Phanzine

Newsletter of the Professional Historians' Association of New Zealand/Aotearoa
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Students at the University of Auckland Library during the 1960s, with plenty of books on hand, but not a laptop or phone in sight. National Publicity Studios photograph, Auckland Libraries Heritage Collections, 895-A73924.

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PHANZA

PHANZA Executive Committee 2023–24

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Editorial

Two years on from the introduction of Collections Search at Archives New Zealand, the system is still inadequate for the needs of users. These issues, combined with reduced opening hours, are seriously impeding the work of PHANZA members, and in some cases affecting their livelihoods. When historians are prevented from effectively accessing archival records, the pursuit of history and the telling of our nation's story is compromised, affecting not only those historians but Aotearoa as a whole.

Archives is very aware of the issues with Collections Search, and you can find information about progress on fixing these issues here: https://www.archives.govt.nz/about-us/our-work/collections-search. You can also sign up to receive Collections Search updates by emailing webmaster-archives@dia.govt.nz.

Just as the waiter who serves you your soup isn't responsible for it being too salty, likewise the frontline staff at Archives are not responsible for the frustrations you encounter when using Collections Search. They are very aware of the limitations (they may even be historians and PHANZA members themselves!), and they will do what they can to help you find what you are looking for. Please be kind and courteous.

PHANZA representatives are taking part in user surveys and focus groups about Collections Search. We have also written as PHANZA co-presidents to Anahera Morehu, Poumanaaki Chief Archivist, outlining our concerns. We have asked to meet with her, and requested that PHANZA be considered a significant stakeholder in discussions about improvements to Collections Search. On behalf of our members, we want to better understand what improvements are yet to be made and how we can assist the process.

The PHANZA committee members are all volunteers, who do this PHANZA work on top of our regular jobs and life commitments. We don't have capacity to personally participate in every discussion on matters of interest to our members, and we have to be selective about where we put our energies. Where possible, we will call on PHANZA members we think could be interested to represent PHANZA when the committee is unable to do so.

We are also contacted by media outlets for comment on various issues, and we would like to be able to point reporters in the direction of members with more expertise in that specific area than we have ourselves. If

you would like to join our list of people we know we can call on for such things, please be in touch.

Likewise, being a small committee we aren't always aware of every issue around the motu that is of concern to our members, until they are brought to our attention by the members affected. If you have a history-related concern that you think PHANZA should be aware of, email phanzapresident@gmail.com.

—Ewan Morris & Rebecca Lenihan
Co-presidents

History Homecoming webinar series: a response

As a contribution to the University of Canterbury's 150th anniversary celebrations in 2023, Professor Katie Pickles hosted a History Homecoming Webinar Series that honoured a diversity of graduates since the 1960s and aimed to show the value of a history degree.

PHANZA responded to this wonderful initiative by sending out this invitation to its members:

> We'd love to hear how you found your experience of studying history, and how a grounding in history has shaped your life and career since. This includes people who studied overseas, who studied history-related subjects taught outside history programmes, or who are not currently employed as historians. While we hope that members' stories will illustrate the benefits of studying history, we want honest reflections, so you shouldn't feel constrained to only mention the positives. We don't want to diminish the contribution of members who didn't study history at university, so feel free to tell us how you came to history via a different route. We look forward to reading and publishing your stories!

We offer our warmest appreciation and thanks to the members whose stories are featured in this issue.

Māori history

Dr Mere Whaanga

My journey to being a professional historian started when I was nine years old and my father Te Hore Epanaia Whaanga took me to see Te Kooti's battlesite, on a small knob above the Mangapōike River on what is now Pāparatu Station. The battle took place on 20 July 1868, the first in what would become the Te Kooti War.

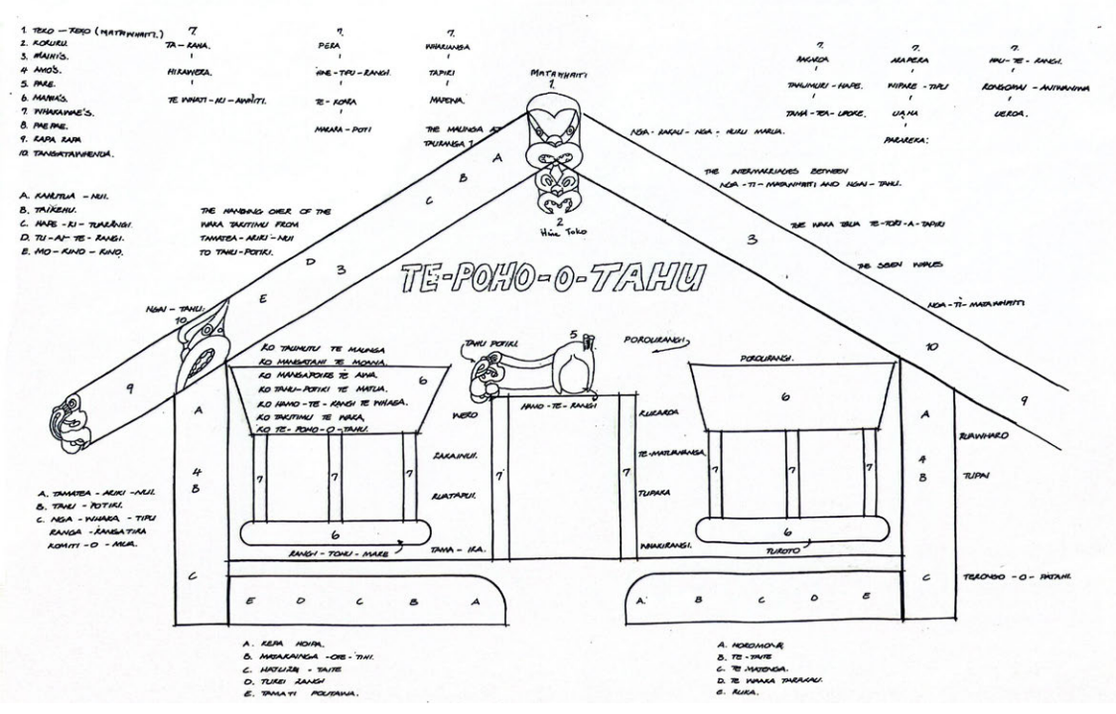
My father was a keeper of our history and stories associated with our lands and he passed that on in many ways; at Pāparatu he named paddocks to ensure the names of old cultivations and kāinga were preserved. When he retired from farming, he composed waiata and tauparapara and taught the history to our hapū Ngāi Tahu Matawhaiti and many others in the Wairoa district. He also arranged for carvings for Te Poho o Tahu, the wharenui at Iwitea Marae, which retell the history and traditional knowledge of our lands and tribal identity.

I was fortunate to grow up hearing those stories and knowing the land.

I followed a similar pattern with my own children – they were raised on ancestral land and grew up knowing much of what I had known, living on the land, fishing its waters, swimming in the rivers.

My tertiary education began when I was forty. I went to Tairāwhiti Polytechnic to become fluent in te reo, to enable me to translate my children's books rather than rely on others to do so. By then I had published three bilingual children's books.

It was at Tairāwhiti that I learnt about mōteatea and the vast body of knowledge that is contained in those song-chants. They have become a major part of my historical writings. From that journey into te reo, I progressed to Māori Studies at Massey University and learnt much of our people's history through studying the Treaty of Waitangi/Te Tiriti, Māori carving, museum collections management, a research paper for which I wrote a historical profile of our hapū Ngāi Tahu Matawhaiti, and a Māori manuscripts paper. My thesis for the MPhil was 'Development of Bicultural Policy for the Auckland Museum' (Massey, 2001).



Plan for the whakairo of Te Poho o Tahu. Compiled by Iwitea kaumātua. M. Whaanga.

All of these studies prepared me well for the book I completed during my tenure as Māori History Fellow with the Ministry for Culture and Heritage 2001–2003. *A Carved Cloak for Tahu* (AUP, 2004) explains the centuries of history that are encapsulated in the carvings of our wharenui Te Poho o Tahu. It draws those histories from the many art forms of Māori: carvings, tukutuku, waiata, mōteatea, tauparapara, whaikōrero, legends, and manuscripts written by our ancestors.

Early Māori Land Court minute books also contain a wealth of knowledge, the kind that can only be learnt through living on the land for generations (termed ahikāroa). This traditional knowledge is a mixture of ecological knowledge and the history of our people including pre-European battles. Command of te reo is important to understand the names of streams, rivers, geological features and lakes; and what resources could be found there before pastoral farming changed the landscape.

It was while I was at the Ministry for Culture and Heritage that I became a member of PHANZA and one of the founding members of Te Ara Wānanga, the group of Māori scholars who were advisors to the development of Te Ara, the on-line Encyclopedia of New Zealand.

Historical work since 2011 includes a Sites of Significance project for the Wairoa Treaty claims, the expert witness evidence for the Māhia Takutai Moana claim and drafting environmental plans for our hapū. To help me with a Māori Land Court case I undertook a PhD on the effect of Māori land law on ahikāroa (Waikato, 2014).

I am completing a five-year project documenting the mātauranga of 21 generations of ahikāroa upon Taipōrutu, our whānau land, begun when I was awarded the Michael King Fellowship in 2019.

All of my writing, from children's picture books to tribal histories, is based on ahikāroa – living on the land and learning its stories – and years of in-depth research into Māori Land Court records, Māori land legislation, and Māori manuscripts.

The skills I acquired through tertiary study include fluency in te reo, learning about how our ancestors ensured their knowledge was passed on through various art forms, where there are repositories of their writings, and the research skills to draw together and interpret our ancestral knowledge.

We have one term that encapsulates history, language, the stories told in visual art forms, ecological knowledge and scientific concepts – that is mātauranga. It is something that is acquired over a lifetime of learning.

The skills I acquired through tertiary study include fluency in te reo, learning about how our ancestors ensured their knowledge was passed on through various art forms, where there are repositories of their writings, and the research skills to draw together and interpret our ancestral knowledge.

Getting a foot in the door

David Green

As a teenager who excelled at soaking up information and regurgitating it on paper in 'my own words', I did very well in high school exams and naively expected that I would be free to chart my own course of study at the University of Otago as it celebrated its centenary.

More fool me. When the 1970 prospectus came out, I was dismayed to discover that if I was to major in history, I would have to start in antiquity and wouldn't reach 1789 (the dawn of time, to my proto-Marxist mind) until year three. My other first love, English, followed a similar predetermined chronological path through the British canon. I was reading the Russian classics, Greene, Frame and Shadbolt. No way was I going to grapple with Beowulf and Chaucer! (I probably should have given the *Canterbury Tales* a chance.)

History offered one saving grace: a first-year paper in Modern Pacific History overseen by the improbably youthful Erik Olssen. This was a survey of the history of the Pacific Rim since the American Revolution, with emphasis on Australasia, Japan and the USA. Its trans-national focus opened my eyes to the fact New Zealand – the British Empire, even – was not the centre of the universe. It must have been one of the earliest first-year courses in global history offered in this part of the world. But taking it prevented me doing any more history at Otago. I made do with Political Studies and Economics, then masqueraded as a hippie for a few years. Few people were fooled.

My first paid employment in history was a Temporary Employment Programme (job creation) position researching police history for the force's 1986 centennial. That led to a Project Employment Programme job

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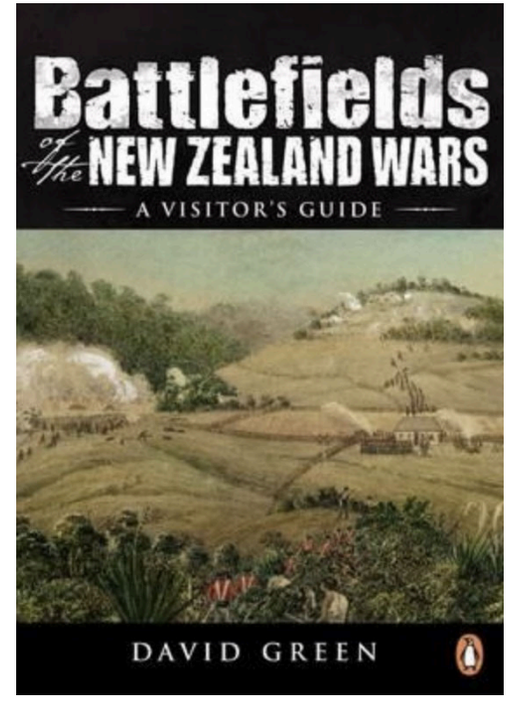


Even now, David Green's *Battlefields of the New Zealand Wars: A Visitor's Guide* (Penguin, 2010) prompts grateful correspondence from readers who have taken journeys by car and on foot through a local theatre of war. Penguin New Zealand.

as the researcher for the police and armed services working party of the fledgling *Dictionary of New Zealand Biography*. You can blame me for the over-representation of minor military and police figures in the first volume of the DNZB.

With my foot now wedged in the historical doorway, I was appointed to my first 'permanent' public service position in 1986, when Ray Grover decided to level up the gender balance at National Archives. The following year I moved to the other side of the issues counter by becoming the second (and to date, last) copy-editor in what was then the Historical Publications Branch of the Department of Internal Affairs. I've now worked in the Branch and its heirs and successors for more than half my life. I do seem to have one hippie trait: a lack of ambition.

This is all ancient history, and I struggle to see any lessons here for young historians. One may be that I exemplify the truism that there are more ways to get into any field than the conventional career path. I owe my career in history to Rob Muldoon, Jim Bolger and the New Zealand Police. That's not a sentence I expected to ever write in 1981.

Ka mua, ka muri

Hilary Stace

'Hey, hey, LBJ, how many kids did you kill today?' A new friend has taken me (still at primary school) along to a protest with her family. At home her father makes up songs about Holyoake and the Vietnam War and the power of the unions. He tells us about the 1930s Queen Street riots and the anger and frustration of people who couldn't find work or food. (Later Tony Simpson brings those stories to a wider audience as *The Sugarbag Years*). There was a photograph in the paper of the family on the steps of parliament protesting 'No Maoris, No Tour' in 1960. At my house my brother has a scrapbook of the 1956 Springbok tour.

We wag school to go to the Peace, Power and Politics In Asia conference at the Town Hall. Why is the US fighting a war in South East Asia anyway? On the parliament forecourt we fight for school democracy and against corporal punishment.

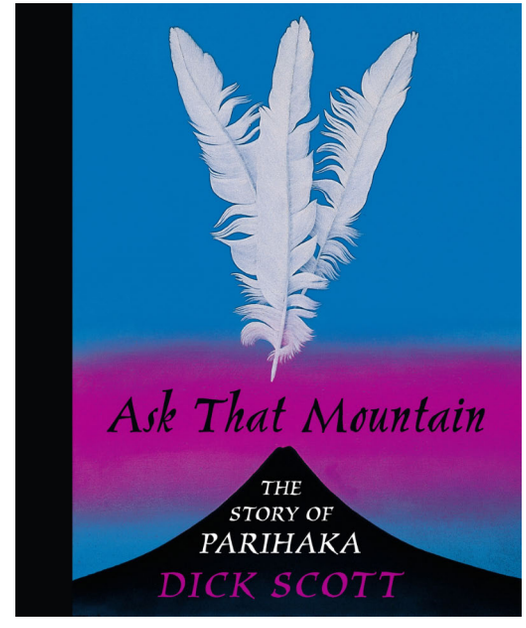
There is a wooden baton hanging in the cupboard that my grandfather once used as a special constable. My father was a member of the Mazengarb Committee investigating juvenile delinquency in the Hutt Valley.

At high school I choose history as a 5th form School Cert option. A teacher is trialling a new curriculum with booklets written by New Zealand historians: stories about the land wars, women's suffrage, economic history and depression. It becomes my favourite subject. A friend whose parents hid from the police during the 1951 waterfront lockout – more stories – lends me a small cloth covered book called *The Parihaka Story* by his family friend Dick Scott, containing 160 powerful pages published in 1954. Twenty years later it would be expanded and republished as *Ask That Mountain: The Story of Parihaka*.

I have questions.

At university I take every history course that is not about English Kings and Queens: I find niche ones about New Zealand, Asia, Africa and the US. I find out why America is fighting a war in Asia and why China had revolutions and why many of my school friends' parents had to leave Europe. And so much more. I learn how to frame research questions and write essays and to find out how, what and where. But mainly why?

I hear about feminism including from Germaine Greer who is visiting the university and Phillida Bunkle who takes a women's history course. We advocate for abortion rights, political inclusion, go to Women's Conventions and learn about exclusion on so many levels.



▶ Cover of Dick Scott's 2008 edition of *Ask That Mountain: The Story of Parihaka*. Penguin Books New Zealand.

Our neighbour Ray Grover offers me a holiday job at the Turnbull Library, which becomes permanent after Library School and later the *Dictionary of New Zealand Biography* provides convenient part-time employment. At the library I help Michael King find references for his biography of Te Puea. At the DNZB my colleague Tairongo Amoamo chats in te reo with Ranginui Walker and Robert Mahuta.

In my school library I picked up a popular book by June Opie about her life in an iron lung due to polio paralysis. While shelving in a Turnbull Library outpost I come across a 1903 booklet called *The Fertility of the Unfit* which advocates for sterilisation of poor and disabled people and has a forward by former Premier Robert Stout. Several DNZB essays are about men who wanted some people sterilised and locked away. With numerous others I advocate for a Royal Commission on Historic Abuse.

All these threads weave together and link up over time leading to my current research project – a biography of Janet Fraser, wife of Peter. Ka mua, ka muri. I continue to learn from all those who came before, and am heartened every time I meet a new history student.

Munz and us: Reflections on studying history at university

Malcolm McKinnon

Along with my twin, I first encountered university history over half a century ago through Victoria University's Stage I History course, taught in one of the then new MacLaurin lecture theatres with their elegant and still pristine curved tiers of seats.

Decolonization, as it were, had not yet hit first year history; the first part of the year-long course was devoted to medieval European history and the second to medieval British history.

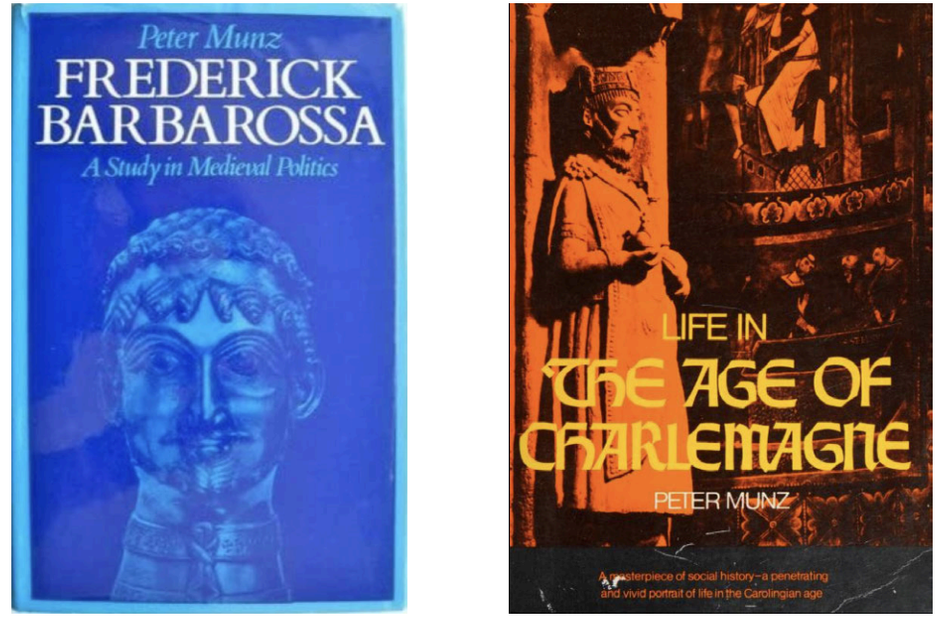
The first six weeks the class was lectured by Peter Munz (1921-2006), a medievalist himself, a contributor also to the subdiscipline, one we were hardly aware of at the time, of 'philosophy of history'. He was a German-Jewish refugee who had arrived with mother and sister in a not hugely welcoming New Zealand in 1940. Whether because or in spite of those attributes, or because we ourselves were young, he seemed advanced in years, even though he was still in his 40s.

For those six weeks Munz lectured without notes and, needless to say perhaps, without the now ubiquitous power points.

Looking back from my own lecturing career I can just see how this was possible. But it was a tour de force nonetheless. We had nothing to concentrate on but what Munz said – and no other way of retaining it than through memory or notes – most of us took notes!

In the lectures Munz covered early medieval Europe, aka the 'Dark Ages'. He framed the era as the transformation of a tribal world into a feudal world, drawing on anthropology and sociology to help us understand that process.

In our subsequent careers in university history we did higher level papers with Munz – courses on two prominent medieval figures, Charlemagne and Fredrick Barbarossa (on both of whom he had published monographs); on the French Revolution; on renaissance Florence; and on 'history and historians', which introduced us – finally – to the philosophy of history. In all of them he had an equally vivid and effective teaching style.



Covers of Peter Munz's books, Life in the Age of Charlemagne and Frederick Barbarossa: A Study in Medieval Politics, both published in 1969.

Neither of us became medievalists, nor historians of the renaissance, nor specialists in historiography. Rather, we both had New Zealand-focused careers, engaging with this country's history and/or its contemporary circumstances. But we took away from Munz's courses portable insights and skills. Two come to mind:

- That societies can change dramatically. The history of medieval Europe, understood as transformation, could equally be applied to understanding 19th century Aotearoa, which became 'New Zealand'.
- Interpretation and debate: Munz liked to teach from opposing texts. This was especially the case with the French Revolution, for which we worked our way through Burke, Reflections on the French Revolution and De Tocqueville, The Ancien Regime and the Revolution. History, it turned out, was not 'what happened', but what was written – or remembered – about what happened. Could anything be more relevant to contemporary New Zealand?

Those first years of studying history are nearly a lifetime ago, but it is testimony to Munz's teaching and to the relevance of history that they resonate and stimulate to this day.

Writing lives with love: especially the silenced, overlooked and forgotten

Dr Niki Francis

'A long and winding road' sang the Beatles in 1970, my first year out of school, describing well my journey to academic history!

I had only vague ideas to do journalism or archaeology. So I enrolled in art history, anthropology and English. I did well, but other parts of life got in the way. I dropped university study and volunteered for the recently established Youthline, where I listened to people's stories, their griefs and struggles, facilitating their understanding of who they were, how they fitted in the world. Isn't this what history is about?

I returned to university years later. I chose courses at Victoria University at times I could use the university creche for my children. I studied Old English, Renaissance English, Shakespeare. All include lots of history. I loved them. At Otago University I began a theology degree with one of my majors Church History. John Broadbent made the history come alive.

Back in Wellington doing honours, I included Pacific History. Phyllis Herda made the stories living things and research an adventure. I was smitten, but a move to Germany where my marriage ended and needing to earn a living all intervened. On my return to Aotearoa I applied unsuccessfully for jobs at the *Dictionary of New Zealand Biography*.

By the early 2000s I wanted to do more history and enrolled in historical methods, achieving an A. My approaches to Victoria University History department to enrol in the Masters in Public History were unsuccessful. The silver lining to that rejection was that the superb Australian National University in Canberra welcomed me as a doctoral candidate.

My fascination with people's lives and the historical contexts that shape them led me to write a biography of New Zealand-born Australian artist Rosalie Gascoigne (Auckland 1917 – Canberra 1999) for my PhD thesis. Gascoigne came to art through the domestic arts of gardening, flower arranging and Sogetsu ikebana and achieved considerable renown. She was 57 when she held her first exhibition, the same age as when I commenced

Niki Francis in her office at the Australian National University, National Centre of Biography, School of History, 2011. Photo: Christine Fernon.

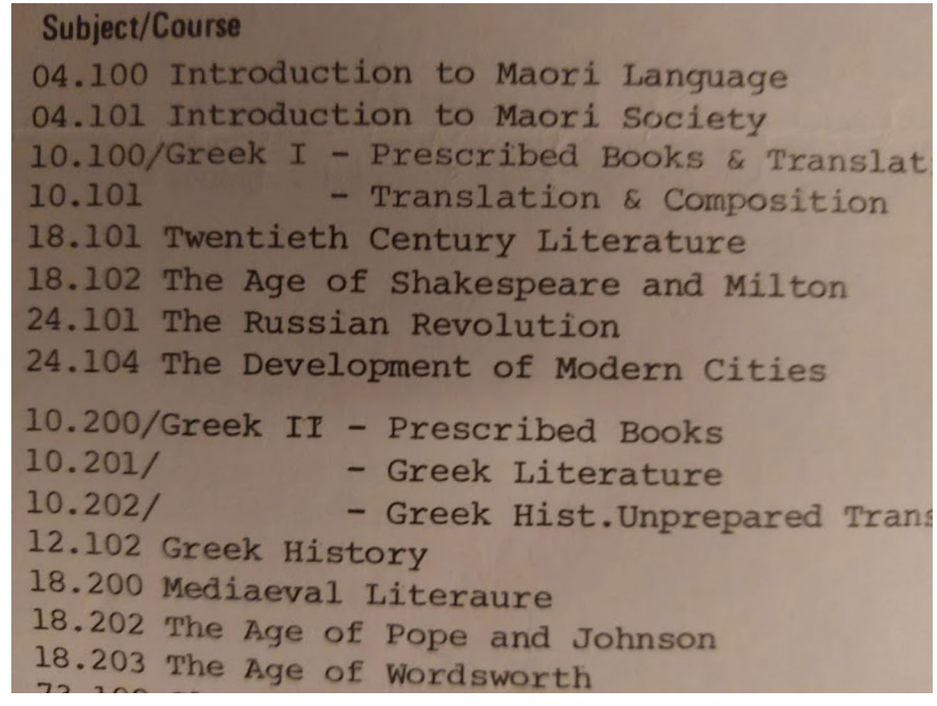
my doctoral research. Throughout my candidature, I worked as a researcher for the *Australian Dictionary of Biography*, work I loved!

During my time as a PhD candidate and afterwards, I was part of the Australian Women's Archive Project / Australian Women's Register, a joint venture of the National Foundation for Australian Women and Melbourne University, as a researcher, writer and national committee member. Sadly, its funding has recently been discontinued, but the fruits of the hard work remain as a marvellous online resource.

Researching Rosalie Gascoigne's life led me to Māori land issues through her mother who had owned Māori land and her uncle, a lawyer who facilitated acquisition of Māori land in his area. Back in Aotearoa, horrified at the extensive legal frameworks put in place by the Crown to acquire more and more whenua by fair means or foul, I offered to collaborate with iwi in the area my ancestors had 'settled', to research and write some of their history. This resulted in a project about the native school at Takahiwai which was taken up by Kiwi North Whangarei Museum as an exhibition in 2020. I had begun other projects with the hapū but the pandemic made it difficult to continue the research through oral histories and archives.

During the Covid years, I did some brief, poorly paid contracts with the DNZB, and began pro-bono history work for other communities.

After several years of struggles over copyright of art images, my biography of Rosalie Gascoigne will be published by ANU Press in Canberra later this year. Like Vincent O'Sullivan's Ralph Hotere biography and for similar reasons, it will not include art images. In the meantime, history is on hold for me. An accident and head injury in October 2023 resulted in medical advice to avoid research and writing for a year or two – leaving a pile of projects at various stages of development, waiting for that time.


Subject/Course
04.100 Introduction to Maori Language
04.101 Introduction to Maori Society
10.100/Greek I - Prescribed Books & Translat
10.101 - Translation & Composition
18.101 Twentieth Century Literature
18.102 The Age of Shakespeare and Milton
24.101 The Russian Revolution
24.104 The Development of Modern Cities
10.200/Greek II - Prescribed Books
10.201/ - Greek Literature
10.202/ - Greek Hist.Unprepared Trans
12.102 Greek History
18.200 Mediaeval Literaure
18.202 The Age of Pope and Johnson
18.203 The Age of Wordsworth

Snapshot of Philippa Werry's academic record at the University of Auckland. P. Werry.

Telling our own stories

Philippa Werry

I studied two history papers at the University of Auckland in the first year of my BA, back in the late 1970s: 24.101 The Russian revolution and 24.104 The development of modern cities. I'm not sure why I chose those ones, apart from the fact that I liked the idea of history relating to literature (Dickens came into the modern cities topic). I don't remember if any New Zealand topics were offered. Even if they were, I might not have considered them because I grew up with the idea of history as something that happened overseas. Many of my favourite books were historical: *The Silver Sword* by Ian Serraillier, *I Am David* by Anne Holm, *The Eagle of the Ninth* by Rosemary Sutcliff, *Little Women* by Louisa May Alcott and *Charlotte Sometimes* by Penelope Farmer, but they were all set firmly on the other

side of the world. In Year 13 history, we still studied the Tudors and Stuarts.

I didn't take history beyond Stage 1, but historical topics and ideas wound through the other papers I chose and majored in: Greek and Latin (Greek and Roman history) and Middle English (medieval history). Later I learnt valuable research skills at library school, and working in the Parliamentary library and law libraries. As a writer, I learnt more on the job and with the help of librarians and archivists. Listening to oral history recordings, looking at treasures like Iris Wilkinson's passport in the Alexander Turnbull Library and tracking down obscure references in Archives NZ have been highlights of my research.

My school and university study barely touched New Zealand history, but that is what I've ended up writing about in both my fiction and non fiction. I write mostly for children and young adults and I want them to have that same sense of fascination in reading about history, but to have the option of reading about their own country's history as well. I've been surprised and moved when people have shared with me their own experiences that mirror episodes in my novels. *Enemy at the Gate*, reissued as *Quarantine*, is set in the polio epidemic of the 1930s and many older people have told me how polio affected them or their families or local community. *The Telegram* is set in World War One and people have gifted me stories of receiving or delivering important, sometimes tragic telegrams. Readers of *Iris and Me* have told me how intrigued they are to learn about the life of New Zealand writer Robin Hyde, whom many had never heard of before.

My oldest daughter also studied the Tudors and Stuarts in Year 13 history, but my youngest daughter went on a field trip instead to visit sites relating to the New Zealand Wars. We have some wonderful writers of history now in New Zealand, for both children and adults. It's great to see our own stories being more widely told and I'm proud to be a part of that.

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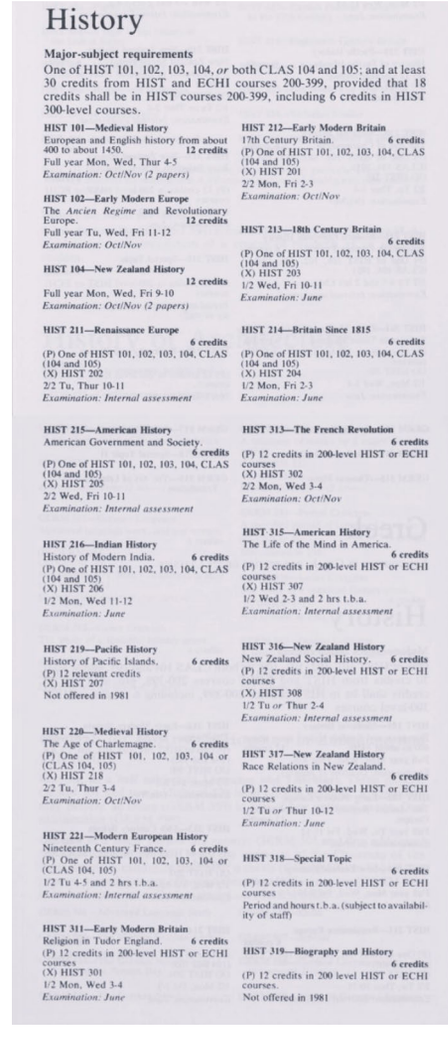
▶ Snippet from an early 1980s Victoria University calendar. M. Kelly.



History

Major-subject requirements

One of HIST 101, 102, 103, 104, *or* both CLAS 104 and 105; and at least 30 credits from HIST and ECHI courses 200-399, provided that 18 credits shall be in HIST courses 200-399, including 6 credits in HIST 300-level courses.

HIST 101—Medieval History
European and English history from about 400 to about 1450. 12 credits
Full year Mon, Wed, Thur 4-5
Examination: Oct/Nov (2 papers)

HIST 102—Early Modern Europe
The *Ancien Regime* and Revolutionary Europe. 12 credits
Full year Tu, Wed, Fri 11-12
Examination: Oct/Nov

HIST 104—New Zealand History
12 credits
Full year Mon, Wed, Fri 9-10
Examination: Oct/Nov (2 papers)

HIST 211—Renaissance Europe
6 credits
(P) One of HIST 101, 102, 103, 104, CLAS (104 and 105)
(X) HIST 202
2/2 Tu, Thur 10-11
Examination: Internal assessment

HIST 212—Early Modern Britain
17th Century Britain. 6 credits
(P) One of HIST 101, 102, 103, 104, CLAS (104 and 105)
(X) HIST 201
2/2 Mon, Fri 2-3
Examination: Oct/Nov

HIST 213—18th Century Britain
6 credits
(P) One of HIST 101, 102, 103, 104, CLAS (104 and 105)
(X) HIST 203
1/2 Wed, Fri 10-11
Examination: June

HIST 214—Britain Since 1815
6 credits
(P) One of HIST 101, 102, 103, 104, CLAS (104 and 105)
(X) HIST 204
1/2 Mon, Fri 2-3
Examination: June

HIST 215—American History
American Government and Society. 6 credits
(P) One of HIST 101, 102, 103, 104, CLAS (104 and 105)
(X) HIST 205
2/2 Wed, Fri 10-11
Examination: Internal assessment

HIST 216—Indian History
History of Modern India. 6 credits
(P) One of HIST 101, 102, 103, 104, CLAS (104 and 105)
(X) HIST 206
1/2 Mon, Wed 11-12
Examination: June

HIST 219—Pacific History
History of Pacific Islands. 6 credits
(P) 12 relevant credits
(X) HIST 207
Not offered in 1981

HIST 220—Medieval History
The Age of Charlemagne. 6 credits
(P) One of HIST 101, 102, 103, 104 or (CLAS 104, 105)
(X) HIST 218
2/2 Tu, Thur 3-4
Examination: Oct/Nov

HIST 221—Modern European History
Nineteenth Century France. 6 credits
(P) One of HIST 101, 102, 103, 104 or (CLAS 104, 105)
1/2 Tu 4-5 and 2 hrs t.b.a.
Examination: Internal assessment

HIST 311—Early Modern Britain
Religion in Tudor England. 6 credits
(P) 12 credits in 200-level HIST or ECHI courses
(X) HIST 301
1/2 Mon, Wed 3-4
Examination: June

HIST 313—The French Revolution
6 credits
(P) 12 credits in 200-level HIST or ECHI courses
(X) HIST 302
2/2 Mon, Wed 3-4
Examination: Oct/Nov

HIST 315—American History
The Life of the Mind in America. 6 credits
(P) 12 credits in 200-level HIST or ECHI courses
(X) HIST 307
1/2 Wed 2-3 and 2 hrs t.b.a.
Examination: Internal assessment

HIST 316—New Zealand History
New Zealand Social History. 6 credits
(P) 12 credits in 200-level HIST or ECHI courses
(X) HIST 308
1/2 Tu *or* Thur 2-4
Examination: Internal assessment

HIST 317—New Zealand History
Race Relations in New Zealand. 6 credits
(P) 12 credits in 200-level HIST or ECHI courses
1/2 Tu *or* Thur 10-12
Examination: June

HIST 318—Special Topic
6 credits
(P) 12 credits in 200-level HIST or ECHI courses
Period and hours t.b.a. (subject to availability of staff)

HIST 319—Biography and History
6 credits
(P) 12 credits in 200 level HIST or ECHI courses.
Not offered in 1981

A tremendous kick-start

Michael Kelly

I studied at Victoria University in the early 1980s, completed a BA in history and then honours, again in history, over a period of four years.

I found the move from secondary school to tertiary level quite a leap, socially and educationally, so it took me some time to settle down and work out how to succeed. I never did quite shake off the feeling that taking a year off after leaving school might have helped.

When I got to university, I concluded that it would be in my long-term interests to do as many New Zealand courses as I could – and not just in history. So, my memory is that I did a lot of New Zealand history papers –

both at under-graduate and post-graduate level.

However, a look back at Victoria University calendars from the time suggests my memory was decidedly awry. In 1981, for instance, there wasn't a single New Zealand history course on offer at 200 level. I must have chosen other courses that year but they left no lasting impression. That I recalled so much New Zealand content was simply because, starting with the 100 level, 12 credit introductory course, I took every New Zealand history paper I could and they left a mark on me. The calendars reminded me that there was a large amount of New Zealand content at 300 level and more at post-graduate. Our mostly male lecturers were, with a few notable exceptions, New Zealanders. David Hamer, Jock Phillips, Malcolm McKinnon, Miles Fairburn, Mary Boyd and James Belich were just some of the teaching staff who I encountered in my time at Victoria University.

When I left university and got a job at the New Zealand Historic Places Trust it was immediately apparent that I had a glaring shortcoming in my skills – I had no idea how to research. I had written an essay based on primary sources as part of my honours study but that was based on a very narrow and particular set of sources. Navigating the Alexander Turnbull Library for the first time left me feeling quite out of my depth, so I immediately wondered why the department had not offered a research course.

However, that is a minor quibble compared to the benefits I gained from pursuing a New Zealand-based curriculum. My time at Victoria University was formative in many ways but the grounding in our history was a tremendous kick-start to my career in historic heritage.

My memory is that I did a lot of New Zealand history papers – both at under-graduate and post-graduate level. However, a look back at Victoria University calendars from the time suggests my memory was decidedly awry. In 1981, for instance, there wasn't a single New Zealand history course on offer at 200 level.

A selection of life stories written and edited by Janine Irvine. J. Irvine.

The path discouraged but destination reached

Dr Janine Irvine

My favourite class in high school was History – I loved the content and had done from childhood – but I was on an 'academic' pathway according to our career counsellors and teachers at school so when it came to subject choices for my last three years I was discouraged from History in favour of a plethora of Natural Sciences. You can imagine the horror of those same adult advisors when, as top scholar of our year, I insisted on enrolling in a Bachelor of Arts. Yet those nagging voices never left my young mind, and I was swayed in course planning to be somewhat 'practical' and

choose Communications alongside English as my majors – I think they hoped it would at least make me more employable.

I stumbled into Sociology as a postgrad, working alongside scholars and researchers in community development work and found the interdisciplinary environment they created stimulating. It allowed us researchers to thrive in our own spaces and collaborations. And, once again, I was drawn to historians and their work. Community development projects are built on an understanding of local history, and it became an important part of my methodology to incorporate community history and life narratives into research projects. Still I would get frustrated that budgets and time constraints did not allow us to do justice to listening to and recording these histories and I wanted to find ways to prioritise these.

When the opportunity came, some years later and across an ocean, to write personal, family and community histories as a commissioned writer it seemed like the ideal time to take the leap into a new direction. As what is known in my professional circles as a life writer, I complete oral histories and then write and publish books based on the transcripts.

Leaning into the literary space of history storytelling, I became more and more interested in questions of practice, ethics and the impact of these books and ways of speaking history into community and personal records. So, I ventured back to university and completed my doctorate at Massey University. There I was able to enjoy interdisciplinary studies across English and Sociology (appropriate to my academic background), but also spent a large part of my studies working with History scholars – and each discussion with them, each text read, was invaluable. I soaked it all in and returned to my practice and work, a more rounded scholar and writer.

Now, a few years on, I still consider myself an interdisciplinarian, and am happily an oral historian, life writer and social science researcher. I don't regret the winding pathway that led me here, it informs the work I do and the practices I follow, but I do make a point of stepping in whenever I hear people disparaging history studies as 'impractical' careerwise and provide much evidence of the contrary. I wish someone had done the same for me all those years ago.

A New Zealand Chinese historian's journey

Phoebe H Li

An interest in history nurtured in my teens led me to choose it as my major at university in Northeast China. This was in the 1990s, when China was undergoing tremendous changes jostled by its state-defined ideology of socialism and by a thirst to embrace a market economy. A confused young Chinese woman wanting to see the outside world, I first went to Australia for further study, and afterwards migrated to New Zealand in 2001.

Life was not easy for a marginalised Asian immigrant in the New Zealand labour market of the early 2000s, so I decided to undertake a PhD project at the University of Auckland that would make a socio-political study of Chinese immigrants in New Zealand. My doctoral thesis was published in 2013 by Brill (based in the Netherlands) under the title *A Virtual Chinatown*. Regrettably, it did not open up a research career for me in this country, but it did lead me to Tsinghua University in Beijing.

At Tsinghua my major research project focused on reformers Kang Youwei and Liang Qichao's exile and overseas Chinese involvement in China's political change prior to the 1911 Revolution. The research deepened my appreciation of what it meant to be an overseas Chinese. From 2013 to 2019 I toured many parts of China, which opened my eyes even further. After fifteen years of living overseas, I discovered a new self, urging me to tell and retell stories of the Chinese in New Zealand, which used to circulate within a limited audience.

That resulted in my collaboration with John B Turner to curate a photographic exhibition on New Zealand Chinese history, first hosted by the Overseas Chinese History Museum of China in Beijing in 2016, and then by the Auckland War Memorial Museum, the Waitangi Treaty Grounds Museum, and the New Zealand Portrait Gallery in Wellington between 2017 and 2020.

One consequence of the exhibition is that I was commissioned by the Chinese Poll Tax Heritage Trust to work on a book project concerning early Chinese merchants in New Zealand. Writing *Golden Enterprise*

Phoebe Li at the opening of her exhibition at Waitangi, 2018. Photo: Helen Wong.

(forthcoming) enabled me to talk to many descendants of those early merchants and other old-timers. I feel privileged to share their family history and precious memories, which have deeply been embedded in the history of New Zealand from the 1860s to the 1970s. From reflecting on my own life to writing about others', I have completed an extraordinary and rewarding journey.

Attending to what is said as well as what is written

Emma-Jean Kelly

Ko Ingarihi, Ko Airihi, Ko Kotimana, Ko Werehi ōku iwi. I piki ake au ki Taamaki Makau Rau, engari e noho ana ki Te Whanganui a Tara inaianei.

Ko Kelly tōku hapū, Ko Emma-Jean tōku ingoa, he Hītori Mātua Ataata Rongo au ki Manatū Taonga.

Tēnā koutou, I'm the Senior Audio-Visual Historian for Manatū Taonga, Ministry for Culture and Heritage. I'm English, Irish, Scots and Welsh; I grew up in Auckland and now live in Wellington.

My Bachelor of Arts at the University of Auckland was largely based around my interest in literature and film, but I took a handful of history papers. This helped me begin to understand, just a little, the history of Aotearoa New Zealand. I remember one of my tutors in a poetry paper telling us to go and walk around Albert Park if we wanted to see colonialism in action – from the trees to the statues to the paths she said. This was a big moment for me as an eighteen year old.

Ravi Palat led a paper called 'The Sociology of Colonialism' which I attended. One day he came in with a newspaper article published that day which denigrated Māori. Ravi created a whole new lecture that very day to explain why this was so problematic, using his historical knowledge and sociological framing.

After completing my Masters, I worked as an Image Archivist at the *New Zealand Herald* and learned a lot of local history and more about office politics and the practice of journalists and their editors. I began to digitise historic glass plate images which had been sitting in the basement for many years. During this time, I began to ask myself some big questions – how was a young Pākehā archivist going to appropriately catalogue historic Māori images? How could I care for them? I enrolled in a beginner's te reo Māori class at Te Ara Poutama AUT, and began to understand how much I didn't know about the history of Aotearoa.

After travelling a little I worked at and spent a couple of years at what was then called the Office of Ethnic Affairs, where again I learned so much about cultures which were new to me. By the time I enrolled in my

Jonathan Dennis on the occasion of the award of his Queen's Service Medal in 1991, with film editor Annie Collins (centre) and Film Archive kaumatua Witarina Harris. E-J. Kelly.

PhD (again in Film TV and Media Studies) I was determined to understand how Pākehā archivists worked with Māori and other communities to ensure best practice. Jonathan Dennis, founder of The New Zealand Film Archive became my focus, inspired by Barry Barclay's writings and the encouragement of Roger Horrocks. Sue Abel from both Māori and Film and TV Studies was my most trusted supervisor. The result was published in 2015 as *The Adventures of Jonathan Dennis: Bicultural Film Archiving in Aotearoa New Zealand* (available through Indiana University Press, just saying).

This work involved extensive use of Alexander Turnbull Library and Ngā Taonga Sound & Vision (as it is now called) archives, and my oral histories recorded for the project were donated to Ngā Taonga at the completion of the project.

Librarians and archivists have probably been my most consistent historical mentors, showing me how to access and work with physical and digital artifacts, while oral historians have taught me to pay attention to what is said as well as what is written.

I do wish I had taken more history papers during my study, as I am often playing catch-up in terms of my practice (my colleagues are so gracious and kind about it). If I could I'd go back and do some history papers offered now at Victoria. But I don't regret having a broad skill base, and travelling and taking various jobs before undertaking my PhD. It meant I was studying a topic I was passionate about, having worked in the area I later came to study. I continue to learn te reo Māori as a foundational skill for working in Aotearoa in general, and in historical contexts in particular. It's a fascinating as well as a challenging time to be working in the historical space.

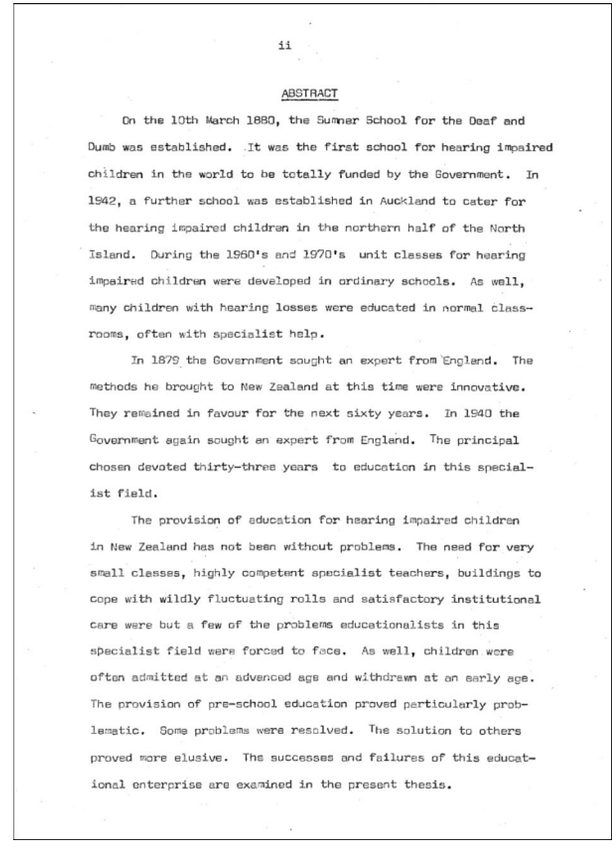
An inspiring school teacher lays the groundwork

Rachael Egerton

My reflection begins with Dr Pauline Stewart, the history teacher I was fortunate to have for my final two school years. She inspired me with a passion for New Zealand history. We had a field trip to the Otago goldfields: visits to alluvial tailings, sites of infrastructure built with goldwealth, and the Lakes District Museum, all with expert guides. Dr Stewart also taught us the basics of primary research, referencing, interviewing, essay-writing, digesting heavy texts, preparing for exams, and more. She was a very well prepared history graduate! This fed my interest, made me want more, and gave foundational skills. It also increased my knowledge of New Zealand, its history and identity – something very important, regardless of career path.

At Otago University I was fortunate to have many great lecturers across a range of topics. While I enjoyed most, immensely, there were a few which ultimately influenced my career trajectory to a greater extent. Standouts were papers on Pacific and New Zealand history, especially 'New Zealand as the social laboratory', and a paper on environmental history, comparing and contrasting New Zealand with other colonised countries. Honours papers on historiography and historical methodology provided a broad range of skills which have proved useful for a career in public history. They would have prepared me equally well for any number of careers that required research and writing, in a variety of forms. Fourth year honours was good endurance and stamina building, with almost more essay assignments than humanly possible to complete, as well as a minor thesis – somewhat like the unrelenting and unreasonable demands that arise in the workplace, so a very useful experience! I believe the best teaching we received came out of the broader research projects being undertaken in the history department. By careful topic selection it was possible to be part of and contribute to a larger body of research with the minor thesis and other fourth year essay assignments, which made it much more gratifying and meaningful.

Not wanting to be an academic, but hoping to find a career involving



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ABSTRACT

On the 10th March 1880, the Summer School for the Deaf and Dumb was established. It was the first school for hearing impaired children in the world to be totally funded by the Government. In 1942, a further school was established in Auckland to cater for the hearing impaired children in the northern half of the North Island. During the 1960's and 1970's unit classes for hearing impaired children were developed in ordinary schools. As well, many children with hearing losses were educated in normal classrooms, often with specialist help.

In 1879 the Government sought an expert from England. The methods he brought to New Zealand at this time were innovative. They remained in favour for the next sixty years. In 1940 the Government again sought an expert from England. The principal chosen devoted thirty-three years to education in this specialist field.

The provision of education for hearing impaired children in New Zealand has not been without problems. The need for very small classes, highly competent specialist teachers, buildings to cope with wildly fluctuating rolls and satisfactory institutional care were but a few of the problems educationalists in this specialist field were forced to face. As well, children were often admitted at an advanced age and withdrawn at an early age. The provision of pre-school education proved particularly problematic. Some problems were resolved. The solution to others proved more elusive. The successes and failures of this educational enterprise are examined in the present thesis.

◀ Abstract of Pauline Stewart's MA thesis, 'To Turn the Key: The History of Deaf Education in New Zealand', written with a typewriter at Otago University in 1982.

history and historical research, the museum sector was the immediately obvious path. I was fortunate to get a summer job working for Department of Conservation undertaking heritage management tasks, including some field work. Realising I could be 'doing history outside' led me to request a transfer from an MA in Museum Studies to the MA in Public History at Monash University. At that time there was no comparable course available in New Zealand, and only one other in Australia. With professional guest lecturers every week for a year, and field trips, this course was good preparation for what lay ahead.

Working for DOC in heritage management for many years I was in a minority as an historian, but I believe the knowledge and skills learnt in my degrees added value to the broader team. They have also served me well working independently, participating in international heritage management forums, and contributing to heritage at a community level.

My unconventional path to history

Sarah Gallagher

I didn't follow a traditional path to history. As a student of Avonside Girls' High School in Christchurch from 1986 to 1990, I studied history at bursary level. I had a formidable teacher whose territory comprised a memorable classroom; a prefab on the back lawn known as Little Siberia so named for its isolation, its temperature, and the perceived terror within. While the curriculum did not excite my imagination, my teacher's methods certainly did. She had ferocious and vehement opinions about

"The big three."

particular political figures which determined permissible naming conventions in class. Sir Robert Muldoon could only be referred to as, 'The Gnome of Tamaki'; Mary Queen of Scots was, 'That Stupid Vacuous Woman'; and Sir Michael Joseph Savage was unfailingly referenced as, 'The Saintly Revered, Greatly Admired, To Whom We Give Praise, Sir Michael Joseph Savage.' At school I also studied Latin, classics and art history (inspired by Asterix comics and my Mum's return to school to study art history when I was eight – I used to read her notes), and it was these interests and passions that drove my interest in history. I distinctly remember feeling a lack of connection and identity with being a Kiwi despite being fifth generation Pākehā, so perhaps for me, going back to understanding the deeper past would help me understand our recent history and my place in it.

At the University of Otago I studied classics and education at undergrad level while also at Teachers College and then completed a MA in Classics (art and architecture). This was later followed with a Masters in Library and Information Studies through Victoria University of Wellington by distance while working full time in the University of Otago Library. It was Dr Sydney Shep's 'Print Culture in New Zealand' paper that opened the door to New Zealand history for me and ignited my imagination. For me, the door to history was opened through analysing artefacts. I found it was a focused way to unpack and understand the greater socio-historical context in which that artefact was placed; be it a receipt which could tell the history of the printer, the retailer, the buyer and the author of the item purchased; or an exploration of Tā Moko as evidence of a pre-European print culture; or an investigation into ephemeral house signs created by Dunedin's students.

It was the influence of that paper which ultimately led me to collect the data for and write my book *Scarfie Flats of Dunedin* (Imagination Press, 2019). This place-based research drew on skills learned through analysing ancient artefacts, research skills developed through trial and error, curiosity and developing relationships with people who care for our collections; and digital skills born of my work as a librarian and a general excitement about the affordances of technology as a source and tool for research; a means to share and crowd source information.

These experiences and knowledge ultimately led to me finding my way into a job at Heritage New Zealand Pouhere Taonga in Dunedin where as a listing advisor my role was to research the heritage values of New Zealand's places of historical and cultural significance.

For me, the door to history was opened through analysing artefacts. I found it was a focused way to unpack and understand the greater socio-historical context in which that artefact was placed.

Kia whakatōmuri te haere whakamua

Alida Shanks

Studying history has had a huge influence in my life, giving me the skills and opportunities to work in interesting cities, sectors, and roles. History was a natural fit for my curiosity about the past, my love of writing, reading, and exploring/research. I initially completed my Honours and Masters in my early twenties at a New Zealand university. As an undergraduate, I loved being able to study a range of different topics, from historical events in the early colonisation of the United States, to political events of the 20th century, to the social history of Australia. Studying history was more than just 'events', it also introduced me to thinking about different perspectives and narratives, the people involved, and the multitude of ways one source can be interpreted.

Studying history also gave me a valuable grounding in core and transferable skills that I used in my professional life in a range of roles, including as a people researcher for an executive search firm in Wellington and London, report writing and research in the Select Committee Office in Parliament, and marketing/communication roles for organisations such as a market research company, regional and national sports organisations.

Unfortunately, there was an almost twenty-year gap between my Masters and my PhD because I had such a poor experience during my Masters studies. As a consequence, my Masters also taught me the importance of choosing supervisors wisely, as well as studying a subject that I loved and to be as prepared as possible for the highs and lows of postgraduate study.

I completed my PhD in my early forties in history and management. My history background made me curious about how we got 'here', to the present, where a lack of gender equity in New Zealand sports organisations was still a prevalent issue, and the importance of knowing our history to be able to move forward – 'Kia whakatōmuri te haere whakamua – I walk backwards into the future with my eyes fixed on my past.'

Studying history the second time was such a rewarding experience, my supervisors gave me the guidance, respect, and space to 'be' a historian.

'Pioneers in ladies' football in New Zealand: Snapshots of a match played recently at Wellington', 1921, Auckland Libraries Heritage Collections, AWNS-19210915-42-01.

While I have not had the formal job title 'historian' yet, I now proudly call myself a historian.

From boring old drains to my beloved loos

Alison Breese

I first studied history throughout secondary school and loved the topics except for one – the early Taieri Plains Drainage system. As a sixteen-year-old I had no interest in boring old drains and infrastructure! Fast forward a decade and I was an archivist at local authority regularly researching the fascinating history and stories of early infrastructure and drains!

I studied History at Otago University where I completed a History Honours degree in 2000 – I had discovered I loved New Zealand history and research was my thing. (Writing not so much!) My first role on the Caversham Project within Otago University enabled me to work and search through primary sources. After my OE I returned to and was based in Dunedin. I stubbornly decided to only go for jobs that had research and history – not easy in small Dunedin! My first permanent job combined part Information Management (IM) and part archives, which later developed into full-time archives work.

Within that role I expanded into IM projects organisation-wide and enhanced my skills within the IT world. As an archivist I loved outreach – telling people the stories around New Zealand history, particularly social history. My specialist topic is historic loos, which was a subject I didn't seek out, but ended up completing my Masters in History on in 2020. My position at the time was as a Digital Archivist and I wanted to challenge myself with my Masters, not simply the topic but also the format. I became the first person to produce an entirely digital thesis (think a website) which encompassed virtual reality, archival film footage and archival documents to tell the story of the demise of the underground toilets in Dunedin.

As I have moved through my career I have picked and shaped out areas within history that I love – outreach, research and stories and poured my passion into these. I now work as a Heritage Assessment Advisor for Heritage New Zealand Pouhere Taonga combining all three. Seven years ago, my husband and I started an exhibition, education and design company Museograph, which showcases all my passions working alongside talented IT and design people. Our work enables communities and organisations to present their stories but does rely on our clients having funding for any work, so we run this on top of our usual nine-to-five jobs.

Last year I also coordinated the Dunedin Heritage Festival which was an amazing (busy, hectic, crazy!) experience – my personal aim was to get young people engaged with history and by all accounts it was successful.

Where to next? My latest work is around prehistoric history which is new territory for me working on the redevelopment of Vanished World in Duntroon with Museograph. And of course, more publications on my beloved loos. I never planned to work as a historian but steadfastly chased work and positions that I thought I would enjoy and now I live and breathe it!

▼ Alison Breese outside the Manor Place Conveniences built in Dunedin in 1912. A. Breese.

History Homecoming

Celebrating 150 Years of History at the University of Canterbury!

In commemoration of the 150th anniversary of the University of Canterbury, the Department of History extended a warm welcome to a diverse array of alumni spanning various decades. This celebration highlights the significance of pursuing a major in history, as our esteemed guests have made notable contributions across a broad range of fields across teaching, public service, academia, business, youth activism, and cultural institutions.

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