of their physical suffering, their poor treatment by others as a result of their disease, and their difficulty finding

supportive relationships. This fits with John C. Weaver's research findings, about physical illness and particularly poor treatment for chronic illness, as one of the key social/ interpersonal/ economic factors precipitating suicidal ideation and action – not mental illness. Another theme covered in these interviews was the role of religion/ spirituality/ faith/ beliefs/ moral frameworks in coping with chronic illness.

Conclusion

Disabled young people are not included in mainstream representations of this country's history. The stories of lost childhoods and lost youth are not easy to hear, but are important to record. Those with ME are but one example of living with a chronic illness, and the 'ME Voices' interviews provide insight into this hidden cohort of New Zealand's diverse young people.

Myalgic Encephalomyelitis is a serious. complex disease long overdue for recognition and funding. It ought to be treated with a similar level of concern and community assistance as other severe and chronically disabling conditions, such as Multiple Sclerosis, for instance (MS has fewer than half as many sufferers in this country as ME), or cancer. One of the parents of an ME sufferer spoken to in the course of the 'ME Voices' project has had two forms of cancer. and expressed their feeling of relief at having cancer rather than ME. The difference in how much better they were treated as a cancer patient than how their ME-affected child was treated, both by the medical profession and people in general society, was heartbreaking.

Conducting this study has been a harrowing experience at times for the researchers, as the interviewees expressed their sense of injustice and reported criminally negligent mistreatment at the hands of the so-called welfare and medical systems. It is our hope that these recorded testimonies can help raise awareness of the severity of this disease, the need for increased medical research, and the simple steps that governments could take to ease the unnecessary suffering they cause through unequal policies and systems such as in Work and Income (WINZ), which were described as 'punitive'.

We acknowledge the support of this project given by the Ministry for Culture and Heritage through the New Zealand Oral History Awards (2016) with many thanks.

Endnotes

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B-Side Stories

Moving from oral history to on air and online

PERRINE GILKISON

Identity crisis

A couple of years back I was an oral historian who was not doing oral history. When I thought about oral history it was still with the love I had when I first clapped ears on it, but it had been a while since I had demonstrated that love. I didn't have anyone lined up to interview, and I didn't have much time or motivation.

Driving in the backroads of Whanganui that summer a friend mentioned that she had been listening to a Wellington Access Radio show called B-Side Stories. Another friend in the car worked at the station and said the show needed new presenters. Maybe one of us could get involved? Before stopping to think, I said I was interested, and soon found a new identity as a radio show host and podcaster.

B-Side Stories and Access Radio

B-Side Stories is a show that celebrates the unsung heroes, rebels, and enthusiasts who shape the fabric and flavour of Wellington city. Like the B-side of an old record or tape, it provides a platform for that which otherwise might not be heard. Started by local entrepreneur Laurie Foon in 2013 as a way of recording and relishing the daily life and people of Wellington, the show doesn't aim to be polished. It is real life stories told by local people.

We are hosted by Access Radio which exists to provide a platform of representation for groups not usually heard in mainstream media. Access Radio is by, for, and about the community. There are twelve Access Radio stations in Aotearoa, and they are funded by NZ On Air to provide for the interests of women, youth, children, persons with disabilities, and minorities in the community. They also aim to reflect the religious and ethnic diversity of New Zealanders.

B-Side Stories features a wide range of local heroes - tangata whenua telling stories of Wellington, student climate leaders, businesses such as local bike couriers and the legendary Aro Video, Living Wage campaigners, founders and members of the Arohata Prison book club, and a whole range of other artists, environmentalists, and community people.

The technical nitty gritty

The show is on every week for an hour, with two 20-25-minute interviews per show and a wee bit of room for chit chat and music in between. Each week there are two hosts: one does the sound desk while the other does the interview. This frees up the interviewer so they can focus on the people without having to worry about the technical side of things. After each show we put the interviews online where they can be accessed through Spotify, Apple Podcasts, or 'wherever you get your podcasts'.

As oral historians know, even creating 20 minutes of audio is time-consuming. For this show preparation involves thinking about who to interview; contacting them to see if they are keen and available, liaising with co-hosts, researching and planning questions, promoting the interview online, and then getting to the studio to do the actual interview. But of course your job isn't done when you hang up your headphones. After the interview there are the tasks of downloading the audio, editing it into clips (I use Audacity),

Perrine Gilkison is a Wellington based oral historian and radio enthusiast. Her interest in radio began as a teenager when she did a show on Fresh FM, the community access radio station in Nelson, and in oral history after taking a paper at Victoria University of Wellington.

uploading it to Soundcloud, promoting it on Facebook, and letting the interviewees know they are now officially in an online podcast.

How the setting and format shape the interview

Like oral history, these formats can be a little bit guerrilla. If you can access recording gear you can probably make a podcast. Because of this the barriers to entry that exist in 'establishment' media are minimised and there is more scope to explore less mainstream topics.

For the most part the interviews are done live in the studio, rather than in people's homes or other more comfortable settings. We often meet interviewees for the first time in the studio. Broadcasting live can add a bit of extra tension as any hiccups in the recording are also aired live. We have to strike up a rapport quickly and roll with the punches when things don't go to plan but, like with oral history, if we are relaxed, our interviewees probably are too.

The setting and format do shape what we produce. With less time, there is less detail, less context, and less time for side tracks. Sometimes we need to hurry people along and keep up the pace, especially towards the end of an interview. I imagine many oral historians will shake their heads at some of the great opportunities for diversion and delightful stories that I have let pass me by. As well as missing out on potential tangents and detail, the time limits and studio setting are less likely to encourage reflectiveness in the interviewee's narrative.

Afterlife

Once an interview has been broadcast live, the contents are in the public domain. Most interviewees adjust what they choose to disclose accordingly, knowing that anybody can listen to the interview on air or access the podcast afterwards. While traditional radio is ephemeral and usually bound to a geographic area, podcasts remain online forever and can be accessed by anyone with a decent internet connection. When we first linked our podcast to Spotify, I got a fright when I looked up an episode and saw my own face staring out. Somehow, seeing

our show there made me realise how far our recordings can reach and what a long lifespan they have!

Oral history is often approached as if you are creating an archive or resource for the future, and the way the recordings are stored and archived determines how they are accessed and used. B-Side Stories creates content for a specific purpose in the present moment, but the accessibility of our interviews online means that they might be used in unexpected or unwanted ways in the future. For example, maybe one day our interviews will form part of a linguistic study. Maybe someone we interview will become famous and regret the admissions they made on a little community Access Radio show. Maybe after some military coup they will be used to identify and round up the rebels of Wellington society. In the meantime, we keep doing what we do and hope that our show contributes positively.

How these formats compare with oral history

I see podcasts and shows on community stations as contemporary, fast-paced ways to achieve some of the goals of oral histories. They are another channel for getting people's voices out into the world, and can celebrate the contributions to our society of a whole range of people. They also continue to champion the oral in a world that tends to be dominated by the visual.

Radio and podcasting are great for dabblers. If you don't have a particular oral history project in mind you can use these formats to explore a range of themes and topics and get to know people in a shorter space of time. There is less time involved and, I would argue, less need for the kind of emotional commitment you might make to an oral history interviewee who has shared their life story with you. It is a great way to explore topics that may not fill an hour, to see how someone responds to being in front of a microphone, and even to have a low-commitment chat with someone you may do a subsequent oral history interview with.

Like oral history, the people we convince to come into the studio tend to enjoy and benefit from participating. Having a platform can validate their experiences as important



Perrine in the studio, 30 April 2019

and worth discussing. I also firmly believe that people enjoy talking about things they care about. Most of them can't believe it when the time is up having anticipated the 20 minutes would be a bit more torturous.

For me, branching out into this format has broadened my options for topics and interviewees and allowed me to co-create easily accessible interviews. They provide a way to explore and tell stories that might otherwise not be told, and a means of challenging or complicating standard narratives within and about our society.

Oral history gives great training and a solid theoretical base

I am a far more competent radio interviewer than I would be without oral history. Oral history has trained me in planning and navigating oral history projects, including the human and the technological elements. It has helped me with questioning techniques, bringing interviewees out of their shells, making my responses less distracting for the listener, and navigating emotional moments or a tough interview. It also made me more disciplined about preparation, research, and the cursed admin afterwards. On the machinery side, oral history training hammered home the importance of having professional sound quality. This training creates the kind of content that people actually want to listen to.

On a more theoretical side, my training in oral history emphasised the value of a

wide range of people having a platform to broadcast their voice and tell their stories, and that you don't need to be a prominent figure to be worth listening to.

Giving it a go

Branching out into radio and podcasting has given me the opportunity to focus on the bits of oral history that I love – talking to people, hearing stories, savouring the orality – and allowed me to meet and interrogate a wide range of people. I think it has developed my understanding of questioning techniques and the value of having fun in an interview. These are things I can bring back to oral history. It is a great way to defend my oral history muscles from atrophy while I am not practising oral history.

Radio and podcasts offer oral historians other ways to share people's stories and champion the oral form. If you are thinking about making this kind of shift in your practice, I encourage you to embrace the bits that make it different - licence to dabble in a wide range of topics, dealing with different logistics and how this shapes the interview, and the accessibility of the interview in its afterlife. If we, as oral historians, can accept the differences between oral history and these forms, we can use radio and podcasts to practise and develop our skills, create resources that benefit the community, and, of course, celebrate people's stories told in the oral form.

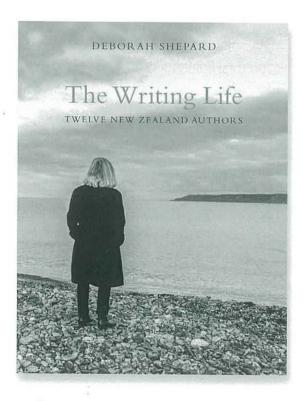
Reviews

Deborah Shepard
The Writing Life: Twelve New Zealand
Writers, (Massey University Press, 2018)

Reviewed by Diane Comer

As Kierkegaard noted, we live forward but understand backward, an idea beautifully realized in Deborah Shepard's insightful collection of interviews with twelve of New Zealand's most influential and honoured writers. Featuring candid conversations with Patricia Grace, Tessa Duder, Owen Marshall, Philip Temple, David Hill, Joy Cowley, Vincent O'Sullivan, Albert Wendt, Marilyn Duckworth. Chris Else, Fiona Kidman and Witi Ihimaera, The Writing Life maps the literary landscape of the past 60 years through each author's personal history and growth as a writer. Born between 1935 and 1941, these twelve writers give a master class in what it means to live and write through the golden years of publishing in New Zealand.

First conceived as an oral history project by Philip Temple and the New Zealand Society of Authors in 1995, Shepard developed and expanded their work to include this stellar elder generation. Visiting each of these writers in their homes (or in Marshall's case during his residency at Randell Cottage), she crafts a conversation that spans the arc of their life from birth to the present. Each interview covers childhood, family, education, influences, mentors, partners, children, editors, publishers, aging, and documents how they sustained their creative process over the decades. From this long view, the shape of their journey through writing and life, often inextricably entwined, emerges. These writers understand their past, its effect on their work,



in a deep and resonant way, sharing their hard-won lessons. As Joy Cowley observes, 'We reach a stage when we realise that everything that's happened to us, every single thing, has been a beneficial teacher.'

One of the pleasures of this book is that it's like sitting down with each of these writers and hearing them talk about how they came to be a writer. The flow of questions and answers is relaxed, anecdotal, yet probing and insightful. We discover the roots of their practice, the difficult or loving parents, the inspiring teachers, the books that fueled them. Some begin writing as children: Marilyn Duckworth wrote her first collection by age nine, while Witi Ihimaera was writing stories on his bedroom wall at age II. Patricia Grace had to overcome the low expectations within her schooling, but realises, 'I would've become a writer even if the course of my life had been

different. I loved books, loved the written word.' Tessa Duder discovered at age 39 she wanted to be a storyteller and '[s]ince then it was the driving force of my life.'

These writers sustained their writing while working, raising family, burying loved ones, fostering other writers and students, even as New Zealand came out Britain's cultural shadow. That can-do approach meant they wrote for radio, TV, newspapers and magazines, cutting their teeth on sharp deadlines and doing an apprenticeship in their craft long before any writing programmes existed. If they got a room of their own and income, it came later (nicely shown in John McDermott's photos of their writing rooms).

Many were supported by a partner who believed in their writing, for example Owen Marshall quit teaching to write full time and, 'We had two daughters and no other form of income, but she accepted the gamble without complaint.' Patricia Grace acknowledges that her late husband of 55 years 'gave encouragement every step of the way.' David Hill says of his wife, 'One of the best things she's ever done for me is just to see it as my job and treat it accordingly.' Supported in their careers by mentors, friends, fellow writers, editors, publishers, the result is a stunning body of work across multiple genres that showcases just how productive and important these twelve writers have been towards forging the literary identity of New Zealand. The detailed bibliography testifies to this.

Each writer possessed a dedicated and sometimes idiosyncratic work ethic that carved out time to write, even if only fifteen minutes a day, particularly when children were involved in the early years. Some get up and write first thing, others work throughout the day, but over the years they've all found a

working method and honour that. They stress the importance of revision and editing and Vincent O'Sullivan warns: 'Anyone who tries to be superior with an experienced editor is riding for a fall.' But as Shepard points out in her excellent introduction, these writers all benefitted from an era when they could send a pitch to a publisher and 'receive an offer of a book contract almost by return post.' That world is long gone, although the overlapping narrative strands show how rich and interwoven the literary community is.

Shared by all twelve writers is the belief that writing can change lives, for anyone whose experience has not been witnessed or voiced. Albert Wendt declares: 'I wrote to change people's views about indigenous peoples or colonised peoples.' Struggling to give voice to women's experience, Fiona Kidman burnt the first manuscript that would later become A Breed of Women, inspiring a generation of future writers. Witi Ihimaera sums up the importance of this endeavour: 'There will always be a need for a subversive voice, a protest voice, a radical voice [...] to rebalance the past and maintain good passage into the future.'

The Writing Life brings together so much cumulative wisdom it could serve as a manual for how to live and write. Shepard's oral histories illuminate each writer's story in their own words, an act of brilliant witness that will radiate for years to come.

Dr Diane Comer is Senior Tutor in the School of Linguistics and Applied Languages, Victoria University of Wellington. She teaches writing workshops in memoir and personal essay.

Ruth Entwistle Low

The Shearers: New Zealand Legends Penguin Random House, 2019

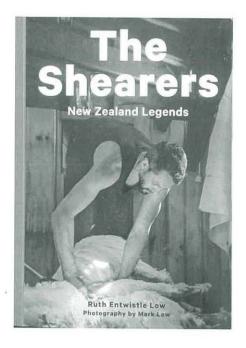
Reviewed by Loreen Brehaut

This handsome book results from an Oral History Award and is a welcome addition to our understanding of a workplace most New Zealanders feel vaguely familiar with. The author admits beginning the project with little understanding of the shearing industry, often a good starting position as interviewees tend explain their work instead of assuming previous knowledge. A useful glossary is supplied for the uninitiated, for which I was grateful.

Each interviewee is introduced and background information often includes a brief description of the recording venue and situation, bringing each interview to life. The copious excerpts have maintained each person's voice well, and include details of their life story and character, showing their individuality.

A wide range of experience is covered: both male and female shearers, educated and barely schooled, bosses and workers, most regions of New Zealand as well as some overseas work. It becomes clear that this is 'one of the world's most physically demanding occupations' which also requires intense mental effort to reach high standards. Most shearers commented on the competitive aspect, even for those not entering official competitions, and all remembered their first achievements of the various tallies – 100, 200, etc.

Many had 'caught the bug' at very early ages, having been around shearing sheds from early childhood and often taking up shears very young. More than a few commented on their attitude to shearing being more a passion than a job. A strong work ethic had clearly been demonstrated and expected by parents and elders. Family-style attitudes, both in the large Māori whānau teams and in many contracting companies, came out strongly. While competition was strong, shearers were also generous in their recognition of others' skills and were willing to teach and learn from each other. Jokes, pranks and teasing in gangs speaks of goodhumoured relationships.



A chapter on competition shearing and world record attempts shows that even those who never achieve the top prizes are proud to try their skills against the best, and the high respect held for the top 'gun' shearers.

Changes in shearing practices and equipment over the years are discussed, also descriptions of different sheep breeds and their wool, and some mention of the changing wool industry generally. Many regret the passing of 'stay-outs' as transport possibilities and better roads allowed workers to travel from home, losing the close contact of living together in shearing quarters. Large businesses such as the Hape whānau which has been operating for over a century, involving six generations, and the MacKintosh Shearing company with its modern emphasis on health and safety, are clearly described.

Acknowledgements include the women who transcribed the interviews and, quite important in oral history work, the people who advised and introduced the interviewees.

The publisher has done Ruth proud by including lavish colour illustrations by her husband Mark Low, adding focus and interest to each chapter and showing each interviewee, usually at work. This would be a great gift for anybody interested in rural life and people, and is an excellent example of the oral history endeavour.

Loreen Brehaut is a Wellington oral historian.

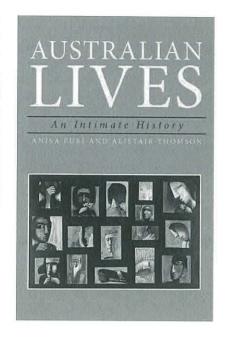
Anisa Puri and Alistair Thomson

Australian Lives, An Intimate History Monash University Publishing, 2017, 425pp Available as an eBook with additional features ISBN: 9781922235787

Reviewed by Pip Oldham

Putting pen to paper for this review has involved more than usual levels of procrastination. Why? Much has already been written about the Australian Generations oral history project, including in this journal. Described as the first major national project to investigate intergenerational dynamics and the impact of dramatic social, technological and environmental changes on the experiences and attitudes of succeeding Australian generations, the completed project now exists as an archived collection of recorded interviews in the National Library of Australia². A range of outputs have been delivered including a conference at Monash University in 2014³, an ABC radio series⁴, a number of journal articles, a volume of the Australian Historical Studies devoted to examining the methodological and technical innovations of the project, a HistoryPin Map showing the broad geographic locations of interviewees⁵, a web exhibition⁶ and this book, Australian Lives, An Intimate History which exists as a physical volume and an e-book.

As every oral historian knows, it is one thing to plan, research, record and archive an oral history project but it is another to work with the archival material. Even a small number of interviews generates a significant volume of audio and text material that presents a formidable task to analyse, reflect upon and distil. And while the stated intention is very often to create a record for the benefit of future research, as Michael Frisch points out, even the best oral history libraries are closer than most people realize to the shoebox of unviewed home video camcorder cassettes in so many families precious documentation that is inaccessible and generally unlistened to7. Cooking, as



Michael Frisch puts it, with audio sources for documentary purposes is extremely time consuming and can present a variety of ethical, practical and organisational issues. ABC journalist Michelle Rayner has written about the challenges she faced using the Australian Generations material (more than 1220 hours) to make tightly edited radio programmes. She compared the process a journalist follows when making a programme from scratch.8 So, the determination of the Australian Generations team to produce a range of outputs from the project, and the prospect of further work on it through Professor Alistair Thomson's latest project to trace the history of Australian fatherhood⁹, is impressive.

Writing in the 2010's Michael Frisch noted that audio collections generally were not searchable or browsable in any useful way and oral history materials had generally been approached, used and represented through expensive and cumbersome transcription into text even though 'nobody pretends for a moment that the transcript is in any real sense a better representation of an interview than the voice itself'10. He envisioned a frontier, that he perceived to be moving and changing quickly, in which new approaches would open ways to work directly and easily with audio and video documents so that these became 'as richly and easily accessible as a well-organized text-based reference book,

and potentially far more easily usable'. It would 'be more and more feasible to hear. see, browse, search, study, refine, select. export, and make use of audio and video extracts from oral histories directly - through engaging the primary documentation itself. In the future rapidly unfolding, this mode, rather than piles or even digital files of text transcription, will become the primary, preferred way to explore and use oral history.'12 It is beyond the scope of this review to discuss where oral history has got to on that journey but the Australian Generations project feels like an important staging post. People have had and can have continue to have an opportunity to interact with the project's recordings in a variety of different ways. Australian Lives, An Intimate History. although a work of text, is one avenue that encourages engagement by linking with the audio and documentary material in the archive

In their introduction the authors describe the individual stories in Australian Lives as intimate and unique but together speak of larger themes in Australian history and contemporary society. From those narrators in the Australian Generations project whose interviews are available online they set out to choose a group of narrators small enough that readers could get to know each narrator and large enough to represent a range of Australian lives and histories. The paperback edition is handsome enough for a volume printed on modest quality paper. The cover features Suite I, a 1960 work by the major Australian artist Charles Blackman, a patchwork of 16 portraits painted from different angles and revealed to varying degrees, a nice proxy for the diversity of participants and participation in the project itself.

The book is structured with chapters of linear topics matching the life stages of its narrators - childhood, youth, midlife and later life - and thematic topics - ancestry, faith, activism, telling my story. Each chapter has an introductory essay that places the theme in context and situates the narrators within it and, most usefully, contains references to further readings and pointers to other interviews in the project. The life

stage chapters have thematic headings without additional text to further delineate the material. The aspect often missing from books based on oral history, the important matter of how the authors have gone about creating the written text from the audio interviews, is covered, albeit briefly, in a section entitled 'Reading and listening: An Aural History' which talks about how the extracts were edited for print and how the e book can be used. Likewise, there is a little background to the project and a section in which interviewees reflect on their participation in the project, a useful reminder of the value of asking this sort of question and having the answer form part of the recorded interview.

Presented solely with the physical book, without access to the audio, readers may well find the content somewhat unapproachable. Chapters are collections of extracts. This makes it difficult to get a sense of the span of the life of many of the narrators because extracts from a single narrator's interview are dotted through the book according to content rather than life story. There are no illustrations to provide visual clues that could anchor in one's mind a sense of each individual and no overarching narrative strand. Only a few narrators, those whose interviews look to have contained oral history 'gold' across the themes and topics of the book, made a particular impression on me in the printed text.

These difficulties are somewhat reduced when approaching Australian Lives via another route, the e book. That is because that avenue provides a portal to the complete interview in Trove where the National Library of Australia delivers its unrestricted interviews for listening online via a synchronised metadata system that allows for navigation within interviews and accompanying text (summary or transcript). This entry point to the Australian Generations interviews, accessed from hyperlinks in the e book text, offers the possibility to explore individual interviews in more depth and, as the authors put it, to become listeners as well as readers.

A word on the e-book hyperlinks. The name of the speaker in an extract appears in blue in the e-book text. The authors say the links work best in Chrome. That was my experience on a Windows machine but when I wanted to read the e-book on Mac, Amazon, where I finally remembered I had purchased it, forced me to read it in the Kindle for Mac app rather than my browser, and the links were inactive. Not being a regular user of ebooks I cannot say whether this was my inexperience or a technical constraint.

When things go to plan, clicking the link takes the reader to Trove where the reader encounters this notice:

This is important:

You are seeking access to an oral history recording. Oral history is by its nature spoken memory. It is a personal opinion and is not intended to present the final verified or complete narrative of events.

The following end user licence agreement is intended to preserve both the rights of the interviewee as well as protecting the reputation of individuals and the Library. It describes the obligations of anyone who accesses the material in the collection. It is a requirement of use that you comply with these conditions.

Then comes the text of the end user agreement:

You will have obligations, including the duty to observe the legal and moral rights of the person who provided the oral history, and of the Library. If you wish to use the recordings in a public way not specifically defined by this licence, you must seek permission for that purpose from the Library.

After scrolling down there is an option to accept the limitations of the Library's end user licence. Declining the licence diverts the user back to the Library's home page. Accepting the licence opens a complicated looking page in which the interview can be played and followed using a choice of transcripts or a summary with keywords. The variety of functionality here accommodates different methods of working but could be baffling for a casual user. The capacity to individually cite interview segments will be useful for academic use.

After looking at the interview segment in Trove – listening and using the text provided

- the reader can return to their e book reader or leave the e book behind to explore within the interview beyond the extracts used for the book, or within Trove for other interviews or material, using the index to locate other names or extracts of interest and look them up.

Noting that the texture and sound of speech convey meaning, the aurality of the interviews, the authors hope that while the text of the book offers a 'clear, focused and readable version of the narrator's story'. having the audio will provide enriched access to the interviews. This is undoubtedly true but generally I found the process of working across text and audio clunky, time consuming and a little frustrating. It does not feel quite like stepping into a physical library, scanning a shelf, picking up and book and browsing the contents then moving along the shelf and finding something of unexpected interest that leads to somewhere not envisioned at the beginning, but it is a step towards that library experience that people who grew up in the pre digital age often set as a paradigm for satisfying exploration of library materials.

Considerable trouble has been taken with indexing. This may be the biggest strength of the book. Through their close analysis of the interviews the authors have painstakingly constructed connections with segments of individual interviews. Emotional responses, including laughter, anger, frustration and humiliation, enthusiasm, excitement and pleasure, shame, anxiety, worry, pain and hurt are a particularly strength.¹³ 'Laughter' for instance appears under 'emotion'. There are a large number of links. Some are to places where the interviewee speaks the word 'laughs' and others where the person who wrote the transcript has added the word '(laughs)' to indicate non-verbal information about the audio. I was able to click through and listen to these different situations and see how this fine indexing, paying attention to the nature of content as well as the words the interviewee says, allowed me to hear the varied ways in which an interviewee conveyed non-verbal meanings during the interview. Oral historians know that a laugh takes many forms, and that interpreting sounds and moments in an interview and conveying those meanings in text is difficult and open to different conclusions. Being able to listen is a significant advantage.

In a video on the Monash website¹⁴ Alistair Thomson talks about the potential for the book to be used as a teaching resource in schools and universities. A teacher could very well use the book and the online interviews as a readily accessible gateway for teaching oral history and topics in Australian social history. This seems to be the most likely use for it, operating as an easy place to find examples of particular lived experiences – not a stand-alone text but one tool among others.

Inevitably while exploring the Australian Generations interviews aurally through the NLA's online delivery system I reflected on the lack of comparable online access to unrestricted interviews held in the oral history

collection of the Alexander Turnbull Library. Wellington. Any New Zealand project that wished to capitalise on the steadily developing area of linking sound to text to facilitate searching and rapid access to specific audio segments within and across interviews would need to use an external application such as the Oral History Metadata Synchroniser developed by Doug Boyd at the Louie B Nunn Centre¹⁵. The sheer scale of the Australian Generations project, and the outputs from it, provides an aspirational model for New Zealand practitioners, and we will no doubt continue to benefit from the academic enquiry into the collection of which this book is a part.

Pip Oldham is a Wellington oral historian.

Endnotes

- Oral History in New Zealand, 2017, volume 29, p23 and 2018, volume 30, p31 (in a report of the 2018 NOHANZ conference at which Alistair Thomson was a speaker).
- Collection record http://catalogue.nla.gov.au/Record/5973925?lookfor=Australian Generations %23[format:Au dio]&offset=1&max=673.
- The conference papers can be listened to on Soundcloud: https://soundcloud.com/australiangenerationsproject/sets/australian-generations-conference
- Five Episodes of ABC Radio's Hindsight programme are available: https://arts.monash.edu/philosophical-historical-international-studies/australian-generations/radio
- ⁵ https://www.historypin.org/en/person/58349
- From Glory Boxes to Grindr: Dating in Australia 1945 to 2015: https://gloryboxtogrindr.com
- Michael Frisch, 'Oral History and the Digital Revolution: Towards a Post Documentary Sensibility', in Robert Perks and Alistair Thomson eds, The Oral History Reader, London 2006 (2nd ed)

- Michelle Rayner, 'The Radio Documentary and Oral History: Challenges and Opportunities', in Australian Historical Studies, 47:1, 108-117
- https://lens.monash.edu/@politicssociety/2019/08/09/1376057/ tracing-australias-history-of-fatherhood
- Michael Frisch, 'Three Dimensions and More: Oral History Beyond the Paradoxes of Method', for The Handbook of Emergent Methods, Sharlene Hesse-Bibe and Patricia Levy, eds., Guildford Press, p6
- 11 Ibid, pl2
- ¹² Ibid, p25
- Alistair Thomson talked about indexing emotions during his keynote address and workshop at the 2018 NOHANZ Biennial Conference at the University of Waikato, Hamilton.
- https://arts.monash.edu/philosophical-historicalinternational-studies/australian-generations/ news-pages/australian-lives-an-online-oralhistory-resource-for-australian-history-teaching
- 15 http://nunncenter.org/ohms-info/

Books Noted

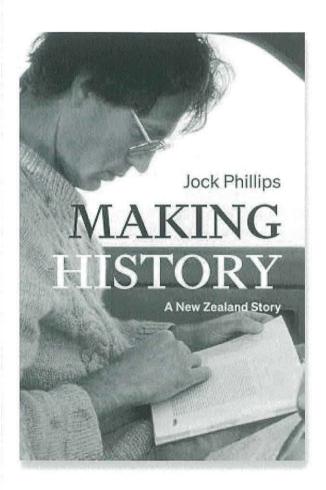
Jock Phillips

Making History: A New Zealand story, 2019, 373pp

Jock Phillips is no stranger to the world of oral history here in Aotearoa New Zealand. He was able to provide a home for the New Zealand Oral History Archive set up by Judith Fyfe and Hugo Manson, at Victoria University's Stout Research Centre in 1984. 'I had already a deep sympathy for oral history. In the United States I had begun to realise that if you were going to capture "history from below", tell the stories of less literate people, then recording their memories verbally was a crucial tool.' (p. 184) Jock was one of the people who set up NOHANZ in 1986.

He was also responsible for making sure that the gift of one million dollars from the Australian government to the people of New Zealand, made to mark the 150th anniversary of the signing of Te Tiriti o Waitangi, was invested and the interest used to fund community oral history projects. And he found the money to set up the position of oral historian at what was then the Historical Branch of the Department of Internal Affairs.

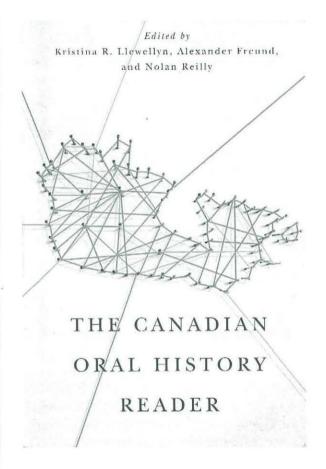
This book is a memoir of Jock's personal and professional life which covers much more than his involvement with oral history.



Kristina R Llewllyn, Alexander Freund, and Nolan Reilly (eds)

The Canadian Oral History Reader, 2015, 388pp

Alexander Freund, who visited New Zealand in May 2019, arranged for a copy of this volume to be sent to NOHANZ. It resulted from a collaboration that aimed to build an identifiable oral history community among scholars within Canada and to have Canadian oral history scholarship gain greater recognition on the international stage. They say that historically Canadian scholars have tended not to self identify as oral historians with the result that they worked in isolation instead of collaborating. sharing, and meeting, and Canadian oral history has been noticeably absent from a number of English-language readers, anthologies and handbooks that showcased the diversity of oral history practice around the world (including New Zealand). Noting a surge in popularity of recording and hearing people's memories of the past, the editors saw an opportunity for Canadian oral historians to strengthen as a community and share scholarship. They assembled the Reader 'for oral historians broadly defined; ...not only historians using oral sources, but rather everyone - from inside and outside of academia - who collects, creates, studies or preserves oral history or oral tradition or both'. They categorize oral history as four methods: 'a method for creating historical sources (methodology); a method for using and making sense of what we learn from eyewitnesses (interpretation); a method for archiving and presenting memories of our individual and collective past (preservation and presentation); and a method for disseminating knowledge and raising awareness about past and present injustices and inequalities (advocacy)'. The Reader is



structured around this categorization.

While some chapters, such as 'Legal Issues Regarding Oral Histories', contain material particular to Canada, there are others that will be of interest to New Zealand readers, such as the one on 'Oral History, Narrative Strategies and Native American Historiography' and Ronald J Grele's 'Postscript' in which he reflects on his memories of the oral history movement in Canada and tries 'to give the articles a symptomatic reading in order to uncover how they represent the state of oral history at this moment'.

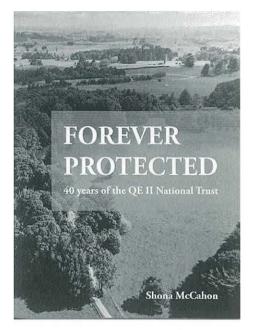
Shona McCahon

Forever Protected: 40 years of the QEII National Trust, 2017, 120pp

Forever Protected was published to mark the 40th anniversary of the Queen Elizabeth the Second (QEII) National Trust that was set up by Act of Parliament in 1977 to protect New Zealand's open spaces. The QEII National Trust Board commissioned the history when they did because they anticipated that in another ten years, at the 50th anniversary, personal recollections of the history of the Trust, especially in the formative years, would be much harder to collate. They wanted to acknowledge a 'quiet revolution' which saw the open space covenant, an ambitious and untested legal mechanism for preserving the natural environment, proliferate and the QEII National Trust become a respected and independent perpetual trustee for covenants.

Shona McCahon, a Wellington based oral historian and landscape architect, describes how she approached the commission and the significance of her earlier work on oral histories for the 'QEII National Trust - Its first 30 years oral history project': (https://tiaki.natlib.govt.nz/#details=ecatalogue.499056).

The book was very much an administrative history of an organisation, so most of the content was based on written archive material such as meeting minutes, annual reports and administrative files. However, the twelve oral histories, which I had recorded for the Trust some years before with representative people spanning the Trust's history, proved very useful. Firstly, of course, I had a head start on the research because I'd already gone through old minute books and papers when I'd done my background work for the oral history project. I also had a good 'feel' for the Trust from the interviews - broadly understanding the overall story, including its ups and downs, the influential people and, importantly, the Trust's ethos. So, that proved



a very good starting point for further more detailed research, including following up on things that interviewees had mentioned that proved fruitful leads.

The other way the oral histories proved useful was to provide some ways to bring to life what was, to a large extent, a history of administration. The book was commissioned to be a short history, so that constraint meant no biographical profiles or large excerpts from the interviews. But, I did use some short direct quotes. The interviews also gave me the basis for trying to convey a sense of the often deeply felt motivations and strong sense of community that knitted the Trust together - what some interviewees described as the 'Trust family'. I tried to bring that out in the way I described events and also through a few examples from the interviews of situations that typified the Trust's work.

I'd never written a history before and was quite daunted by the sheer volume of material to be condensed. The oral histories were invaluable as a sort of in-brief interpretation of the story. It helped me, as author, to find my way in telling that story in a way that I hope brought to life the sometimes dry written records.

Code of ethical and technical practice

National Oral History Association of New Zealand Te Kete Kõrero-a-Waha o Te Motu PO Box 3819 WELLINGTON

WWW.ORALHISTORY.ORG.NZ



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.

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.

NOHANZ SOLUTION 5376