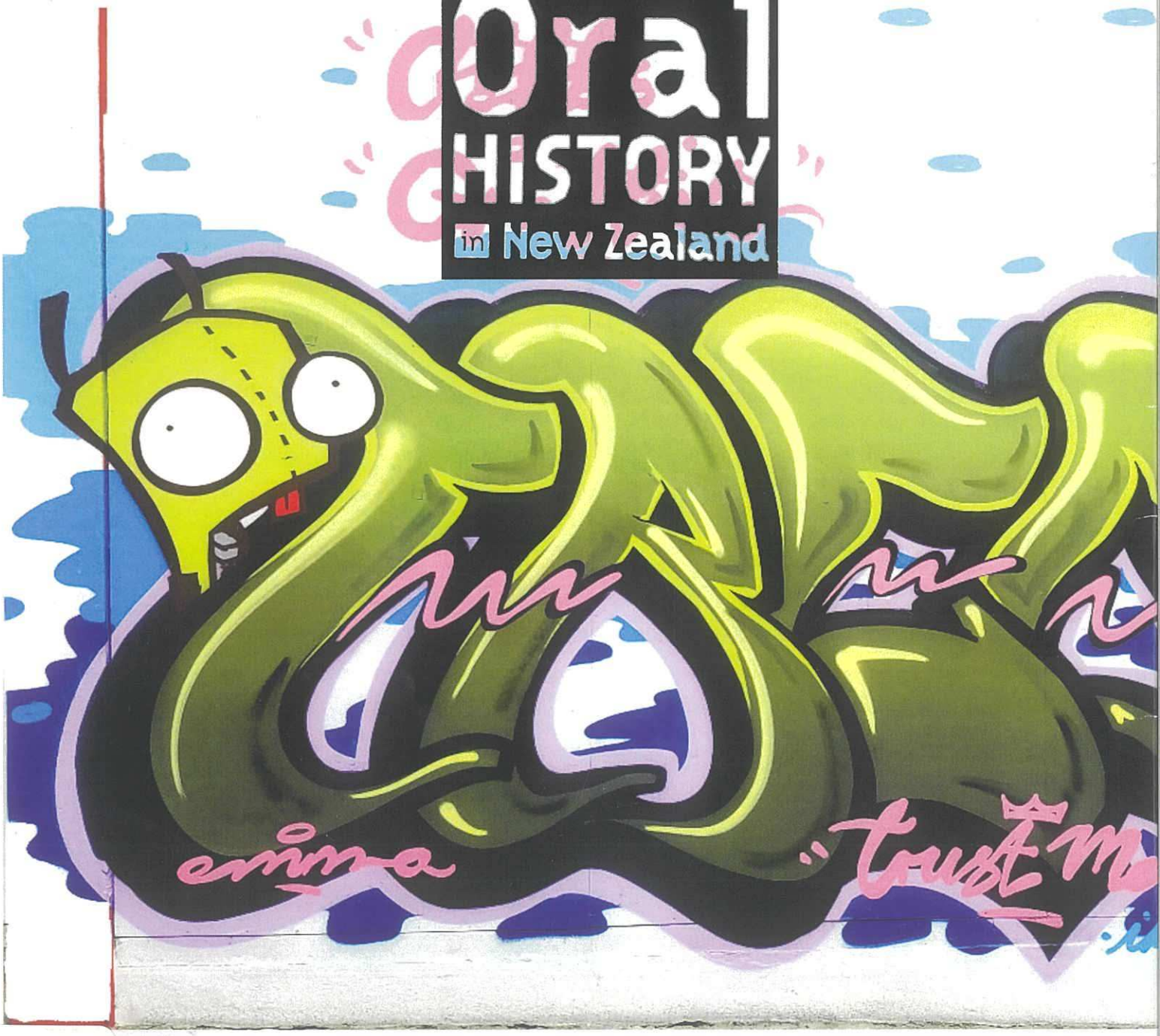
Oral HISTORY in New Zealand



E KŌRERO-A-WAHA O TE MOTU

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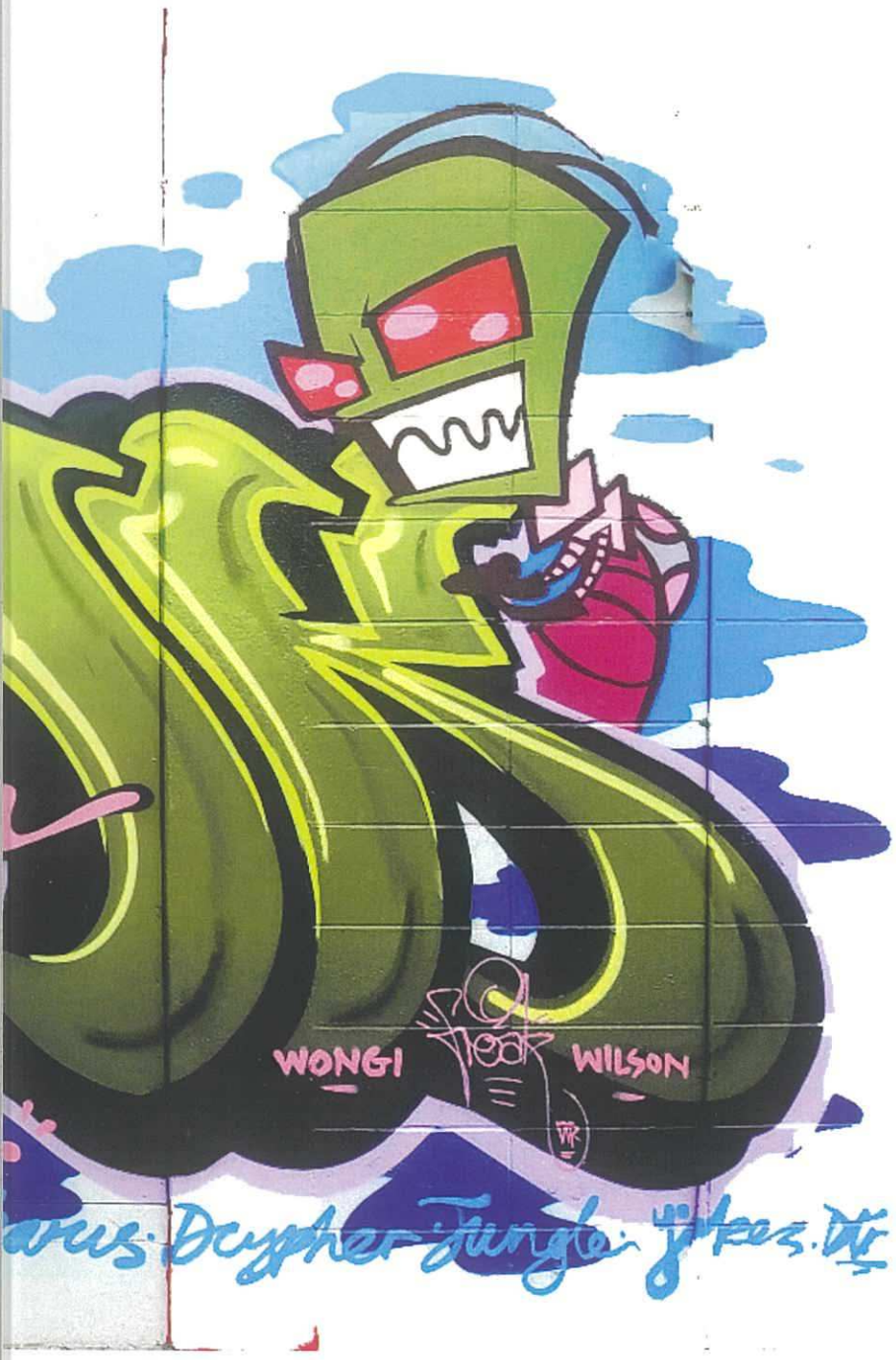
2020


WONGI
WILSON

Oral History in New Zealand, vol. 32, 2019

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 2021 issue is 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

A MESSAGE FROM THE NATIONAL ORAL HISTORY ASSOCIATION
TE KETE KŌRERO-A-WAHA O TE MOTU
MAY 2021

IMPORTANT INFORMATION

JOURNAL

We apologize for the delay in sending you this 2020 journal issue.

The 2021 issue of the journal will arrive towards the end of this year.

We are in the process of streamlining the production of the journal and plan to have copies mailed directly to members by the printing company, starting with the next issue. This will entail supplying the printers with members' names and postal addresses (but no other information).

If you have privacy concerns, and do not wish your name to be on the mailout list, **please contact membershipnohanz@oralhistory.org.nz as soon as possible.** **If we do not hear from you, your name and address will be on the list provided to the printer.**

In addition, the next iteration of the NOHANZ membership form will include a privacy clause relating to the journal mailout.

DIGITIZATION

We are planning to make the journal available to members via the NOHANZ website, in addition to hard copy, in the near future. We will keep you informed.

AWARD

We are pleased to announce a new award for the best article published in the journal. More information will be forthcoming. And please do think about contributing to the journal; contact the editors Megan Hutching and Pip Oldham (contact details on the NOHANZ website) if you have an idea you would like to discuss.

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Pip Oldham

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Oral History in New Zealand
2020, volume 32

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

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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NOHANZ

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Wongi DTR and Wilson DTR.

Editorial

The editorial in the 2019 edition of *Oral History in New Zealand* reminded us of the complexity of oral history as a field. Writing in December 2019, we did not know what profound change was on its way as a result of the worldwide spread of the Covid-19 coronavirus. Although it is too early to be able to fully assess the impacts of the pandemic on the practice of oral history in New Zealand and elsewhere, we hope that oral historians will be willing to reflect on this in future editions and will welcome contributions on this and other topics. For this issue, Emma Jean Kelly, Sue Berman and Anaru Dalziel report on their rapid response to the national lockdown against the spread of the virus. The title of their project includes the words 'in the bubble' referencing the environment of physical confinement and restrictions on social contact in which they conceived and carried out their project. The report provides useful practical guidance and discussion about the issues they faced.

Thirty years ago, on 1 January 1991, the Alexander Turnbull Library assumed responsibility for the activities of the New Zealand Oral History Archive. Set up in 1981 by Judith Fyfe, Hugo Manson and Jean Harton with the motto 'Tomorrow is too late' and the now familiar philosophy that emphasised the sound recording as the primary source, they collected oral histories, carried out educational and promotional work, developed practices and set standards still being followed and built on by oral historians. The oral history work the Library does today continues on the foundations set by the Archive. As we begin the year 2021 we have reproduced Newsletter Number 13 of the New Zealand Oral History Archive hoping readers will find the account of the work of the Archive interesting and see familiar themes.

The Ngāi Tahu Archive was established in 1978 to be a treasure house for future generations. Helen Brown's account of the history of the Archive, reproduced with permission from Ngāi Tahu, details the guiding ideas, history and work of the Archive, and its new online database Kareao which provides public access to its holdings, including significant oral history collections. Helen Brown quotes the words of Sir Tipene O'Regan who was determined, from the outset, that Ngāi Tahu should be the primary proprietors of their own heritage and identity. The issue of archiving and caring for oral history records, and the different approaches and attitudes to it, reminds us of the complexities of the field we work in. In our next issue, due out later in the year, we look forward to reviewing *Rethinking Oral History & Tradition, An Indigenous Perspective*, Nepia Mahuika's exploration of oral history and tradition through an indigenous cultural perspective.

Noah Riseman, in his warm review of Cheryl Ware's book *HIV Survivors in Sydney - Memories of the Epidemic*, reminds us that for gay men who lived through the AIDS epidemic the deaths from Covid-19 are a stark reminder of the trauma of losing so many friends and loved ones.

Cheryl Ware recruited the twenty-five men she interviewed though advertisements, circulars and Facebook. For the community project Emily Anderson conceived, recorded and shared with the families and individuals whose experiences of the 2016 Kaikoura earthquake the Hurunui Seismic Stories project recorded, word of mouth, local knowledge and the support of the well-respected local Mayor were extremely helpful. Helen Frizzell's interview with Emily Anderson sheds light on the complexities of getting a project idea up and running with the necessary funding, making arrangements for archiving in a way that allows for community access, and the rewards of being able to present material back to the community in different ways.

Bobby Hung is addressing a yawning gap in our knowledge of graffiti history in New Zealand with a combination of audio and

visual research. His experience of reaching large audiences here and overseas via YouTube reflects an exciting appetite for engagement with oral history.

Anna Green's report of her attendance at the third conference of the Memory Studies Association in Madrid in 2019 harks back to an era of international travel and face to face exchange of ideas that is not available to us at the moment, so her report gives us a valuable way to keep abreast of the rapidly growing field of memory studies.

Elizabeth Ward came to her oral history of Massey University's School of Veterinary Science with the benefit of knowledge gained from her earlier research into the institutional history. She places the early development of the school within the broader context of New Zealand's agricultural history and throws light on the emergence of a Vet School with a distinct New Zealand identity.

We have included a note of Sara McIntyre's book, *Observations of a Rural Nurse*. Although primarily a book of photographs, the process by which the images came to be made has many similarities with oral history and the work celebrates the intimate, the individual and the everyday, so often the subject of oral histories. In his foreword to the book, Sara McIntyre's brother Simon notes that 'one of the marvels of photography is that you can look back at an old photograph and find, there in the detail, something prescient'. In an echo of the family patterns and rhythms so often disclosed in oral histories, the book includes a photograph taken by their father, the renowned artist Peter McIntyre. Sara, who looks about ten or eleven, is holding a camera. Her father went everywhere with a camera. The book is the result of Sara doing the same herself.

Finally I would like to acknowledge Jenn Falconer and Megan Hutching.

Jenn has realised the journal in printed form since 1996, an annual service to NOHANZ members for which we are exceedingly grateful.

Megan Hutching, with whom I have co-edited this edition of the journal, has been an editor of the *Oral History in New Zealand* since 1993. At the 2020 NOHANZ conference held at Victoria University in November Megan was awarded Life Membership of NOHANZ in recognition of her contribution to the Association, in particular her record breaking contribution to this journal. The citation for Life Membership put forward by Associate Professor Anna Green, noted her immense knowledge of oral history methodology and theory, ethics, abstracting / transcribing, publishing and archiving oral history interviews, training and mentoring oral historians, and her collegial and supportive approach. The award notes Megan's oral history work across academic, community and public history spheres. It is this length, breadth and depth of knowledge that Megan has brought to her stewardship of this publication. Thank you Megan.

PIP OLDHAM
Co-editor

ISSN: 0112 2576

New Zealand ORAL HISTORY ARCHIVE

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NEWSLETTER NO. 13:
NOVEMBER 1990

POSITIVE NEWS - GOAL ACHIEVED!

When the NZOHA was established in 1981 its objective was the immediate establishment of a state administered New Zealand Oral Archive.

As those in a hurry know, immediate can actually mean a little bit longer than instantly. After nearly a decade of planning, development and progress the objective has been reached. By agreement with the New Zealand Oral History Archive Trust, the Alexander Turnbull Library will assume responsibility for the activities of the Trust from 1 January 1991.

A new Oral History Centre to be set up in the Library will carry out the current activities of the Trust.

The Chairman of the Trust, Sir George Laking, and other members of the Board will stand down when the Library takes over. Founder Executive Directors, Judith Fyfe and Hugo Manson, and Administrator, Jean Harton, will also be standing down. They move on with mixed feelings - reluctance at leaving a thriving operation, but satisfaction at the fulfilment of the original objectives. The establishment of the new state-administered unit is a sign that oral history has come of age in New Zealand.

In the ten years of its operation the NZOHA has contributed materially to the remarkable growth and interest in the field of oral history.

NZOHA - THE FIRST TEN YEARS

In **1980** we drafted our first proposal for an Oral History Archive. In it we noted: 'There are in New Zealand nearly fifty thousand people over the age of 80, that is people who were born before the turn of the century. A high proportion of these people are still active with clear memories of their youth when Victoria was Queen. But most importantly these people knew ... through their grandparents ... or even their parents ... the New Zealand of the time of the Treaty of Waitangi ... The history they know ... is dying away with them every day. (On average, 72 people over the age of 80 die every week.) A veritable treasure is slipping through our fingers. It cannot last much longer.'

Now ten years later, that fifty thousand has reduced to barely seven thousand people living who were born before the turn of the century - about the population of Greymouth.

We spent **1981** researching oral history archiving in other

Remembering the New Zealand Oral History Archive

In 1990 the three directors of the New Zealand Oral History Archive, Judith Fyfe, Jean Harton and Hugo Manson, announced that the Archive would be winding down as it would be replaced by the Alexander Turnbull Library's soon-to-be-established Oral History Centre. Here we have reprinted that announcement from their November 1990 newsletter to mark the 30th anniversary of the Oral History Centre's establishment.

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NOVEMBER 1990

POSITIVE NEWS – GOAL ACHIEVED!

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We spent 1981 researching oral history archiving in other countries, particularly the United States, Britain and Australia. Jim Traue, then Chief Librarian of the Alexander Turnbull Library, agreed to accept and preserve tapes recorded by the NZOHA - vital to our future credibility.

Early in 1982, with funding from the Department of Internal Affairs, we carried out a major pilot project in the South Wairarapa township of Martinborough. This was followed in 1983 by our first formal commission - to carry out life history interviews with 28 former Customs Officers.

1984 was a landmark year: we achieved charitable trust status under a Board headed by the Hon Allan Highet, Minister of Internal Affairs; we acquired our first office, at the Stout Research Centre, Victoria University; we published our first book, 'The Gamble', based on the 1984 snap election campaign project and our first National Directory of Tape Recorded Material. Allan Highet was succeeded in the same year by Sir George Laking who has been Chairman since then. Trustees have been Baron Ralph von Kohorn, Lady Trotter, Mary Ronnie and Jeavons Baillie. Our Patron has been the Rt Hon David Lange.

In 1985, we became guests of the National Library in a small office in Waring Taylor Street (later Thorndon Quay) from where we carried out many projects (including the 'Sunlight' Centenarians) and educational activities.

We held the first National Oral History Seminar in 1986 and from this was born NOHANZ (National Oral History Association of New Zealand) which has held annual conferences in various parts of New Zealand since.

1987 was another landmark year: we moved into permanent accommodation in the new National Library in Molesworth Street and we established many new contacts with oral historians in the United States as a result of Fulbright Scholarships awarded to Judith Fyfe and Hugo Manson. We carried out our second election campaign project and began the Three Year Political Diary – regular interviews with the Prime Minister, Leader of the Opposition and their spouses - a project unique in the world.

The involvement of the NZOHA as consultants in Maori oral history collection grew in 1988 particularly with the development of the Ngati Awa project in the Bay of Plenty co-ordinated by Professor Syd Mead of Victoria University, and the Ngai Tahu project being carried out by Bill Dacker of Dunedin. With money from the Todd Foundation and the J.R. McKenzie Trust Board a special fund for Maori oral history projects was set up.

Our link with the American Oral History Association was strengthened by the presence of Jean Harton at their Annual Conference in Baltimore, Maryland, and in 1989 of Judith Fyfe at the Portland State University summer session as visiting professor. Hugo Manson presented a paper to the Australian Oral History Association Biennial National Conference in Perth and we were visited by prominent oral historians from the United States, Dr Alferdteen Harrison from Jackson, Mississippi, Professor Bill Ellis from Richmond, Kentucky and Dr Dale Treleven from UCLA. In conjunction with NOHANZ a Code of Ethical Practice was drawn up.

And so to 1990 which started early with a week long summer school conducted in the Wairarapa and saw the completion of the Three Year Political Diary and another election campaign project. Judith

Fyfe taught another Summer session at Portland State University and plans were made for a videohistory training workshop to be conducted early in 1991 by Terri Schorzman from the Smithsonian Institution, Washington DC. Judith Fyfe's book, 'The Matriarchs', was published by Penguin.

During the past ten years nearly 2,000 hours of archive recordings have been collected. This represents almost 500 interviews in 56 projects. Together with the recording work, many seminars, lectures and talks have been given throughout New Zealand. The NZOHA has been the principal source of information on oral history collection to individuals and groups carrying out their own projects.

CURRENT PROJECTS/ACTIVITIES
Women's Division Federated Farmers of New Zealand: Five interviews with longtime members.

Todd Corporation Limited: Interviews with family members and present and former members of the Todd companies.

Three Year Political Diary: Weekly interviews with the Prime Minister, the Leader of the Opposition and their spouses.

1990 Election Project: Daily interviews with the Prime Minister and the Leader of the Opposition. This project is funded by a grant from the New Zealand Lottery Grants Board.

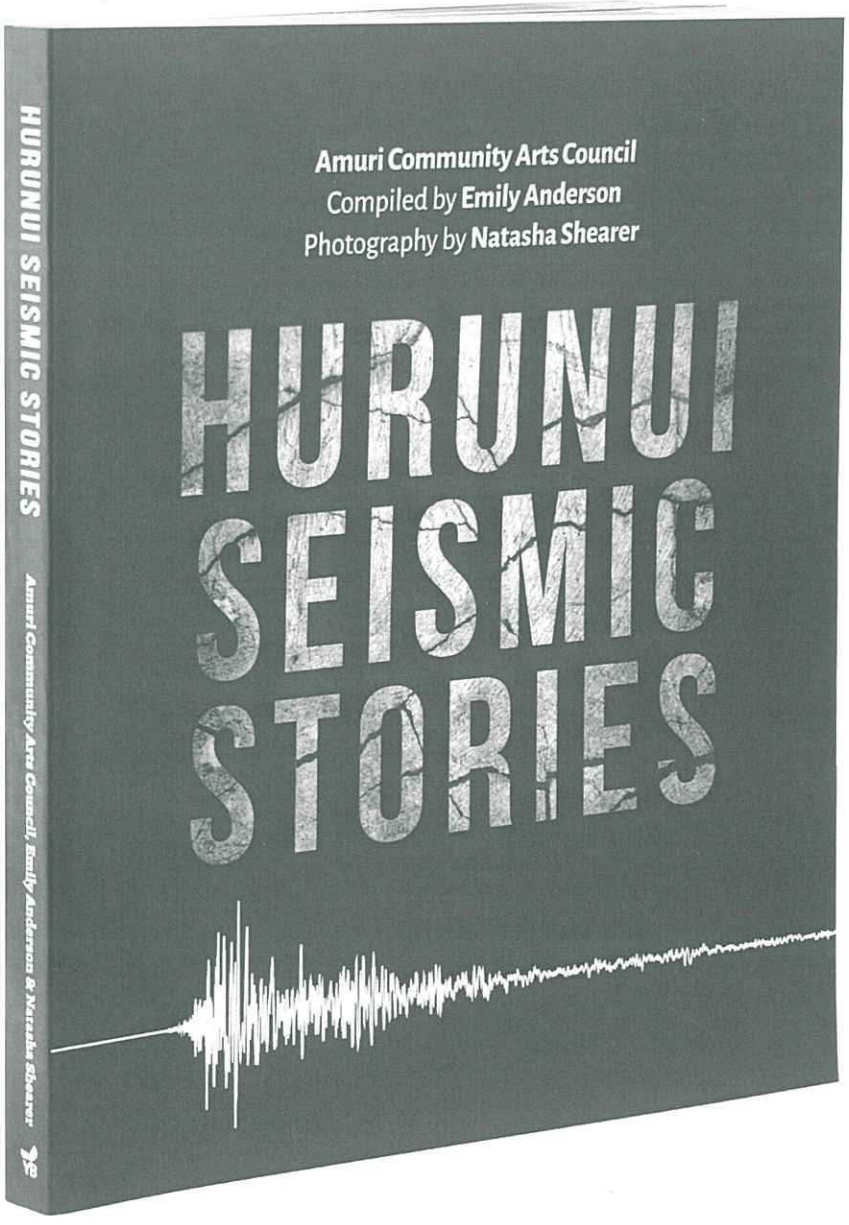
EQUIPMENT
New computer/word processors have brought a spectacular improvement in efficiency and speed in interview followup work.

Amongst many visitors has been Helen Frizzell, Community Oral Historian from Dunedin, who reported on her recent trip to the United States and the United Kingdom, researching community oral history programmes.

Full day Oral History Training Seminars are being conducted before the end of the year at Tauranga Hospital and Cherry Farm Hospital, Dunedin, for the Queen Elizabeth II Arts Council under their Arts Access Programme.

The first project to be carried out by the new Oral History Centre at the Alexander Turnbull Library will be the Political Diary (Stage 2). The contracted interviewers will be Judith Fyfe and Hugo Manson.

NZOHA WINS LOTTERY
Keep scratching and buying numbers - NZOHA is amongst the thousands of beneficiaries of profits from lotteries. The NZOHA has benefitted greatly from New Zealand Lottery Grants Board loans and grants for purchasing equipment and carrying out special projects. This final newsletter is an appropriate time to acknowledge their support and generosity. Without their help where would we be? Probably up the creek with flat batteries and certainly no microphone.


HURUNUI SEISMIC STORIES
Amuri Community Arts Council, Emily Anderson & Natasha Shearer
Amuri Community Arts Council
Compiled by Emily Anderson
Photography by Natasha Shearer
HURUNUI
SEISMIC
STORIES

Hurunui Seismic Stories – a community oral history project

Helen Frizzell and Emily Anderson

Introduction

The editors of *Oral History in New Zealand* asked me to write a review of Hurunui Seismic Stories, the final output from a series of 26 oral history interviews recorded over a period of six months in 2017 for the Hurunui Seismic Stories oral history project. My review was to take in the book and the other ways in which material collected for the oral history project has been published in the Hurunui District and further afield. The back cover of the book sets the scene:

> On 14th November 2016 at 12.02am the stillness of the night was shattered by a violent earthquake that rocked the rural district of Hurunui. This 7.8-magnitude giant took just moments to change the landscape and the lives of the people in the area. The quake was felt the length and breadth of the country and was reported by news media around the globe. Mountains moved and new lakes were formed as landslips blocked valleys, damming rivers.
>
> Families jumped off roofs, huddled under tables and fled as their homes collapsed around them. People were thrown from their beds. Furniture was tossed like toys, pictures dropped off walls and glass and crockery was smashed to pieces. Telling their stories in their own words, small-town heroes describe the moment the quake hit, fleeing for their lives, daring rescues and the immediate aftermath of this massive natural disaster.
>
> Hurunui Seismic Stories is a collection of tales of death, loss and fear, hope, humour and the country spirit of can-do attitude and resilience. Most of all it is about a community pulling together to walk the road to recovery.

> 'I just remember the lawn bouncing and me bouncing on it and rolling around, nothing to hold on to and this huge big silver moon'.[1]
>
> 'And the fridge - that danced out in the middle of the floor and met up with the stove'.[2]
>
> 'For the farmers there was a heck of a lot of work. In Christchurch people might have had a house that was damaged. These guys had suburbs worth of fences and paddocks, and there was damage on a large portion of it that needed fixing'.[3]

These graphic descriptions of the moment a 7.8 magnitude earthquake rocked the Hurunui district and the aftermath, jumped off the pages as I read *Hurunui Seismic Stories*. There were many more.

The publication arrived just after Christmas for review along with other aspects of the project. It's a terrific book - a riveting read and great source of information about earthquake experience.

As I read the individual stories, however, my curiosity about the nature of the community based oral history project increased. Following discussion with Emily Anderson, project co-ordinator, who was also writing an article on the Hurunui Seismic Stories project, we decided a Q & A report might be of value to the oral history community.

Helen Frizzel is a Dunedin based Oral Historian. Emily Anderson is a Christchurch journalist and oral historian.

Time was short so the original intention of a recorded interview was ditched. Instead, what follows are Emily's responses to a list of questions that came to mind as I read *Hurunui Seismic Stories*.

Helen Frizzell. Tell me how the project started - whose idea was it?
I initiated the original oral history project in January 2017, two months after the quake, after hearing that the Lotteries Commission had provided specific funding for the region through the Lottery Hurunui Kaikoura Marlborough Earthquake Relief Fund and submissions were being sought for projects to help the district recover.[4] At the time, many Hurunui locals felt their district had been ignored by national media, even though the quake was centred there. Media coverage was focussed on Kaikoura and the dramatic scenes of the State Highway landslides, and trapped tourists being evacuated in helicopters. Hurunui stories were not being recorded in the same way.

The funding application had to be made by a legal entity so I approached the local Amuri Community Arts Council (ACAC) with the idea of an oral history project. They agreed and we worked to submit a funding application, emphasising the therapeutic nature of telling and sharing stories after a trauma. The application included letters of support from the local board, the Hanmer Springs Community Board, and the Mayor. It detailed how the stories would be collected, and how they would be shared with the community.

Why did you get involved?
I was living in Hanmer Springs at the time of the earthquake. My background is in documentary production and journalism. I completed the Alexander Turnbull Library's oral history training course in Nelson in 2015, then applied for and received a Creative Communities Grant to conduct ten oral history interviews with senior citizens in Hanmer Springs. Anecdotes from the interviews were used to create a small exhibit in the local gallery that was very well received by the community. I went on to do oral history interviews for a private hospital wanting to preserve its history, a cancer centre wanting more in-depth patient stories, as well as some other smaller projects. I am always looking for a new oral history project!

What was the project setup?
The ACAC commissioned the interviews with me leading the project and contracting others to help with interviews, transcribing, graphic design and photography. None of the twelve members of ACAC committee had oral history experience but they all had an interest in the arts, and a range of practical experience that meant they provided encouraging and wise advice throughout. The committee met once a month and I provided them with progress reports, including budget updates. Members were always available by email and phone to answer questions or sound out problems. When I was unable to set up and attend the first exhibition at the regional A&P Show, committee members stepped in.

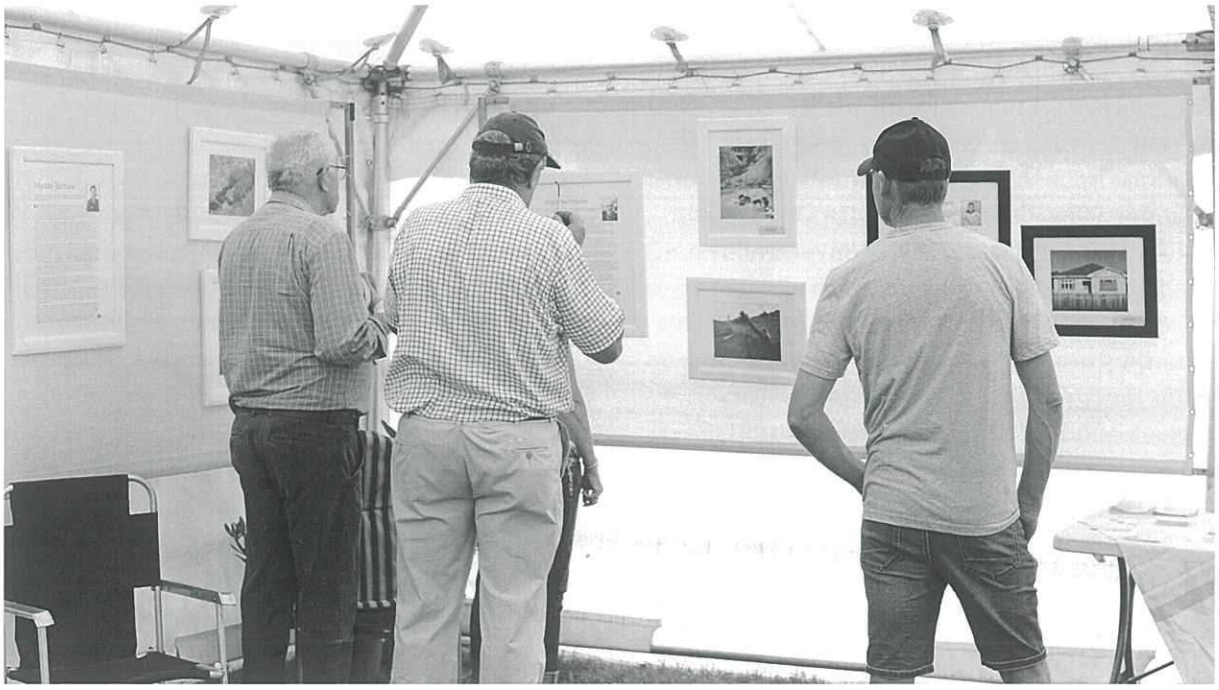
What was the project purpose?
From the beginning this was a community project with several goals: to preserve the earthquake stories for the future, to allow people to have the therapeutic experience of telling their stories, and to allow the community to connect over sharing these stories.

The initial project scope was to conduct 25 to 30 interviews throughout the district, take a basic portrait photograph of each participant, and collect any photos taken at the time of the quake that people were happy to put in the community archive.

We planned to use this material to create a travelling exhibition, upload it to a website, publish stories in local newspapers, and archive the material with the district library.

We chose these ways of sharing the project material so we could reach as much of the community as possible, and in a variety of ways. Not everyone would go into a café or gallery to see the exhibit but they might read a story in the local newspaper. The project achieved all these outcomes with the main change being we did not create our own website to host the material.

Emily and Natasha at the book launch in March 2020. A&P Show. Photograph by Natasha Shearer.



The exhibition at the Amuri A&P Show in March 2018. Photograph from Amuri Arts Council

When we approached Hurunui District Library, the local library, about archiving the material they were keen for us to use their existing online community archive, Hurunui Kete.[5] This seemed like a good solution as it would mean the online content would be maintained and backed up. Their online archive proved to be a bit unwieldy, but we made it work after requesting some modifications that allowed us to specify copyright under a Creative Commons License.[6] We also reserved the domain hurunuiseismicstories.org.nz and pointed it back to the community archive. The website

budget was instead spent on having a graphic designer create a logo and brand for the project, which gave it a more polished look and to have flyers and posters for the exhibition professionally printed.

Some community oral history projects aim to foster change – was this a feature of the project at outset? Did ideas about this develop as the project progressed?

Although fostering change in the community was not a primary goal, we did anticipate the interviews would contribute to knowledge about how rural communities cope in a large-scale natural disaster, and what support they needed for recovery. To this end we included questions about what assistance was needed, and what was received.

We also believed that sharing the stories would help build a stronger sense of community and togetherness, particularly for a population that was spread over a large region.

Who worked on the project? How were they recruited? What skills did they bring to it?

In addition to the ACAC Committee, we had Rosemary du Plessis, Associate Professor of Sociology at Canterbury University, overseeing and mentoring the project. Rosemary had been part of Women's Voices: recording women's experiences of the Canterbury Earthquakes, an oral history project conducted by the Christchurch branch of the National Council of Women after the Canterbury earthquakes.[7] She generously shared her documents and experience, and was particularly helpful in advising on our interview structure and questions.

I took on the task of finding the interviewees, conducting 50 pre-interviews by phone and fifteen of the recorded interviews. I was also responsible for uploading the content to the library website, creating the exhibition, and publicity.

I did not know any other local oral historians but had met Linda Hepburn from Timaru at a NOHANZ conference so asked her to help with the interviews. I was keen to have Linda help as she already had extensive experience interviewing people in farming communities. She travelled in the region for a week collecting eleven of the interviews, which she also abstracted.

Later in the project I had a significant health challenge and found that retired journalist Clive Lind was now living in Hanmer Springs. Although he had not conducted oral history interviews before, he agreed to record the final two interviews.

As much as possible, we used local people for other project tasks. These included Sylvia Bowles, the Hurunui District Librarian, who facilitated the use of the Library Kete website as repository for the interviews, Shelley McCully, who helped with transcriptions of the interviews, and Kristina Marotske, a local graphic designer who created posters and rack cards for the exhibition.

When it came to creating the book, we were fortunate to find Natasha Shearer, an award-winning photo journalist living in Hanmer Springs, who was able to take professional photos to supplement those supplied by the interviewees. Natasha also helped create a Facebook page to support books sales.

We used publisher and printing company, Your Books, based on a word-of-mouth recommendation. They did the book design in-house, and referred us to editor, Paul Stewart, who was from Wellington, and we worked remotely with him. Members of the committee were able to help with proofing.

How were the different parts funded? What did the funding cover?

The budget for the initial project of interviews, exhibition and website was $40,000 from a single Lottery Earthquake Relief Fund grant. Everyone except the ACAC committee was paid. Many people offered to charge less as this was a community project. The exhibition was created on a light budget using a home A3 printer, and picture frames purchased from The Warehouse.

How did you find the interviewees? Can you talk me through your process?

When we were looking for participants, we spread word through social media, local newsletters, traditional print media and via word-of-mouth. We used online

community noticeboards, newsletters and regional newsletters. I also met with local mayor, Winton Dalley, who had travelled tirelessly throughout the district in the weeks immediately after the quake and he did a 'brain dump' of people he knew who were either significantly affected, or who were involved in the response and recovery.

From the names Winton gave me, plus the responses to the media releases, I phoned over 50 people to do pre-interviews. Some of these people gave me the names of other people to speak to and I followed up with them also. Everybody was very receptive, and willing to be involved once they had a full explanation of the project scope, and the reassurance of control over how their interview would be used, and copyright. The pre-interview phone calls ranged in length from 5 minutes to over an hour. These conversations gave me a good overview of what was happening throughout the district, and in many different spheres (school, medical centres, Civil Defence, Fire Service, Council, family groups, infrastructure and business).

This group were my 'wide net' sample and from these I narrowed the group to the 26 that would be interviewed in full. The decision on who to interview was made to ensure a spread of people covering different genders, regions, involvement in the recovery, age, ethnicities, and earthquake experience.

Everyone I spoke to agreed to be involved. Some people were disappointed when I told them I would not be doing a long interview with them. Word-of-mouth referrals, and local knowledge of people and places were key for people agreeing to be involved. Mayor Winton Dalley was highly respected, so having his recommendation was extremely helpful.

And the oral history interviews and the recording equipment?

All interviews included a short life history to establish the person's connections with the region, for example, farms that had been passed down through generations. I observed that covering this short life history at the beginning often helped settle people into the interview. We conducted most of the interviews in the person's home, which meant driving unsealed back roads into some remote areas. We tried to condense travel time and expenses by doing two interviews in a day, when and where possible. All interviews were between one and 2.5 hours and done in a single session. We used a Fostex FR2LE and Zoom recorder to collect .WAV files, which were later converted to .MP3s for use on the website.

We used the standard NOHANZ recording agreement then created two additional forms. The first was a biographical form, the second was an agreement form specifically for permission to use the interviews (as text or audio) and photos for the projects we had planned, that is, the exhibition, website, newspaper stories. Participants could opt out of our project, choose to be consulted about which extracts and photos were used, or agree to me making those choices on their behalf. I consulted people before including their material in the book or exhibits regardless of which boxes had been ticked.

All interviews were either abstracted or transcribed. For those inexperienced with oral history abstracting, it was easier to ask for a full time-coded transcription than to teach them to abstract.

I was extremely grateful to share the interviewing with Linda Hepburn and Clive Lind. It took a lot of time and energy to set up each interview, travel to it, and conduct it, so having multiple interviewers helped keep us fresh. Given the sensitive nature of the project, it was also good to have more experienced interviewers who could cope with the sometimes intense and sensitive topics covered.

Where are the interviews and documentation stored? How can people find out about the collection and access the interviews?

We chose to archive the project with the Hurunui District Library which has a main centre in Amberley, and smaller branch libraries throughout the district. They already had an online digital community archive and were keen to add our material to that. Although it was a bit unwieldy to use and access, it kept the project local and provided the considerable

bonus of being professionally backed-up on a regular basis. The library had not received an oral history project before so there was a learning curve for all of us around how to maintain access requirements.

Their online archive was created as an open source project for many libraries around New Zealand and had some quirks such as labelling all material as available under the open Creative Commons Licence. They were able to change that for us and let us add our own copyright message. Of course, being online, any of the material is available to be used by anyone, despite the limitations of the Creative Commons License, so there is an element of trust. Most participants had indicated on consent forms they were happy to provide full public access, and I did not upload the three interviews that had restrictions on their agreement forms.

As part of the archiving process, we also supplied the District Library with hard copies and electronic copies of all the material, including all the consent forms as backup.

The oral history project started soon after the earthquake. Given the traumatic nature of the event and likely emotional toll on interviewees, and possibly interviewers, how was this aspect approached? For example, how did you gain the trust of interviewees? Any thoughts about the timing of the interviews? Just right? Too soon?
We began our interviews around six months after the earthquake and this timing seemed good in that the memories were still fresh, but the initial shock had subsided. We established trust with our interviewees through taking plenty of time with the pre-interview phone calls, advising them of their options to withdraw at any point, and reassuring them about their option to retain copyright of their interviews and photos. I think it also helped that we travelled to their locations so they could show us their broken homes and property. We also consulted them at each point before using the material.

It also helped that we too had been through the earthquakes, we often knew people in common, we had the backing of Mayor Winton Dalley, and we were experienced interviewers. Before starting each interview, we reminded the interviewee that we could stop at any point, and if an interviewee became tearful, we gave them the option to take a break. Our experience was that people really wanted to tell their stories, that their memories were very vivid, and they had a sense of satisfaction in sharing what had happened to them, their families and their communities.

How did you go about presenting the material to the Hurunui District and the wider community?
The exhibition, website, and newspaper stories were part of the original project funded by a grant from the Lottery Earthquake Relief Fund grant. The fund was looking for projects 'helping to improve the wellbeing of people living in the affected communities.' Our submission emphasised the therapeutic benefits of sharing stories and experiences. I had done a small oral

history project with an exhibition the previous year so knew it was achievable and would be well received. We also wanted to have a variety of ways to reach our community as many people affected were living geographically isolated. We were aware that not everyone was online, not everyone would go into galleries or cafes to see the exhibit, and not everyone would receive local papers.

When choosing which extracts to use in the exhibition, I used my journalist training and instincts to choose extracts that were interesting, engaging, and succinct. I then worked to select a spread of stories that showed different experiences and issues. There was some editing for brevity and sense, so the extracts were sent to each interviewee for approval before use.

The exhibition was launched at a key regional A&P Show, in the President's tent. In addition to the framed interview extracts, there were photos from the participants, and a looping audio component that included 20 minutes of different people describing the shaking.

The exhibition travelled to two galleries, a community hall, two cafes, and a library in different towns in the region. Some spaces could not accommodate all of the exhibition, and some were unable to include the audio, but we estimated that it was seen by over 10,000 people in the 15 months it moved around the district.

In creating the material for the exhibition, the website and the newspaper stories, I used skills in writing and editing, design, sound editing, basic photo scanning and editing, plus project management skills such as communication with participants and exhibition hosts, managing material and digital files, and working with deadlines and budgets.

Tell me how the book arose. Who was involved? How did you go about compiling the book?
The book was not part of the initial scope. It came after the exhibition as we had many requests for a book. The anecdotes and photos used in the exhibition were only a fraction of what was collected so a book seemed like a natural next step. We estimated a budget of $40,000 would be needed to create and print the book but only managed to raise $30,000, so we had to print fewer copies (200 instead of 500), print them in New Zealand (more expensive per copy) and do our own promotion.

We applied for funding and received half of what we needed from The Rata Foundation. The committee agreed to start the book and continue with funding applications to raise the rest of the funds. The funding application process was very time consuming. We eventually raised three quarters of our original budget (thanks to Lotteries again) and were able to complete the project.

The stories in the book were, again, chosen to try to represent a range of people and experiences. I was also influenced by the participants' material and their availability for further photos and reviewing. Some had not supplied any photos when they were interviewed, and some had left the district and were hard to track down. We conducted short phone interviews with each participant to see how life had changed for them in the two years since the quake, and these updates are included in the book.

We were really delighted to find photo journalist Natasha Shearer had moved to Hanmer Springs and she came on board to take professional photos, which greatly lifted the presentation. We created new agreement forms for the photographs and material used in the book. Each participant was sent a draft of the text for their extract early on, then a digital proof copy of the book before print. We asked them to send an email of approval at each stage. There was a risk that they may want extensive changes, but we were fortunate that most changes were quite straightforward.

How did you come up with the design for the front cover?
The cover was designed by the Your Books' in house designer, Rachel Stevens. The first version was black but we changed it to the dark blue after committee's feedback that it looked 'scary'. Rachel had used a stock image for the seismograph and Natasha suggested we find the actual one for the Kaikoura quake. I phoned GNS and the images were in my inbox within a day. Rachel also gave us the idea of using spot UV on the text and seismograph which made them really pop out.

Any issues arise? If so, how were these managed?
There was a learning curve for us on the cost of design, and the expensive process of asking for edits and changes. We were fortunate to have Your Books guiding us through the process. Rachel Stevens did a great job on the layout and fulfilled our vision in her first attempt. Paul Stewart did editing and proofing and this turned out to be a much bigger job than we realised. He provided a great sounding board for how much to streamline the interviewees' words, and how much to leave them 'as is'. My preference was for minimal editing to retain the original voice, but Paul was able to tell me when the text was too difficult to follow. He had amazing attention to detail and was very patient throughout. We went through about four cycles of proofing. ALAC members helped with this too. We underestimated the costs of Photoshop work done by the book designer and freighting the books from the printer. We were grateful that Your Books met us halfway with these extra expenses, knowing we were a community group working with a limited budget.

Tell me about the book launch and any feedback from the interviewees.
The books arrived from the printer in the first week of March 2020 and we had a soft launch event at the Amuri A&P Show. We had invited all the interviewees and it was a great chance to catch up with how things had changed for them. A frequent comment was that when they read their interview, they realised how much they had already forgotten.

The COVID-19 lockdown meant we were unable to hold further promotion events but, as it turned out, we did not need to. A Facebook page was set up to promote the book and we asked the Hurunui i-SITE Visitor Information Centre in Hanmer Springs to stock and post out copies.[8] By November we had sold out of books.

Printing the books in New Zealand, with small print runs, makes it uneconomic to print further copies. The ACAC committee were very happy to see the project to completion but have now decided to focus on their other arts promotion activities in the region.

What was your experience of working on a community based oral history project where you live? Any personal highlights / lowlights? How much time did you spend on it? What did you learn?

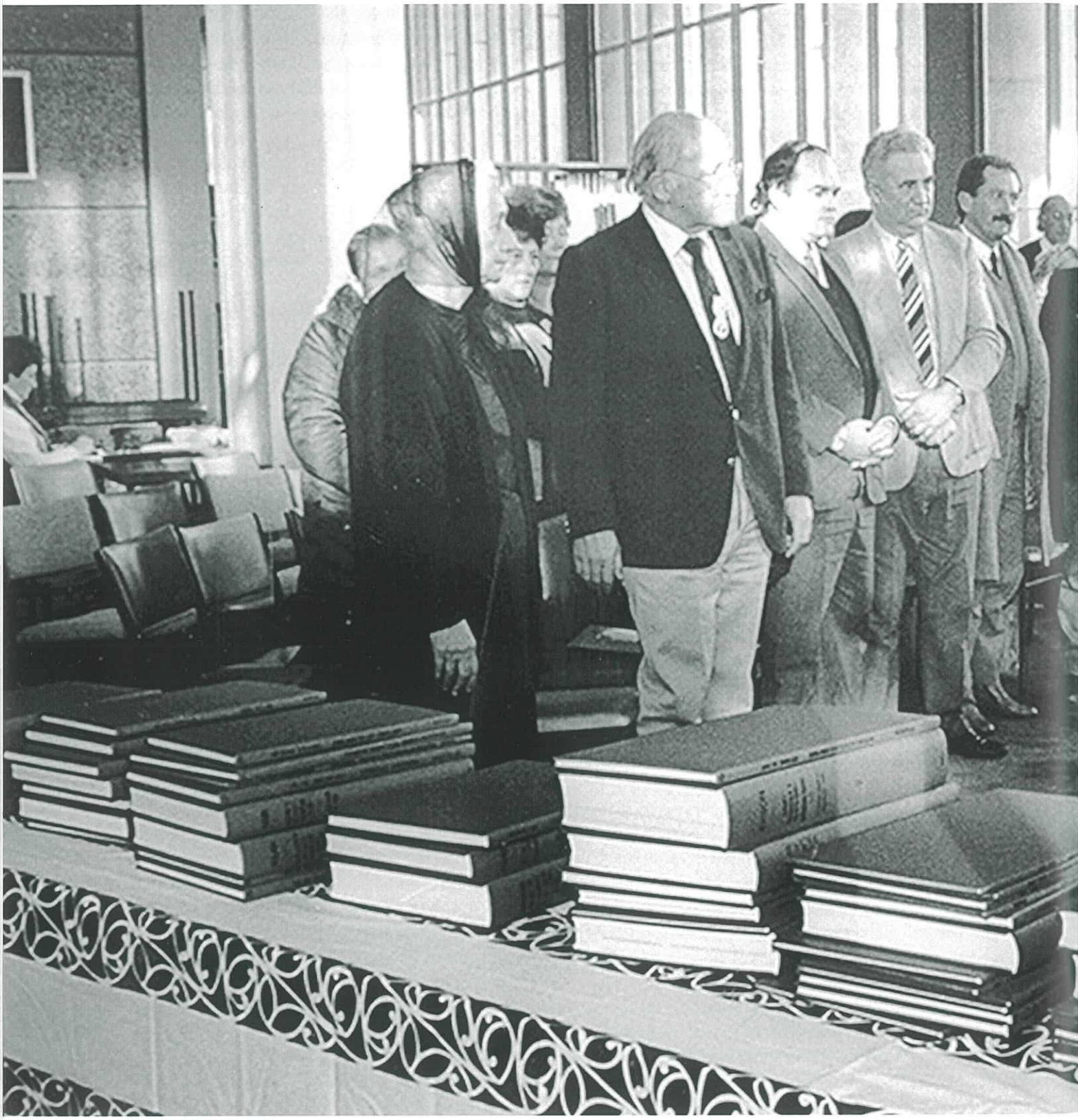
This was a really positive project. I enjoyed extending my connections within the community, and the Arts Committee were very supportive and encouraging. As a community-based project there was a sense of generosity and co-operation from everyone involved. I felt this let us be more creative and willing to do the best we could without huge pressure. It was a privilege to affirm the importance of people's experience by listening to their stories. I did spend a bit more time than budgeted for, especially the time spent travelling to install and de-install the exhibition. I had a cancer diagnosis mid-way through the project and this forced me to bring more people in to help with the project. This turned into a positive as there was an even wider circle of people with a sense of ownership and involvement. The biggest challenge was raising the funding to complete the book, then finding ways to reduce costs when we were unable to raise the full amount. Funding applications are very time-consuming and that is usually unpaid time.

Overall, what do you think Hurunui Seismic Stories achieved?

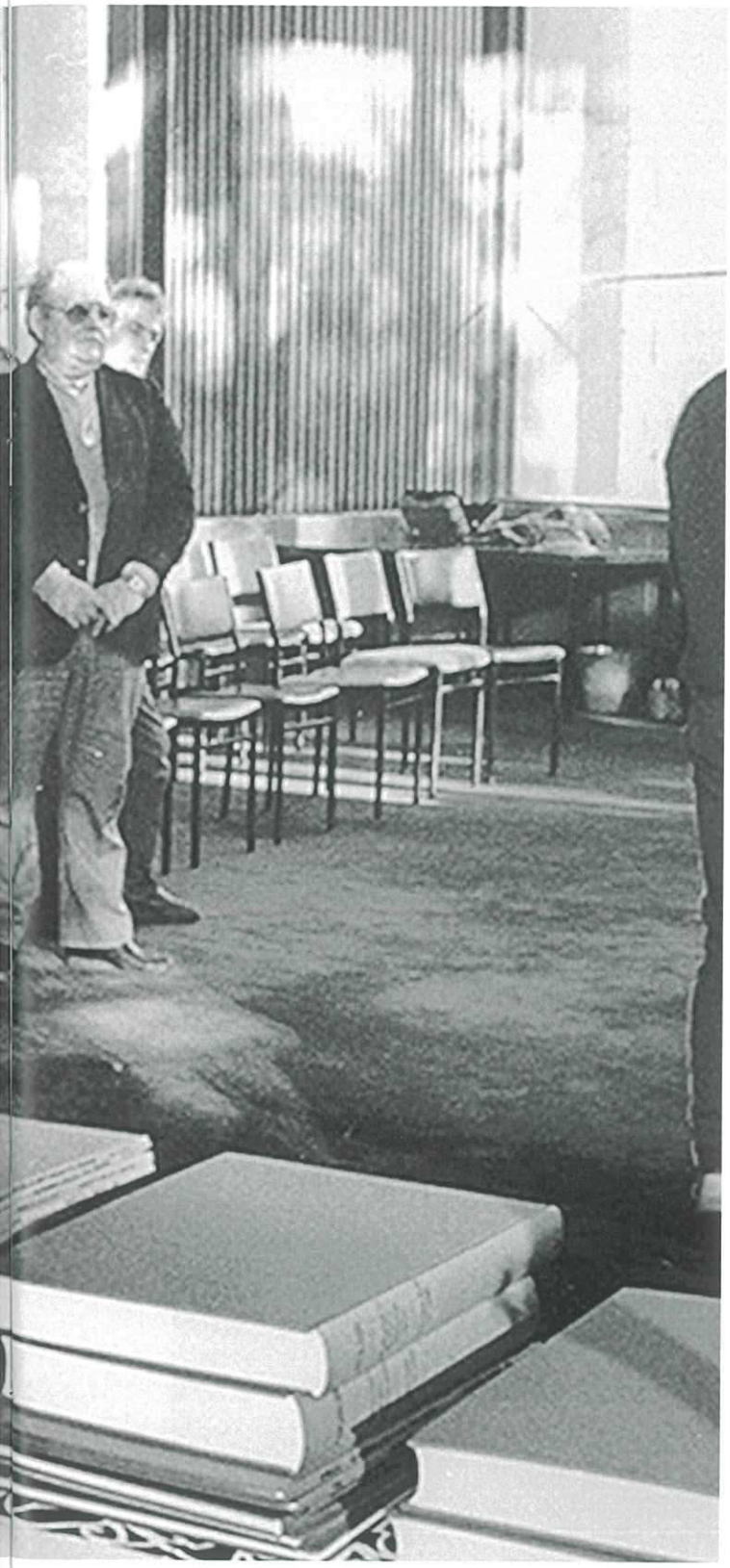
Overall, I felt like the Hurunui Seismic Stories project was important in both validating and preserving the experience of the community after this significant natural disaster. It is good to know the stories are sitting in the local libraries and homes for future generations.

Endnotes

1 Anthea Prentice
2 Margaret Amuketi
3 Alix Bush
4 https://www.civildefence.govt.nz/resources/november-2016-earthquake-recovery/people/community-wellbeing/
5 http://ketehurunui.peoplesnetworknz.info/hurunui_seismic_stories/topics/show/96-hurunui-seismic-stories
6 Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0)
7 https://www.ncwnz.org.nz/women_s_voices_recording_women
8 https://www.facebook.com/urunuiseismicstories/



On 6 June 1989, 53 bound volumes of evidence submitted to the Waitangi Tribunal as part of the Ngāi Tahu Claim were placed in the Ngāi Tahu Archive. A complete set was also presented to the University of Canterbury.
Front row, left to right: Jane Manahi, Tipene O'Regan, Herewini Parata, Trevor Howse, Terry Ryan, and Trevor Marsh. 230G: Ngaitahu Maori Trust Board Collection: Ngāi Tahu Archive



Ngāi Tahu Archive: a treasure house for future generations

Helen Brown

> *'If Ngāi Tahu want to be a tribal nation, if we actually want to own ourselves, we have to own our own memory. We have to be the primary proprietors of our own heritage and our own identity. We can't have it sitting in other people's libraries and archives. We've got to command it, we've got to promote our own narrative, and if we can do that, we get a clear notion of what we want to be as a people in the context of the evolution of Aotearoa New Zealand.'* Tā Tipene O'Regan

On 6 December 1978, a small group of Ngāi Tahu representatives gathered in the Library Committee Room at the University of Canterbury. Ngaitahu Māori Trust Board representative for Te Ika-a-Māui and inaugural Ngaitahu Research Fellow, Tipene O'Regan, addressed the room.

> *'My motive in taking some steps towards this day and towards this archive are that primarily our people should have a secured and protected treasure house for future generations.'*

Later that day a formal agreement establishing the Ngāi Tahu Archive was signed by the Vice Chancellor, Professor A.D. Brownlie, and the Chair of the Ngaitahu Research Fellowship Trust, the revered senior kaumātua within Ngāi Tahu, Riki Te Mairaki Ellison. The Archive would be physically housed at the University but would remain the property of Ngāi Tahu. Riki Ellison summed up his thoughts simply when he said, 'It's a very important day [for] the preservation of taonga of the past.'

Helen Brown is Kaituhi Senior Researcher - Archives at Te Rūnanga o Ngāi Tahu.

Four decades on, Tā Tipene remains at the forefront of the Archive's development. He chairs Te Pae Kōrako, an advisory committee of tribal scholars and cultural leaders that has guided the work of the Ngāi Tahu Archive team since its re-establishment in 2012. Tā Tipene remains a stalwart advocate for the Archive, which he says is essential to our rangatiratanga.

In its 41-year history the Ngāi Tahu Archive has been through a number of metamorphoses. However, it has always maintained its fundamental aim – to preserve and protect tribal archives and make them accessible to Ngāi Tahu people, both scholars and the "flax roots". The genesis of the archive in the 1970s came at a time when the core business of the Ngaitahu Māori Trust Board was managing the small tribal pūtea afforded by provision of the Ngaitahu Claim Settlement Act 1944, and distributing educational and kaumātua grants to Ngāi Tahu beneficiaries. At that time any thought of revisiting Te Kerēme was still a distant dream – the newly-formed Waitangi Tribunal had not yet been empowered to investigate historical Treaty claims. Even so, the collation of the Ngāi Tahu historical record was high on the Trust Board agenda, promoted in no small part by the advocacy of Tā Tipene, and others including Te Awaroa (Bill) Nēpia (Ngāti Porou), friend of Ngāi Tahu and head of the University of Canterbury's Māori department.

In 1976, Nēpia approached the Trust Board requesting its support for the establishment of a Ngaitahu Research Fellowship. He wanted his department to develop courses and research reflecting Māori perspectives on New Zealand history, with a particular emphasis on Te Waipounamu, and consequently, Ngāi Tahu. It was envisaged that the fruits of such study would be published in the form of a Ngāi Tahu history.

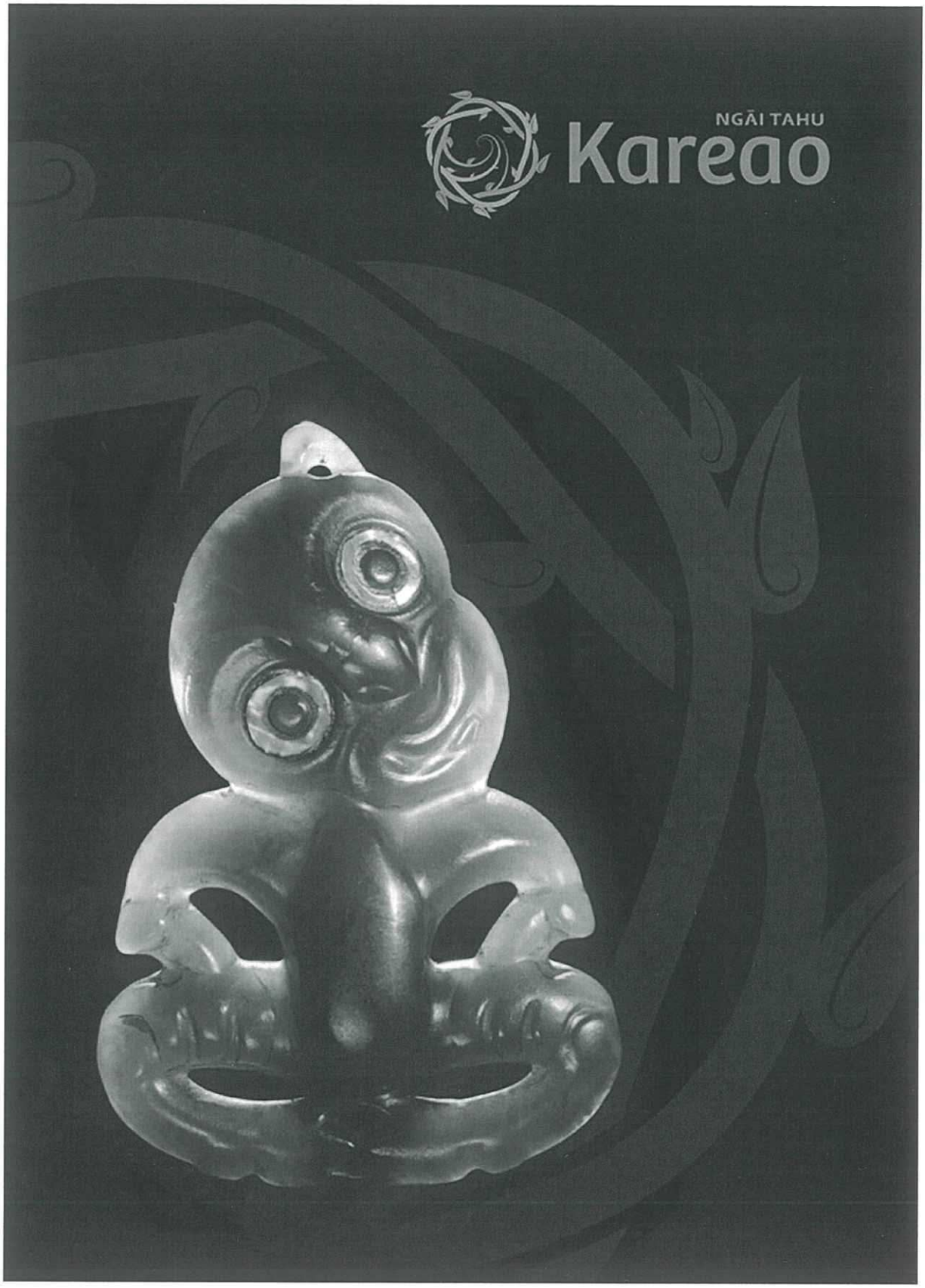
The Trust Board agreed that there was a sense of urgency to this kaupapa; and that the longer the task was left, the more difficult it would become, and the more incomplete the result. In response, the Ngaitahu Research Fellowship Trust, a charitable trust of the Ngaitahu Māori Trust Board, was formed. Chaired by Riki Ellison, the other members were Elizabeth Crofts, Waha Stirling, Bill Nēpia, and Sid Ashton. The aims of the trust were twofold: to foster post-graduate studies in Ngāi Tahu history, and to establish an archive for Ngāi Tahu.

Tā Tipene was appointed the inaugural Ngaitahu Research Fellow, and began two years of full-time research in 1977 on the traditional history of the migrations of Ngāi Tahu and Ngāti Māmoe. This flowed on to the establishment of the Archive (then known as The Ngaitahu Māori Archive) the following year. Over the next 10 years, a number of small collections were deposited into the Archive.

The WAI27 Claim intervened in the mid-1980s, resulting in the collation of vast amounts of research material. This in turn led to a major deposit of material in 1989, comprising all the evidence, submissions, and supporting papers submitted to the Waitangi Tribunal for the Claim. Then, in April 1996, a large collection of Ngaitahu Māori Trust Board papers was transferred into the Archive, which was by then under the care of the University's Macmillan Brown Library. Today, in addition to the Macmillan Brown, the Archive has repositories at Te Whare o Te Waipounamu, and the Hocken Library in Dunedin.

'The Ngāi Tahu Archive is about delivering Ngāi Tahu knowledge to Ngāi Tahu whānui,' says Takerei Norton, who has managed the Archive since 2012 when Te Taumatua took over responsibility for it. 'It's also about Ngāi Tahu gaining and maintaining intellectual control of the tribe's history.

'The work our team has been doing over the past seven years to reinvigorate the Archive is the beginning of realising the dream which began in 1978.' In addition to caring for documentary material held in the Archive, the team works proactively to identify and digitally repatriate archives of tribal significance held by external institutions such as Te Rua Mahara o te Kāwanatanga Archives New Zealand. It also provides advice to whānau about the care of their own collections, and works with whānau and hapū on heritage projects including exhibitions, oral histories, interpretation, and the development of educational resources.



This beautiful hei tiki, fashioned from stone tools, is recorded as having been gifted to Edward Shortland by a rangatira in 1840. Part of the 'Shortland pounamu' collection it was gifted to Ngāi Tahu by the Crown in November 1997 at Kaikōura on the occasion of the signing of the Deed of Settlement between Ngāi Tahu and the Crown. The gift marked the significance and importance of the settlement of Te Kerēme. 2019.0783.1: Ngāi Tahu Archive

A recent initiative for the Ngāi Tahu Archive is the launch (at the Ngāi Tahu Hui-ā-Iwi ki Murihiku) of the online archive database, Kareao.[1] Named for the ubiquitous supplejack, a black vine that meanders its way through the lowland forests of Te Waipounamu, Kareao is an apt metaphor for the new, publicly accessible database. Like kareao, the database leads from one point to another, linking, connecting, and ultimately taking explorers in myriad directions of discovery. Kareao provides unprecedented access to the Archive, which includes manuscripts, photographs, maps, biographies, oral histories, taonga, and audio-visual material.

Kareao sits alongside other history and memory projects developed by the Ngāi Tahu Archive Team in recent years, including Kā Huru Manu (the Ngāi Tahu Cultural Mapping Project), and the 2017 publication of a book: *Tāngata Ngāi Tahu: People of Ngāi Tahu*.

Senior Archivist Jill Durney was recruited from the Macmillan Brown Library. Tā Tipene acknowledges her extensive skills, saying her work is 'one of the most amazing things that we have at the moment'.

With an extensive career in libraries and archives behind her, Jill has long been an advocate for Māori in the library sector. Under her watch, the University of Canterbury's first Māori librarian was appointed and an open-access Māori and Pasifika focused collection established, shedding light on material which had hitherto been largely hidden. When her expert opinion was sought by Te Pae Kōrako regarding the future direction of the Archive, Jill immediately advised that Ngāi Tahu needed an archive management system.

Kareao uses an internationally recognised archival database produced by Canadian social entrepreneurial company MINISIS. While the same software is used by several other New Zealand archives and internationally, Jill says the Ngāi Tahu Archive is unique. 'Other indigenous groups do not necessarily have the funding or the

Rulon Nutira checking out Kareao at Hui-ā-Iwi with Kaiwhiri Tiaki Taonga (Archives Advisor) Tania Nutira.

momentum to deliver something like this. It's a world first, and it's an opportunity to turn the whole approach to archives on its head.

'This is the Ngāi Tahu story. It's not the government's story, and it's a story that cannot be told by any other archival institution.

'At its heart, it's about rangatiratanga. It's Ngāi Tahu ownership of Ngāi Tahu knowledge, and I think that's absolutely fantastic.'

With that in mind, Kareao has been designed primarily for a Ngāi Tahu audience. Ngāi Tahu terms and place names are used where possible, to make it easier for whānau to navigate the database.

The Ngāi Tahu Archive team has already been approached by national institutions for further collaborations that will allow previously inaccessible material of tribal significance to be made available via Kareao. As the team writes more descriptions on archival entries with tribal scholars and whānau, Kareao will become the authoritative record.

Takerei Norton emphasises that the launch of Kareao is only the starting point. 'There are currently 4,000 records available via the database, but there is so much more work to be done; including the archiving of the organisational records of Te Rūnanga o Ngāi Tahu.

'We also hope to develop a similar archive module for rūnaka to store and protect their own archive collections at a regional level.'

Takerei also acknowledges the role played by Te Pae Kōrako. 'This mahi would not have been possible without their guidance and wisdom. It is impossible to overstate their importance to the kaupapa.

'They have the dream and the vision. Our job is to make that reality.'

Republished from https://ngaitahu.iwi.nz/our_stories/a-treasure-house-for-future-generations-tk84/ with permission

The archive is currently digitising its cassette tape collection. https://www.facebook.com/hurunuiseismicstories/

Endnote

1 https://kareao.nz/scripts/mwimain.dll/280034771?get&file=[ngai_tahu]home.html

Albert Traill in his bubble with his family, Auckland 2020. Image courtesy of Albert Traill

'Kei roto i te miru, In the Bubble'

COVID-19 pandemic oral histories in the community

Emma Jean Kelly, Sue Berman, Anaru Dalziel

It was an honour to contribute toward the 'Inside the Bubble' project, which is the preservation of events during a pandemic of historic and global proportions. Covid-19 has and continues to affect all of our lives in the most compelling and intimate way, bringing our nations, iwi and whānau together.

In unison, the collaborations in this project have been complimentary and inspiring. The interviews provide a window into the lives of everyday people, magnified through each perspective lens. As a result, evaluating, and identifying significant life changes has been our mission. Through quarantine, I and my whānau were able to breathe, recharge and solidify our future pathway. The interviews are also a reminder that our lives are not dissimilar. Regardless of where we come from, we all want the same things.

'Ko Au Ko Koe, Ko Koe Ko Au'.
I am you and you are me.

Of greater importance, our responsibility is the legacy we leave our mokopuna, who will now be able to hear our voices, providing a light to their pathway, thanks to the taonga of our pūrakau / oral history.

Jacqui Keelan
artist & historian,
oral historian for
'In the Bubble'

Introduction

In Aotearoa New Zealand, the Prime Minister Jacinda Ardern and her team made the decision for the country to go into Level 4 lockdown on 25 March 2020. At that point all citizens were asked to stay home unless working in essential services.

Since then, Manatū Taonga Ministry for Culture and Heritage (MCH) staff have been working with Auckland Libraries Principal Oral Historian, Sue Berman to develop resources for people at home to collect oral histories using the technologies they had to hand. In Aotearoa, communications from government have framed this time of isolation as being 'in the bubble', a phrase none of us had heard before March, but which now seems ubiquitous. It is the reason why our oral history project is called 'Kei roto i te miru: In the Bubble'.

Researching methods and community interest

During the course of researching how to make online distance recordings, the team talked to people from diverse communities. We also developed technical guidelines for documenting virtual interviews to support the capture of stories of the lived experience of this time.

Both Baylor University and Columbia Oral History Center in the United States offered free webinars which we attended to glean the latest information on how we might collect oral histories at home with free software technology on computers or phones. Coupled with this, Sue Berman provided extensive advice to Dr Emma Jean Kelly, Historian Audio Visual Content at MCH so that information could be compiled and shared with communities. Anaru Dalziel, Audio Visual guru for MCH also contributed his considerable expertise.

The result of networking by Sue, Emma and Anaru saw a range of recordings commissioned, including whānau linked to Ngāti Porou and Te Arawa, Filipino migrants, Trans and Queer community members, Cook Island, rural Pākehā, young mums and Irish New Zealanders.

Communicating during the project

On 6 May 2020 the project produced its first Facebook post, 'How to record oral histories in the bubble...' including an example video with oral historian, musician and artist Jacqui Keelan whose whakaaro opens this report.[1] Further guidelines - with input from Anaru Dalziel - were also provided on the MCH website.[2] The second post in the series highlighted the importance of interviewers being interviewed themselves occasionally, to ensure they remember the experience when talking with others.[3] The video in this piece is Jacqui interviewing Emma on life in the bubble.

The intention of the 'how to' information and the recording was to demonstrate how oral history can be an accessible tool to help communities share stories in challenging times. As it says in the Facebook post, we were still learning ourselves, so were hoping communities would experiment and give us feedback on how to improve the quality of the recordings as they tried things out in their bubbles.

The pilot interview with Jacqui led to a rich ongoing project that has contributed a unique perspective to the collection. Jacqui is Ngāti Porou but lives in the Waikato. Her experience 'in the bubble' illustrates an indigenous whānau of three generations living in the same house, and by and large enjoying the experience of spending time together without the usual busy-ness of everyday life. Jacqui discussed the challenges of managing autistic children at home in the country, celebrating the autumn harvest festival without the wider whanau to share it with, and making art during lockdown.

Commissioning oral histories

In addition to providing the general education for recording virtual interviews, we commissioned short interviews that used the materials from our 'how to' guides.

Ten experienced interviewers were commissioned to collect up to four short oral histories each, either as a series with one person or as separate interviews with individuals. Anaru Dalziel and Sue Berman were available to provide technical information, and Emma Jean Kelly offered to undertake practice interviews with oral historians so they could try the technology in advance and remind themselves of the challenges of being the interviewee.

Setting up the recording agreement forms and contracts for this project while the entire MCH and Auckland Libraries team were working from home was not without its challenges. The legal team at MCH struggled with the initial suggestion from the 'In the Bubble' team that content from the interviews be published using a Creative Commons license and this license be noted in the agreement with interviewees. After many iterations we returned to the trusted NOHANZ-endorsed agreement form. The legal discussion took more time than any other part of the setup of the project. It was difficult for the legal staff to understand that the intention of an oral history project was not the same as a contract to procure services in the traditional sense.

It is hoped when we are all returned to our offices a debrief can occur and an agreed understanding of oral history work, its intentions and outcomes may be reached. As many oral historians would be aware, there is often a tension that sits with the publication or use of oral history material when commissioned for a particular project or immediate use and the mitigation of risk for all the potential or future use from an archive or library perspective. Ensuring Auckland Libraries was part of the design of the project meant that any potential archival issues were identified early and resolved with participants (and the legal team).

Outcomes of the Project

So far, we have seen a diverse range of new oral histories produced. For example, Tuaratini (Tu) Raa, a Cook Island New Zealand community member, interviewed Selina Patia who spent the first weeks of lockdown with 40 other Cook Island women and men in a hall in South Auckland after they flew back into the country just in time for quarantine. This recording included Selina playing a popular Cook Island song that she sang during lockdown. Tu is Project Manager at Pacifica Arts Centre in Henderson, Auckland, and recorded three other interviews with Pacific Island New Zealanders. She commented on working on the 'In the Bubble' project:

> Speaking with people from Pacific communities highlighted just how diverse our experiences are. The common thread of faith, family, community and culture were strong themes and it was a joy to hear those rich and colourful stories told. Conducting 'In the Bubble' interviews during lockdown brought about its own challenges. I was at first apprehensive around the technological limitations, but surprisingly, online technology cut through many of the time and physical challenges that one can normally experience when doing oral history interviews. If anything, working online helped us to connect and engage more readily.

We have also received a series recorded by Will Hansen, a trans activist scholar, interviewing flatmates and friends in (as Will calls it) 'Queerintine', including a young person who has come out as trans during lockdown, who described that experience in their interview. One of these interviews was the first to be published from the collection during Pride 2020, which was celebrated for schools from 24-28 August 2020.[4]

Other recordings range from rural Pākehā communities to Chinese New Zealanders including Meng Foon, Race Relations Commissioner, essential frontline health workers, retirees, and a member of Katchafire, a well-known reggae band, discussing his quarantine upon return from Hawaii with his partner, a health worker.

Key Learnings

Zoom and other online meeting software systems are challenging for recording oral history, largely due to their reliance on a stable internet connection. Many commissioned oral historians found that turning off the video helped increase the quality of the audio, but there are times when the audio did delay or sound distant. Where oral historians were able to use lapel mics and record from their end along with the Zoom recording, a reasonable sound was the result at times.

Anaru Dalziel pointed out that the apparent shortcomings of the online process are part of the challenge faced during lockdown, and are a tangible example of the ways in which communication was both hindered and supported by online technologies.

Although online distant software systems are not perfect for recording oral histories, the results are audible and engaging, with interviewers and interviewees often obviously enjoying the discussion whilst learning about the experience others were having 'in the bubble'. Some oral histories sound more like conversations than traditional oral history practice but, given the circumstances, this is understandable.

Next steps

On 29 May 2020 the lockdown was eased, and most businesses were able to open with physical distancing. Sports were able to start again, with a maximum of 100 people allowed to gather. Thinking towards future uses, we hope, as lockdown eases, that people will continue reflecting on the experience, by recording and sharing oral histories inside and outside their communities to help connect and support all New Zealanders. There is certainly a lively conversation regarding inequity between Pākehā and Māori and Pacific New Zealanders which has been highlighted by the pandemic.

The team are now working on publishing some of the interviews in podcast format, to publicise the project and highlight the new collection of oral histories which will be available through Auckland Libraries.

The team presented at the NOHANZ conference in November 2020, inviting as many commissioned interviewers as possible to be part of a topic table discussion on various aspects of the project. It was a lively discussion, with three generations of Jacqui Keelan's family in attendance, highlighting the whānau and family-oriented nature of the project.

The participants asked some intriguing questions, which will be incorporated into our podcast series:

- What are the implications for Māori during the pandemic in terms of whānaungatanga relating to technological changes?
- How to best manage the ethical approval process with people unfamiliar with such forms?
- Did any people speak about the costs of being in lockdown?
- How did students survive the lockdown?
- What were the experiences of isolation for those from another country in lockdown?

The first question is certainly open to ongoing whakaaro and kōrero – we do not think that we can answer it ourselves. We certainly had multiple conversations about ethical approval with interviewers for this project, so we hope that there was not too much spontaneity in the gaining of ethical approval – and certainly people did speak in the interviews about the costs of lockdown. A high school student was interviewed for the project, so her story will come out in the podcast series, and a number of interviewers were done with travellers, and again they will emerge in the publication of the interviews, but also in full interviews which will be available through Auckland Libraries.

We see our work contributing to a global conversation on the impacts of the COVID-19 pandemic and providing information for the public health and policy conversation of governments everywhere.

For more information

Facebook NZHistory,
https://www.facebook.com/NZHistory/
Auckland Libraries Heritage Collections,
https://www.aucklandlibraries.govt.nz/Pages/heritage-collections.aspx
Auckland Libraries Oral History collections,
https://www.aucklandlibraries.govt.nz/pages/heritage-oral-history.aspx

Endnotes

1 https://www.facebook.com/notes/nzhistory/how-to-record-oral-histories-at-home-in-your-bubble/2990603180959754/
2 https://mch.govt.nz/funding-nz-culture/ministry-grants-awards/new-zealand-oral-history-awards
3 https://www.facebook.com/notes/nzhistory/in-the-bubble-being-interviewed-yourself-is-good-practice/3038290752857663/
4 https://newzealandhistory.podbean.com/e/kei-roto-i-te-miru-episode1/

The Real Time Web Series (2016-2020)

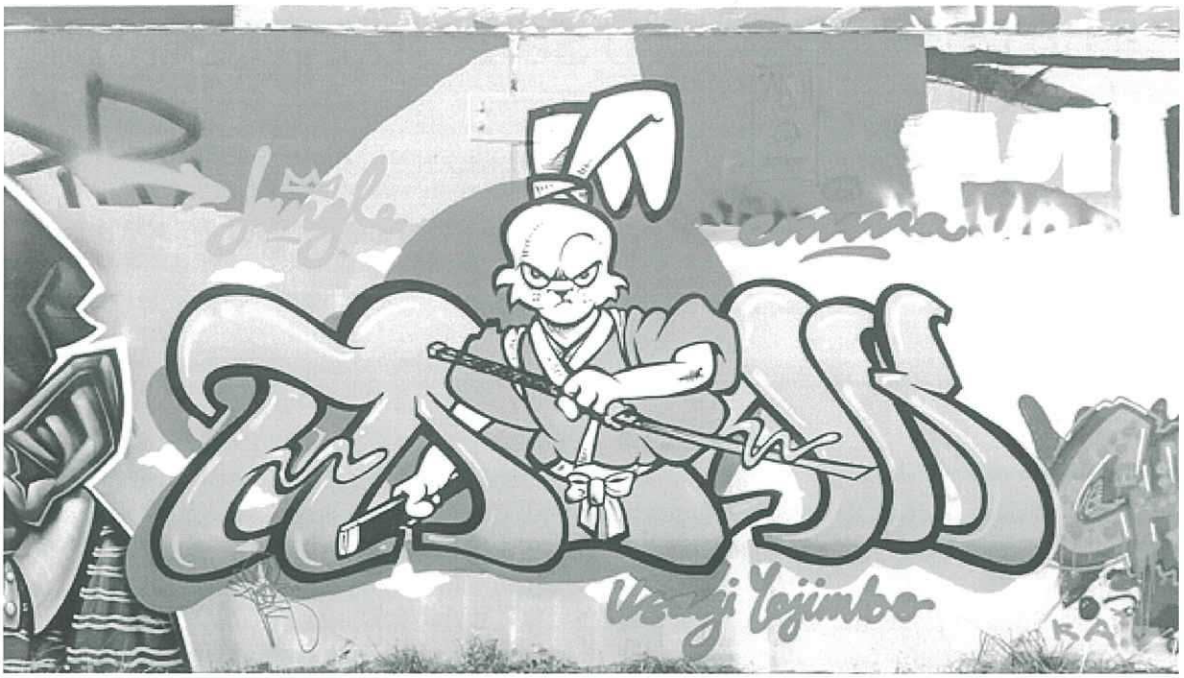
Bobby (Wing-Tai) Hung

Documentation of graffiti

The Real Time Web Series (RTWS) traverses between a process video and oral history podcast. The RTWS is a project that launched in 2016 by Dr. Bobby 'Berst' Hung. As an artist, researcher, and teacher, his objective is to document graffiti in New Zealand and to capture the perspectives of past and present graffiti writers through oral history. As an ephemeral artform, graffiti is often found on walls, trains, and other public spaces but its lifespan is short-lived. When painted illegally, the artworks risk being painted out by councils within hours of creation, or the likelihood of other graffiti writers covering the artwork in a fight for visual space. Often, all that remains are the photographic images, video, and untold stories of the action. While the internet and social media has helped to share, document, and promote graffiti in New Zealand, the contextual factors influencing the stylistic developments of the scene, our whakapapa, ideological shifts, and histories, continue to remain untold and inaccessible for wider audiences. With five decades of graffiti history in New Zealand since the 1980s, there is no published record or documents that have consolidated an official graffiti story. As a result, there is very little knowledge to pass down to aspiring graffiti writers for the future.

Early sketches by Episode 16 artist, Freak DTR. These early sketches feature a combination of tags, throw-ups, characters, and pieces utilizing marker pens. Photo: Wongi DTR. Copyright: Wongi DTR

Dr Bobby (Wing-Tai) Hung is an artist, researcher and teacher currently lecturing in the Creative Industries at Unitec Institute of Technology, Auckland.



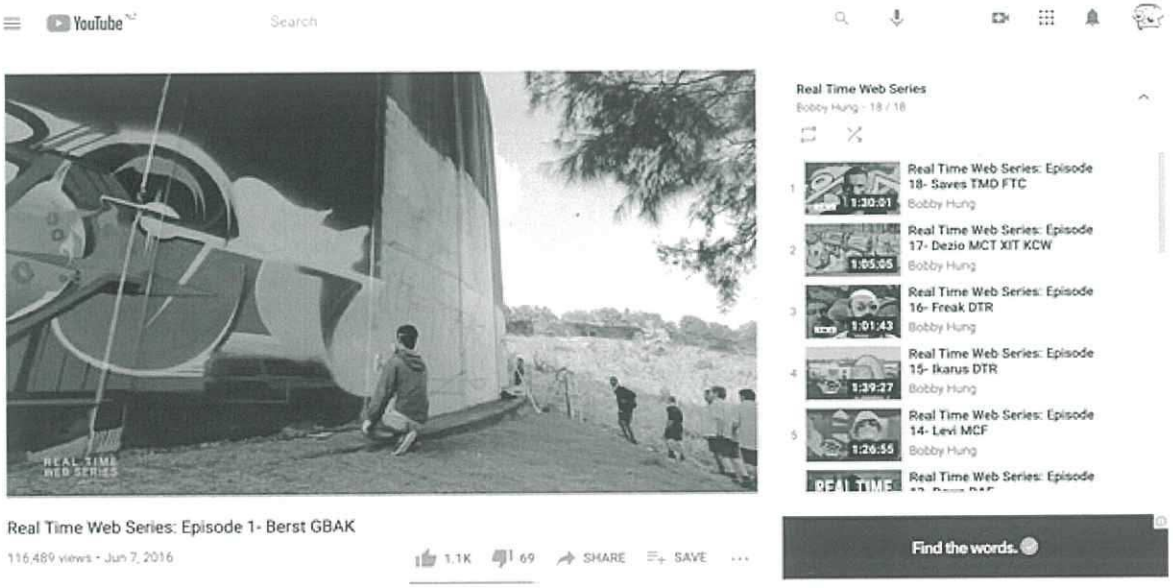
Various pieces painted throughout New Zealand by Episode 16 artist, Freak DTR. Freak describes his style as a combination of traditional graffiti lettering and calligraphy. These are reflected in his broad-brush stroke like approach to piecing. In addition, his childhood influences from cartoons are integrated into his wall paintings forming a unique juxtaposition between text and image. Photo: Wongi DTR. Copyright: Wongi DTR

Process of the project

The RTWS creates intergenerational knowledge for the New Zealand graffiti scene. The format of the RTWS involves a combination of audio and visual research. Past and present graffiti writers are selected by the researcher and video recorded in real time painting a piece of artwork from start to finish. The duration of the video ranges between 1-2 hours and enables viewers to gain insights into the process of making the artwork, through a step-by-step tutorial-style approach. A face-to-face audio interview is overlaid throughout the length of the video and utilizes questions that have been sought from an online audience through social media. The participatory engagement with the online graffiti community has become a critical methodology for enabling the researcher to develop a collective inquiry. For example, the perspectives that are shared in each episode are triangulated with the accounts from people in other episodes to build a shared knowledge of ideas, viewpoints, and experiences. Accompanying the conversation and painting in real time, images of artworks from the artist are displayed throughout the video to reveal a contextual narrative underpinning their story. Each episode features between 150-200 still images. A final component of the project uses music created by local music producers from New Zealand, which helps to create the tone and feel for each episode.

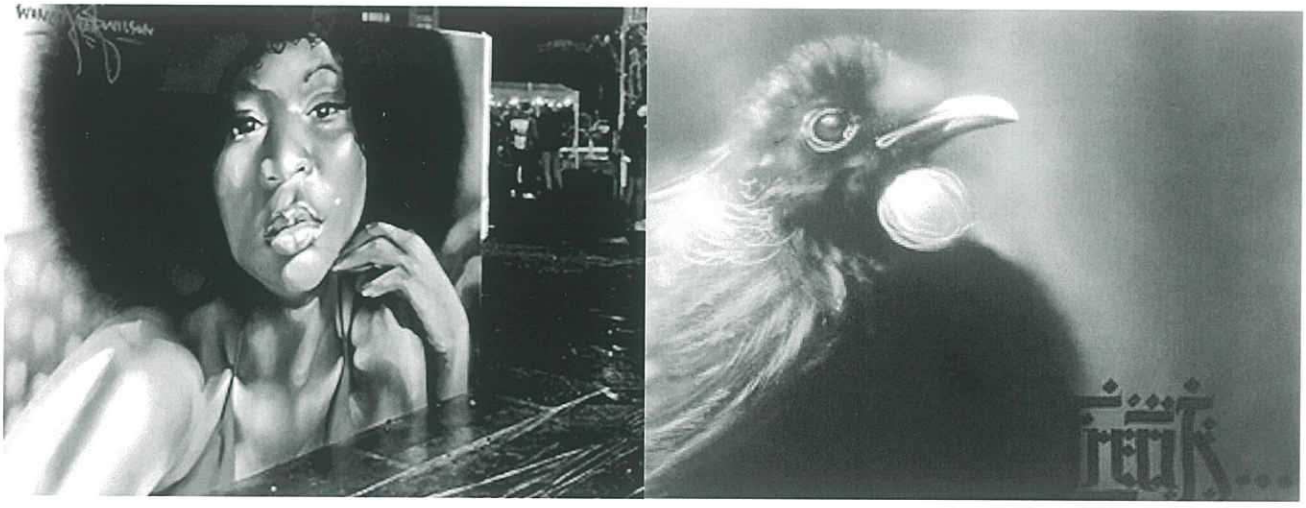
Availability and accessibility

The RTWS is an accessible online platform that shares local stories to international audiences. Since its inception in 2016, the RTWS has been made available to the public free of charge through YouTube. With eighteen episodes completed so far, it has amassed a total of 680,000 views and received highly positive praise with over 2000 comments. Being followed by other writers on social media has built the visibility of the project, which has helped to share and grow the stories from New Zealand. While YouTube is the primary platform for disseminating the content, the idea of longevity remains at the core of the project. In 2018, these RTWS episodes were gifted to the Auckland Libraries oral history collection to ensure continued accessibility and the permanence of its stories. With both platforms available, these videos can be used to understand the medium of graffiti as an educational resource, particularly in the context of visual arts education.



A screenshot of Episode 1 of the RTWS from YouTube featuring the researcher and producer of the series, Berst GBAK. Since 2016, this video has achieved 116,489 views and received highly positive feedback. Its accessibility has opened up opportunities for conversation and dialogue with local and international graffiti writers, who have shed insights and interest into graffiti in New Zealand. Photo: Bobby Hung. Copyright: Bobby Hung

Portraits of the participants from the RTWS in order of episode from left to right. Berst, Askew, Haser, Gasp, PhatI, Trave, Frost45, Mast, Sakt, Deus, Dries, Kezam, Dews, Levi, Ikarus, Freak, Dezio, and Saves (2016-2020).
Photo: Bobby Hung. Copyright: Bobby Hung



Various commercial artworks painted throughout New Zealand by Episode 16 artist, Freak DTR. While grounded in the roots of graffiti, Freak is also a full-time commercial artist who paints large scale public murals. The RTWS delves into his practice, approach, and process of art making.
Photo: Wongi DTR. Copyright: Wongi DTR

Ethical responsibility

Ethical considerations in this project are paramount to protecting the identity of graffiti writers. As a project that involves visual and audio recorded media, all participants have provided informed consent. Older generations of writers chose to reveal their identity, while the more active, and younger ones opted to remain anonymous. Participants also had the opportunity to review interview questions and the completed video before it was uploaded online. Ensuring that minimization of harm was factored into the final output is important because of the nature of some stories, and so that the participants were accurately represented.

Discoveries and key themes

The RTWS has offered in-depth insights into people, places, and events through various generational timelines. A series of themes include acts of rebellion, masculinity, creativity, and cultural identity. Each of the participants has shared perspectives about their cultural background, early experiences with graffiti, adventures travelling, aerosol techniques and creativity, stylistic influences and developments, ideologies of graffiti, confrontations with other writers, the intersection and clash between the formal and informal art worlds, and perspectives of the evolving local and global graffiti movement.

Remaining research

A majority of the episodes feature Auckland-based participants. However, it is intended that data collection from other major cities throughout New Zealand will provide a diverse cross section of perspectives. These cities will include Whangārei, Tauranga, Wellington, Christchurch, Invercargill, and Dunedin, with some participants already confirming their interest. An important aspect of the project is also ensuring that there is fair cultural representation and a gender balance. Of the eighteen episodes completed so far, all participants have been men. A small percentage of the graffiti scene is women, and it is intended that their perspectives will be shared. With an estimated three years of future research time, the RTWS aims to be used as the foundation for publishing a New Zealand graffiti history book.

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www.berst1.com

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'Kiwi-made vets'

Oral history interviews with early staff and students of Massey University's School of Veterinary Science

Elizabeth Ward

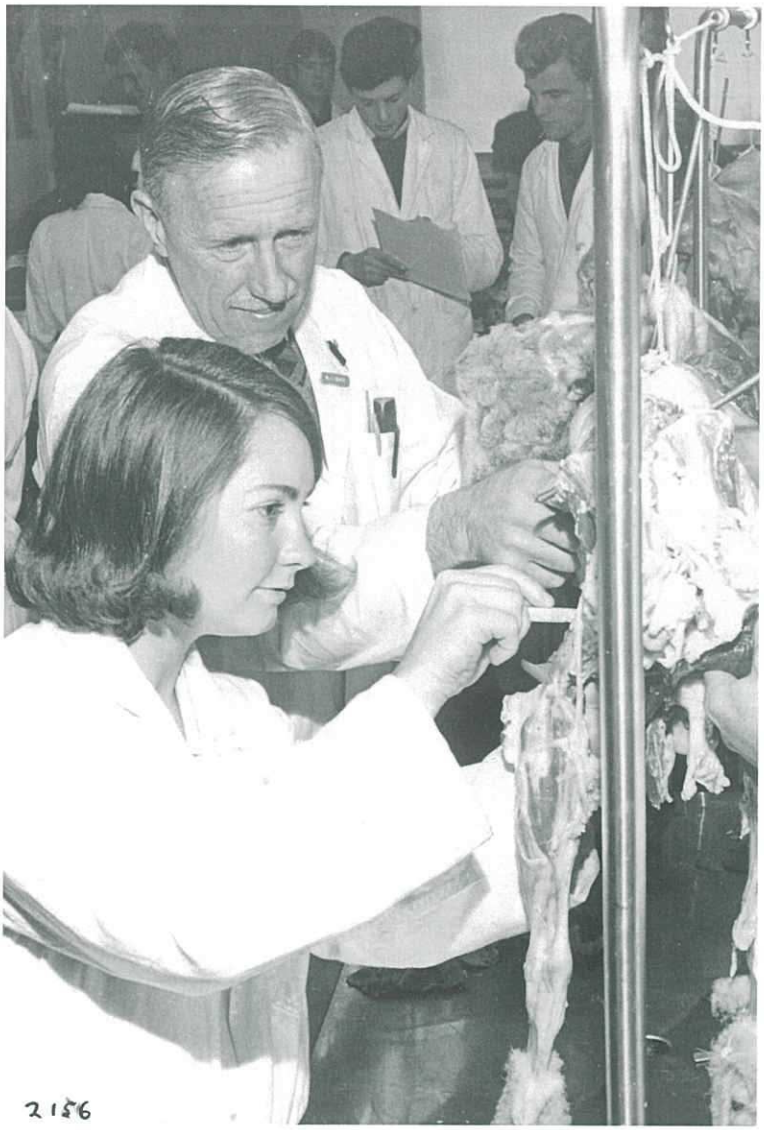
In mid-2019 I was approached by the Massey University School of Veterinary Science to do a series of oral history recordings with early staff and students of the school. The purpose of the interviews was to record the initial history of the School of Veterinary Science (Vet School) which opened in 1963. I already had some knowledge about the foundation of the School as I had carried out historical research prior to its fiftieth anniversary in 2013. This second look at the school's history through the eyes of the men who developed much of the school's culture provided a wonderful counterbalance to the largely institutional style work I had previously done. One of the most important aspects of using oral history interviews in this context was that they provided a voice for those involved in developing the direction of the school in its early years. By being able to speak about their motivations for working at Massey, their teaching philosophies and why they chose particular research subjects, the interviewees were able to humanise the development of the Vet School. This was in direct contrast to official archives, which can at times be quite formal and dry. From the interviews some key themes emerged, but the most recurring was the staff and students' sense of their role in developing 'Kiwi-made vets'.

The brief was to conduct around twenty interviews, and at the end of the project I had interviewed fourteen staff and four students. All of the staff were employed between the early

First Intake 1964 N-2-40. Massey University Archives Photographic Collection

Elizabeth Ward is an historian based in Palmerston North. She divides her time between teaching at Massey University and other projects, particularly those with an oral history component.

1960s and early 1970s, apart from two who were chosen because they had an interest in the history of the school and therefore good institutional knowledge. All the students I interviewed were part of the first year and had subsequently become Massey staff members. This reflects the fact that it was easier to find and interview students who still had contacts within the school. Historical factors meant the interviewees were all men. Prior to Massey opening the Vet School in 1963 most New Zealanders went to Australia to train. Of those who went to Australia, the vast majority did so because they had been awarded a Veterinary Services Council bursary.[1] This covered the cost of the four years' education in Australia and bonded the recipient to New Zealand for five years. However, the Council did not award bursaries to women, which meant that it was very difficult for New Zealand women to train as veterinary surgeons. A few did at great personal expense.[2] However, this policy had an effect on the gender balance within the profession, which persisted until the 1970s when women who trained at Massey began entering practice. As a result, when

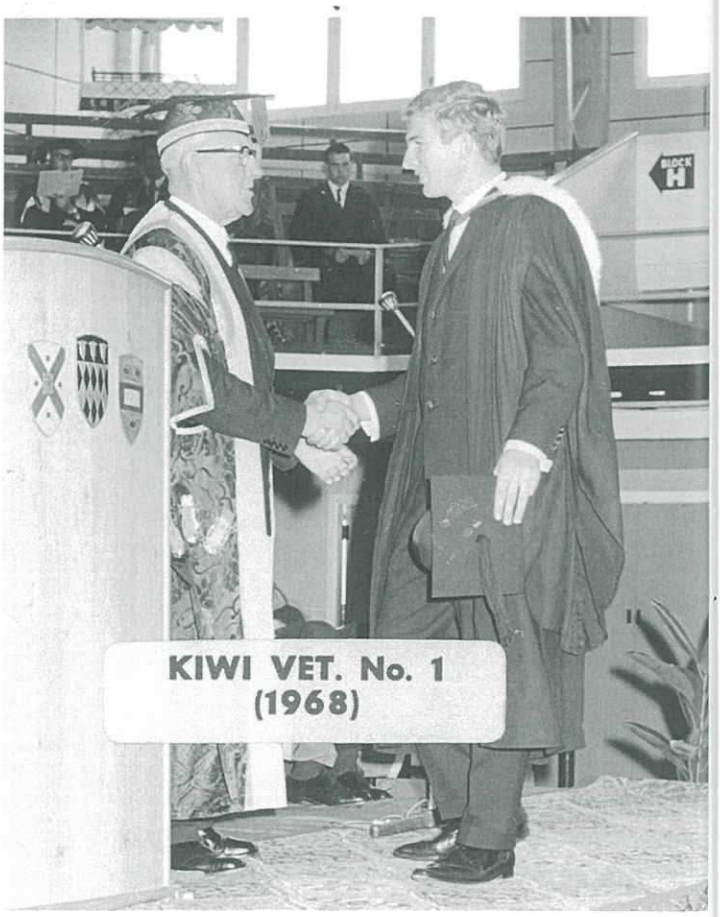


Anatomy class, August 1966, L-8-1.22-2. Three images pp32-33 from Massey University Archives Photographic Collection

Massey began gathering staff for the school in the early 1960s, it was almost exclusively men who were eligible to apply.

During my first research project on the history of veterinary education in New Zealand, I had noticed that the desire for New Zealand to develop its own veterinary school was rooted in ideas of national identity. The government had been somewhat forced to consider setting up a veterinary school in New Zealand by the Australian government's threat to withdraw the places it guaranteed for New Zealand students.[3] However, Andrew Linton, head of the Veterinary Services Council, had been advocating for veterinary training to take place in New Zealand since the 1940s.[4] Linton and his supporters believed that New Zealand's farming conditions were unique, and that a veterinary profession trained in New Zealand would enhance farmers' ability to produce high quality agricultural exports.

The decision to choose Massey Agricultural College as the location of the school reflected this philosophy.[5] There were five initial sites proposed for the school, but, throughout the process, only two were seriously discussed: Otago University and Massey. Those who lobbied for the Otago site argued that veterinary science was aligned to human medicine and therefore the school should be at a university with a medical school. The proponents of the Massey option believed that veterinary science should serve agricultural interests and therefore should be taught at a university with an established agricultural teaching programme. The choice of Massey over Otago very much reflected New Zealand's national identity as an agricultural producer. The government believed the purpose of



Kiwi Vet No1 1968, L-1-1-4-10-1

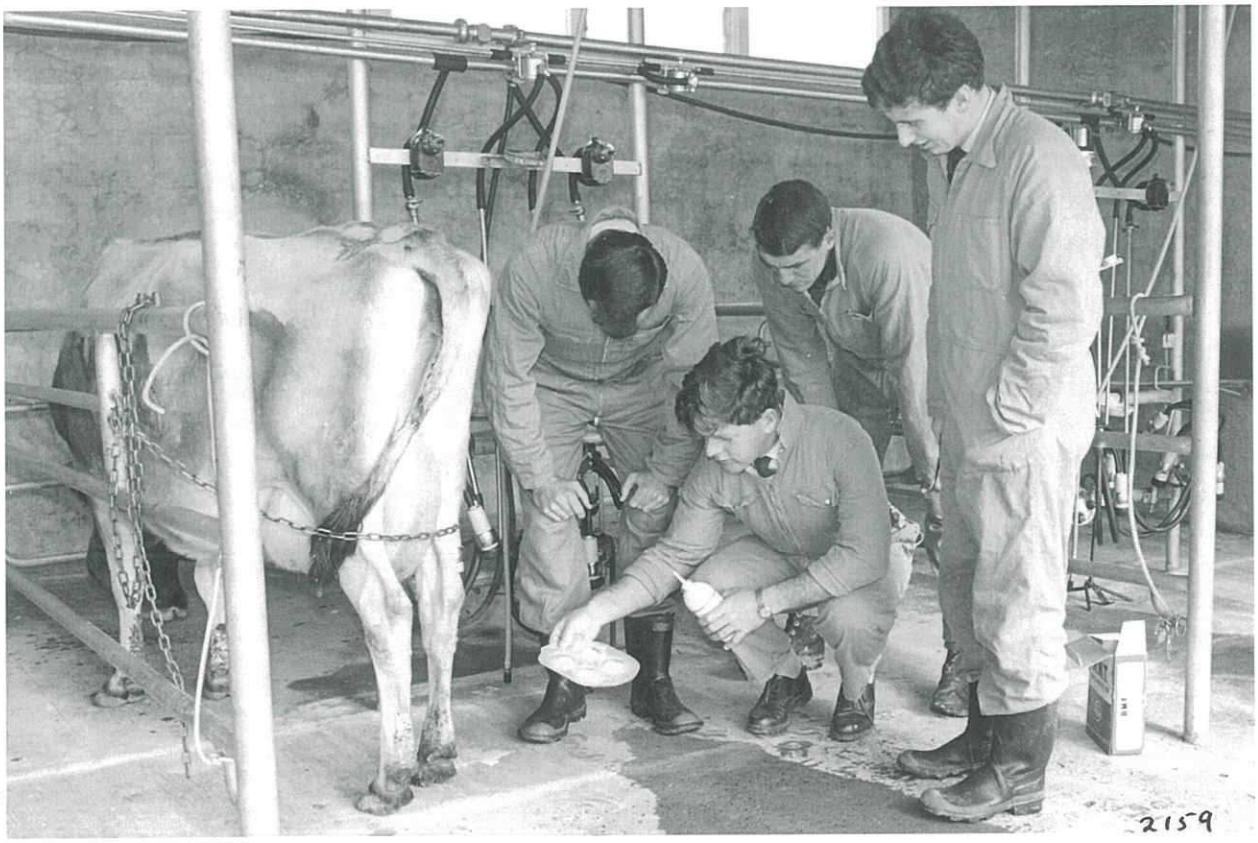
'Kiwi-made vets' was to serve the agricultural sector, and this highlighted the sector's perceived importance to New Zealand.

The interviewees also expressed this belief in the uniqueness and importance of the New Zealand agricultural sector. It was driven by several factors. One characteristic that all the staff had in common was their strong sense of identity as New Zealanders. They had all spent time overseas training, and not only in Australia, as some of them had completed post-graduate work in Canada, Britain and the United States. This experience of other countries gave them an understanding of the ways in which New Zealand and New Zealanders were different. Another aspect that most of the staff shared was that they had been in practice before they came to work at Massey because of the bonding requirement. These were men who knew that their overseas education had not always provided them with the skills and knowledge they had needed as veterinary surgeons in New Zealand. Neil Bruere, an original staff member in the Clinical Services Department of the Vet School, expressed this when he reflected on his own overseas education. Neil had initially trained in Sydney, worked in practice for over ten years and then went to Glasgow to complete his PhD.

He told me:

> I learned a lot at Glasgow, I learned a lot about research, and I learned a lot about the good points of veterinary teaching and the bad points. And one of the weaknesses that I saw in the Glasgow Veterinary School, and probably in the British schools in general and also with my training in Sydney, was the lack of application to the farming scene. Students were trained with limited access to farm problems and farm situations. And Massey being where it was, in my mind there was a determination that we would introduce access to farms as a major part, particularly of the final year teaching. And fortunately, that was the attitude of Ira Cunningham and Des Fielden, who was the head of the Clinical Department.[6]

Neil displayed this philosophy in his own teaching at Massey, which focused on sheep. He developed strong relationships with local sheep farmers so that he could provide



August 1966 L-8-1.22-1

students with the chance to practise their skills in real farming situations.

Another question I asked all my participants was about gender in the veterinary profession. As already mentioned, when the Massey Vet School opened in 1963, the profession in New Zealand was very much dominated by men. The opening of the school provided the first opportunity for New Zealand women to access free veterinary education and allowed for the idea that a 'Kiwi-made vet' could be either male or female. Initially the numbers of female students were low, but from the early 1970s they slowly increased to reach half male and half female in 1984. From this point the numbers of women training increased to the point where the profession is now dominated by women.

All my interviewees had experienced this change, either as students, practitioners, or lecturers, and for some as all three. All believed the increase in women veterinary surgeons was positive for the profession and part of the idea of a 'Kiwi-made vet'. However, there was some indication that the change in gender balance was not without issues. Ian Steffert, whose job it was to take students out on to dairy farms for practical experience, recalled that initially he would get some push back from farmers, particularly as his student groups began to include more and more women. However, he also noticed that this resistance began to break down once farmers realised female students could do the job just as well as male students.[7]

Boyd Jones was interviewed because he was a foundation student, and also the staff member who oversaw the growth in the small animal section of the Vet School.[8]

The reversal of the gender balance is an important part of the story of the veterinary profession in New Zealand. My interviews were able to capture that from the perspective of Massey staff who, as the educators, were the first to encounter this significant shift.

This oral history project provided another perspective on the development of the School of Veterinary Science at Massey University. The interviews provided space for the participants to consider what it was like to be involved in the early stages of the veterinary school and reflect on how they had shaped the culture of the veterinary profession in New Zealand. This added a human element to the work that I had already done, which focused more on the institutional history. The interviewees all expressed a keen awareness of their own identity as New Zealanders, and they had considered how they wanted to develop and educate 'Kiwi-made vets'. The opening of the Vet School at Massey also provided an opportunity for New Zealand women to train as veterinary surgeons, eventually altering the gender balance of the profession. This set of oral histories was able to capture some of the attitudes towards the changing gender balance in the profession. As I reflect on this project, I feel like there is still more scope for future research and interviews. Some further topics for interviews could include the early women students and the gender balance within the profession, and the influence of the 1980s economic reforms on veterinary education, considering the significant impact the reforms had on the farming sector.

Acknowledgements

I would like to thank the Massey University School of Veterinary Science, in particular Professor Wendi Roe, who provided the funding for this project. Also, a special thank you to Emeritus Professors Bob Jolly and Neil Bruere who helped me track down interviewees and remain tireless supporters of the recording of the history of veterinary education in New Zealand. Lastly, Louis Changuion and his team at the Massey University Archives who provided access to the archival material and images.

Endnotes

1 Hamish Mavor and Bob Gumbrell, 'Veterinary services - Post-war developments', Te Ara - the Encyclopedia of New Zealand, http://www.TeAra.govt.nz/en/veterinary-services/page-2

2 Neil Bruere, interview with Elizabeth Ward, 10 October 2019, Massey University Archives

3 'N.Z. starts to train its own veterinarians' New Zealand Journal of Agriculture, February 1964, p.108

4 Tony Nightingale, 'Linton, Andrew', *Dictionary of New Zealand Biography*, first published in 1998, Te Ara - the Encyclopedia of New Zealand, https://teara.govt.nz/en/biographies/4l9/linton-andrew; Minority report of the Veterinary Services Council, 1943-44, Box 2, K-7-3, Massey University Archives

5 Massey did not become a stand-alone university until 1964. See Michael Belgrave, *From Empire Servant to Global Citizen: A history of Massey University*, (Auckland: Massey University Press, 2016)

6 Neil Bruere, interview, 10 October 2019, File one, Massey University Archives. Ira Cunningham was the first Dean of the School of Veterinary Science, see: Bill Manktelow, 'Cunningham, Ira James,' *Dictionary of New Zealand Biography*, first published in 2000, Te Ara- the Encyclopedia of New Zealand, https://teara.govt.nz/en/biographies/5c48/cunningham-ira-james

7 Ian Steffert, interview with Elizabeth Ward, 21 October 2019, File one, Massey University Archives

8 Boyd Jones, interview with Elizabeth Ward, 5 December 2019, File two, Massey University Archives

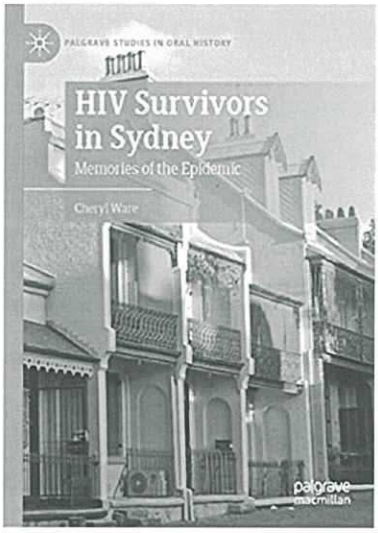
Reviews

Cheryl Ware

HIV Survivors in Sydney
Palgrave MacMillan, 2019, 247pp

ISBN 978-3-030-05101-3
ISBN 978-3-030-05102-0 (eBook)

Reviewed by Noah Riseman



There have been lots of comparisons floating around in social media and the mainstream press looking at Australian and global responses to HIV/AIDS versus Covid-19. Bill Bowtell, one of the architects of the Australian government's response to the AIDS epidemic, was an early prophet pressuring the Commonwealth government to enact quarantine and lockdown measures. Two days before I wrote this review in May 2020, the *New York Times* published the names of 1000 people who died from Covid-19 on its cover to represent the almost 100,000 American lives lost.[1] Social media reminded us that when 100,000 Americans died of AIDS, the milestone only received a small mention on page seventeen. But for gay men (especially) who lived through the AIDS epidemic, the *New York Times* cover was a stark reminder. One friend commented on Facebook that it reminded him of the pages and pages of obituaries published in the *Sydney Star Observer*.

All of these comparisons remind us of why HIV/AIDS history is so important today. Much has been written about Australia's relatively successful response to the epidemic.[2] Memoirs and histories of gay men who lived during that era regularly discuss the trauma of losing so many friends and loved ones, and of course, histories of LGBTI life in Australia include chapters about national and community responses to the AIDS epidemic.[3]

Cheryl Ware's book *HIV Survivors in Sydney* examines an important gap in this literature: gay men who seroconverted (contracted HIV) before the development of highly effective anti-retroviral therapy (HAART) in 1996 made HIV a liveable condition. These men were not only witnesses to the epidemic, but they were in the thick of it. Indeed, as one of the chapters on death points out, they could have just as easily died of AIDS-related illnesses as there was no rhyme or reason to the virus's deleterious effects.

HIV Survivors in Sydney is based primarily on 25 oral history interviews with self-identified gay men who lived in Sydney and seroconverted before 1996. Ware recruited the interview participants through advertisements in the LGBTI press, circulars from ACON (AIDS Council of New South Wales) and, most effectively, through Facebook posts on the public pages of the Australian Lesbian and Gay Archives and Lost Gay Sydney. Ware also delved into LGBTI media

Noah Riseman is a Professor in the School of Arts, University of Melbourne. Since 2017 he has been researching the history of transgender Australians since the early twentieth century.

and organisational records housed at the Australian Lesbian and Gay Archives to juxtapose, complement and supplement the interviews.

The interview participants represent an important cross-section of HIV survivors: some were open and active in Sydney's gay community, while others lived in the suburbs and rarely associated with the scene on Oxford Street. Two of the interview participants were Aboriginal, and their stories provide insight into the intersectional challenges of homophobia in Indigenous communities and racism in the gay community. In line with her university ethics approval, Ware gave all interview participants the option of being identified or adopting pseudonyms.

The first chapter of the book is a fabulous exploration of the existing literature on Australian HIV/AIDS history and theories around oral history and memory. Ware explores some of the most important analytical concepts underpinning her analysis around the reliability of memory, popular memory, composure and intersubjectivity. These are topics usually dense in theory, but Ware presents them in a concise, comprehensible way and, across the book, grounds these concepts with examples.

HIV Survivors in Sydney proceeds thematically around the big topics that came out of the interviews. Many of these topics – for example the gay scene in Sydney, interactions with the health system, volunteerism and safe-sex campaigns – are common areas covered in Australian HIV/AIDS histories. This is not a weakness of the book, but rather a strength because Ware brings survivor voices to personalise these themes and to re-assess the dominant historiography. Indeed, Ware adeptly deploys oral history theories around composure and popular memory to consider how HIV survivors' experiences both align with and challenge dominant discourses about the epidemic.

In the chapter on health care, for instance, Ware explores the common tropes of discrimination in the public health system, patients seeking to control their own care and difficult decisions over seeking treatment. Ware gives examples that align with dominant discourses such as doctor shopping, but also presents examples of men who were happily compliant and trusted their doctors. In this chapter and across the book, Ware presents the diversity of voices in such a way as not to debunk dominant discourses, but rather to complicate them and add nuance.

Throughout the book Ware incorporates large excerpts from interviews and is cautious and respectful in her analysis. In this sense, she lets the interview participants speak for themselves. There are examples when it is clear that the interviewees' memories do not hold up against chronology or against other reports (for example, the discussion about early activism from people living with HIV). In such instances, Ware analyses *why* the men have composed their memories in such a way. She approaches these sections delicately, and I was amazed at what came across as highly effective analysis which upheld both the dignity of the men's memories while being faithful to the broader historical record.

While all of *HIV Survivors in Sydney* adds original information about HIV/AIDS history, it is perhaps the last two chapters which really break new ground. These are the chapters that focus on how the advent of HAART changed HIV into a manageable condition. Most histories mark this as a 'before and after' turning point – and rightfully so – where HIV/AIDS history changed forever. Ware's exploration of how the change affected people who were already HIV-positive explores the long-term side effects of not only HAART, but also the other experimental treatments that many men trialled before 1996. The men talked about their fears of the epidemic being forgotten or being de-gayed (something that certainly has happened in other parts of the world, if my personal recollections of HIV education in Massachusetts is anything to go by). Most importantly,

the interview participants want their survival to mean something. That is why these 25 men volunteered to participate in Ware's study, and she most certainly does them justice.

Overall, *HIV Survivors in Sydney* is a fabulous read on numerous levels. It masterfully engages with theories about oral history and memory; it tells the story of Sydney's gay community before, during and after the epidemic; it explores themes as diverse as AIDS activism, volunteerism, health, discrimination (both within and outside of the gay community), death and dying; and it personalises what are often the abstract histories of HIV/AIDS from the perspective of men who were not just witnesses but were the ones who live(d) with the virus.

Palgrave Macmillan is an academic publisher, but this book is written in an accessible, comprehensible style that is engaging and a must-read for any gay man or others with an interest in LGBTI or HIV/AIDS history.

Being an academic publisher, the cost of the book is high, but I have two tips to encourage readership:

1. I purchased my copy when Palgrave was having a special sale and all of their books were €10 including shipping (approximately NZ/AU$16) – so keep an eye out for another sale; or
2. Get a copy at your local library (or ask them to order it).

Endnotes

1 US Deaths near 100,000, an incalculable loss, *New York Times*, 24 May 2020, p.1

2 The canonical text is Paul Sendziuk, *Learning to Trust: Australian Responses to AIDS* (Sydney: UNSW Press, 2003)

3 For example: David Bradford, *Tell me I'm okay: A doctor's story* (Clayton, VIC: Monash University Publishing, 2018); Robert Reynolds, *What happened to gay life?* (Sydney: NewSouth Publishing, 2007). For national and community examples of responses, see Garry Wotherspoon, *Gay Sydney: A history* (Sydney: NewSouth Publishing, 2016); Graham Willett, *Living out loud: A history of gay and lesbian activism in Australia* (St Leonards, NSW: Allen & Unwin, 2000).

The Memory Studies Association Third Annual Conference, Complutense University, Madrid. June 25 – 28, 2019

Reviewed by Anna Green

The founding conference in Memory Studies was held in Amsterdam in 2016, followed by the formal inauguration of the Memory Studies Association the following year. Prior to this the academic Memory Studies journal had been established with an interdisciplinary British/Australian editorial team. In the first journal issue, published in 2008, the editors acknowledged the huge prior expansion of interest across a wide range of scholarly disciplines in the field of memory, at individual, social/collective, and cultural levels. But memory researchers remained within disciplinary silos, and the journal was established to encourage cross-disciplinary engagement and research, and I think it has been very successful in that goal.[1] Both journal authors and the conference participants, therefore, draw on a very wide range of conceptual approaches to memory, and use many different kinds of methodologies and sources. At a conference, there may be only a small number who actively identify as oral historians, although what they are doing may seem to be oral history! And the disciplinary boundaries remain important (partly because there are few jobs in 'memory studies', most will still work within psychology, sociology or other conventional teaching programmes). I can really recommend the conference as an incredibly stimulating environment, and a place to learn about different theories, methodologies, and approaches to the study of memory and remembering. The next memory studies conference is in July 2021 in Warsaw, on the theme of 'Convergences' and has some very interesting keynote speakers.

At the time of writing submission of papers has closed but it is still possible to register.[2]

Growth in the number of researchers – from psychology, sociology, anthropology, history, literature, museum studies, and many others – identifying with this interdisciplinary field of study has been exponential: the 2019 conference in Madrid brought together over 1,500 participants. I was invited by the conference organizers to teach a methodology master class in oral history and family memory, and also presented as part of a panel on 'Historical Consciousness, Memory and Imagination'. Not only did this conference provide the opportunity to meet others working on topics close to my own, I was also able to hear some of the major theorists in the field discuss contemporary developments, and it is two of these sessions I will focus upon here. Both these presentations seem very relevant to current New Zealand debates in terms of historical consciousness, the history curriculum, and the nation state.

The temperature rose to 40°C during the four days of the conference: many of the rooms at the university lacked air conditioning, and the sessions were usually packed. Our conference folders each held a yellow Spanish fan, emblazoned with the MSA logo, and consequently every speaker was accompanied by the

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rustle and hum of hundreds of hand-held fans! This was also the case for the opening keynote address, given by the German anthropologist Aleida Assman whose internationally influential work has focused on cultural and communicative memory. Her address was recorded and is available on YouTube.[3]

Assman spoke about the need to bring the concept of the 'nation' back into memory studies. She acknowledged the suspicion about nationalism among 'progressive, transnational and cosmopolitan' scholars in memory studies who live in liberal democracies and are more interested in identity politics. But she argued that we could not afford to forget the nation, since we all live in one. Furthermore, she pointed out, if the nation becomes an 'empty signifier', it will be filled – as it has already in parts of Eastern Europe and elsewhere – by populist politicians on the right of the political spectrum whose vision of the nation is 'exclusive not inclusive, polarized, and driven by spite and hatred'.

What positive options existed, she asked, for collective identification in democratic and diverse societies, and what role could memory play? She pointed, as one good example, to the critical dialogical memories that emerged in France, Poland, and Switzerland after 1989 that challenged the earlier monologic national narratives about the Second World War. But she then added a significant qualification by agreeing with the American historian Peter Novick that national memory could not 'bear ambivalences', and that it is difficult to hold the nation together 'without some kind of consensus about seminal events in its history.' Our pressing task, she then abruptly concluded, is to reimagine the nation state. While I would have liked a bit more attention, even speculation, about how this re-imagination and consensus might be achieved, in the face of powerful and entrenched political, economic and cultural interests, the presentation made me think much more about the idea of the 'nation' in the New Zealand context, particularly recently after an initial reading of the draft history curriculum framework.[4]

During her speech, Assman touched on the theory of the sociologist Maurice Halbwachs, whose concept of 'collective memory' is the foundation of a great deal of the research in memory studies. In contrast to many psychologists studying memory in the first two decades of the twentieth century - who focused upon individual memory - Halbwachs argued that memory is irreducibly socially framed, from childhood through to adulthood. Memories, he insisted, are created within specific social contexts and through active engagement with other human beings. And finally, and perhaps more controversially, he concluded that the need for a sense of belonging or an 'affective community' ensured that individuals remembered primarily those memories that harmonized with others.

In a special session on 'Maurice Halbwachs and Contemporary Memory Studies', a very distinguished set of panelists discussed a current publishing project with Oxford University Press to re-translate and publish the whole of Halbwach's work, rather than the fraction currently available in the English translations by Coser, *On Collective Memory* (1992), or Ditter, *The Collective Memory* (1980).

I think this is the only occasion on which I have heard such a loud collective gasp from a conference audience, when the French sociologist Sarah Gensburger (along with other panelists) agreed that they were not sure that 'collective memory' was a concept Halbwachs would recognize. The gasp probably arose because of the ubiquitous nature of the concept of 'collective memory' among virtually all the memory studies scholars present, although not all have shared its more determinist dimensions.[5] Instead, the panel agreed that Halbwachs had developed a socially and culturally interactionist approach to memory that included both the individual and collective and that this is more accurately described as 'social memory' rather than 'collective memory'.[6]

Endnotes

1 Henry L. Roediger III, and James V. Wertsch, 'Creating a new discipline of memory studies', *Memory Studies*, 1, 1 (2008): 9-22

2 https://msaconferencewarsaw.dryfta.com

3 Aleida Assman: Opening of MSA 2019 Conference, https://www.youtube.com/watch?v=wM04W12CFw4

4 Aotearoa New Zealand Histories: NZ Curriculum Draft for Consultation: https://www.education.govt.nz/our-work/changes-in-education/aotearoa-new-zealand-histories-in-our-national-curriculum/

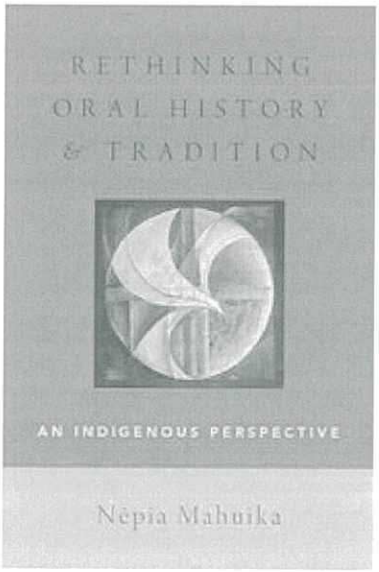
5 Disclosure: I wrote an article in 2004 criticizing aspects of the theory and application of 'collective memory', republished open access online in 2019 in the special issue *Oral History Journal @ 50*: https://www.ohs.org.uk/journal/ohj-50/

6 A useful approach for the analysis and interpretation of oral history is available open access and in English online, which builds upon and refines Halbwachs' initial memory theory. See Jan Assman in Erll and Nünning, *Cultural Memory Studies* (2008), pages 109-118: https://www.let.leidenuniv.nl/pdf/geschiedenis/cultural%20memory.pdf

Nepia Mahuika

Rethinking Oral History and Tradition: An indigenous perspective

Oxford University Press, 2019, 304 pp. ISBN 9780190681685



Rethinking Oral History redefines the disciplinary boundaries of oral history by reframing understandings of oral histories and traditions through an indigenous Maori perspective. Nepia writes:

'Indigenous peoples have our own ways of defining oral history. For many, oral sources are shaped and disseminated in multiple forms that are more culturally textured than just standard interview recordings. For others, indigenous oral histories are not merely fanciful or puerile myths or traditions, but are viable and valid historical accounts that are crucial to native identities and the relationships between individual and collective narratives.

This book challenges popular definitions of oral history that have displaced and confined indigenous oral accounts as merely oral tradition. It stands alongside other marginalized community voices that highlight the importance of feminist, Black, and gay oral history perspectives, and is the first text dedicated to a specific indigenous articulation of the field. Drawing on a Maori indigenous case study set in Aotearoa New Zealand, this book advocates a rethinking of the discipline, encouraging a broader conception of the way we do oral history, how we might define its form, and how its politics might move beyond a subsuming democratization to include nuanced decolonial possibilities.'

Sara McIntyre

Observations of a Rural Nurse, 2020, 297 pp.

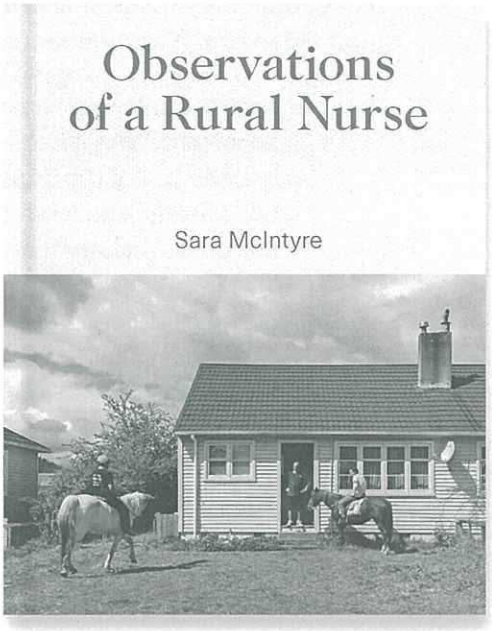
Massey University Press. ISBN 978-0-9951229-7-0

Sara McIntyre spent childhood holidays at a two bedroom cottage overlooking the Whakapapa River in Kākahi, King Country, a place described in the *Penguin New Zealand Travel Guide* as 'a faded sawmillingsettlement made famous by the paintings of Peter McIntyre [her father] who had a house there (until it fell into the river gorge he liked so much to paint).'[1]

Sara bought a derelict house close by intending to make it a holiday home but she moved there permanently in 2011 and found herself working as a district nurse. Her job required her to drive around a large area, mainly on gravel roads. As a result, she got to know the area in more detail, learning 'how a small hospital works, and how small communities work, the networking, the idiosyncrasies, the dramas, and humour. There's a bond with patients and their families...a better understanding and acceptance of people in their homes and, with time, some true friendships'.[2] She wanted to get out her camera. Initially unsure about taking photographs of patients, she began asking people if she could, and found them receptive and proud to feature in her work.

The pictures in the book are Sara Mcintyre's observations of Kākahi and the sparsely populated surrounding King Country towns of Mananui, Ōhura, Ōngarue, Piriaka, Ōwhango and Taumarunui, a record of people and their homes, 'photographs of crocheted blankets and family portraits, of lace curtains and rusting cars, washing on the line and sofas on the front porch. Photographs of horses and hāngi and TV satellite dishes; long country roads; museums and churches and the bowling club; Rowena's pirate flag, Erihi's kākahu, the two cars parked up at International Zephyr Day and the heavy sun – and rain-drenched beauty of the King Country.'[3]

The book also includes a foreword by Simon McIntyre, Sara McIntyre's brother, Sara's account of living and working in the King Country, and an essay by Julia Waite.



Endnotes

1 *Observations of a Rural Nurse*, p21
2 *Observations of a Rural Nurse*, p23
3 *Observations of a Rural Nurse* – Interview, Sally Blundell. *Photoforum* https://www.photoforum-nz.org/blog/2020/6/7/observations-of-a-rural-nurse-interview

Code of ethical and technical practice

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

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

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

Interviewers have the following responsibilities:

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

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.

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