

Phanzine

Newsletter of the Professional Historians' Association of New Zealand/Aotearoa

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Writing, Editing and Indexing Seminars/AGM

On Saturday 5 December, PHANZA is bringing together a writer, and editor and two indexers to present a series of seminars. These will be followed by the PHANZA AGM, Christmas drinks and a guest speaker. The venue is Turnbull House, Bowen Street, Wellington, beginning at 11 am. The \$50 fee includes lunch and afternoon tea. For details about payment methods, see the PHANZA website or email secretary@phanza.org.nz.

In the first session, Colleen Trolove from Write Limited will talk about Plain English and writing for websites. After lunch the focus will turn to indexing. Tordis Flath will discuss the importance of having indexes in books, indexing names in history books, and making indexes more accessible by avoiding long strings of page numbers. Then Robin Briggs will consider how Maori names and subjects have been indexed over the years and look at current practices. After that, Anna Rogers will explain the role of the editor, the importance of editing and the editing process. The speakers are all experts in their fields.

Even if you can't make it to the seminars, please come to the AGM, which will begin at 4 pm. After refreshments, Dave Armstrong, a playwright, television writer and creative director at Te Papa, will speak about 'close encounters of the historical kind'.

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Closures and Openings

Most of you will be aware that the National Library building in Molesworth St, Wellington, which houses the Alexander Turnbull Library, will close to the public on 3 December 2009 for the makeover which has been heralded since early this year. The building is expected to reopen by early 2012.

From 8 December, the National Library's General Collections and some of the Turnbull Library's copied materials will become available at 77 Thorndon Quay. From 25 February 2010 high-use Turnbull material will be available at Archives New Zealand, 10 Mulgrave St. This will include manuscripts and archives, plus a selection of maps, photographs, publications, and oral history materials. By this time work on Archives New Zealand's orientation area and reading room will have been completed, with reading room hours expected to return to normal in the New Year.

Coincidental with this temporary alliance between the nation's major archival institutions, a more permanent arrangement is being considered. The State Services Commission is contemplating 'folding' Archives New Zealand into another agency, perhaps National Library or the Department of Internal Affairs. Of course the Labour government re-established an independent Archives New Zealand after the 1990s National administration had shoehorned it into Internal Affairs. An SSC spokesperson said that amalgamation will be considered if this would improve Archives New Zealand's service delivery and efficiency. Perhaps the current arrangements will be a test case?

In other institutional news, Radio New Zealand Sound Archives Nga Taonga Korero in Christchurch is closed until March 2010 to all users other than broadcasters. The Sound Archives has previously warned of further changes to access services, and of limitations on the material it will accept for accession.

And Te Papa's library has closed to the general public. It remains open to researchers, by appointment only.



PO Box 1904, THORNDON, WELLINGTON

An Ancestor's Tale

Wellington historian Tim Shoebridge reflects on history, family history, and biography in the writing of his book *The Good Citizen: A Life of C.E. Daniell of Masterton*.

'If I can get a little work we shall not do so bad', wrote 24-year-old Charles Daniell to his brother in May 1880, 'I am full of hope'. He had arrived in New Zealand from Wales four months earlier, and settled in Masterton with his wife and young family. Renting a small cottage, he was slowly establishing himself as a builder in the lean early days of the long depression. Twenty years later he was the head of a well-established and prominent building empire, one of the largest employers in the Wairarapa district, and a 'leading citizen' who sat on or chaired almost every board and committee. He never served as the town's mayor or member of Parliament, but dominated town life to the extent that he was thought of as 'the uncrowned king of Masterton', a man 'who could make or break Mayors'. As a prominent Methodist he was a leader in the local no-license campaign which saw Masterton vote itself dry in 1908, and championed many educational and infrastructural causes which defined the district's hopes and ambitions. He also represented Wairarapa on the Wellington Harbour Board for twenty years, including through the 1913 strike, and served as its chair through World War One.

How I came to be the biographer of Charles Daniell – my ancestor – was more about good timing than good planning. In 2002 I was a post-grad history student fishing for a thesis topic, and I got interested in Daniell and started researching his life. I was fascinated by the transitional decades between the 1880s and the 1930s, which saw New Zealand change from a muddy and isolated frontier colony to a more modern, well-developed, and outward-looking country. I'd studied this era before, and was eager to find a subject which would help me burrow into it more deeply and understand the changes. To my mind Daniell was the archetypal small-town big man, typical of the local leaders who wielded so much influence over their districts, and who connected the localities with the centre and lobbied government for resources. There seemed to be little written about such men, who defined so much about how society worked at the time. The more I found out about Daniell, the more I felt his life had something to say about its times.

I wound up writing my thesis about something else entirely, but the subject stayed with me. A family reunion in 2005 prompted the Wairarapa Archive to start work on a book about Daniell and his family, which would be written by archivist Gareth Winter and produced by the Archive's publishing wing (Wairarapa Archive/Fraser Books). The Archive had a long interest in the Daniells, and had built up a large collection of papers relating to

them. I heard about the project and offered to help, and ended up taking it over completely in 2007. It was a plum opportunity to return to a subject that fascinated me, which came with the support and interest of the Archive and a publishing contract. What more could you want? I set out optimistically to write a biography that would both serve the needs of the local and family audience and – hopefully – have something interesting to say about early twentieth century New Zealand to a wider readership.

I was, however, wary of the mantle of 'descendant biographer'. Even with the best intentions you fear that a book such as this will be received as an effort – conscious or otherwise – to glorify and exaggerate the importance of some dead relative, rather than as a genuine attempt to understand, illuminate, and properly contextualise the subject. I'd be the first to admit that I'm guilty of these snobbish suspicions when I see other descendant biographies, especially when the subject's name doesn't immediately ring any bells. The word 'antiquarian' crosses your mind, or, even worse, 'granny-hunting'. At a personal level I felt well-removed by time and geography from Masterton and its Daniell heritage, and had little invested in the Daniell story in any immediate sense. I also comforted myself that the book's mandate resided with the Wairarapa Archive rather than the family. This gave me a feeling of independence from any pressure – if such proved to exist – to produce a heroic narrative of noble pioneer ancestors littered with names, dates, and undigested detail, and illustrated with photos of headstones and ancestral churches nestled in bucolic English meadows. Happily the family had no such expectations anyway, and were supportive, enthusiastic, and generous at every turn.

The archival record of Daniell's life is fabulously rich. The Wairarapa Archive holds most of it, including forty years of Daniell's daily diaries, scrapbooks, unpublished memoirs, photographs, letter-books, and a wide variety of other professional, public, and private papers. The Turnbull Library, the Methodist Archive, Archives New Zealand, and the Masterton Trust Lands Trust also hold large and varied collections of material relating to Daniell and his family. The Wairarapa newspapers of the day contain literally thousands of pages of articles about Daniell and his activities, as well as his speeches and letters. It quickly became a question of processing a vast volume of material into a manageable form.

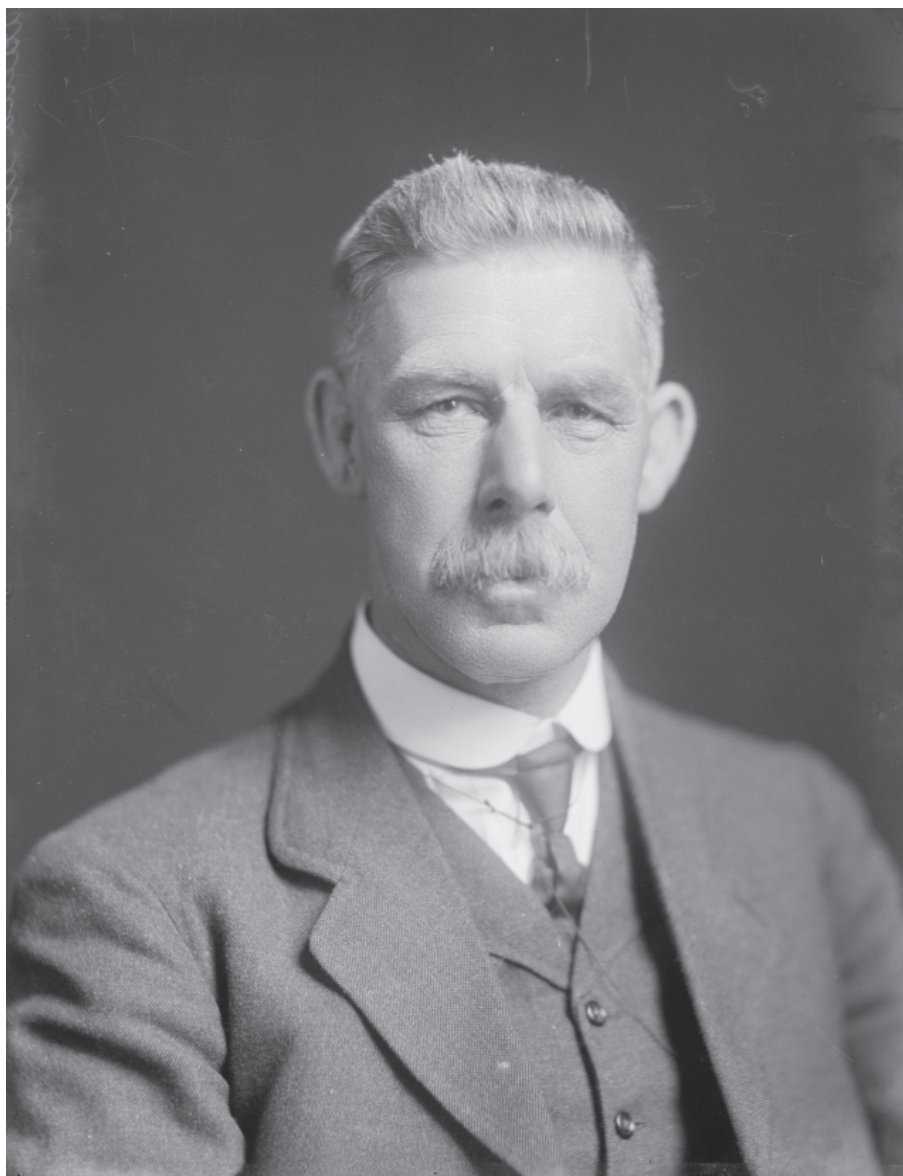
The records reveal Daniell in many different lights, public, professional, and private. Here was Daniell the square-jawed and moustachioed town leader, arguing with Seddon, Massey and Coates over town facilities

and organising deputations to Parliament and letter campaigns. Here was the disenchanted big employer of the early 1900s, complaining to the Labour Department that he was being harassed by its inspectors, and annoyed that 'decent justice has not been done' by the Arbitration Court. In 1908 he bought his first motor car, which unleashed him from public transport and enabled him to tour the countryside with a critical eye for the industriousness and torpor of his fellow citizens. Daniell the Methodist Sunday School teacher warned Masterton's young of the 'cost of idleness', and urged them to read Samuel Smiles' *Self Help* and *Character* to help make them 'good citizens'. Alongside this was Daniell the Harbour Board member, working to crush the unpatriotic waterfront strikers in 1913, but failing to persuade his mill workers to manufacture batons for the mounted special police to club the strikers with.

In 1921 he was the colonial abroad, relishing every moment of a driving tour down the west coast of the United States, where he saw much promise for the future of New Zealand if it could only adopt some 'American conceit'. Serving on the committee to employ a principal for the new Wairarapa High School in 1923, he successfully urged the other men to reject their new appointment when they belatedly discovered the man was Roman Catholic. A few years later came the aging and introspective diarist, newly retired, depressed by his lack of energy and vigour and living 'a useless life', in his own estimation. He sniped at his successors from the sidelines, bemoaning the "Ask the Government" spirit' which had 'robbed the Community of any Self Help outlook' and failed to manage the 1930s depression appropriately. By 1937 he was a bed-ridden octogenarian contemplating his final days, and reflecting on the pain of 'liv[ing] on without some purposeful service'. 'He may not have always been right', reflected a contemporary a few years after Daniell's death, 'but he always thought he was.'

Whether the book succeeds in its wider aims is not for me to say, but having completed it I feel that studies like

this are a worthwhile exercise. Human experience is made up of a wide variety of external forces and influences as well as personal responses and idiosyncrasies. Seeing one person's engagement with and response to their times can be very valuable when trying to understand broader meanings of historical events (such as, in Daniell's case, the temperance movement, the 1913 waterfront strike, or the 1930s depression). As historians we are always trying to understand patterns and long-term social, political and



economic trends, and individual stories such as Daniell's can also help keep us in touch with the reality of those events for those who lived through them.

Charles Daniell in 1917, photographed by S.P. Andrew. Alexander Turnbull Library, reference number I/1-13772-G.

Heritage

Rewarding bad behaviour. Michael Kelly argues that being a prominent architect does not necessarily make you suitable to be a member of the Historic Places Trust board.

The appointment of board members to state-owned enterprises and Crown entities is one of those perks of being in power. All governments like to hand out the baubles, to use Winston Peters' memorable expression.

The New Zealand Historic Places Trust (HPT) has not been subject to too much of this kind of partisanship. Overt political appointments to the board of trustees have been rare, despite the fact that the government now gets to appoint the lion's share of the board – six of its nine members. This is probably not unreasonable, given that the government is responsible for more than 80 per cent of the HPT's funding. The other three board members are elected by HPT members. The Minister for Arts, Culture and Heritage, who makes the appointments, is required by the Historic Places Act 1993 to ensure that his appointees have 'the skills, knowledge or cultural background appropriate to the functions and powers of the Trust.'

The most recent appointment to the HPT board is Ian Athfield, one of the country's best-known and most successful architects. Athfield's fame stems from his work in designing new buildings, and he is a fine architect. More recently, he and his firm have been involved in restoring and adapting heritage buildings, including a current commission, Government House in Wellington.

So, on the surface, and according to the criteria in the HPA, he seems like a sensible choice for the HPT board. But Athfield has some history of his own and it is not exactly compatible with his new role. His work with heritage is a relatively recent foray and may have as much to do with wanting to get in on a growing part of the building industry as any epiphany on his part.

As a prominent architect, Athfield has been on the wrong side of several important issues. For example, in 2001 he appeared in the Environment Court supporting Wellington Waterfront's proposal to move the Free Ambulance Building (registered Category I by the HPT) from Cable Street to a new site on Wellington's waterfront. The court found resoundingly in favour of the appellants, Waterfront Watch, that the building

should remain on its site. In 2007 he again appeared in the Environment Court arguing for some controversial changes (which he designed) to be made to the Canterbury Museum (also Category I). The Museum Board, for whom Athfield was appearing, lost the case on heritage grounds.

Observant readers of this column will also recall the proposal by the Wellington Boys and Girls Institute to move Spinks Cottage (again, Category I), which also ended up in the Environment Court in 2008. Athfield enthusiastically backed the concept and, again, ended up on the losing side. The HPT strongly supported leaving the cottage where it is.

It doesn't end there. Athfield designed the additions to the former State Insurance Building, designed by Gummer and Ford and completed in 1942, which is now occupied by Te Puni Kokiri. Athfield's 1998 addition won various architectural awards, but these obscure what his change really represents. The former State Insurance Building is one of the pivotal buildings in this country's architectural history and a significant historic place. It is not hyperbole to suggest that it is one of those buildings that is too important to be mucked around with. To add insult to injury, the addition – Art Deco-like fins on a Modern building – is also architecturally uninformed.

So, is Athfield a suitable person to be on the HPT board? You can probably see Minister Chris Finlayson's thinking – that he was doing the HPT a favour by bringing a prominent architect and advocate into the heritage tent. But surely this legitimises the very behaviour the HPT has to spend its time opposing. There are obviously no adverse consequences for people who move with impunity from one side of the heritage fence to the other.

To be fair to Athfield, he is not alone in this approach to heritage advocacy. There are heritage practitioners who regularly advocate for the destruction or inappropriate adaptation of built heritage. As long as these kinds of voices are prominent, protecting heritage will remain a struggle.

History on Television

Michael Kelly assesses *Coast*.

The Living Channel is an odd place to find quality television – shows about home improvement, property speculation and decorating fill its normal schedule. For some reason, Saturday nights seem to be left aside for British history / general interest programmes.

For the past year the channel has been showing – pretty much continuously – a series called *Coast*. A BBC production, its approach each week is to take a stretch of the UK coastline and pick out particular places to illustrate their history or natural features. It has a principal host (celebrity Scottish historian Neil Oliver) and a cast of specialists – archaeologists, ecologists, engineers, etc. – who pop up to do small segments. After

three series they are starting to repeat themselves, which might explain why they are now branching out to nearby foreign countries.

At times it feels a bit once-over-lightly – this is television, after all – but history is a big part of the programme and you do learn and see some extraordinary things. The bird's-eye views of the British coastline are a bit special too. The programme is hugely popular in the UK and it's not hard to see why.

What: *Coast*

When: Saturdays, 10.30 p.m.

Where: The Living Channel, Sky

History on DVD

Emma Dewson wants to go *South*.

'I'm in love', Marcus Lush announces in the opening sequence of his highly-rated television series, *South*. Viewers will find it difficult to miss Lush's ardour for his adopted province. From his part-time home in Bluff, Lush set out on a journey of vaguely epic proportions to bring to light overlooked aspects of Southland's geography and history.

South was filmed during 50 days last summer, and followed Lush on a rough loop of the southern coastline of Southland, taking in places such as Puysegur Point, the fiords, the Catlins and Stewart Island. When the show screened in August, it supplanted One News as the channel's most popular show. Lush wanted to draw New Zealanders out of their comfort zone and take them to places they (and he) had not been before.

From Lush's sleepover at the Dog Island lighthouse and his discoveries of the lighthouse-keepers and shipwrecks in our past through to sharing a Stewart Island tepee with Robin, a hippy who has set up a unique home-stay and Tim Te Aika, who ran one of the most remote sheep farms in the country in Masons Bay, the characters and stories are punctuated with historical anecdotes.

But it wouldn't be an exploration of the South and its stunning terrain without testing the premise that there's always more in you. Lush walks the Milford Track and competes in the 99th annual Tuatapere Sports Day. He bush-bashes the trip from Waitutu Lodge to Puysegur lighthouse. He also joins the Milford Wanderer on a ride around Preservation Inlet, Dusky Sound and Doubtful Sound. I sat there green with envy.

And *South* doesn't skirt around the more controversial points on the map. Lush visits the Manapouri power station and talks to Tim Shadbolt about the controversy which surrounded the scheme. He also shares the story of Amy Bock, New Zealand's most infamous fraudster, who posed as a man and married a woman at Nugget Point.

Will there be a stampede to the South? I hope not.

Watch *South*. On DVD soon.

Stars in Our Eyes: *Tales from Te Papa*

Kirstie Ross moves cautiously into the spotlight.

In June, history curators were amongst Te Papa staff who shuffled tentatively and a little suspiciously into the media limelight as ‘talent’ for a series of ‘mini-documentaries’ for TVNZ 6 (one of TVNZ’s free-to-air digital channels). However, our initial uncertainty has dissipated, as the project has resulted in a fresh way to interpret and present history and material culture.

The series, called *Tales from Te Papa* and presented with enthusiasm by Simon Morton and Riria Hotere, features short interviews with staff. It was commissioned by TVNZ 6 in partnership with Te Papa, with additional external sponsorship from Vero. Gibson Group was contracted to produce the first 50 episodes; a second series is currently in production. Each episode takes viewers ‘back of house’, away from exhibitions and into collections stores where an expert tells a tale about a collection item or museum process.

TVNZ’s website describes the tales as ‘nugget[s] of details and facts that give an insight into the depth and importance of the collections held by our national museum.’ These ‘nuggets’ are three to five minutes of pure gold, but each episode can take up to an hour to film. There is also a lot of pre-production work and behind-the-scenes co-ordination for each tale. Once objects and topics are confirmed, an episode is scripted by a production manager, who then submits it to the curator to double-check and sign off. Footage and stills also have to be sourced as visuals to accompany voice-overs.

With the series pitched as ‘family viewing for children and adults alike’, the trick has been to choose objects that have broad appeal or dramatic back-stories that touch on significant events or shared historical experiences (such as the killing knife used by a Land Girl during World War Two, equipment from the ‘Murder House’ and the *Playschool* toys).

Of course, the objects are the real stars. However, from the outset of filming, ground rules about handling them had to be established with the crew and presenters. For example, an emphatic no was the answer when a collection manager was asked if Simon could practise passes with the 1956 test match rugby ball and model John Minto’s protective headgear worn on 1981 Springbok tour protests.

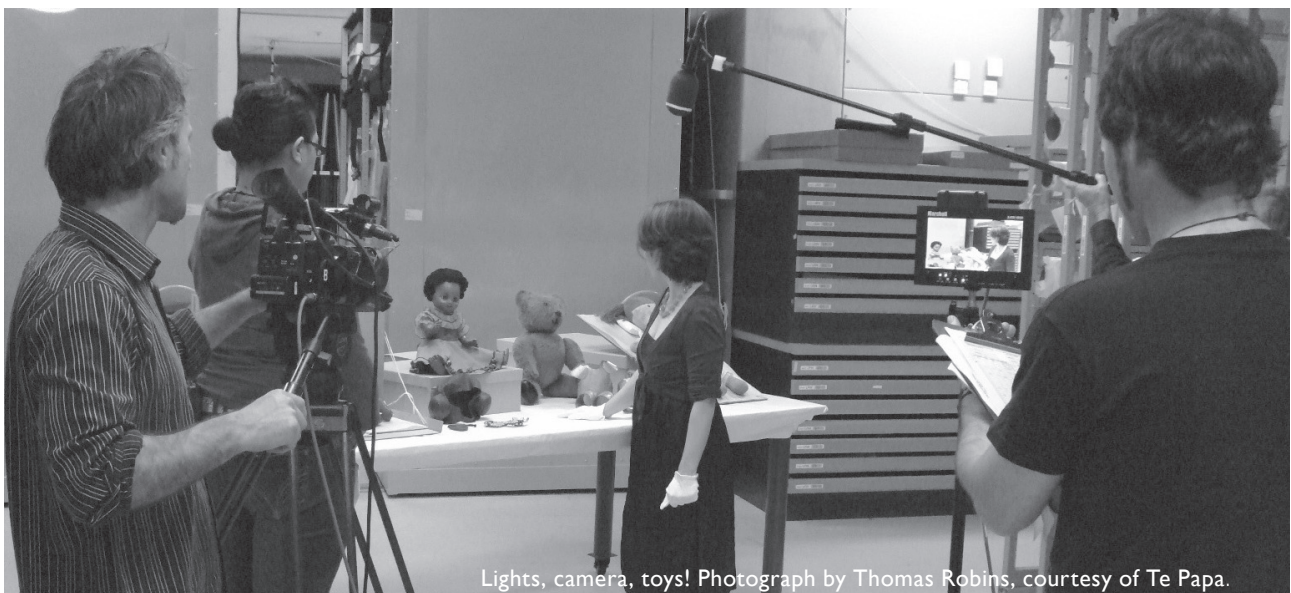
One of the bonuses of presenting these stories is the chance to speak from a curatorial perspective and to add some personality to the collections. This is quite a different experience from briefing Te Papa writers, who employ in-house conventions to create a uniform voice for the museum’s exhibition labels.

One of the slightly annoying parts of filming was recording the ‘cut away’ sections. These involved close-up shots of my white-gloved hands carefully handling objects to edit into the piece later. It’s actually quite difficult to remember and re-enact actions done unconsciously – did I swivel the ball from the top or the bottom? What order did I pick up the dental probes?

The overall editing process is one that I am thankful for, as it magically whisked away botched lines and lengthy digressions. I also appreciated the presenters’ and crew’s interest in the collections and their stories, which calmed the nerves of a TV tyro.

In my view, taking viewers beyond Te Papa’s slickly produced narrative exhibitions to experience and appreciate the collections in other ways is a worthwhile endeavour. The only downside is that I have to avoid wearing black (looks awful on-screen, apparently) on filming days.

Find the series at <http://tvnz.co.nz/tales-from-te-papa/ta-ent-ales-te-papa-index-group-2922277>



Lights, camera, toys! Photograph by Thomas Robins, courtesy of Te Papa.

Reorganisation at Te Papa presents new opportunity for historians

An organisational restructure at Te Papa has resulted in the formation of a new Directorate, the Collections and Research Group. This brings together several curatorial/collections groups – History, Pacific Cultures, Art, Mātauranga Māori and Natural Environment, as well as Collection Services. The new Directorate is responsible for leading Te Papa's collection development and management, research, scholarship and capability in the key curatorial areas.

The forming of this new Directorate meant the disestablishment of four Director positions – in Art & Collection Services, Mātauranga Māori, Natural Environment and History and Pacific Cultures. Many of the administrative and management duties formerly undertaken by the four Directors are now the responsibility of seven managers who report to the Group Director. Claudia Orange, former Director of History and Pacific Cultures, is the inaugural Director of the Collections and Research group, which has more than 100 staff.

Four new Scholar roles have been established to increase the profile of Te Papa's research activities. Those who fill these positions will also be charged with ensuring that the museum is an active member

of the research community, and will be expected to add generally to the museum's knowledge and that of the national and international museum community. A Māori scholar has already been confirmed, and the other positions will be advertised in the new year.

With very few scholarly fellowships available to historians, the History Scholar position is bound to be of interest to members of PHANZA. This project-based position will be open to academic and public historians alike. Te Papa's History Scholar will undertake a research project investigating areas related to the museum's history collections and exhibitions. He or she will also be expected to publish their research and/or present it nationally and internationally. It is also envisaged that the Scholar will maintain networks and expand the knowledge base in the history curatorial area, as well as coach and mentor staff.

The Scholar will also liaise with the Collections and Research Director to secure research and project funding. Where appropriate, he or she will participate in exhibitions and other public programmes that enhance the profile of Te Papa and its collections and the success of the visitor experience.

Let's Get Twittering

Twitter is an internet blogging phenomenon that encourages tweeters (no, not twits) to engage with others online. Tweets cannot exceed 140 characters in length. Though *Phanzine* is a paper-based publication, we think the idea is transferable and invite brief updates from members to include in future issues. Here (listed alphabetically by tweeter) are those we've received so far. We're sure you can do better...

Imelda Bargas has spent the latter part of this year writing about the Erebus disaster and is thinking of doing something jollier next, perhaps Santa Parades?

When he's not working on *Phanzine*, **David Green** is writing a travel guide to the battlefields of the New Zealand Wars.

Marguerite Hill is starting work on the next Te Ara theme – Social Connections.

Simon Nathan is completing a book on the photography of miner Joseph Divis, then starting work on a biography of James Hector.

Kirstie Ross is curating an exhibition about New Zealand in the 20th century due to open at Te Papa in October next year.

Antipodes: New Directions in History and Culture

Aotearoa New Zealand

Marguerite Hill hits the conference circuit.

This year is the 25th anniversary of the establishment of the Stout Centre for New Zealand Studies at Victoria University of Wellington. To celebrate this anniversary, this year's conference looked at new directions in New Zealand history, with a particular emphasis on how we see the world from our particular place in the Pacific. The broad themes of the conference included indigenous and comparative methodologies, cross-cultural and cross-disciplinary approaches, emerging or neglected fields of research, and transnational approaches and topics.

The conference was held from 3 to 5 September in the beautiful but slightly forbidding Hunter Council Chamber. It began with the launch of James Belich's new book *Replenishing the Earth: The Settler Revolution and the Rise of the Anglo-World, 1783-1939* and an accompanying keynote address. All the keynote speakers embraced the themes of the conference with passion. Each issued their own challenges to present and future New Zealand historians, while recognising the work of those who had gone before.

The importance of matauranga Maori was highlighted by several of the keynote speakers. Te Maire Tau's paper, 'Advancing an Alternative Past', emphasised the importance of recognising matauranga Maori as a methodology equal to any other. Tau argued that oral history and whakapapa should be accepted as more than just corroborating evidence, but rather as a methodology in themselves.

Aroha Harris' keynote the next day picked up on many of the ideas around the decolonisation of methodology raised by Te Maire Tau. She spoke on the 'browning up' of New Zealand studies and argued that historians have to take up the challenges issued by the new *Oxford History of New Zealand*. Harris argued that some work is already under way, citing Monty Soutar's *Nga Tama Toa* and the exciting work of Te Pouhere Korero, which was established in 1992.

Tony Ballantyne's keynote addressed ideas about writing and colonisation. I enjoyed Ballantyne's discussion about writing and empire and how culture, commerce and colonisation are intertwined. He talked about how writing was a way of normalising colonisation and how Maori were constructed for

nineteenth-century audiences. Like some of the other speakers, he stressed the importance of looking at New Zealand in a global context of empire and capitalism.

Chris Hilliard's thought-provoking paper focused on the life of Henry Matthew Stowell, born in 1859 to Maori and Pakeha parents. Stowell assumed the name Hare Hongi and positioned himself as an expert on Maori language. He wrote prolifically and had a finger in many pies, acting as a cultural intermediary between Maori and Pakeha in the 1920s and 1930s. Hilliard used Stowell's experiences to look at how indigenous knowledge was valued and used by Pakeha settlers during this time, specifically in relation to the act of naming.

Lydia Wevers' thoughtful plenary looked at the problems facing the humanities today. She and Council for the Humanities chair Ken Strongman talked about issues such as funding for the humanities in universities and the lack of an advocate for the humanities. She also questioned the future of the humanities in Aotearoa New Zealand in the digital age.

Barbara Brookes' paper, 'Shame and Shifting Values', addressed the study of emotions in history. Her very enjoyable paper looked at shame and gender and, to a lesser extent, shame and culture. Using ideas around the concept of 'breadwinning', Brookes used events such as the 1930s depression to show how shame was gendered, with men's shame often related to inability to provide for a family.

Part of a larger study of the British colonial world, Giselle Byrne's paper looked at mechanisms of apology and the language used in official apologies in New Zealand and overseas. She sees the recent apologies by the New Zealand government to the Chinese community and veterans of the Vietnam War as reflecting modern sensibilities and needs.

Mike Grimshaw's entertaining discussion of the cartoon history of religion in New Zealand – unlike many of the other papers – included a number of images. He showed that religion is often hidden in New Zealand cartoons, much as it is in wider society. His argument that mixing politics and religion has been frowned upon, both in missionary times and today, resonated with the audience.

One unexpectedly fascinating paper was presented by Evan Roberts, who talked about the use of statistical data gathered from army and prison records to study living standards in New Zealand between the 1820s and 1945. By looking at the stature of men, researchers can investigate how economic factors and disease influenced nutrition and therefore living standards. Army and prison records also give the occupation race and geographical background of these groups of men. It seems that men born in the 1880s and 1890s were shorter than those of the generations preceding them, while in the twentieth century; each generation of men was taller than the last. One of the most interesting aspects of the talk was the problems the team has encountered, including the need to exclude women and difficulties in gaining access to records.

Ken Gorbey's paper on the Te-Papa-ification of New Zealand's museums was slightly disappointing. While he discussed the establishment of Te Papa in the context of the Maori renaissance and struggles with national identity as well as international museology, he did not spend much time on how Te Papa has influenced other New Zealand museums (save for a discussion of Auckland Museum, during which Gorbey showed a truly magnificent cartoon by Guy Body).

Marianne Schultz's otherwise fascinating look at dance, masculinity and national identity was flawed by her definition of haka as a dance. Her paper had some interesting case studies, including that of a ballet-dancing soldier during and after the First World War. She also looked at how the press portrayed male dancers in the inter-war period – their athleticism was emphasised, overriding any suggestions that dancing was an effeminate activity. Schultz also looked at the *Dancing with the Stars* phenomenon and how rugby players like Norm Hewitt have donned sequins and flamenco outfits without diminishing their masculinity.

Mark Sheehan continued his work on the whys and wherefores of the teaching of history in New Zealand secondary schools by looking at the controversy over a supposedly biased cartoon which appeared in a 2004 NCEA exam. According to critics, the cartoon resource provided with an exam question about Maori land alienation portrayed National party members as racist and old-fashioned. The ensuing outcry led to the appointment of an external examiner to ensure that exam questions did not give offence. Sheehan argued that cases like this reinforce teachers' nervousness

about teaching the New Zealand history topic. He also foreshadowed the upcoming changes to the New Zealand history curriculum.

A highlight for me was Angela McCarthy's paper on migrant and ethnic history. McCarthy and her fellow Marsden-funded researchers are looking at unsuccessful migrants – people who do not fit neatly into New Zealand's pioneer past. The insane asylum is one place where unsuccessful migrants appear as part of the official record (many others simply left the country, making their experiences difficult to track down). The main sources for the project are case books, registers and personal correspondence. These sources have often revealed pathways of migration as well as the reasons for migrating in the first place.

Another pleasant surprise was Brian Moloughney's richly illustrated discussion of a photographic collection. The photographs, which are part of the Presbyterian Church Archive, relate to the Canton Villages Mission and give fascinating insights into both missionary and Chinese life. Moloughney contextualised the photographs well, talking about the photographers, the benefactors and the beneficiaries of the missions. He also analysed the kinds of photographs in the archive – clichéd shots of closed China, tourist snapshots, official photographs and the intimate images taken by people who were genuinely inspired to be there.

Bruce McFadgen ended the conference proper with an intriguing paper on the impact of natural disasters on societies. Rather than seeing an earthquake, tsunami or volcanic event as an end point, the paper looked at how new settlements, new technologies and new societies often arise in areas which have been affected by natural disasters.

Joan Metge's reflections on her inspirational life and career ended the conference. Metge spoke openly about mistakes made and lessons learned. She also took the opportunity to honour the many people she had worked with over the years. It must be very difficult to examine your own career in a keynote speech, but this was a modest and honest depiction of a pioneering career in New Zealand studies.

Report from the Regions: Manawatu

Fiona McKergow previews an initiative from Te Manawa.

Two PHANZA members in Palmerston North have become involved in the redevelopment of their regional museum, Te Manawa. Kerry Taylor and I have cheerfully set a multi-authored publication based on the museum's collections in motion. Entitled *Te Hao Nui – The Great Catch: Object Stories from Te Manawa*, this book will feature illustrated essays on 40 items from Te Manawa's social history, natural history, taonga Maori, Pacifica, foreign ethnology, and science and technology collections. It will be launched for the museum's 40th anniversary in April 2011, a date that also coincides with the museum's redevelopment and co-location with the New Zealand Rugby Museum.

But what motivated this rush of altruism? For those who believe that the heart of a museum lies with its collections, Te Manawa had clearly lost 'heart' – te manawa means 'the heart' – to the extent that this conversation took place between a curator and a builder brought in to install a recent motorcycle exhibition:

Builder – 'Where's the museum in Palmerston North? I want to see all the treasures.'

Curator – 'You're kidding me? You're standing in it, mate!'

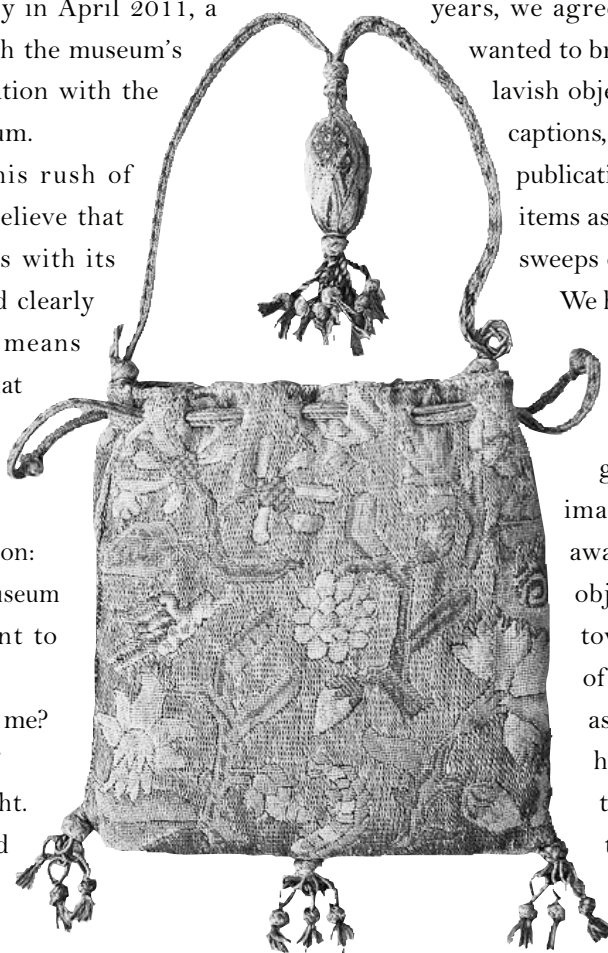
Sadly, the builder was right. The treasures are indeed thin on the gallery floor, and meanwhile the collection store fairly bulges (with a recent tally of 45,400 items). One of the challenges for Te Manawa's new Australian director, Steven Fox, has been, therefore, how to reconnect a community with its collections.

One of a number of positive initiatives in the past year has been the founding of the Te Manawa Museum Society, a community organisation that works in support

of the museum. Chaired by Kerry, this group has hosted a variety of public lectures on museum-related topics, some held in conjunction with the Palmerston North City Library's annual local history week. Members of the Society are keen to help make a difference in how Te Manawa and its collections are perceived, surely an easy goal in a region that is awash with historical societies, heritage trusts and small, special-interest museums. Inspired by the range of attractive collection-based publications that have been produced in recent years, we agreed to produce a book. But we wanted to break with the standard model of lavish object photographs with extended captions, and have instead embarked on a publication that takes selected collection items as points of departure for broader sweeps of history.

We have commissioned a wide range of authors to produce essays of 1500 words, complemented by a high-quality object photograph and one or two historical images. We are debating moving away from the Brian Brake style of object image that floats on black toward one that includes a sense of more tangible contexts, such as an 1840s doll held in a child's hand. We are calling these illustrated essays 'object stories' to reflect the importance of evenly balancing an object and its stories. Aware that using objects as a springboard for an

aspect of the region's history and beyond risks reducing them to mere illustration, we are hopeful that an equal emphasis on the stories about objects will ensure that they remain connected to people and place in a way that gives them richer and more resilient meanings. The way we approach the object photography will also be critical to this goal.



A few examples will help to explain the project further. A strong suit of Te Manawa's social history collection, which accounts for well over three-quarters of its combined collections, is its range of clothing and textiles. One of the items we are featuring is a drawstring purse said to have belonged to Anne Boleyn. A British expert in the field says it is simply not 'royal' enough to sustain this attribution, while agreeing that it may indeed date to the sixteenth century. Either way, this supposed link to royalty was undoubtedly important in ensuring its survival – flattering as it was to its owners – in addition to its obvious aesthetic appeal. The purse is hand-embroidered all over using silver metallic thread and multicoloured silks in a pattern of birds, butterflies, caterpillars, carnations, roses, daffodils and oak sprays. It has a genealogy that skips down through various maternal lines from a Hampshire rectory in the 1770s to its donation to the Manawatu Museum by the Caccia Birch family in the 1970s. This purse is one of a large collection of over 500 items gifted to the museum by this family during its first decade of operation. The layering of stories and associations that accumulate around objects like this over time is one of the fascinating elements of such research.

As you might expect there are numerous wedding dresses in the clothing collection. Instead of featuring one of these, we were intrigued to find a homemade diorama that had been added to by five generations of women on the occasion of their marriage. Mrs Thomas Coleman, who married in Marton in the 1860s, began it with a model log cabin and beehive in a tiny, trapezium-shaped case with a glass front. The remaining four generations of women each included artificial flowers from their weddings. Mrs Sandra Butcher of Feilding made the last addition with some artificial white roses from her bridal head-dress in the 1970s. As she had no daughters to hand it on to, she recently donated it to the museum. Like the drawstring purse, this diorama has been handed down maternal lines, and serves to illustrate once again the role that women have played in preserving family lineages and memories through portable objects. The diorama is possibly a product of a late nineteenth-century vernacular culture that



saw homes turned into sites of family memory, with portraits and heirlooms displayed prominently to impart a sense of stability. There is something forward-looking and hopeful about the log cabin and the beehive, while the sprays of flowers give the feeling of having been nostalgic even at the time of their inclusion.

We are excited about this project, as there is fascinating potential in the historical exploration of people's relationships with objects. Any comments would be very welcome. Please send them to f.mckergow@gmail.com

Page 10: The drawstring purse said to have belonged to Anne Boleyn.

Above: The inter-generational diorama.
Photographs courtesy of Te Manawa

Hawke's Bay Features on Te Ara

Kerryn Pollock outlines the process of writing Te Ara's latest Places entry.

I'm a writer for Te Ara, the online Encyclopedia of New Zealand at the Ministry for Culture and Heritage. In October 2008 I began the monumental task of preparing the site's Hawke's Bay places entry – a 15,000-word piece of work intended to provide readers with a good oversight of the region's history, natural environment, society, culture and infrastructure (the main entry), and a guide to the major cities, towns, settlements and other places of interest (the gazetteer). The region stretches from Woodville in the south (technically part of the Tararua district these days, but historically in Hawke's Bay) to Lake Waikaremoana in the north.

This was no small job for someone whose knowledge of the region was probably little better than most New Zealanders' – that it was a sunny place studded with fancy vineyards, apple trees and art deco buildings. On the plus side, I was armed with research and writing experience and a smattering of native wit and talent, so I thought it would all be OK.

And, I'm pleased to say, it generally was. It helped to have previous Te Ara regional entries to use as a guide – Hawke's Bay and Wairarapa have a lot in common, and I referred to that entry often. Once I'd got a basic framework in mind I amassed a good collection of relevant books, articles and websites. Hawke's Bay is reasonably well-covered but I soon noticed that the northern part of the region, particularly the Wairoa district, is impoverished in literature as it is in life compared to the central and southern districts. Someone needs to remedy this problem – PHANZA members take note.

A lot of reading, searching the internet and talking to Hawke's Bay people made up for my lack of local knowledge. Visiting the region was essential – not because I needed to find more published sources (these days it's possible to do this aspect of the research from a desk anywhere in the country – internet and inter-loaning are great things) but to get a sense of the region. Observing the lie of the land, the shape and feel of towns, and traversing many winding and dusty rural roads confirmed and modified my impressions of the

place. Talking to locals was very helpful too.

Next came the writing. Like all Te Ara entries, places entries have a particular structure that writers need to follow. The main entry and gazetteer referred to above are broken up into different web pages (called sub-entries at the production end) which deal with different topics or different places within the region. Sub-entries run to between 200 and 600 words (a bit more in some cases) and are further broken up by sub-headings. There's no preferred number of these, but there have to be enough to break up the text nicely on the page – long paragraphs or sets of paragraphs are a no-no. This is simplification rather than 'dumbification'. It's important that web-based writing takes account of how people use websites – they want to find information in an easily digestible form quickly.

Main entries normally comprise no more than 15 sub-entries. Bigger regions like Auckland have nudged over that because of their size and status. The gazetteer is more flexible because it's so dependent on the size and settlement pattern of the region – for example, Manawatu has 9 sub-entries, Hawke's Bay 12 and Otago 20.

Within these structural rules there's room for a lot of creativity. Writing is inherently creative and I find that small word allowances discipline the mind nicely. Writing tight, well-formed little sentences is very satisfying. The captions to the visual resources which accompany text can sometimes catch the overflow if the word allowance is difficult to adhere to.

By August 2009 the entry was finished – all the text was written and supported by a suite of great resources gathered by my colleague Janine Faulknor or created by Te Ara's designers. The entry was launched by Napier MP Chris Tremain at the War Memorial Centre on Napier's Marine Parade on 13 August. It was a very successful launch and the entry was well received by those who attended.

I did manage to offend the Hastings District Council through my writing on gangs and a proposed amalgamation with Napier, but a couple of word changes

seemed to smooth ruffled feathers a little. These entries do tackle the hard stories and in this regard may not always shed the best light on a place – but that’s not Te Ara’s job.

Check out the entry at:

<http://www.teara.govt.nz/en/hawkes-bay>

Craggy Range winery below Te Mata peak. One of the more upmarket establishments in the Bay. Photograph by Janine Faulknor, Te Ara – Encyclopedia of New Zealand

Another side of life in Hawke’s Bay – Te Haroto on the Napier–Taupo Road. Photograph by Kerry Pollock, Te Ara – Encyclopedia of New Zealand



New History Website

Neill Atkinson describes the 28 Maori Battalion website.

The last few months has seen an addition to the growing stable of Ministry for Culture and Heritage history websites. The 28th Maori Battalion website – www.28maoribattalion.org.nz – is a place to record and share the stories of the 3600 men who served in this famous New Zealand infantry battalion during the Second World War.

The site was developed by MCH on behalf of the 28 Maori Battalion Association, in partnership with Te Puni Kokiri and the National Library. It went live on 30 June 2009, and was formally launched by Ministers Chris Finlayson and Pita Sharples at Parliament on 6 August – a wonderful event attended by 19 of the 50 surviving Maori Battalion veterans.

The website includes an historical overview of the battalion at war, an interactive map, memories taken from reunion booklets and other sources, resources for teachers and school students, and numerous photographs, audio files (oral history, radio recordings and waiata) and historic film clips. Much of the site's content is also available in te reo, and it can be accessed via its own Maori URL, www.teopetaua28.maori.nz.

Perhaps the site's greatest attraction is a searchable nominal roll of all 3600 men who served with 28 Battalion, with enlistment details provided by Auckland Museum's Cenotaph database. This means that each soldier has their own web page, where veterans or (in most cases) their families can add comments, memories,

photographs and memorabilia. More than 200 descendants of veterans and others have already registered and have contributed numerous memories and images.

We expected the site would prove popular, as the battalion's deeds have a high public profile and many soldiers' descendants identify strongly with their family history. We've been struck by the personal way in which users are engaging with the site – treating soldiers' roll pages as living memorials and even speaking directly to those who are no longer with us. As well as uploading portraits, images of soldiers' graves, biographical sketches and other material, users have left many moving comments like these:

Kia Ora Dad ... It has been 30yrs since your passing but I have never forgotten you. I am so glad that through this website I can express my thoughts and share my life and family with you and those who visit this website. I'll love you always.

Your Son Abraham

I am the son of a soldier who was in the 28th Maori Battalion ... I am sixty years old now, and can clearly remember 'stories from the war' ... Stories he was still telling when sixty himself. Found your website today, Thur 6 Aug; A wash of emotion accompanied the many memories of the-old-man that your website has brought back. Thanks!

Check out the site at www.28maoribattalion.org.nz or www.teopetaua28.maori.nz

28TH MĀORI BATTALION

HOME STORY OF THE 28TH MAP BATTALION ROLL PHOTOS/VIDEO/AUDIO RESOURCES

Home > Story of the 28th

Story of the 28th

- About the 28th
- Call to Arms
- Greece and Crete
- Desert Fighters
- Italian Campaign
- Life in the Battalion
- Home Front
- After the War

STORY OF THE 28TH

Read through the following topics to find out more about the 28th Māori Battalion, from its formation in 1939 to its eventual disbandment in 1946.

About the 28th

The 28th (Māori) Battalion was part of the 2nd New Zealand Division, the fighting arm of the 2nd New Zealand Expeditionary Force (2NZEF) during the Second World War (1939-45). A frontline infantry unit made up entirely of volunteers, the Battalion usually contained 700-750 men, divided into five companies.

Read more... 20 memories 23 photos 0 videos 12 audio

[REPLAY INTRO](#) [SOUND OFF](#)

YOUR STORIES

Find out how you can contribute your 28th Māori Battalion stories, photographs, video and sound to this website start here >>

28TH MĀORI BATTALION

[HOME](#) [STORY OF THE 28TH](#) [MAP](#) [BATTALION ROLL](#) [PHOTOS/VIDEO/AUDIO](#) [RESOURCES](#)







NAU MAI, HAERE MAI

WELCOME TO THE OFFICIAL 28TH MĀORI BATTALION WEBSITE

This site is dedicated to the men who served with New Zealand's 28th (Māori) Battalion during the Second World War, and to their whānau and friends. Between 1941 and 1945 the Māori Battalion forged an outstanding reputation on the battlefields of Greece, Crete, North Africa and Italy. This is a fascinating story of spirit and adventure, courage and camaraderie, victory and tragedy. [Read more](#)

LATEST ADDED CONTENT

The latest added memories, photos, audio and video.

-  2nd Lieutenant Waaka recalls the breakout at Minqar Qaim
-  Captured at 'Calamity Bay', Greece
-  Montgomery visits Rotorua Hospital
-  2nd Lieutenant Waititi recalls the battle for Cassino
-  Whānau-ā-Apanui waiata group
-  Battalion rugby team, 1943



INTERACTIVE MAP

Use our interactive map to follow the Battalion's war trail from its departure from New Zealand in 1940 to its return in 1946



PHOTOS / VIDEO / AUDIO

View, watch and listen to the stories of the 28th, including precious films and waiata recorded during the war years, and oral history interviews with the men who were there



THE SOLDIERS OF THE 28TH

Discover more about the 3600 men of the 28th through our fully searchable Battalion roll

28TH MĀORI BATTALION

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[Home](#) > [Battalion Roll](#)



BATTALION ROLL

A B C D E F G H I J K L M N O P R S T U V W Y All

Note this roll does not contain the names of those who were in other units but worked closely with the 28th Māori Battalion or those served in the 15th Reinforcements or Jayforce. See a list of these people here. Rank information is often first known rank - please let us know if a soldier was promoted to a higher rank by the end of the war.

Surname ▲	Forename(s)	Rank	Serial No	
Abraham	Simon Robert	Private	62864	more details
Adamson	Waru	Private	801873	more details
Ahomiro	Sonny Ronald	Private	811029	more details
Ahomiro	John	Private	802577	more details
Ake	John	Private	811491	more details
Akuhata	Tamihana Wetini	Private	65488	more details
Akuhata	Hiko	Private	801875	more details

Contribute

Add your stories, photos, audio and more...

[Start contributing now](#)

Already a contributor?

[Log in here](#)

Featured soldier



Hone Te Kauru Green

Feedback

PHANZA member David Verran picked up a 'minor error in Michael Kelly's piece on Papers Past in our last issue – he should be talking about microfilm rather than microfiche. They are similar technologies, but different in use and appearance. Also, the technology for digitally photographing newspapers is in fact here in New Zealand, but is more expensive because of the human input required. David agrees with Michael that 'microfilming is still favoured over digital for long-term preservation'.

Aims

The aims of the Association are:

1. to promote the interests of professional historians;
2. to encourage professional standards in the practice of history, including the adoption of an accepted code of practice;
3. to represent professional historians in public discussions;
4. to provide advice and information on the employment of professional historians;
5. to facilitate communication and exchange of information among professional historians;
6. to engage in relevant activities beneficial to members.

Disclaimer

Opinions expressed in Phanzine are not necessarily those of the editors.

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