
NOHANZ

The National Oral History Association of New Zealand
Te Kete Kōrero-a-Waha o Te Motu

KNOW YOUR PLACE: LOCATING ORAL HISTORY

19 – 20 July 2003

The National Oral History Association of New Zealand Te Kete Kōrero-a-Waha o Te Motu and the University of Auckland, in association with MOTAT, invite you to attend the 2003 national oral history conference.

**REGISTER BEFORE 30 JUNE AND SAVE \$15 ON YOUR REGISTRATION
FEE**

For more information and registration form go to

<http://www.oralhistory.org.nz/>

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Newsletter

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EXECUTIVE COMMITTEE 2003

President:

Linda Evans

Secretary:

Megan Hutching

Treasurer:

Bronwyn Officer

Committee:

Jocelyn Chalmers, Jacqui Foley, Lesley Hall, Gillian Headifen, Alison Laurie, Rachael Selby, Anne Thorpe, Anaria Tangohau, Shirley Williams, Marie Burgess, Helen Frizzell and Anna Green.

Calling all NOHANZ members

The present President, Secretary and Treasurer of the NOHANZ Committee are looking to step down from their respective roles in the next NOHANZ year. Elections will be held at the AGM during the NOHANZ conference timed for 9-10 am Sunday 20 July at the Conference Centre 22 Symonds Street, Auckland.

The present committee are also keen to hear from members around New Zealand who would be interested in contributing more to

NOHANZ by helping with this newsletter, the NOHANZ journal, the NOHANZ website or by participating on the committee at a distance.

If you would like to find out more please contact Megan Hutching email: megan.hutching@mch.govt.nz

NOHANZ Conference 2003 List of speakers

Te Ahukaramu Charles Royal Some Notes on Oral and Indigenous Thought and Culture

Judith Binney Bringing the Stories Back Home: Dialogues over Twenty-five Years

Linda Shopes Community histories

Dorothy McMenamin Identifying Anglo-Indians and their community in New Zealand

Angela McCarthy The importance of place and identity for a Scottish migrant in 1950s New Zealand

Lynette Shum Unsmelted gold, uncut jade: using oral history to study New Zealand Chinese history

Sarah Gaitanos 'Story begins here ...': Nola Millar and New Theatre

Alison Laurie 'It suited me, that life': talking with Freda Stark

Rachael Selby Knowing yourself and your town

Ulrike Andres Placing Maori: a cultural geography approach

Lesley Hall The political is personal

Maureen Birchfield WEL women who made a difference

Gabrielle Fortune What do we mean by 'place'?

Rachel Baskerville Oral history in business: a professional closure event and its impact on class mobility post-World War II

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Penny Robinson Whose place? Moving towards collaborative research and its use beyond the interview

Noel Waite Oral history by design

Mere Whaanga Telling our stories: hapū identity in waiata, pakiwaitara and visual arts

Taina McGregor The wives of C Company, 28 (Maori) Battalion men

Jacqui Foley Local history projects

Brita McVeigh The making of *Coffee, Tea or Me* followed by a showing of this video

Elaine Ellis-Pegler Piercing memories: remembering the past to protect the future

Oral History Workshops

Workshops associated with the conference

Two workshops will be held in Auckland on **Friday 18 July** in association with the conference:

- a workshop for those who work in museums, libraries and archives. This will be co-ordinated by Linda Evans of the Alexander Turnbull Library's Oral History Centre and held at the University of Auckland conference centre
email Linda.evans@natlib.govt.nz or tel: 04 474 3162

- an advanced oral history workshop for those who have already done some oral history recording. This will be tutored by oral historians, Judith Fyfe and Megan Hutching, and will be held at the Auckland War Memorial Museum library.
Email Bruce Ralston
bralston@aucklandmuseum.com or tel: 09 306 7062

For full details, see: www.oralhistory.org

* The Essentials of Oral History Research

Day One: Introduction to Oral History Saturday 26 July 2003, 8.45-4pm

How to plan an oral history project, choose the best equipment, achieve clear recordings, select informants, follow ethical procedures, develop questioning techniques, process oral history and make the material available for use. Bring a tape recorder if you have one you intend to use for recording. Exercises to be completed before Day Two will be discussed.

Fee: \$150 (\$110) Limit:16

Day Two: Taping Seriously Saturday 16 August 2003, 8.45-4pm

Taping Seriously builds on *Day One: Introduction to Oral History*, reviewing work completed and covering in more detail interview techniques, equipment standards, project planning and ethical and legal issues. Some experience in recording or processing oral history is necessary. Completion of an earlier *Essentials* course or a recent equivalent introductory course is required.

Fee: \$150 (\$110) Limit:16

For further information, concerning registration or funding, contact the Oral History Centre, 04-474 3162 or
atl@natlib.govt.nz

Calls for Papers

Anthology of Oral History Education

The Consortium of Oral History Educators, in association with the Martha Ross Center for Oral History is currently accepting manuscripts for a publication entitled *Preparing the Next Generation of Oral Historians: An Anthology of Oral History Education*. The publication will focus on K-12 and college/university oral history instruction. Manuscripts should relate to the philosophy, the theory, the research, the technology and/or the practice of oral history as an educational methodology. Vignettes of projects are also being accepted.

For more information contact:

Barry A. Lanman, Director, The Martha Ross Center for Oral History, Department of History, University of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250 or email AOHELanman@aol.com.

Oral History on Display:

Presenting testimonies through museums, virtual displays, multi-media and publication.

Annual Conference of the Oral History Society, 12th - 13th June 2004,

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Bournemouth University, Dorset, UK

History may be everything that's behind us, but oral history is currently everywhere around and in front of us, as TV and radio listings and museum, heritage and community arts publicity will readily testify. Oral history seems to have come of age in the public's consciousness, with personal testimony being increasingly recognised as a valuable element of contemporary historical interpretation, and an incomparable educational source and artistic resource.

Whilst the interview itself represents the most 'pure' display of oral history, it is the secondary presentation, usually involving interpretation as some level, which is the objective of many oral history projects. But using, or re-using, oral testimony in this way raises practical, technical and ethical issues. Oral History on Display sets out to investigate the challenges, opportunities and implications of putting oral history on display in the wide range of situations in which it occurs including museums, archives, libraries and galleries, both real and virtual, television and radio, print and electronic publication, performance and artwork, landscape and the built environment, schools and community outreach activities.

The following questions provide a starting point for exploring these issues:

- In the context of museums and other physical public displays, what is the relationship between artefact and oral testimony?
- To what extent is oral testimony becoming the key to the contextualisation of contemporary objects?
- What evidence is there that the incorporation of oral history into exhibitions enhances the visitor experience?
- What are the implications of incorporating the memories of those still living into long-term exhibitions - is there a sense in which public display denies these contributors 'closure'?

- Does the virtual museum environment provide solutions or just raise different issues?
- How can the interviewer/TV or radio producer/editor/exhibition designer ensure that their responsibilities towards the contributor are upheld amidst the inevitable limitations imposed by the scope of a project?
- Does the process differ when the material used is taken from archives?
- What are the archival responsibilities of those who 'record to order' for display or broadcast? To what extent are such interviews really oral history?
- Can print publication ever adequately convey the essence of oral history?
- How is oral history being used in schools and through community projects?
- What opportunities are there for oral history in the context of performance and art?

We invite proposals for papers and presentations, both formal and informal, from museum, archive and library practitioners, community groups, media presenters and producers, technical practitioners and individuals which seek to explore these issues and to discuss the philosophy and practice of oral history in the context of display. We also welcome case studies which demonstrate the role of oral history in display and interpretation, or which explore the technical implications of exhibiting oral testimony in both the real and virtual environments. We also invite proposals for contributions to the associated trade/technical exhibition, poster display and demonstration of virtual exhibitions.

The closing date for paper and poster proposals (500 - 750 words) is 31st December 2003.

For further information contact:

Frances Cambrook fcambrook@bmath.ac.uk

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