



United Nations  
Educational, Scientific and  
Cultural Organization



National Committee of New Zealand  
Te Komiti o Aotearoa mo Nga Mahara o te Ao  
Memory of the World

## **Memory of the World Nomination Form**

**2014 – Round Closing 31 August 2014**

If you have any questions, email [enquiries@unescomow.org.nz](mailto:enquiries@unescomow.org.nz). A member of the Memory of the World Committee can help you complete the form or work with you to help you decide whether to make a submission.

Advantages of Inscription on the New Zealand/Aotearoa Memory of the World Register are:

- Ensure that our history and our stories are not forgotten
- Highlight the significance of the information /knowledge contained in collections
- Recognition by an independent organisation (UNESCO)
- Public recognition of the importance of documentary heritage
- Publicity and promotion for your institution
- Increased possibility of attracting resources (to care for, preserve and promote the collection)
- Raised awareness of the work done by custodians of documentary heritage

### **Filling out the nomination form:**

1. Most of the information requested may be readily available. Experience has shown that obtaining statements from experts may take the most elapsed time.
2. The response boxes are an indicative size only. You can use as much or as little space as required to answer the questions.
3. The form can be completed in English or Te Reo Māori.
4. You may not have some of the information requested in Section 6 available.
5. You can combine answers where appropriate, as long as all questions are answered.
6. If successful, this completed nomination form will be published online at: [www.unescomow.org.nz](http://www.unescomow.org.nz) under “New Zealand Register”. Please read our [privacy policy](#) to understand what will be published.
7. The New Zealand Memory of the World Committee reserves the right to consult with experts on submissions made to the New Zealand Memory of the World Register.
8. Submit the completed form in **Word** file format to [unescomow.org.nz/nominate/submissions](http://unescomow.org.nz/nominate/submissions)

## Section 1: Summary

Provide a brief summary describing the documentary heritage, how it meets the criteria for the New Zealand Memory of the World Register, and the main arguments in support of its nomination. Please keep your summary to no more than 300 words as, if successful, it will be used on the website ([www.unescomow.org.nz](http://www.unescomow.org.nz)) to describe why the documentary heritage has been inscribed on the New Zealand Register and given UNESCO recognition.

The New Zealand Oral History collection 1946-1948 is a preeminent collection of broadcast oral histories recorded around regional New Zealand after the Second World War by the New Zealand Broadcasting Service's Mobile Unit.

The recordings include the speech of some of the earliest speakers of New Zealand English, with some born as early as the 1850s.

Significantly, both Pakeha and Maori subjects were interviewed for the project. The Maori speakers are the earliest surviving recordings of Maori who were born in the late 1800s - and have also been cited amongst the earliest of indigenous people in the world.

The collection has been used as the basis for a linguistical analysis of changes in the pronunciation of Maori and New Zealand English languages over the last 100 years, and led to the development of a computer-based pronunciation aid. The collection also contributed greatly to the growing use of field-recorded actuality in broadcasting programmes in New Zealand and the recordings are still used in programming today.

The New Zealand Oral History Collection 1946-1948 is available to all New Zealanders through a range of resources to study, treasure and enjoy as part of our recorded documentary heritage. Importantly, this documentary heritage contributes to the celebration of our history and the Maori language as a national taonga.

## Section 2: Nominator Details

This section is for information about the source of the nomination and the authority under which it is made. A copy of the Programme's privacy policy appears on the Programme's [website](#).

### 2.1 Name of nominator (person or organisation)

Full name of the person(s) or organisation(s) making the nomination:

The New Zealand Archive of Film, Television and Sound Ngā Taonga Whitiāhua Me Ngā Taonga Kōrero  
(Operating name Ngā Taonga Sound & Vision)

### 2.2 Relationship to the nominated documentary heritage

This should be an explanation of the nominator's relationship to the documentary heritage. *For example, the nominator may be a responsible officer of the library or archive which owns the documentary heritage in question; or he/she may be a private individual with a research interest in the heritage.*

Karen Neill, Head of Partnership

### 2.3 Contact person

This should provide the name of the person who is responsible for the nomination process.

Karen Neill

### 2.4 Contact details

This should provide sufficient details to allow easy contact with the contact person.

### 2.5 Declaration of Authority

I have the authority to nominate this item to the NZ Register: **Agree**

### Section 3: Identity and description of the documentary heritage

#### 3.1 Title of the documentary heritage item or collection

This should be the complete name of the documentary heritage as it is usually known. This should include dates if they are usually part of the name.

Mobile Unit - New Zealand Oral History, 1946-1948

#### 3.2 Title of inscription

If the nomination is successful what do you want it to be titled (e.g. for certificates)? Please use a maximum of 6 words.

Mobile Unit - New Zealand Oral History, 1946-1948

#### 3.3 Description of the documentary heritage

This should include a full description of what is included in the documentary heritage, the scope of the documentary heritage and its size.

After the Second World War, one of the Mobile Broadcasting Units set up to record messages and programmes about wartime service from New Zealand soldiers and nurses serving abroad, was deployed to rural New Zealand, initially to capture amateur musical performances for the purpose of making radio programmes.

The first series of recordings were made in 1946 were around the Taranaki and Whanganui regions and featured mainly amateur choirs, brass bands and church music. However, broadcaster Leo Fowler who headed the unit, saw greater potential in their work and started recording recollections of ordinary New Zealanders talking about their lives. During this first tour, 19 local people were interviewed and over time, the focus shifted from music towards these oral history-style recordings.

Fowler's team of four broadcasters and technicians evolved a technique of directing the interview by means of the producer speaking into a microphone and the interviewer wearing earphones. In a radio interview with former Mobile Unit member Geoff Haggett, Haggett recalls that staff would contact the mayor or town clerk of a location ahead of time and obtain the names of local residents who were (for example) strong in the Maori cultural field, or who had lived in the district for 70 years or more. Once contacted, these people would inevitably suggest further potential interview subjects, so that by the time the unit arrived in the region, they had a list of people and an itinerary outlined. (Some of this original correspondence between Leo Fowler and other staff, and their interviewees, still exists in the archive's documentation collection.)

The Mobile Unit's modified Bedford van contained disc cutting equipment as well as several microphones and long drums of cables, which enabled access from the recording van into community halls and people's homes. In more remote locations a diesel generator on a trailer accompanied the unit. The recordings were cut straight to disc, the technology enabling the recordings to be kept for posterity. There are nearly 900 discs recorded by the Mobile Unit in the collection.

In 1947 the van visited communities in the Waikato and Thames districts and interviewed 55 'old identities' of the region, before the third and final tour in 1948 through Central Otago. By this stage, the unit was actively seeking historical Maori information and documented as much early history of each district as it could, to use in radio programmes. Some 127 individuals were interviewed in the Otago tour. Broadcaster and historian Jim Sullivan believes the Mobile Unit collection is possibly the earliest large-scale recorded oral history project in the world.

The resultant broadcasts also marked a major step in the extension of recording programme material outside the studio. While important events had been covered using lines to the studio in the 1930s, the Mobile Unit allowed the recording gear to go almost anywhere and thus the oral history interviews were with the workers, miners and farmers of the late 19th century, in contrast to many other overseas early oral history projects of the 1950s and 1960s which tended to focus on the elite. As a result of these interviews, some extraordinary memories of colonial New Zealand were captured.

The hundreds of interviews contain recollections of some elderly interviewees that go back as far as the 1850s. Allan Thomas' article in the *Journal of New Zealand Studies: A Microphone to the People: The Recordings of the Mobile Unit of the New Zealand Broadcasting Service 1946-1948*, calls the spoken contributions "astounding"

and highlights “recollections of the origin of the frozen meat trade, the first thistle and the first rabbits seen in Otago, the Chinese miners’ use of opium, the discovery of gold in Thames, incidents of the Taranaki wars, Maori customs as seen by the settlers, aspects of Maori tradition, the first bicycle which frightened horses, the coming of electric power.” (2002, p. 89). Elderly women recall the impracticality of wearing crinoline skirts in pioneer cottages and the long hours of back-breaking work required in the Central Otago goldfields. One woman recalls meeting von Tempsky and Titokowaru as a child during the wars in Taranaki. Maori speakers recorded (in both English and Maori) local tribal histories and whakapapa, as well as patero and waiata, recited and sung by individuals/choirs.

Altogether the Mobile Unit captured about 300 speakers and performers who were recorded singly and in groups. Initially, little was known about some interviewees, other than how they were introduced on the recording. Researchers working on the ONZE (Origins of New Zealand English) and MAONZE (Maori and New Zealand English) research projects have since managed to further identify some of the speakers. Based in the Department of Linguistics at the University of Canterbury, the ONZE and MAONZE projects have used the collection as a basis for a linguistic analysis of the changes in the Maori and New Zealand English languages over the last 100 years - and led to the development of a computer based pronunciation aid.

Today, these recordings continue to be used in a variety of ways. Excerpts have been transcribed and form the basis for several local histories. Museums feature them in exhibits on local history and Radio New Zealand has used them for re-broadcast in a variety of programmes.

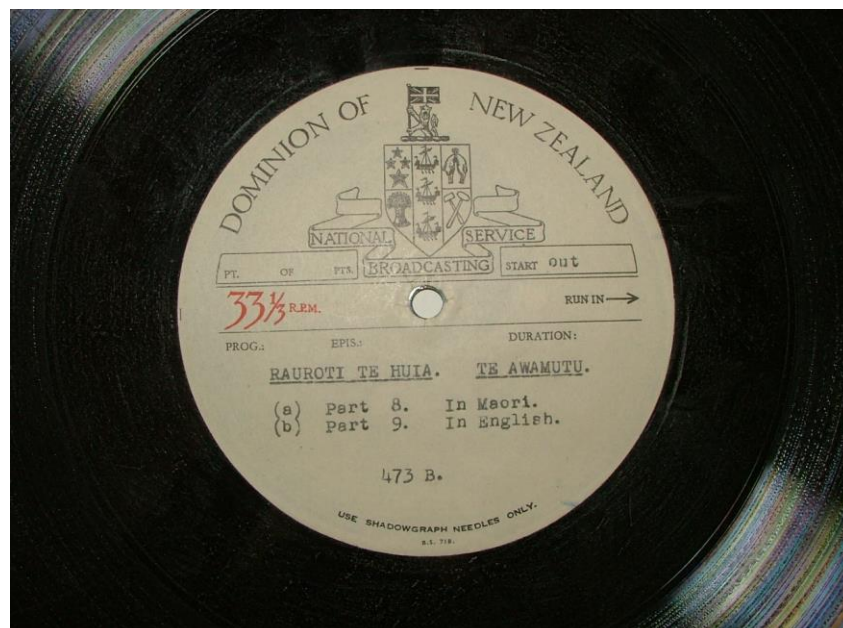
### 3.4 Catalogue, registration or bibliographic details

This should include any bibliographic, registration, inventory, classification and/or call numbers that uniquely identify the documentary heritage.

Online database search: Series; Mobile Unit - New Zealand Oral History, 1946-1948  
<http://collections.soundarchives.co.nz/>. A printed catalogue is also available at Ngā Taonga Sound & Vision.

### 3.5 Visual documentation

Where available and appropriate, photographs or videos of the documentary heritage should be supplied.



*Image from the Ngā Taonga Sound & Vision public radio collection  
Example of Mobile Unit disc label*



*Image from the Ngā Taonga Sound & Vision public radio collection*  
Mobile Unit Van

The Mobile Unit van was a modified ex-airforce mobile control tower truck containing two 16-inch disc recording machines, and set up with a hydraulic jack on each corner to keep the truck level on any type of ground. This picture of the Wartime Recordings van shows what the inside of the oral history van would have looked like.



*Image from the Ngā Taonga Sound & Vision public radio collection*  
Noel Palmer inside the Middle East Recording Unit van



*Image from the Ngā Taonga Sound & Vision public radio collection*  
Susan Maitland of Dunedin, 100 years old at the time of the photo,  
who was interviewed by the Mobile Unit at 102 years



*Image from the Ngā Taonga Sound & Vision public radio collection*  
Arrow town residents and Mobile Unit interviewees Kingsley Butler and Robert Gilmour

### 3.6 History/provenance

This should be a summary of its provenance (for example, how and when was the material acquired and integrated into the holdings of the institution).

The New Zealand Oral History collection is one of two series of Mobile Unit recordings in the archive, and was made in the field around New Zealand after the war. The original purpose of the Mobile Unit was to record and make radio programmes. The programmes form part of the collection of material from Radio New Zealand (RNZ) and its predecessors held by Sound Archives Ngā Taonga Kōrero (SANTK) and deposited with the New Zealand Film Archive (NZFA) in 2012 (now Ngā Taonga Sound and Vision).

### 3.7 Bibliography

This should be, where possible, a list of 3-6 published sources that have been produced using (i.e. drawing heavily on) the documentary heritage to attest to the item/collection's significance.

King, J., Maclagan, M., Harlow, R., Keegan, P. and Watson, C. (2011) The MAONZE corpus: Transcribing and analysing Māori speech. *New Zealand Studies in Applied Linguistics* 17(1): 32-48. <http://search.informit.com.au/documentSummary;dn=881949723522605;res=IELHSS>.

King, J., Maclagan, M., Harlow, R., Keegan, P. and Watson, C. (2011) The MAONZE project: Changing uses of an indigenous language database. *Corpus Linguistics and Linguistic Theory* 7(1): 37-57. <http://dx.doi.org/10.1515/CLLT.2011.003>.

King, J., Maclagan, M., Harlow, R., Keegan, P.J. and Watson, C. (2010) The MAONZE corpus: Establishing a corpus of Maori speech. *New Zealand Studies in Applied Linguistics* 16(2): 1-16.

Hay, J., Maclagan, M. and Gordon, E. (2008) *New Zealand English*. Edinburgh: Edinburgh University Press. 164pp.

Gordon, E., Campbell, L., Hay, J., Maclagan, M., Sudbury, A. and Trudgill, P. (2009) *New Zealand English: Its Origins and Evolution*. (Studies in English Language ed.). Cambridge: Cambridge University Press. 392pp. <http://www.cambridge.org/gb/academic/subjects/languages-linguistics/sociolinguistics/new-zealand-english-its-origins-and-evolution?format=PB>

Thomas, A. (2002). A microphone to the people: The recordings of the New Zealand Broadcasting Service, 1946-1948. *Journal of New Zealand Studies* 1. Wellington: Victoria University Press. pp. 77-98. <https://ojs.victoria.ac.nz/jnzs/article/view/81>

### 3.8 Names of at least two independent experts

The committee requires testimony from at least two independent people or organisations who can give an informed opinion about the significance and provenance of the documentary heritage. Nominators should obtain the written permission of the named experts prior to completing the nomination form and are required to declare that they have this permission by completing this section of the nomination form.

Please provide up to half a page from each expert in support of your submission. In addition, please list their names, qualifications and full contact details so that the Nominations Subcommittee can contact them if required. A copy of the Programme's privacy policy appears on the Programme's [website](#).

#### Expert One

Name	Jeanette King
Qualification(s)	PhD, Associate Professor, School of Māori and Indigenous Studies, Head of the Bilingualism theme of the New Zealand Institute of Language, Brain and Behaviour, University of Canterbury
Paragraph in support	<p>The Mobile Unit Collection of the Radio New Zealand Sound Archives is internationally known and highly-valued in the linguistics community. The collection contains about 200 interviews with older New Zealanders recorded from 1946-1948, these recordings thereby containing the speech of some of the earliest speakers of New Zealand English, some born as early as the 1850s. The Mobile Unit Collection made it possible for the Origins of New Zealand English (ONZE) project to be formed in the mid 1990s to analyse the formation of New Zealand English. The resulting analysis is a world-first, and in the fields of sociolinguistics and corpus linguistics New Zealand English is highly regarded as an extremely valuable testbed for theories of new-dialect formation.</p> <p>Also included in the Mobile Unit Collection are recordings of twelve Māori men and one Māori woman born as early as 1871. Most of these speakers are recorded speaking both Māori and English and these recordings form the basis of the MAONZE (Māori and New Zealand English) project. Analysis of these recordings have enabled a close study of how the pronunciation of the Māori language has changed over the time it has been in close contact with English. Again, this is international world first research as this type of analysis of an indigenous language undergoing revitalisation would not be possible in most situations without such a collection which contains some of the oldest indigenous voices on record.</p> <p>The importance of the Mobile Unit collection as the basis for these two research projects can be seen in the fact that the ONZE and MAONZE projects have each twice attracted substantial funding from the prestigious New Zealand Marsden Fund. Altogether these projects, which could not have been executed without the Mobile Unit recordings, have resulted in the publication of two books, 35 journal articles, 21 book chapters, 12 papers in conference proceedings and been the subject of numerous conference presentations. Researchers from around the world continue to be attracted to the New Zealand Institute of Language, Brain and Behaviour in order to make use of the Mobile Unit recordings.</p>



### Expert Two

Name	Jim Sullivan
Qualification(s)	Broadcaster and historian. Producer and presenter of Radio New Zealand's New Zealand history programme Sounds Historical. One-time chief archivist for Radio New Zealand and manager of the Oral History Centre at the Alexander Turnbull Library.
Paragraph in support	<p>The Mobile Unit collection is possibly the earliest large-scale recorded oral history project in the world, given that its first recordings were made some years before the oft-quoted pioneering work of Allan Nevins at New York's Columbia University. His 1948 Columbia Oral History Research Office was set up to record, transcribe, and preserve oral history interviews. Interestingly, much early American oral history exists now only as written transcripts and the audio tapes have not been preserved.</p> <p>The Mobile Unit discs provide not only the resource to study language and pronunciation over more than 160 years but the first-hand memories of New Zealand in the 1850s take us back further than most oral history collections are able.</p> <p>The project was based on collecting material for radio programmes so the highest standards (for the time) of audio recording were used. Not only were personal memories recorded but the musical groups in each town performed for the Mobile Unit microphones. Unusually, extensive sound effect recordings were made (with radio production in mind) of industrial processes of the time, like gold mining.</p> <p>Not surprisingly, the Mobile Unit recordings are a constant source of material for New Zealand history programmes and their high quality audio, meticulous preservation and ever-increasing value as a programme resource merit registration.</p>

### Expert Three

Name	Paul Bushnell, Auckland Manager and Former Manager Spoken Features, Radio New Zealand
Qualification(s)	MA (Hons), Dip. Tchg
Paragraph in support	<p>On behalf of Radio New Zealand, I wholeheartedly endorse this nomination. Throughout its lifespan the Sound Archives have done exceptional work in collecting, preserving and curating New Zealand's broadcast audio heritage.</p> <p>The Archive's rich collection has often been used in the past by Radio New Zealand's programme-makers. Its powerful content has given depth and resonance to our news coverage, and been of inestimable value to our historical programming. The centenary of the First World War which has just begun, will see thousands of hours of content devoted to history, and enlivened by the range and variety of recordings the Archive looks after.</p> <p>Under its gifted and energetic leadership, the Archive is very focused not only on collecting material, but ensuring that it is as widely exposed as possible. Radio New Zealand has always had exceptionally good service from its client supply staff, allowing New Zealanders to reflect on how the past has shaped who we are today. The Archive is a treasure-house of New Zealand's past, [and this collection] thoroughly deserving of inclusion in the New Zealand Memory of the World Register.</p>

## Section 4: Legal Information

### 4.1 Owner (name and contact details)

This should be the name and full contact details of the owner or owners, whether an institution or an individual.

Radio New Zealand  
155 The Terrace  
P O Box 123  
Wellington 6140  
+64 4 4741999

### 4.2 Custodian (name and contact details if different from the owner)

This should be the name and full contact details of the custodian, whether an institution or an individual. Sometimes the custodian of the documentary heritage may not be the same as the owner. It is essential to establish both before a nomination can be added to the Register.

Ngā Taonga Sound & Vision  
324 Cashel Street  
PO Box 909  
Christchurch 8140  
+64 3 374 8460

### 4.3 Legal status

This should state whether the documentary heritage is owned privately, or by a public institution, or by a commercial corporation. Details of legal and administrative powers for the preservation of the documentary heritage should be the name of the Act, or other instrument of administrative power, that gives the owner and/or the custodian the legal power to preserve the documentary heritage.

The RNZ charter under the Radio New Zealand Act 1995 includes the statutory function of RNZ to provide archiving of programmes that are likely to be of historical interest in New Zealand. Up until 30 September 2012 RNZ and SANTK held the Sound Archives for the purpose of fulfilling this statutory charter function of RNZ.

On 1 October 2012 SANTK was transferred to the NZFA. RNZ and SANTK determined that they may continue to meet the statutory charter function of RNZ by depositing the Sound Archives with NZFA. RNZ obtained the agreement in writing of the Chief Archivist under the Public Records Act 2005 to defer under section 22 of that Act, for a specified period to be agreed between RNZ and the Chief Archivist, the transfer of the deposited sound material that has been in existence for 25 years or more and that is otherwise required by section 21 of that Act.

Exceptions under the Copyright Act 1994 for archiving and providing public access also apply.

On 1 August 2014 the NZFA, SANTK and the TVNZ Archive were amalgamated and launched Ngā Taonga Sound & Vision, the brand name for the New Zealand Archive of Film, Television and Sound Ngā Taonga Whitiāhua Me Ngā Taonga Kōrero.

### 4.4 Accessibility

This should be a description of how the documentary heritage may be accessed. All access procedures and restrictions should be clearly stated on the nomination form. There are three levels of access:

- access to verify the significance, integrity and security of the material. This is the minimum condition for listing
- access for reproduction, which is strongly encouraged
- public access in physical, digital, or other form

The collection material is held onsite at Ngā Taonga Sound & Vision's Christchurch office in a secure storage facility. Only archive staff are allowed to handle original objects for the purposes of reproduction for preservation and access. The public can access information about the material via the online catalogue and request to come on site (Christchurch) to listen to material; listen online in a special online listening area; or request a copy of

material to be sent to them by filling in the relevant permissions online. Material is provided as a digital file or on CD. Some material has also been made publicly available via the Radio New Zealand material, Te Ara and in various museum installations.

#### 4.5 Copyright Status

This should state whether the documentary heritage is subject to copyright. For items that are copyright, details should be provided on the relevant copyright legislation and copyright owner(s). Any other factors affecting the legal status of the documentary heritage should be noted. For example, is any institution required by law to preserve the documentary heritage in this nomination?

The Mobile Unit – New Zealand Oral History, 1946-1948 collection falls in to the category of material produced after 1946 and is Crown Copyright with a 100 year term.

### Section 5: Stakeholders

There should be consultation with all relevant stakeholders before submitting the nomination.

#### 5.1 Owner

The owner(s) of the documentary heritage has been consulted: **Yes**

#### 5.2 Custodian

The custodian(s) of the documentary heritage has been consulted: **Yes**

#### 5.3 Significant Stakeholders

Stakeholders with a significant interest in the content of the documentary heritage e.g. Iwi, family members have been consulted, if relevant: **Yes (Radio New Zealand)**

### Section 6: Care and Preservation

*Only fill out the sections for which you have the information or relevant documentation. It is not necessary to have all the information requested in Section 6 available in order to be inscribed on the register.*

#### 6.1 Risk Assessment

Identify any risks to the survival of the nominated documentary heritage.

The original analogue disc recordings were transferred to CDR. Until such time as all of the material has been migrated to the (now) industry standard .wav file and stored in the digital repository, the physical formats (original analogue disc and CDR migration format) are at risk from total destruction of the physical archive repository.

#### 6.2 Preservation Plan

A preservation and access management plan is required for selection to the New Zealand Register. Ideally a component of a total management plan for the custodial institution concerned, it may nonetheless be specific to the material if such a comprehensive plan does not exist. Although permanent accessibility may involve the creation of copies of the documentary heritage (through microfilming or digitising, for example) the protection and unaltered retention of the original should take precedence, for as long as it is reasonably practicable to do so.

The entire collection was preserved to CDR some years ago (CDR being the digital format of choice for audio archives at the time). The current international standard for preservation is a digital file format (or .wav file). Due to the importance of the collection, the original discs have been identified as a priority for re-digitisation and will be targeted within the next two years. Enhanced cataloguing work is ongoing.

#### 6.3 Policies

Summarised information should be provided on the relevant policy, strategy and procedures for the following:

- preservation
- access
- description

The Mobile Unit - New Zealand Oral History collection is covered by Archive access and preservation policies; these are available to view online <http://www.soundarchives.co.nz/policies>. The Archive adheres to international best archiving practice for sound archives and is a member of the International Association of Sound and Audiovisual Archives (IASA).

#### 6.4 Storage

Provide information on:

- storage temperature, humidity control, light, air pollutants etc.
- physical security including custodial arrangements
- disaster preparedness

The Mobile Unit - New Zealand Oral History collection is held in a temperature-controlled and humidity-monitored storage facility in Christchurch. Only archives staff are allowed to handle original objects. Access for the public, clients and programme makers is via a digital file copy. The Christchurch Archive had a disaster plan in place following the 2011 earthquakes and is presently revising this in line with Ngā Taonga Sound & Vision policies.

#### 6.5 Content migration or reformatting

Provide an overview of any content migration that has taken place, or is planned, and how the reformatted documentary heritage may be accessed.

The entire collection disc collection comprising of 870 units has been transferred to CDR (234 units). The original analogue disc recordings form part of a digitisation programme and are gradually being transferred to digital (.wav) files. Once this work is completed the collection will be stored in the digital archive and migrated accordingly. For access purposes, a digital file copy is made from the CDR.

Copies of the spoken recordings are held by Canterbury University linguistics department. The series was also made available to the Alexander Turnbull Library's Oral History Centre on cassette in 1993.

#### Section 7: Other Information

Please submit any additional relevant information e.g. that which demonstrates the cultural significance or impact of the documentary heritage. If uploading additional documents, please label them clearly, and note the file names below.

**For an audio example please go to:**

<http://www.teara.govt.nz/en/interactive/40124/changing-new-zealand-speech>

*Taken from:* Elizabeth Gordon. 'Speech and accent', Te Ara - the Encyclopedia of New Zealand, updated 26-Aug-13. <http://www.TeAra.govt.nz/en/speech-and-accent/sources>

Or listen to Radio New Zealand's Sounds Historical programme on 10 August 2014

<http://www.radionz.co.nz/national/programmes/soundshistorical/20140810>

**8:21 Mrs Hannah Cross (nee Peterson), aged 96, of Andersons Bay; describes her family's life in the 1850s 8'49"** Her father was absent in Sydney trying to make a living as a lawyer for several years, farming at Waipori, food sources; relations with Māori. From the Mobile Unit collection in which she is the oldest speaker, born in Dunedin in 1851. She speaks with the vowels and intonations of West Highland Scottish English and is included in Canterbury University's survey of New Zealand speech. Part Two. Hannah died in 1956 at the age of 104. An example of the earliest period covered by the oral history collections in Sound Archives.

#### Section 8: Permission to Use visual documentation

*The Aotearoa / New Zealand Memory of the World Committee will work to obtain publicity for the Programme and for the successful inscriptions.*

Do you give permission for the Committee to use the visual documentation you have provided for Aotearoa/New Zealand Memory of the World publicity purposes (e.g. brochures/website)? **Yes**