

Phanzine

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Editorial

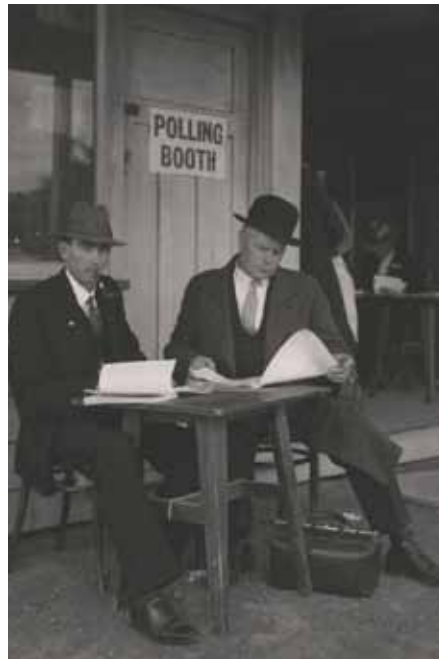
Elections

Another election looms and with it the chance to shape the country's direction – for three years anyway. Historians shouldn't lack motivation to vote. Voting is history making and democracy is something we should all cherish.

It would be a mistake to regard elections merely as an opportunity to progress a narrow band of causes, although that is perfectly valid. There are, of course, huge issues that require the entire world's attention (climate change most obviously) and we would be daft to ignore the role that our country plays in such matters. Likewise, there are many domestic issues we all feel strongly about.

For all that, there are always issues that matter to historians. At the risk of generalising, historians are interested in the cultural side of the political debate. We

We would like to see funding increase to sectors that support history as a profession.



Mr Nicholls and Mr R Wood, election time. Photo by Olaf Peterson, 1936. Auckland War Memorial Museum – Tamaki Paenga Hira. PH-1988-9-F113.13

generally see a healthy country as one that is concerned with more than just economic growth. So that might mean policies that boost funding for education across the board (including the teaching of history, of course), and more support for the work of government departments such as the Ministry for Culture and Heritage (and its various agencies), Archives New Zealand and the National Library (via Internal Affairs) and the

PHANZA ANNUAL GENERAL MEETING

19 October 2017

St Andrew's on the Terrace, Wellington.

By now you should have received notice of PHANZA's AGM by email.

Drinks and nibbles from 5:30 pm.

Meeting begins 6:00 pm.

The Committee is seeking nominations for the following roles:

- Secretary
- Treasurer
- Committee members from around the country.

Please contact the Secretary (secretary@phanza.org.nz) if you would like to nominate someone for any of these roles.

Department of Conservation.

Naturally, we would like to see funding increase to sectors that support history as a profession. It is very hard to make that happen in a specific sense, but any government that sees the value in supporting the country's cultural well-being will inevitably end up supporting the work of historians. It's what mature countries do.

—Michael Kelly
PHANZA President

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PO BOX 1904, THORNDON,
WELLINGTON

He Tohu – A Declaration | A Treaty | A Petition

By Jock Phillips

Last month saw the opening of He Tohu, the new long-term exhibition in the National Library, displaying and interpreting three key documents of New Zealand – the 1835 Declaration of Independence, the 1840 Treaty of Waitangi, and the 1893 Women's Suffrage Petition.

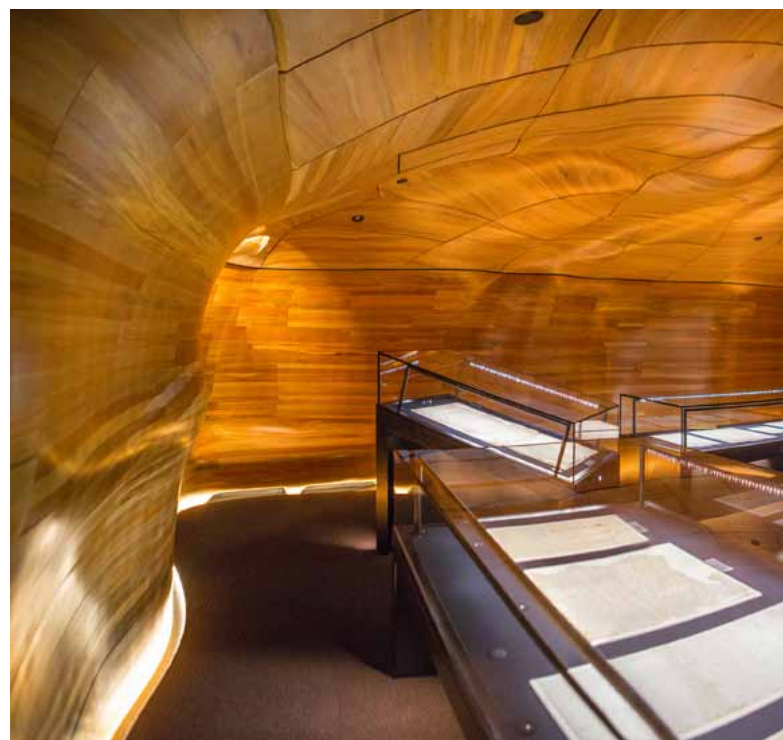
A couple of weeks later once the crowds had died down, I paid a visit. I confess that I came a bit grumpy. All three are documents about governance which properly belong at Archives New Zealand, and I share the view of those who think that displaying them in the National Library will only harm people's understanding of the role of Archives. I had also long believed that the huge empty space on the ground floor of the National Library following its rebuild was an unnecessary luxury. Putting this exhibition there seemed, perhaps, a way of covering up what was close to a national scandal.

But I swallowed my grumbles, and began by getting the thrill of meeting the real documents themselves. It was a rewarding and uplifting choice. The room in which they are housed is a magnificent space – a large waka huia carved in delicate curves of polished West Coast rimu. The moment you enter you feel you are in a sacred site, a treasure house, which is both warm and enclosing, yet with a sense of dignity and antiquity. The lighting is floor-lit and dim, and to look at the documents themselves you need to press a button which illuminates each. This gives you a sense of a personal interaction. The treaty or the declaration are showing themselves off just to you. In all, a stunning beginning. I was cheered enormously.

Around this diamond-shaped centre are five smaller 'rooms' – an introduction of moving images, an interactive map to which I will return and three areas committed to the interpretation of the three key documents. The aim is to communicate to a younger audience, an admirable intent. One wonders if that was entirely fulfilled by the somewhat lengthy panels of text; but it is hard to avoid this if you want to tell with any accuracy the story of why these documents were drawn up in the first place. On the whole the accounts are accurate and reasonably clear. I would have liked a little more about the tribal affiliations and motivations of those signing the Declaration of Independence, but most of the essential background is there presented in simple direct prose.

In each room there are four excellent interactive experiences which serve two purposes – they attract

younger users with buttons to push or screens to touch. And they allow a layering of the information, so those who have a particular query or are interested in the detail can keep pushing. In each room the first interactive is a large screen featuring faces. Some are historians, some are public figures, some are relatives of those who signed. When you push the relevant button, these people make short, lively and highly pertinent comments. They help to turn dusty documents of history into words which have an ongoing and personal meaning. A second interactive in each room offers a menu of topics about the background



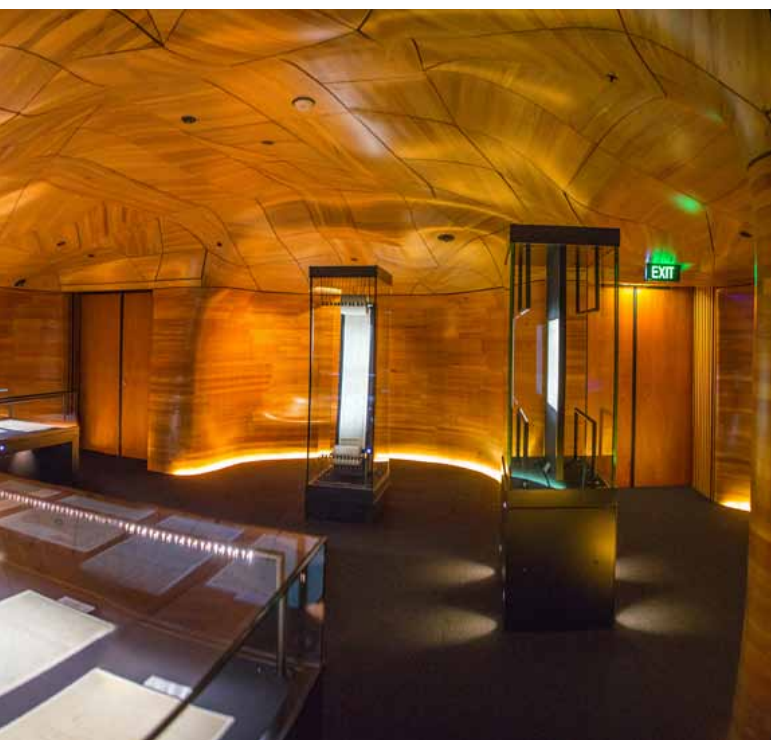
The He Tohu Document Room houses New Zealand's three most iconic constitutional documents. Image supplied by Department of Internal Affairs Te Tari Taiwhenua.

of each document. All introduce the 'cast of characters' who played an important role in the creation of each document. The answers are again largely accurate and enriched with good images. Third there is an interactive where you can explore particular names of those who signed, or follow hikoī which link the names around particular themes. For example in the treaty room this interactive allows you to learn how Lieutenant-Governor Hobson's illness affected the places that the treaty was taken for signing; another looks at the place of animals in the treaty story.

I did find this interactive a little hard to navigate and I suspect that there is much enlightening information hidden in places that the user will rarely

visit. Finally there is also in each room an interactive aimed at younger visitors, which explores the act of signing itself. In the declaration space you can try a quill pen; in the treaty space you can rub a seal; but what exactly you are meant to do with the animal glue in the petition room is not obvious. But most of these devices are clever, and combine a lightness of touch (literally) with a depth of information.

There is also the fifth room positioned between the treaty and petition spaces which features a large interactive map of New Zealand. The user can explore topics covering all three of the documents. Under a heading 'a Māori land' you can watch, for example, the arrivals of the great waka, the migration of iwi around New Zealand, the major pre-European



trade routes. Moving to the treaty, there is a wonderful sequence showing, as the days tick over after 6 February 1840, the voyages of the different treaty sheets; or you can watch horrified as progressively with the years ticking by Māori land becomes European land. Similarly the section on women's suffrage shows the numbers signing the petitions in each of the provinces. The map is large, the graphics are very clear, and the timing is spot-on. This really is a great learning device which could be used for many other topics besides the three documents presented here. Let's hope it graduates to the web.

So there is much to admire in the new exhibition, and I have no doubt that for younger visitors it will turn potentially boring subjects into fascinating ones. This achievement makes all the more disappointing that there remain considerable areas of

sloppiness and unprofessionalism in the exhibition. There are various factual internal inconsistencies – in one place we are told there were 25,519 signatures on the suffrage petition, in the accompanying broadsheet the figure is 25,520 and in a third text the figures is 'about 24,000'. There are also inconsistencies of grammar (such as lower case and upper case) and a couple of misspellings. I found it annoying that some images were out of chronology with the text. For example in a panel on the Declaration of Independence is an image of Te Heuheu's pa at Taupō, but Te Heuheu, indeed no-one from that part of the country, signed the declaration. Some images such as the rolling suite at the entrance are not captioned at all. Too often there is a vagueness about dates where they might have been accurate – we are told that 'The first parliamentary elections in New Zealand were in the 1850s'. Why not say 'the first parliamentary election was in 1853'? And while it is admirable that the big screens of talking heads are supported both by sign language and te reo Māori versions, elsewhere the two language policy is chaotic. Sometimes an English text is translated into Māori; sometimes it is not. Occasionally a Māori text, such as a biography of Hone Heke, is not translated. In places where the full text is available in both languages, the captions to the images are only in English. One longs for a consistent policy – all texts should be available in both languages. So much money has gone into this exhibition, you are tempted to ask why the whole exhibition did not get a thoroughly detailed edit before going into expensive production.

But don't let the petty grumbles of a scholarly pedant put you off. In general visiting He Tohu is a hugely enjoyable experience, which will both inform you and entertain you. The larger interpretations are sound to my mind. And the real impact of the exhibition is to elevate these three sets of documents into national taonga which we must treasure and continue to explore. This is especially important for the women's suffrage petition and the Declaration of Independence which previously were very much hidden by the shadow of the treaty.

In the United States it is said that every American needs to visit the National Archives in Washington and see their three key documents – the Declaration of Independence, the Constitution and the Bill of Rights. The promoters of He Tohu have a similar message for New Zealanders. Few Kiwis will be disappointed if they follow that suggestion.

First published 26 June 2017 on www.bayheritage.co.nz/heritage-blog. Reproduced with permission of Jock Phillips and Elizabeth Cox.

Unearthing evidence

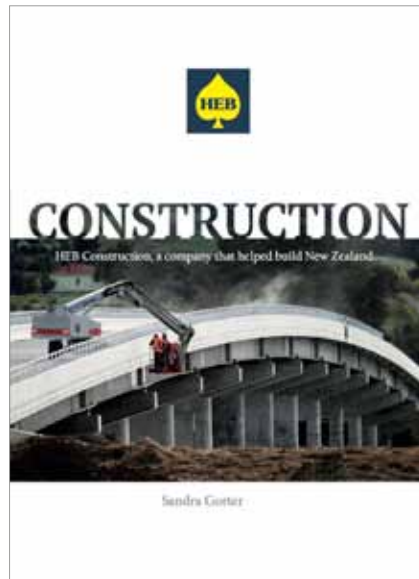
Sandra Gorter shares some fascinating insights into a recent project

When a history needs to be compiled but much of the documentary evidence has been lost or destroyed, oral history can be a productive starting point. I was asked in 2012 to conduct a history of HEB Construction; two boxes of plans for failed tenders from 1982 and 1983 were provided, some correspondence and company publications, and a list of six older people to interview.

Gary Harris, Wayne Etherton, and Ival Brownlee formed HEB Drainage in 1975, using the initials of their surnames to provide the company name. Bruce Pulman and his family became partners in 1980, and by 1982 the Pulman family owned the company. HEB went on to become one of the country's largest civil construction companies, building projects such as the Arras Tunnel in Wellington, Transmission Gully, and the Kopu Bridge at Thames.

Bruce Pulman, and Gary Harris before him, decided on a subcontractor model for delivering work as opposed to an employee-based work force, which involved less risk to the company and a greater financial return to those doing the works. More than 250 interviews were conducted with these self-employed contractors, the founding partners, employees, and past and present clients.

Roads and subdivisions are still constructed, holes are still dug in the ground, filled with pipe, cables and metal, water still is channelled in and out, but how civil works are delivered was quite different in the 1970s from what it



was at the study's end in 2007.

A number of common threads emerged from the interviews:

- § Civil construction had a reputation as a 'boom and bust' industry.
- § Notions of 'loyalty' and 'reputation,' the guiding principles of the industry in the 1970s, were highly valued but gradually disappeared after 1987.
- § Civil construction was and still is, a highly personality-driven industry.
- § Under the leadership of the Pulman family, operations manager Keith Sime, and lawyer Bryan Gallagher, HEB was regarded as a bastion of the remnants of the 'loyalty' and 'reputation' work values.
- § Responding to legislation, the industry adopted a litigious approach to works that evolved in the 1990s, and was cemented by 2000.
- § New layers of administrative management evolved over that time.
- § A gender shift occurred during the 1990s that saw more women on site.
- § Self-employed contractors were largely replaced by in-house operations.
- § The inflation-adjusted cost of civil construction has increased in the order of three times.

Common threads emerged from the oral history practice:

- § The interviewer had an advantage in that references to jobs, people and practices were identifiable from on-site work experience.
- § A huge shift occurred in the vernacular language.
- § It was essential for the interviewer/writer to transcribe the interviews in this project, because:
 - ▶ the earlier generation of men were highly articulate, and detail not picked up during the interview was picked up in the transcription;
 - ▶ details reinforced by transcribing were more likely to be recollected in the writing process;
 - ▶ the later generation were highly adept at seeming to communicate, while providing little or no substantive information.

During the course of the interviews people frequently identified relevant documentary evidence. One example is the Ministry of Works, the entity responsible for New Zealand road construction before it was disestablished and privatised in 1988. Although the majority of its records are now held by Opus International Consultants, some are accessible through Archives New Zealand. Some interviewees mentioned incidents covered in newspapers, or in which government agencies such as the DSIR, or the Department of Labour were involved. Limited access to their records is also available.

In summary, oral interviews can be a sound starting point for historical inquiry. The timing of this particular project was especially fortuitous. When the project began in 2012 almost all the key figures were still alive. Sadly, by the end of the project in 2016 many had passed away.



The DNZB in the 21st century

Simon Nathan makes a case for updating an essential resource:

The online Dictionary of New Zealand Biography (DNZB), now incorporated in Te Ara, is one of the most frequently-cited reference sites in New Zealand. I use it several times every month, and find it a valuable and authoritative source of information on important New Zealanders.

Unfortunately the DNZB is starting to show its age. Although it is still comprehensive for the most prominent people, including prime ministers, leading sportspeople and Maori leaders, there are significant omissions, and some of the earlier biographies need to be upgraded in view of modern scholarship. I am writing this article with the aim of catalyzing discussion on the need to keep the DNZB up to date, and how this might be done.

Conceived as a 1990 sesquicentennial project, five volumes of the DNZB were published between 1990 and 2000, and the text was subsequently digitised and uploaded to the internet. There was wide consultation about selecting individuals for inclusion, but there was considerable competition for a finite number of places, especially in the two 19th century volumes. Omissions that were controversial at the time included William and Arthur Wakefield (subsequently covered in a major study by Phillip Temple) and John

Plimmer among others. I think it is now agreed that the commercial sector was not well covered.

My own interests include the West Coast, for which there were few entries. More individuals could now be included:

☞ Kehu (Hone Mokehakeha), who guided Heaphy and Brunner on their epic exploring trips and ensured their survival. Previously little was known about him, but Hilary and John Mitchell have now documented his life.

☞ David Ziman, visionary businessman who set up Consolidated Goldfields of New Zealand which dominated hard-rock mining in the early 20th century - the subject of a recent PhD and several papers by Brian Hill.

☞ Samuel Frickeleton VC, the West Coast's only VC, well documented in military records

☞ Ebenezer Teichelmann, Hokitika doctor/surgeon, alpine explorer and photographer, the subject of a recent biography by Bob McKerrow.

☞ Joseph Divis, a working miner who left behind a unique record of life in mining communities, whom I have written about.

☞ Jack Clarke, climber and alpine guide, one of the group who first climbed Mt Cook, and the subject of a recent biography by Graham Langton.

Part of the purpose of this list is to demonstrate how much recent scholarship has revealed about people from one region who were previously overlooked, and may

now merit inclusion as significant New Zealanders. I suggest that one of the criteria for assessing the merits of those previously overlooked should be the existence of new biographical information.

In a fascinating article, Melanie Nolan has described the difficulties of getting the DNZB under way in the 1980s.* In 2017 the issues are quite different, as many of the problems in the past relate to the production of books. As it stands, the online DNZB is a widely used as national reference work, but requires maintenance and the filling of gaps, both omissions from the original dictionary and those who have died since its completion. A progressive approach (say 30-40 new biographies a year) would probably be the most effective and economical way to tackle it, and maintain the credibility of the DNZB. I personally believe that it should be a priority for the Ministry of Culture and Heritage once war history commitments tail off, but if that does not happen, perhaps it is an issue that PHANZA should become involved in - certainly PHANZA members are the group who are most likely to be contributing future biographies. I would be interested to hear what others feel about the future of the DNZB.

* Melanie Nolan, 'The politics of dictionaries of biography in New Zealand', *After the Treaty: the Settler State, Race Relations, and the Exercise of Power in Colonial New Zealand: Essays in honour of Ian McLean Wards* (Wellington: Steele Roberts, 2016)

Heritage

Michael Kelly comments on a provincial legacy

New Zealand's provincial towns contain a lot of built heritage that is little known or heralded, particularly in places off the beaten track. That heritage is under dire threat on two fronts and it's difficult to see an easy fix.

The decline in the fortunes of many New Zealand towns can be sheeted home to the steady emptying out of their populations amid a change in farming practices and a consolidation of rural industries and services that began a couple of generations ago.

The loss of those industries is only part of the story. Better roads and vehicles and relatively cheaper fuel mean farmers don't need to go to the nearest town. Restrictions on drinking alcohol and driving have hit rural pubs hard. Suppliers and supermarkets have skipped some towns in favour of slightly larger centres. Eventually, parents conclude that they need to move to give their children better prospects. It's not hard to see how previously thriving towns get in a downward spiral.

Not every town is suffering to the same extent or in the same way, but for every success story, such as Wairarapa's Greytown and its tourist-based revival, there are probably another 10 towns in trouble. This decline appears inexorable. Take Marton, a North Island town notable for its collection of commercial heritage buildings. Heritage New Zealand has listed 16 buildings in the town centre. Not that long ago, the town was still relatively prosperous. Now the 'closed' or 'for sale' signs are up all over town. It doesn't help that Marton sits between state highways 1 and 3, but that was not an issue



High Street, Marton. Photograph by Michael Kelly.

in the past. Acutely aware of the town's increasingly parlous state, the Rangitikei District Council prepared a Town Centre Plan in 2014. One of its key recommendations is the adaptive reuse of the town's heritage buildings as a part of a general 'funkifying' of the town centre. Thus far, little has changed. Rejuvenation, it seems, will take a while.

Looming over all this are the provisions of the 2016 amendment to the Building Act that dealt with earthquake-prone buildings (EPB). This change became law on 1 July this year. It requires that all EPB are strengthened within a specified timeframe or demolished. This timeframe differs depending on whether a building is located in a high, medium or low risk area. There is no distinction made between heritage and non-heritage buildings in the assessment of risk, but owners of Category I or Landmark buildings can apply for a 10 year extension before having to do remedial work, if they manage the risk to the satisfaction of the local authority. There are exemptions that can be granted if sought. These recognise that, for certain EPBs, the consequences of their failure

would be low.

The government has recognised the threat these changes pose and set up a centralised fund (Heritage EQUIP) to support private heritage buildings owners. Along with sources of financial assistance at local level, it is hoped that this will help save important heritage buildings. Of course, the reality is that there isn't anything like the funding necessary to support more than a tiny fraction of the likely affected buildings.

This all means that not only are heritage-rich towns such as Marton at risk, but any unlisted old building could also come down. The worst-case scenario could see the demolition of entire streetscapes, or the demolition of all but a few heritage buildings.

It all comes back to economics. If a town can survive and thrive, then there may be an income stream to pay for strengthening of heritage buildings. Without that, the outlook is bleak. The provisions of the Building Act will merely move along a process that is already well and truly underway. We could be looking at an irrevocable change to the country's heartland in a very short space of time.

The Myriad Faces of War: 1917 and its legacy

By Sarah Burgess

Over three and a bit days in the last week of April, Te Papa played host to 'The Myriad Faces of War: 1917 and its legacy', a symposium which took as its focus the year 1917 and expanded outwards to reflect on the impact of the Great War and associated events. The symposium brought together a diverse array of speakers and topics and, three years into the centenary of the First World War, offered a chance to share research and reflect on where the centenary period has taken us so far.

The endurance of the Anzac myth and the emotion surrounding First World War commemorations have sometimes made deeper interrogation of the war difficult in practice.

Professor Michael Neiberg of the United States Army War College kicked things off (appropriately on the evening of Anzac Day) with an engaging opening address which examined the American entry into the war in April 1917. A busy three days followed and the full programme of papers presented something of a conundrum when choosing which talks to attend. This was more than made up for by the many opportunities to share reflections and compare notes with other attendees during breaks over a (consistently average) coffee or (generally tasty) snack.

The programme covered a range of topics and themes. A substantial number had an international focus, while others looked at various aspects of the New Zealand wartime story. The international perspective was a welcome change for those of us who have spent the last few years looking at the war through a New Zealand lens. The theme of 1917 opened up space for telling aspects of the American story – a feature of several papers – as well as that of Eastern Europe.

Peter Stanley's keynote on British soldiers posted to India during the war years was an excellent reminder of the many rich histories open to enquiry beyond the battlefields and the home front. Talks on subjects closer to home investigated other aspects

of the war experience. Among them were papers on manliness and intimacy in soldiers' writings, an examination of the Chronicles of the NZEF in 1917, the churches' response to conscription, and a paper by Auckland Grammar School students on the wartime experience of their school as told through the pages of *The Chronicle*, the school's regular publication.

Further papers investigated contemporary responses to the war and public commemoration during the centenary period, raising many thought-provoking and challenging ideas. What we remember and what we forget, national myth-making and the sacredness of spaces associated with the war – be they war memorials or battlefields – all received attention.

Speakers discussed the difficulties of stimulating critical thinking about the war at the level of the general public at a time when sentiment and nostalgia were running high. The endurance of the Anzac myth and the emotion surrounding First World War commemorations have sometimes made deeper interrogation of the war difficult in practice. When a dominant and emotive narrative already exists, how do we begin to unpick that and engage in critical thinking?

Dr Catriona Pennell's keynote was another highlight. She examined the legacy of the Battle of Messines and the Easter Rising on contemporary Irish politics and the process of reconciliation. Recounting how men from the largely Protestant 36th Ulster Division fought alongside southern Catholics of the 16th Irish Division at Messines, she discussed how a story involving men from both sides had been used in recent Irish commemorative activities as a means of reconciliation.

Of concern to Pennell was the use and simplification of history for reconciliation purposes. Is the loss of historical complexity a negative when it serves a positive outcome? It is a question worth pondering as New Zealand approaches the 250th anniversary of the arrival of James Cook and as the government takes steps towards acknowledging the New Zealand Wars of the nineteenth century.

All in all it was a thought-provoking and stimulating three days at Te Papa. The breadth and depth of the programme offered rich pickings for attendees and provided much in the way of reflections on the war and its impact one hundred years on.

Connectivity and inclusivity

Marguerite Hill reports on two conferences

This May I was lucky enough to attend two conferences which are relevant to my work as Project Curator Human History at Auckland War Memorial Museum. The Costume and Textiles Association of New Zealand held its annual symposium in Hamilton this year and Palmerston North was home to the annual Museums Aotearoa conference.

The theme of the Costume and Textiles Association of New Zealand symposium was 'Fibre connecting people'. This event is usually a mixture of student and academic papers and practitioners and artists talking about and demonstrating their work. This year there seemed to be fewer academic papers, although three student projects stood out. Christy Tetley, who is a librarian at Victoria University Wellington and undertaking post-graduate study in Museum Studies, talked about Mother Suzanne Aubert and her habit. Tetley was investigating the influence of French costume on Mother Aubert's habit and how both aesthetic principles and the physical demands on the Sisters' work influenced the order's clothing. Aubert, having established her own order, created its habit. The Sisters of Compassion had to wear their habits when engaged in heavy laundry and kitchen work. The habits had to be hard wearing and modest but also had convertible sleeves and other sections that could easily be removed for wet or dirty work and for ease of laundering. Tetley had also constructed a 'nun doll' where she had recreated the

many layers of undergarments, multiple sleeves and over-capes of the habit, complete with a minutely goffered and frilled veil.

The second student project was by Sonya Withers, who talked about her Samoan heritage and how this informed her Masters show at Massey University School of Design. The project was around siapo (Samoan tapa cloth), whether it can be produced as a viable commercial textile and whether this is culturally appropriate. She also discussed her thoughtful graduate show. The third student project was by Rosie White of Massey University's School of Fine Arts, who looks at textiles as a form of resistance. White's project was about human trafficking in New Zealand. She makes dolls which are then purposely "injured" and then mended in contrasting thread, signifying the lasting trauma and psychological scars victims endure.

Several museum textile collections were showcased. The Kauri Museum's Tracey Wedge debunked some myths about embroideries said to have been made by Mary Queen of Scots held in New Zealand museum collections; Te Papa's Migoto Eria talked about master weaver Erenora Hetet's beauty pageant costumes which were recently displayed at the Dowse; Southland Museum and Art Gallery's Priscilla Gear told the story of the Burwell dress, and Rotorua Museum's Rosemary Deane and Ann Somerville looked at the glorious collection of Norma Evans. Norma was an extremely stylish rural Rotorua woman who kept every outfit wore for about forty years: every pair of shoes, every

hat and every bit of jewellery. The collection was gifted to Rotorua Museum in the 1990s. She was active in Federated Farmers and the Country Women's Institute and took every opportunity to power dress in her roles in these organisations.

Last year's Museums Aotearoa conference was a monster, collaborating with the Australian Museums Association to become Museums Australasia. This year, we were back to just the Kiwis and it all felt rather more manageable. The conference theme was 'He Waka Eke Noa Museums of inclusion' and there were a strong presence of people with disabilities, disability advocates and workshops focusing on access, inclusion and working with disabled audiences. The conference opened with an inclusivity party, hosted by disability advocate Philip Patson. There was also a strong strand of discussion about Pacific and Maori voices in museums, with topics as diverse as curatorial practice, exhibiting dynamic Maori and Pacific cultures and collecting contemporary cultures. The Pacific Collections Access Project at Auckland Museum was highlighted as a successful example of working with community knowledge holders to enrich the information held about museum objects and to engage the communities with their objects and culture.

Talking about inclusion also means taking about people who have been or are currently excluded from museums or larger society. There were sobering conversations in the sessions I attended about historical exclusion of people with disabilities



Cook Islands knowledge holder Mary Ama dances at Auckland War Memorial Museum's Museums Aotearoa session about the Pacific Collection Access Project (PCAP). PCAP builds knowledge of the Pacific treasures by working with Pacific Island communities in Auckland to rediscover and capture information about objects in the collection.

from society and by extension the absence of their stories from museum exhibitions and collections. There were also practical discussions about looking at collections in a different light (for example, to reconsider collections that might be considered 'medical'), as well as accessibility issues such as poor lighting, small label text, tight exhibition spaces, having quiet zones for children with autism, creating audio description tours etc. We were reminded that one in four New Zealanders live with a disability and that museums need to be aware of the needs of New Zealand's aging population.

The stand out session for me was about gender and sexuality in museum collections. The session was facilitated by my fantastic colleague at Auckland Museum, Siren Deluxe, and came about through her previous research

which revealed gaps in museum collections around gender and sexuality. Siren has been working on imagining how museums can collect objects associated with sexuality and gender and has created her own virtual museum collection by photographing and cataloguing objects belonging to friends and colleagues that speak to their sexuality. The objects she has 'collected' are diverse - from condoms to a piece of scoria (there's a good story there, I promise) - and the stories are diverse too: from the medicalisation of women's bodies, to the intersection of religion, culture and sexuality, and the sense of community that the volunteers who put together the NZ AIDS Foundation's Love your condom kits share. If you'd like to know more, take a look at the Sex and Museums Facebook page.

There were three other fantastic

speakers in the session: Louisa Hormann talked about a project she undertook as an intern at Te Papa, working with the queer community in Wellington to identify people who appeared in photographic collages from the now defunct Evergreen Café. Dr Miriam Saphira of the Charlotte Museum (New Zealand's museum of lesbian history) talked about being a lesbian activist and her motivations for recording New Zealand's lesbian history. Jess Mio of MTG Hawkes Bay talked about thinking beyond the gender binary and the conceptual and practical steps that museums can undertake to make people who are agender, gender fluid or gender queer to feel welcome and safe in museums and in their wider society. This session was a journey for everyone who packed the room. There were tears, personal stories told and waiata sung.

News from the North

AUCKLAND HERITAGE FESTIVAL COMING SOON

The 2017 Auckland Heritage Festival is just around the corner! This year the festival will run from 30 September to 15 October, which includes three weekends. The theme is 'From waterways to motorways - the heritage of transport and travel in Tāmaki Makaurau' and there are sure to be a variety of interesting and educational events. Brochures will be available from late to mid-September and can be found at your local library and many cafes around the city. Event details will also be available on the website www.heritagefestival.co.nz and, while you're online, don't forget to follow the Auckland Heritage Festival on Facebook to keep up-to-date on key events, as well as to share your own festival experience!

—Mary Kienholz

THE 'TEXAS TORNADO'

The fate of the last flight of an American Second World War plane recently featured on the news as a newly excavated archaeological site in Whenuapai, north-west of Auckland's CBD. The crash site was identified by Auckland Council's Heritage Unit during their input into the Whenuapai Structure Plan.

The 'Texas Tornado' was a USAAF Boeing B-17 Flying Fortress that was scheduled to fly from Whenuapai to Melbourne on 9 June 1942. Shortly after take-off, at approximately 12.30am, the plane stalled and crashed on farmland in a massive explosion. The aircraft was carrying 11 people, four 500lb bombs and nearly 3000 gallons of fuel. The plane caught fire upon impact, closely followed by the detonation of at least one of the bombs.

The explosion caused extensive

damage to the surrounding farm house and buildings, owned and occupied by George Sinton. The blast of the bomb created a large crater and was reportedly heard in Auckland city. It was then New Zealand's worst aircraft disaster by death toll, although the crash was not acknowledged at the time.

A review of the preliminary historic heritage assessment produced by contractors for the Whenuapai Structure Plan revealed prospects for further research and heritage evaluations by Council. A number of late nineteenth and early twentieth century dwellings were identified as potential places of historic heritage. Of particular interest were the farm and buildings of the Sinton family, Scottish immigrants who settled in Hobsonville in the 1860s and later at Brighams Creek.

Research established the family history of the Sintons and the relationship between the various remaining residences and ancillary buildings found over the former Sinton farm site.

A family history publication included a chapter on aircraft crashes in the vicinity of Whenuapai Air Base. Of interest to the evaluation process was the mention of a George Sinton, whose property was the site of an extensive and fatal crash in June 1942. The story was told that the impact blew the Sinton home off its piles, exploded the glass in the windows and barely left the frame of the house standing. If this was one of the Sinton houses at Brighams Creek, then this was of great interest to the evaluation document.

One of the farmhouses exhibited circa 1940s windows that indicated it may have undergone alterations at a similar time to the crash. The West Auckland

Research Centre (WARC) held photographs and documents which provided a partial record of alterations and additions to the main dwellings.

Eventually a disjointed picture emerged of the many George Sintons in west Auckland, and family relationships could be established. First World War records provided information such as next of kin and addresses where this was not available from the Department of Internal Affairs Births, Death and Marriages. The WARC also provided the contact details for a Sinton descendent who provided additional photographs.

Photographs of the crash site were requested from National Archives to better understand the features of the site. An analysis of historic military images, historic and current aerial photographs, the topography of the farm and a search of military websites refined the search area. Heritage Unit staff were able to pinpoint topographical and landscape features which established that the crash site was south of Brighams Creek, and therefore did not affect the two properties on the former Sinton farm being evaluated for historic heritage. The George Sinton affected by the crash was a relative of the George Sintons of Brighams Creek.

The Heritage Unit archaeologists continued to research the crash and arranged for its full excavation. Little remained of the aircraft and excavation uncovered twisted plane parts that were bulldozed during the clean-up. Other items found included gun cartridges, domestic crockery, a sidearm holster, Lieutenant's bar and a boot. The remains of the men on board the plane were interred at Waikumete cemetery and repatriated after the war.

News from the Manawatū

On 18 June the Palmerston North Heritage Trust hosted its annual meeting of History groups in the area. Those attending came from as far afield as Marton, Feilding and Napier, and included the representatives of local archives and museums, Massey's history programme, the Palmerston North History Project, genealogists, the local U3A history group and groups concerned with built heritage. The purpose of the meeting is largely to share information about issues and activities, but this year there was a suggestion that the groups attending form themselves into a more permanent 'history network', which could come together when issues of concern around built heritage, libraries and archives require a shared response.

The meeting was followed by the Manawatū 'Historian of the Year' award to Dorothy Pilkington. Dorothy, who now lives in Napier, was chair of the Manawatu Branch of the Historic Places Trust for many years. She has continued to research and publish on Manawatu topics, and the citation for the award noted the range of her work, from the street names of Feilding, to the Manchester Block, Carncot private school, St Dominic's School for Deaf Children and the Manawatu Symphonia, to name just a few. As well as recognising achievement, the presentation provides an opportunity to bring history and heritage to the attention of city councillors who attend the event.

—Margaret Tennant

CHANGES AT THE PALMERSTON NORTH CITY LIBRARY

As part of the Library of the Future redevelopment project at Palmerston North's Central Library, the Ian Matheson City



The Palmerston North Library, originally the C.M. Ross Department store and later the DIC. From Manawatū Heritage, a source of images already being used extensively by public historians and others.

Archives repository on the ground floor is to be extended and remodelled. This highlights the value and importance our Council places on preserving our local archives.

On completion we will have an increased storage area and expansion of our humidity and temperature controlled area. This will allow us to bring all our collections (community and Council) into the one repository after a number of years of being separated. The result of this will improve our preservation standards and ease of access to the collections.

Currently the archives are in the process of being placed in off-site storage. Throughout the rebuild all archives will be available, but there may be a slight delay in the retrieval of some. Staff will discuss your needs with you and will assist to the best of their ability. Many users will see no change in service, and as before, we

suggest you contact us before your visit to ensure there is limited or no delay when you visit.

Services for secondary resources on the second floor are unaffected at this stage. However, it is anticipated the larger building redevelopment project will result in the Central Library being closed for a limited period of time. We will ensure our service will be interrupted as little as possible. The details of this will be communicated as soon as we know when and for how long.

We are delighted to confirm there will be some positive changes on the second floor with the construction of an archive reading room and a quiet study room (for study purposes rather than for meetings). This will mean some collections will be rearranged differently, but the detail of this is yet to be determined.

—Lesley Courtney, Team Leader
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We Can Be Heroes exhibition at the Teece Museum of Classical Antiquities. Photograph courtesy of the Teece Museum of Classical Antiquities, University of Canterbury.

News from the South

CHRIST CHURCH CATHEDRAL
A new plan is on the table for the Christ Church Cathedral which combines insurance, loans and gifts from the Anglican Church, central and local government and philanthropists to fund a restoration of the cathedral. The Anglican Church is due to vote on the plan at the national synod in September.

THE ARTS CENTRE
The Arts Centre continues to re-open bit by bit as extensive restoration and strengthening projects are completed. A recent highlight has been the return of the University of Canterbury to what was once their campus. The Classics department and the School of Music have new digs and the Teece Museum of Classical Antiquities has moved into a custom space. It showcases the Logie collection of Greek, Roman,

Egyptian and Near Eastern cultures classical works but also has a few surprises on display, such as Lucy Lawless' Xena costume from Xena: Warrior Princess. The Teece Museum is open to the public Wednesdays through to Sundays, 11am-3pm (and takes group bookings at other times).

The Great Hall and North Quad are both open to the public and a selection of retail shops and cafes are opening at the Arts Centre, among them my favourites the Canterbury Cheesemongers. Rutherford's Den reopened at the end of last year with a refreshed look. This museum focuses on science and scientists, using the location where Sir Ernest Rutherford studied as a starting point for exploring scientific principles and learning more about Rutherford himself.

—Marguerite Hill