

Parnell Baths, Auckland. Smith, Sydney Charles, 1888-1972 :Photographs of New Zealand. Ref: 1/2-046137-G.  
Alexander Turnbull Library. <http://natlib.govt.nz/records/23083430>

# NOHANZ NEWSLETTER

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The National Oral History Association of  
New Zealand  
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NOHANZ Newsletter  
Volume 29, number 3 December 2015

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We welcome contributions to the NOHANZ newsletter, published three times per annum.

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Back issues are available on our website

[www.oralhistory.org.nz](http://www.oralhistory.org.nz)



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## From the President

One of the most rewarding aspects of working in oral history is the network of colleagues you build up over time. This is particularly important for freelancers, who don't enjoy the collegial support offered by institutional and academic workplaces. Conferences and to a lesser extent regional meetings strengthen these relationships. We are pleased to report on the Perth conference, which four of our members attended, and the Auckland regional meeting held in early November.

We are deeply saddened to note that our colleague Dr Bernard Jervis passed away on 25 November after a short illness. Few who attended the NOHANZ conference in Rotorua in April 2011 will forget Bernard's presentation, based on his harrowing experiences recording oral histories – via interpreters and in extreme heat – in Bosnia. He presented again at The Gift of Memory conference in Wellington last year, when he talked about oral history being about “lives shared”.

As well as being the New Zealand Red Cross representative on the International Humanitarian Law Committee, chair of Wairarapa Area Council NZRC and a member of the Board of Governance Restorative Justice Practice Wairarapa, Bernard was also chair of Featherston Camp Sculpture Trust, set up to remember the 60,000 men who in WW1 went through Featherston Military Training Camp. Trust secretary Jean McDowell says Bernard's vision and tenacity enabled this project to come into being. “He was, and still is, an inspiration to us and he will be sorely missed.”

We at NOHANZ hope to publish a reflection on Bernard's life by his colleague and friend Dr Penelope Dunkley in our March newsletter.

We are also sorry to have to accept the resignation from NOHANZ Exec of Christchurch-resident Dr Rosemary Baird, whose first child is due around conference time. A new story begins...

Meantime, we are looking forward to Conference 2016 in Christchurch, when the theme is Sharing our Stories. We have confirmed the venue, Commodore Airport Hotel, and the call for papers will go out soon.

Your NOHANZ Journal 2015 will be mailed at the same time as this newsletter. If you don't receive a copy, it may be because your subscription has lapsed. Make sure you [renew immediately](#), to get the full benefit of NOHANZ membership, including information regarding Conference 2016 in Christchurch next Labour Weekend.

***Ann Packer***

## 2015 Oral History Awards

### Waitangi 175 Oral History Awards



Parihaka Pa. Union Steam Ship Company of New Zealand :Assorted photographs. Ref: 1/2-056542-F. Alexander Turnbull Library, <http://natlib.govt.nz/records/23078293>

Two documentaries which delve into the history of Te Tiriti o Waitangi and its relevance in the 21st century have taken the one-off Ministry for Culture and Heritage Waitangi 175 Oral History Awards

2015 is the 175th anniversary of the signing of Te Tiriti; it also marks 150 years of Māori Land court operations and 40 years since the establishment of the Waitangi Tribunal. The Waitangi 175 Oral History Awards are video oral history awards, funded out of the New Zealand Oral History Awards Trust Fund, administered by the Ministry.

BWP Productions Home received an award for *The Tuhoe Settlement 2013* and Purakaunui Block for *Motoitoi*. Murray Hemi, Project Manager, Treaty Settlement Histories, MCH, says *The Tuhoe Settlement 2013* focuses on their treaty settlement in 2013 and forms part of a planned long-form documentary on the process of Tuhoe revitalisation and growth. MCH has produced a short YouTube video interview with the BWP Productions Home producer Jan Beiringa: <https://youtu.be/eqz6rRbWpSM>

The other recipient was Purakaunui Block Inc for its production *Mo-toitoi*, which captures Ngai Tahu kaumatua reflecting on being Maori during a period of rapid change. The interviews are focused on the Otakau, Purakanui and Whareakeake districts.

Murray Hemi says both recipients are contributing to the richness of the korero on the Treaty of Waitangi and provide an important historical account from two iwi perspectives.

“E mihi atu ana Te Manatū Taonga ki ngā tāngata katoa i tono mai ai, me te tokorua hoki nā rāua te whakawhiwhinga,” he says.

The Awards Panel comprised Neill Atkinson (Chief Historian), Murray Hemi and Alison Parr, Senior Oral Historian from the Ministry, with external experts Hugo Manson and Mike Hennesey (oral historians), Emeritus Professor Roger Maaka (EIT), and Nick Guy (Conservator Audio-visual Material, ATL).

### **New Zealand Oral History Awards**

Yellow-eyed penguins and their conservation, a look into Westport life, Niue elders’ experience of living in New Zealand and union history are some of the topics granted funding in this year’s New Zealand Oral History Awards (NZOH).

Nine oral histories received a total of more than \$55,000 in funding for projects which will make a significant contribution to understanding New Zealand’s history, said Alison Parr, Senior Oral Historian, Manatū Taonga Ministry for Culture and Heritage.

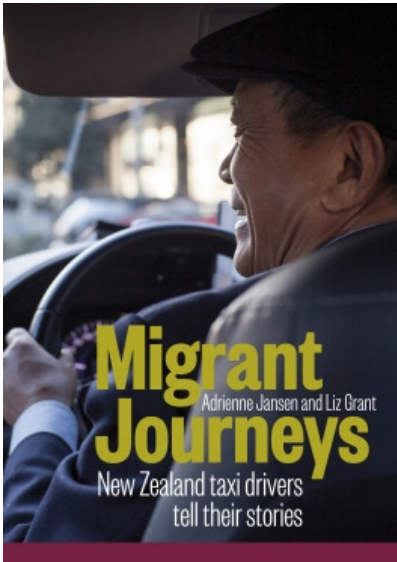
“These awards enable people to tell their stories and ensure they are recorded for both current generations and those who follow,” Alison Parr said.

Set up in 1990 with a \$1 million gift from the Australian government to commemorate New Zealand’s sesquicentennial of the signing of Te Tiriti o Waitangi, these awards are for recording the oral history of New Zealand and its close association with other South Pacific countries.

In the 25 years since being established, more than \$2 million has been given to some 400 community groups and individuals. Applications are considered by historians from across New Zealand and a representative from ATL’s Oral History and Sound Archive.

For details of the projects and people involved, see <http://www.mch.govt.nz/news-events/press-releases/oral-history-awards-tell-our-stories>

## Reviews



***Migrant Journeys: New Zealand taxi drivers tell their stories* by Adrienne Jansen and Liz Grant, Bridget Williams Books, RRP \$40**

“I talked my way out of any trouble because I was talkative and they liked my stories.” And what stories Nena has!

From Serbia (former Yugoslavia) Nena is one of 14 drivers from around the country whose stories are told in Adrienne Jansen and Liz Grant’s new book *Migrant Journeys – New Zealand taxi drivers tell their stories*. With taxis a window on the struggles of New Zealand’s growing immigrant population, their stories are poignant.

With her husband and children, Nena came to New Zealand in 1997. Despite extreme difficulties caused by successive wars in the 1990s between regions of Yugoslavia, the decision to leave her home country was a hard one. It’s a common theme, as are stories of long-abandoned dreams, fresh memories of inconceivable horrors, racism and wasted talent. All, too, share deep wells of relief and gratitude at the chance of a better life – for their children if not for them.

An individual chapter is based on each person’s account – there is a doctor, an engineer, an accountant, among others. All have had to trade education and prestige in their own country and start again from the bottom. Through interviews conducted over two years, these 14 migrant taxi drivers describe where they came from, why they came here, what it was like to settle, how they got into the taxi business and how they see New Zealand and New Zealanders. There are stories of sadness and sacrifice. But, from Cambodia, India, Iraq, Bangladesh, Somalia, India, Afghanistan, Serbia, Croatia, Fiji and Samoa, heartening stories are also shared.

There are delightful stories. Hassan Ibrahim, from Somalia, knew that New Zealand had a lot of sheep. His expectation when he came was that all he needed was to get to know around ten to fifteen New Zealanders who would be able to “give me like a thousand sheep, because my thinking was that every New Zealander had like one million sheep”. He got to Christchurch and met this guy. “I asked, ‘How many sheep have you got?’ And he said, ‘None’. And I thought, “Oh, I’ve got stuck with the wrong guy!” I had pictured that the local government would allocate us a piece of land and the neighbours or whoever became our friends would donate some sheep. And we would become farmers! So I had to think of where to go from here.”

However, that little of the immigrant experience has changed since Adrienne Jansen’s book *I have in my arms both ways* was published in



1990 is troubling. In this new book Adrienne Jansen and Liz Grant offer hope in continuing to help our increasingly multicultural communities to be heard. May the power of oral history used in their magnificent new book make a difference to our understanding, our attitudes and our true willingness to affect how our immigrant communities are valued and genuinely integrated.

Your next taxi ride will be richer for the deeper empathy gained as these 14 drivers have courageously shared their stories.

*Belinda De Mayo*



### ***The Talking House Tour – Verbatim Theatre***

The Talking House Trust has just completed a national tour of two verbatim theatre plays that I was extremely fortunate to see in Wellington recently: *The Keys are in the Margarine* and *Be Longing*. The Talking House philosophy is that telling and retelling ordinary people's stories is key to maintaining community. The verbatim or documentary theatre genre they practice dates back to the 1930's in the USA and the UK but the production team behind the New Zealand work have developed their own unique form. An earlier theatre work, *My Place*, grew from interviews recorded by Helen Frizzell (See *Oral History in New Zealand*, 2000/2001; n12/13: p9 – 13.)

These plays present the testimony of people who have been interviewed at length on film about their experiences of Alzheimer's and migration. Hours of interview material were shaped and are presented word for word in the same physical way they were originally spoken. The "actors" on stage wear earpieces connected to iPods to make the process absolutely transparent and have rehearsed by studying every raised eyebrow, facial expression and gesture from the filmed interviews.

In an interview with Wallace Chapman on *Sundays* <http://www.radionz.co.nz/national/programmes/sunday/audio/201770440/stuart-young-and-cindy-diver-verbatim-theatre> Stuart Young and Cindy Driver explained more about the process. They pointed out that reuse of interview material gives the audience the opportunity to hear the material in the way the interviewers heard it in sitting rooms and at kitchen tables, words spoken between the interviewer and interviewee that the interviewee might not speak to an audience but which they have been recorded for ears beyond the interviewers. The result is compelling theatre.

The group's experience with ethical requirements for informed consent when interviewing people with Alzheimer's may also be helpful to oral historians.

*Pip Oldham*





Sue Monk and Joanna Boileau      Image: Karina Abadia / [www.stuff.co.nz](http://www.stuff.co.nz)

## **Parnell Baths Centenary Oral History Project**

*By Sue Monk*

*“The girls were here, the boys were here, the fun was here, the action was here... My heart and soul is with the Parnell Baths, always has been, always will be...”*

John Fay – past manager, Parnell Baths

Swimming in the 59-metre long lane at Parnell Baths several summers ago, I was aware of the upcoming centenary in March, 2014. There seemed to be no official recognition of the event and I resolved to record memories of the Parnell Baths. It would be my contribution, ensuring the mesmerising sparkling seawater of the baths be recognised and remembered.

*Parnell Baths: a Jewel in Auckland's Crown* was co-authored by Joanna Boileau and myself. Joanna edits the Parnell Heritage Journal and I wrote an MA mini-thesis on seawater swimming pools a while ago.

In 2013, with the so-called Super City occupying the minds of Auckland Council, my first attempts to get funding sank like a stone. A year later, the Waitemata Local Board asked Parnell Heritage to publish a book about the Baths! Yippee, we were underway. We appreciated the sponsorship.

With much of the research already in my personal collection, Joanna gathered more photos and detail while I filled some gaps in the set of oral histories I had already made. Together we wrote, edited, illustrated and made phone calls. We started in September 2014. By March 2015 the 48-page book was with the printer.



The short timeframe was possible with two authors and a superb designer – Jason Saunders. We met with him before we started. He looked at the budget, and we discussed options of page layout and use of colour. He explained how the book sections would be laid out. He gave us a guide as to how many words to write and where we could use colour images and black and white – all this before we started writing. Although we had agreed on chapter headings, more themes arose.

At the Auckland Regional NOHANZ meeting earlier this year I spoke about the oral history project and the book, which was published in April 2015. The presentation began with two sound clips. Hugh Batty, recorded at age 97, vividly recalled tiptoeing in the mud, trousers rolled up, to get to the Baths back gate, thirty years before the coastal road access was made. Another anecdote, from teenager Diana Holt, told of duck diving on Sunday mornings to pick shillings off the bottom of the pool.

A cross-section of seven people with Parnell Baths links were interviewed. Subjects were: a manager, swimmers, life guards and coaches from different eras. Other sources were questioned via phone calls. Some of the themes touched on in the interviews include selling pies at Carlaw Park in the 1920s; fishing off Pt Resolution headland; playing at the Rose Garden in long grass; riding double on a friend's bike; and the eccentric personalities of baths managers and coaches.

Many late summer nights were spent at the computer as I transcribed sections of the oral histories using Express Scribe and the hot keys. With someone else paying, we didn't have time to pause. We had agreed to meet the late summer printing deadline. We had to sprint to the finish.

### **What went well?**

Co-authoring was a joy. We were direct with each other. We could see what the other's skills were and we both kept it moving. It hit home to me that a book with a sponsor is quite different from a set of oral history recordings. For instance, the spicy and entertaining statements in the interviews didn't have a place in a Council-funded book. Claims needed to be corroborated.

At the book launch in May, I emphasised that this is *A History of the Parnell Baths* – it's a happy topic with as many anecdotes as there are swimmers.

### **What would I do differently another time?**

I'd like to have had more copy editing, but we hadn't budgeted for that.

### Conclusion:

I now have seven oral histories but no funding to allow time to prepare them for depositing in the City Library. That's my next challenge. These lively, rich stories are Auckland history, told with cheekiness and candour. They need to be available for the public to listen to and for researchers and historians to access.

The book and the interviews tell overlapping but quite different stories. To write this book without making oral history interviews would have been unsatisfying. Feedback has been that the quotes bring the story to life. It is satisfying to have made a contribution to the thin literature and oral histories on swimming pool culture.

*Parnell Baths: a Jewel in Auckland's crown* \$20.

Contact <http://parnellheritage.org.nz/>



Naomi Strickland & Julie Benjamin. Image: Sue Gee

## Regional Meeting

**Tamaki Makaurau, 11 November 2015, Auckland City Library**

On Armistice Day 11 November, in Te Whare-wananga, Sue Berman from Auckland City Libraries welcomed our group to a very warm and informative meeting. Round-the-room introductions ensured we knew



The Stables, Elliot Street. Back: Tim Whitehead, Julie Benjamin, Naomi Strickland, Sue Gee. Front: Deborah Shepard, Sue Berman, Sue Monk

each other, our interests and what we were currently working on. We were treated to two engaging talks.

Julie Benjamin, a senior lecturer at Manukau Institute of Technology (MIT), has received two NZ Oral History Awards for her project *The Coasters*. She came to this from a PhD in Film, Television and Media Studies. “Sounds” was the theme for the voice clips Julie chose. Tui song, crashing waves beyond the hills and the train’s toot were remembered by her Westport interviewees.

Naomi Strickland is a freelance researcher specialising in Pacific Diaspora and Cultural Identities. In her early years she travelled throughout the Cook Islands and the wider Pacific with her nurse mother and doctor father. A graduate from Unitec New Zealand in Communications & Not for Profit Management and active in several Pacific groups, Naomi is a keen advocate in assisting communities with eco-social housing builds.

The planned discussion about the Recording Agreement has been moved to our next meeting which will take place at Auckland Central Library, on Saturday, 12th March, 10am - 2pm. Sue Berman and Megan Hutching have been invited to lead.

We plan to have a more participatory workshop format, and **invite everyone to bring sound clips**. Depending how many wish to share, each person will have approximately 10 minutes. Prepare one or two short clips on a data stick and bring it along to play your work to the group and receive feedback. We look forward to hearing what you are recording.



Please e-mail us to book your space. [jasmonk32@gmail.com](mailto:jasmonk32@gmail.com) or [suzanne-geenz@yahoo.co.nz](mailto:suzanne-geenz@yahoo.co.nz)

Our thanks to Sue Berman for venue hosting and technical support. We would be pleased to have speaker suggestions for future meetings. Thank you all for coming. Enjoy the summer and your oral history projects.

*Sue Monk & Sue Gee*



Group of women stenographers at work. New Zealand Free Lance : Photographic prints and negatives. Ref: PAColl-0785-1-091-002. Alexander Turnbull Library. <http://natlib.govt.nz/records/22349531>

## **Victoria University Oral history course: Studying Working Lives in New Zealand through Oral History**

Dr Cybele Locke teaches an oral history course at Victoria University of Wellington's School of History, Philosophy, Political Science and International Relations.

“In HIST 312: ‘Working lives in New Zealand’ we explore how the meaning of work has changed over time in Aotearoa/New Zealand, from 1880 to 2000. We read texts that use oral history to explore how work has been categorised in the past geographically, by skill, gender, ethnic stereotypes, class and union. We pay particular attention to how some work

has been sidelined as ‘non-work’: voluntary or household labour. Students in this course learn how to create their own oral history: conducting an interview with an older person about their working life-time and analysing the issues their interviewee raises in relation to secondary historical sources.”

This course runs next from March to June, 2016. For more information contact Dr Cybele Locke at [cybele.locke@vuw.ac.nz](mailto:cybele.locke@vuw.ac.nz)

## **University of Waikato Oral History Programme: Summer course**

Dr Nepia Mahuika, keynote speaker at last year’s conference, writes:

“The University of Waikato History Programme will be offering a specialist Oral History graduate summer course from 5 Jan – 20 Feb 2016. It focuses on the practice of oral history, particularly the interview methods, theories, ethics, equipment, transcription and presentation techniques used by oral historians today. Students will study the historiography of the discipline and be introduced to its key writers and ideas. Students will also become familiar with the NOHANZ Code of Ethical and Technical Practice as well as ethical guidelines used by oral historians in Australia, the United States and the UK.

In 2016, this course will be taught over six weeks in 12 two-hour sessions. After 2016, it will be block taught over the space of three days.

For more information contact Dr Nepia Mahuika at [nmahuika@waikato.ac.nz](mailto:nmahuika@waikato.ac.nz).

## **From the Alexander Turnbull Library**

Change is here; an update on Turnbull’s new system

We are in the process of implementing a new system to manage our unpublished collections. It will replace our current system, Tapuhi, which was developed over 20 years ago.

We would like to thank Te Komiti Maori for approving a name for our new system. It will be called Tiaki which translates into English as “protect and care for” and it is the root word for the term ‘Kaitiaki’. You can find an online sound-bite of the pronunciation of ‘tiaki’ here: <http://www.nzhistory.net.nz/culture/maori-language-week/100-maori-words>



Students from Taitā College polygroup look at Turnbull collections during Samoan Language Week 2015

The new system will mean improvements in services to researchers (including being able to request material to view in the reading rooms from offsite), and significant process improvements for the work we do behind-the-scenes. Implementation of our new system is happening during December and will be visible to researchers later in January 2016.

There will be some impact on services as we cross over to the new system. There will be some particular impact on providing copies of digitised Oral Histories as we migrate the links across to the new system. Please contact us ([Ask a Librarian!](#)) for help if you have a specific request during December or January.

Please also check our website (<http://natlib.govt.nz/>) to find the latest information about the changes and their impact on services. We will keep you informed with progress through the implementation process.

If you have any questions, please contact me directly:

[Rachel.Esson@dia.govt.nz](mailto:Rachel.Esson@dia.govt.nz)

Thank you for your continued support and patience while we make these improvements.

***Rachel Esson***  
***Associate Chief Librarian, Research Collections***



## New recorders for hire

The Alexander Turnbull Library has taken delivery of several brand-new Zoom H5 recorders for use in our equipment hire service. Early users have been finding these a dream to use, achieving clear, well-balanced recordings with ease.

The recording kit includes

- Zoom H5 digital recorder
- Power adapter
- 2 x AKG C417pp lapel microphones
- Sennheiser headphones
- Card reader

and is available at the same price as previously: \$10 per day or \$50 per seven-day week.

Users must have training on the Zoom before borrowing the equipment for the first time. Training takes approximately one hour, is free and is available by appointment.

For equipment hire bookings contact Cellia Joe: DDI 04 462 3935 or [cellia.joe@dia.govt.nz](mailto:cellia.joe@dia.govt.nz)

For equipment training contact Lynette Shum: DDI 04 462 3977 or [lynette.shum@dia.govt.nz](mailto:lynette.shum@dia.govt.nz)

*Lynette Shum, Oral History Adviser, Outreach Services*



Fast Forward: Oral History  
in a Time Of Change

## Perth, Western Australia: 9 - 12 September 2015

West across the great Australian desert from our connecting Tasman Sea – and east from Africa on the Indian Ocean – Perth is the most isolated city in the world! Despite the distance four of us from Aotearoa joined the Oral History Association of Australia (OHAA) for their biennial conference in September this year.

Sara Donaghey (Unitec), Taina McGregor and Ruth MacEachern (ATL)

and myself, Sue Berman (Auckland Libraries), along with 150 delegates were welcomed to the land by a young and dynamic representative of the Noongar people.

The conference was held at the State Library of Western Australia and themed around the topic Oral History in a Time of Change. The keynote speaker Doug Boyd, from the Louie B. Nunn Center for Oral History at the University of Kentucky and author of *Oral History in a Digital Age*, challenged the conference to think about how we might improve accessibility to our collections using the technologies that digital recordings allow.

Boyd suggests that our motivation for recording – to add to the historical record – might not be as successful as it could be, because we are failing to make our work accessible (within the permissions granted). He cutely asked the philosophical question “*If the tree falls in the archive, and no one is there to hear....*” He shared examples of the power of people connecting with material from collections made available through search tools embedded in the OHMS (Oral History Metadata Synchronizer) [www.oralhistoryonline.org](http://www.oralhistoryonline.org) system which links time coded abstracts/transcripts to the digital sound record using keyword or subject searches. OHMS is freely available (freeware/open source) and used by over 250 institutions as it is easily integrated with commonly used data management and software systems.

Boyd made a strong argument for the creation of abstracts rather than transcripts (the accepted best practice here) as being a more cost effective method, and for the emphasis it places on the researcher to discover the detail that is embedded in the fullness of the record/voice.

He discussed the current “moment in digital history”; the tools that enable our work to be more widely available and shared; talked about our material being embedded through web access, YouTube, WordPress; how the recording tools themselves are being built to enable quick sharing/saving (the latest Tascam has a Wi-Fi chip that allows instant upload to the Cloud or digital repository of choice); and how metadata can include links to GPS/Maps that add links to locality-based or geographic references within the oral history recordings.

Questions from the session included some discussion on the potential for the “*tyranny of the transcript being replaced by the tyranny of the sound bite*”, and how to protect personally-identifying information.

Doug concluded his session with an invitation for people to consider making a contribution to a future edition of *Oral History in a Digital Age*, as he recognized the USA bias and wanted to republish with a more international lens. There was much to consider in his presentation and he was generous with his time outside of the session and over the conference breaks.

As usual hard decisions had to be made about what to attend as the majority of presentations were concurrent. Abstracts to presentations are still available online for those who wish to explore the many other sessions presented at the conference: <http://www.oralhistoryaustralia.org.au/page/conferences.html>

Stuart Reid, a well known WA journalist then civil servant looked at the question “*which is better – an expert interviewer or someone with subject expertise in the area*” and more broadly at the role of “talent” (a journalistic term used for a good interview subject/story teller) in the interview. Stuart drew examples from a “political diary” style project he conducted back in the 80s and reflected on both his style of interview and the resulting content (which really talked mostly to the WA audience as personalities and political context were not always obvious to us visitors). Interesting consideration around interviewer/interviewee dynamics – although he missed the opportunity to share the interviewee voice, choosing instead to read extracts from transcribed material. Luckily this was not the norm at the conference; most presenters made an effort to embed sound and images into presentation and increase the dynamic of their content. Also talking on the subject of interview dynamics was Sara Donaghey, who shared findings from her studies, where the roles of interviewer/interviewee were examined through a different methodology where interviewees record with each other. I hope that Sara will present this at our next NOHANZ conference.

**Questions and explorations from other papers I attended include:**

*When is the right time to interview people after a disaster?*

Drawn from experiences of the WA 2009 bushfires. Inconclusive at this point. Interviews done fairly immediately afterwards – interesting to go back in a decade time to see how people recall their experiences with some distance from the trauma.

*How does a community-driven OH project effect and build resilience?*

Projects require shared understanding, negotiations, working together. [Can result in] increased confidence, skills, listening, openness, and social capital.

*What new ways are institutions celebrating and sharing collections?*

A talk by curator OH WA State Library included work with animators and public art; moving curated exhibitions/projects beyond dominance of images to include OH sound.

*What can we understand from Australian copyright law?*

“Copyright is like an onion – lots of layers and they will all make you cry!” Agreement forms can change copyright – what is written in the



Unfolding lives sculpture, Perth, by Judith Forrest in collaboration with author Terri-ann White, inspired by Forgotten Australians oral history project  
<http://monumentaaustralia.org.au/search/display/94358-forgotten-australians-unfolding-lives-sculpture>  
-

agreement has precedence... and so much more; a very interesting session.

*What are some new tools for recording and production?*

People shared many different ways for recording and post-project production. The following from a variety of different project presentations: easing every day opportunities by recording with iPads; directional sound posts within the exhibition (holosonics.com); microphones and reducing environmental sounds; e-books/publications with the ability to link sound (presented by Al Thompson, Monash).

*How has OH played a role in valuing (personal and political) indigenous histories?*

A couple of presentations drawn from local Noongar projects – a history of indigenous music, as well as the documentary film *My Mothers Country* (Lorina Baker) – illustrated the powerful personal and political strength of recording indigenous oral histories; Taina added a Māori perspective of training and supporting projects through her paper on the Tuna (Eels) project in Horowhenua and the C Company Māori Battalion projects.

*What does working with students and building community projects in partnership mean for institutions?*

Several projects, including my own *Glen Eden Stories* and Sara's and my paper on *Gen Y – More than a War*, looked at working with academic partners to include curriculum work for students, or in community partnerships with local community groups/historical societies. All presentations that explored this reflected positively on including oral history training and practice into student learning outcomes and/or community-based projects; building skills and collections.

As with most conferences, value lies as much in the tea and lunch breaks as it does in the sessions. It was great to connect with previously met OH colleagues and to meet a whole new contingent from the far West! Next conference in Australia is scheduled for Sydney in 2017.

**Sue Berman**



Jack Perkins, 2007  
<http://www.radionz.co.nz/national/programmes/spectrum/20150830>

## Snippets

### Farewell to veteran colleagues

Two stalwarts of the oral history community were interviewed as they exited **Radio New Zealand** recently, Jack Perkins & Hop Owen

<http://www.radionz.co.nz/national/programmes/spectrum/20150830>

<http://www.radionz.co.nz/national/programmes/spectrum/20150906>

### What happens to the oral history interview once the microphone is turned off?

Oral History Queensland (OHQ) partnered with State Library of Queensland to ask Brisbane's experienced practitioners to share their thoughts on this topic and to respond to questions from the audience.

[https://www.facebook.com/ohaaql/posts\\_to\\_page/](https://www.facebook.com/ohaaql/posts_to_page/)

### Nobel Prize for Literature to Belarusian oral historian

The awarding of this year's **Nobel Prize for Literature** to Belarusian journalist and oral historian Svetlana Alexievich is gratifying for, among other things, its recognition of non-fiction as an integral and dynamic sibling to literature.

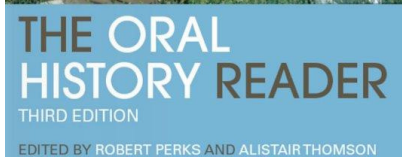
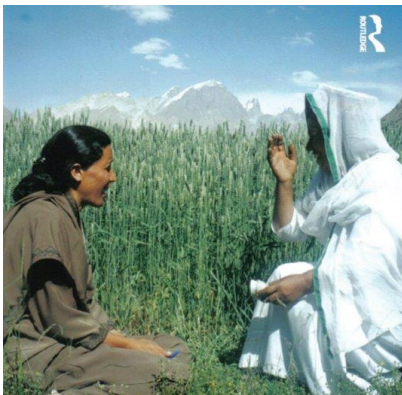
<http://www.thehindu.com/features/magazine/nobel-prize-for-literature-awarded-to-svetlana-alexievich-recognises-longform-journalism/article7872657.ece>

### Cust Museum Oral History Project: Memories of rural women in North Canterbury

Go to <http://www.canterbury.ac.nz/search?>

[q=oral+history&search.x=0&search.y=0&search=search](http://www.canterbury.ac.nz/search?q=oral+history&search.x=0&search.y=0&search=search)

and scroll down to The Project



### Call for Papers: Texas Oral History Association

Fifth Annual Conference, April 23, 2016

Baylor University, Waco, Texas

Please submit your proposals via email by January 15, 2016. to

Jessica Roseberry, program chair

[Jessica\\_Roseberry@baylor.edu](mailto:Jessica_Roseberry@baylor.edu)

### Just published- The Oral History Reader—3rd edition

Edited by Robert Perks and Alistair Thomson, this third edition is a comprehensive, international anthology combining major, 'classic' articles with cutting-edge pieces on the theory, method and use of oral history.