Phanzine

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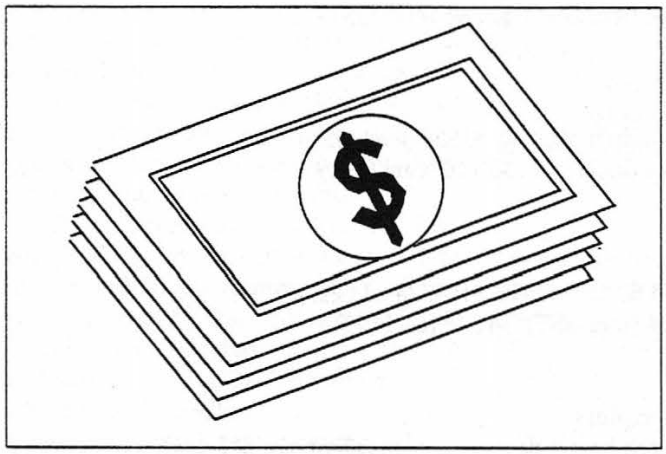
PHANZA Minimum Fees Scale



The last issue of *Phanzine* detailed the results of a survey on fees members were charging for their work. Our survey showed that historians have charged out at rates that vary widely and that there were considerable inconsistencies between various rates. We have compiled a guide to help members establish charge-out rates and to provide some basis on which those who commission research can determine costs. Some people may find it strange that the hourly fees are higher than the annual ones but this is necessary because of piece-work undertaken by freelancers who have to maintain an office and carry the risk of a disjointed workload. They are also required to cover their own sick leave, holidays and pay GST (if earning over $30,000). In the past, some historians have tended to shoulder these costs, making economic survival very difficult. Our proposed rates are not high - just check the hourly rate you pay a mechanic or plumber.

The historian's scale below is for research and writing and is a guide for minimum fees. Obviously, it is up to the historian to decide, based on their, or their organisation's, track record what is appropriate. The salary levels are self-explanatory. The hourly rate (the weekly rate is merely a forty hour week) is based on the annual salary. It assumes a 52-week working year and the charge is based on a multiplier of 1.5 i.e. a freelancer has to charge 1.5 times the annual salary rate to cover the cost of running an office and to offset the risk of undertaking piece-work. There is also a built-in 2 percent allowance for sick pay. The charge quoted here is GST inclusive, i.e. it includes the 12.5 percent GST that freelancers collect for Inland Revenue, although the GST exclusive charge is included in brackets below.

We have provided three basic categories for consulting historians, which are based on the historian's skill and experience. The three key factors considered are research qualifications, research experience and publications record. We have deliberately left the descriptors open to interpretation, so that each individual can determine where he or she

should be on the spectrum. The descriptors should be viewed together, although in some situations, for example a considerable publication record, other factors such as an initial academic qualification may be of less significance.

The guidelines are for research and writing carried out based on accepted historical practice, and within mutually agreed deadlines. Where these factors differ, then charges may also be different. It is as well to remember that the guide is not a set fee and each historian should charge what the market will bear. Your reputation, in this regard, is your greatest asset and that goodwill may be an important factor in setting fees.

We asked you what you charged for editing work and, in general, this was higher than charges for research and writing, although on the small number of responses we were reluctant to provide any definite scale. We have provided guideline figures for short-term and annual employment; for periods in-between, we would suggest a scale between the amounts.

Consulting Historian 1:
Annual Employed - $38,000
Weekly self-employed - $1257.60 (incl GST), $1118 (excl GST)
Hourly self-employed - $31.44 (incl GST), $27.95 (excl GST)

Consulting Historian 2:
Annual Employed - $45,000
Weekly self-employed - $1489.60 (incl GST), $1324 (excl GST)
Hourly self-employed - $37.24 (incl GST), $33.10 (excl GST)

Consulting Historian 3:
Annual Employed - $56,000
Weekly self-employed - $1853.60 (incl GST), $1647 (excl GST)
Hourly self-employed - $46.34 (incl GST), $41.19 (excl GST)

Assumptions
1. Consulting Historian Descriptors
Consulting Historian 1: research-based degree or equivalent; some research experience
Consulting Historian 2: higher research-based degree; research experience; some publication record
Consulting Historian 3: higher research-based degree; considerable research experience; considerable publication record
2. Charges Calculation
- Annual salary includes holidays and sick pay
- Hourly/weekly rate based on salary figures
- Hourly/weekly rate includes: 52-week employment, risk factor of 1.5 (virtually standard), 2 percent sick pay, GST 12.5%

EDITORIAL

This is the last issue of *Phanzine* for 1997. We hope you've enjoyed the new format which we introduced this year. We were very pleased with the feedback on the previous special issue on publishing. Our aim is to have one special theme issue each year. This issue of Phanzine picks up a couple of the topics raised in the previous issue. Our guidelines on fees for historians arose directly out of the mid-year survey, and some points raised at last year's AGM. Establishing guidance in fees has been one of PHANZA's aims, so we are pleased to have finally done this. We sent the guidelines to several members for comments, but we are happy to continue receiving feedback. This issue also continues Anna Rogers' piece on editing, the first part of which appeared in the previous *Phanzine*. This

issue has a 'regional' focus. We are mindful that public and professional history issues can easily be associated with things Wellington, so we've made an effort to 'decentralise': Jean Sharfe reports on the Christchurch 2000 History Project, Margaret McClure reviews a recent Auckland exhibition, and Bronwyn Dalley talks to Warwick Brunton, a public historian based in Dunedin. This issue of *Phanzine* was assembled by Bronwyn Dalley and Adrienne Simpson. Thanks to all contributors.

Our apologies for neglecting to include our address and other details in our last issue. Our address for correspondence, membership, contributions to *Phanzine*, and other matters is **PHANZA, PO Box 1904, Thorndon, WELLINGTON**. If you need to speak to us urgently, either by voice or email, you can contact either Tony Nightingale (04-494-0625) or Bronwyn Dalley (04-495-5233 ext 8883, bronwyn.dalley@vuw.ac.nz)

Christchurch 2000 Project

Christchurch member Jean Sharfe reports on the Christchurch 2000 project in which she is involved.

Initiated by members of the University of Canterbury History Department in 1992, the Christchurch 2000 History Project is more than a Millennioum Project. As far as we can ascertain, the Project, which brings together university and community historians, is unique in New Zealand.

On 16 December 1850, the first Canterbury Association settlers arrived at Lyttelton, effectively founding Canterbury and Christchurch. The Christchurch 2000 Project was conceived as a means by which the Department and the University could contribute to the 150th commemoration of this event, the city's sesqui-centennial.

From the beginning, it was intended that the focus of the project would be the city, not the province. The history of the province had been well covered in the three volume *History of Canterbury*, published to mark the 1950 centennial , but there had not been a substantive historical work published on the city since 1948. It was intended that the Christchurch 2000 Project would go some way towards rectifying this situation with the publication of a collection of essays on aspects of the city's history. It was also hoped that this work might promote further research into Christchurch history. From this first proposal, the Project has grown to include two further planned publications, arising from two community-based sub-projects.

The Christchurch Photograph Search brought to light this image by F.W. Dutch of the intersection of High, Lichfield and Manchester streets. It comes from an album used by local tinsmith W.H. Harris to display examples of his work, such as the sign for Weeks Printers. The image provides us with a delightful view of citizens going about their business, c.1904-05. Harris coll, Canterbury Historical Assn coll, Canterbury Museum.

Funding for the Project has come from the University of Canterbury Research Grants Committee and the History Department, which also provides accommodation and other support, although we are at present seeking financial assistance from the wider community. Special grants for one of the sub-projects, the Christchurch Photograph Search, were received from the Trustbank Canterbury Community Trust and the Lottery Board Environment and Heritage Fund.

The work of the Christchurch 2000 History Project began with the appointment of a research assistant in March 1993. The first task was to compile a computerised database of sources for research into Christchurch history. At present, the database has around 5000 abstracted entries; the compilation of data continues as other aspects of the project allow. In gathering material for the database, priority has been given to those sources which are least accessible. Theses and research essays were the first category to receive attention. As a relatively small body of work, it was believed that this would provide a good test of the system, and provide access to these useful sources often overlooked by researchers outside the universities. This research was truly inter-disciplinary; among the 250 theses are entries from geography, commerce, fine arts, sociology, and medicine, as well as history.

As might be expected, the largest single category of material recorded in the database is archival, holding more than 3000 entries from local and national repositories, including sound and film archives. For the purpose of our Project, one of the most valuable sources is the Christchurch City Council archives held at National Archives, Christchurch. Not all of the archival material is held in public repositories; sporting groups, businesses, school and community organisations have allowed us access to their records.

The database was initially envisaged as a tool to assist the authors of the planned volume of essays. It is increasingly being recognised as an important outcome of the Project in its own right - a community asset for all academic, professional and amateur historians and researchers.

Two community-based sub-projects were undertaken during 1996. An oral historian was employed to conduct a series of interviews with people who had worked in Christchurch shops and factories between 1920 and 1950. Thirty interviews were completed and the data from these will be used in an essay on workers and workplaces. And it is hoped to publish these edited interviews later.

The larger of the two sub-projects was the Christchurch Photograph Search. This was an appeal to the community for images of Christchurch up to c.1950, organised along the lines of the National Library's 1990 document search in the Wairarapa. The Search was a joint project between the History Department, the Canterbury Historical Association and the Canterbury Museum Pictorial Department. Over 100,000 brochures explaining the Search were distributed with Christchurch City Council rates notices in April 1996. Around 300 responses were received from individuals, businesses, schools and community groups. After initial appraisals of the offered material, 209 'collections' were selected for inclusion, ranging in size from single items to 10,000-12,000 glass plates. Items were either donated to the Search or lent for copying. The images received through the Search form a special collection - the Canterbury Historical Association Collection, based in the Canterbury Museum Pictorial Department. Eventually the images will be accessible to the community, but at present they are held to form the basis of a proposed illustrated history of the city which is planned to be published with the volume of essays.

The Christchurch 2000 History Project has been able to make a significant contribution to preserving material for future historical researchers. While the images gathered through the Search provide a visual record of the growth and development of the city, we have also played a part in conserving other material. Several community groups have deposited their archives as a result of our inquiries and visits to use their material. In simply approaching businesses and other organisations we are raising the awareness of the value of historical records and are encouraging their

owners to think about the future security of them.

Although the Project is based in the university and at present is chiefly used by university-based researchers and post-graduate students, it is accessible to schools, researchers and professional historians working in the community and is increasingly consulted by members of these groups. Ideally, we hope that the database might eventually be made available on CD-rom or via the Internet.

INTERVIEW: Warwick Brunton

Warwick Brunton is a health historian who has written widely on mental health policy in New Zealand. He lives in Dunedin where he is completing a PhD in history, and tutoring in the Department of Preventive and Social Medicine. He spoke with Bronwyn Dalley about his career in the Department of Health, the role of history in public policy-making, and his decision to recommence work on his PhD which he first started in the 1960s.

Warwick Brunton has had a long and abiding interest in history. Born and raised in Gisborne, he remembers one of his earliest encounters with things historical, when his grandmother gave him an old stamp depicting Queen Victoria. It may have been 'the most hideous portrait', but the image kindled an enthusiasm for the past which remained with Warwick throughout his schooling.

He continued this interest at university, deciding to enrol at Victoria University of Wellington. Immediately after his honours degree in history, Warwick started work on a PhD on New Zealand's mental health policy and service development. He came to the topic almost by accident, while in a vacation job at Braemar Hospital in Nelson. This intellectual disability hospital was situated in a very old building which still contained many of its historical records. One of these old records, a leather-bound journal from the 1860s, gave Warwick a 'fascinating insight' into the early years of the Nelson Lunatic Asylum - stories about the patients, the management regime, the treatment, and the establishment of institutional order. This journal, and a look through the records for the Nelson Gaol over the same period, convinced Warwick that the development of New Zealand's mental health policy was a viable and greatly under-researched topic.

Over the last 30 years there has been an explosion of historical scholarship in the new social history and the history of mental health, but at the time Warwick began his research, there was something of an historiographical vacuum in both areas. Most of what had been written internationally on the history of mental health services recorded policy and institutional treatment as a story of progress and gradual scientific and professional enlightenment. Erving Goffman, in the United States, and Michel Foucault, in France, were beginning to suggest an alternative view of mental health policy, but in the mid to late 1960s, their work had no discernible impact on the scholarship. Few scholars were making connections between various forms of institutional treatments in the past either. Even though work was being done in New Zealand on penal administration at the same time, Warwick remembers that connections were not made between this and mental health policy. 'In many respects', he notes, 'I felt a bit of a lone ranger.'

Warwick's knowledge of the historical development of mental health services led to a position in the Department of Health. His first job was as part of a team putting together the Department's submissions to the 1972 Royal Commission on Hospitals and Related Services. He 'naively thought' that he would be able to continue with his PhD while working full-time in the Department of Health. As he admits, he was certainly not the first to fall into 'that trap'. The demands of the job increased signifi-

cantly with the advent of the Labour government in late 1972. Their 'tremendous energy' after the comparatively slow pace of the Holyoake government was marked. Warwick recalls long months of overtime - paid in those days - as the new government considered a whole variety of health issues. He 'churned out' many papers on health, culminating in the 1974 White Paper on Health which included a significant historical dimension. By that time, 'the inevitable happened', and he found that it was 'virtually impossible to pick up the thesis again'.

Even though Warwick had put aside his PhD research, he continued to produce historical work - conference papers, research reports, scholarly articles and a popular history of Hokitika's Seaview Hospital. Much of this was done in his 'spare time', but Warwick also incorporated historical perspectives in his policy work with the Department. He firmly believes that history could inform policy-making options, and that people and policies in the Department of Health needed a degree of 'historical connectedness or context' to facilitate the process of change. He also feels it is important to explain the historical dimensions of policy, so that policy-makers can gain insights into the reasons behind various actions. He was fortunate to join the Department at a time when a number of the senior staff had an 'historical consciousness'. They may not have understood or read widely about history, Warwick recalls, but they appreciated that policies and programmes were historically determined, and were keen to know why policy had developed in particular ways.

The 'old public service ethos' of pulling out the relevant files to trace the background of any particular policy also made historical perspectives important. The 'enormous sense of continuity' in departmental files in years gone by meant that origins of policies could be explored, and allowed scope for Warwick to suggest why systems had developed in some ways and not others. Warwick's historical understanding could be frustrating when he could see policy-makers ignoring the lessons of the past to pursue options which he believed would only replicate past problems. While he remains philosophical about this - 'you win some, you lose some', he reflects - he also notes that since the health reforms and more general changes in the state sector, there has been a more determined effort to break with the past, and historical perspectives on policy were no longer sought or regarded as important. This is symbolised by the fact that the entire filing system of the Department of Health, covering 80 years of institutional memory from 1912-92, has now been archived. Incoming staff are unlikely to know of the wealth of information there.

Like other historians working in government departments or for clients, Warwick had to take account of the practical exigencies of the environment in which he was working. While he had opportunity to practise as an historian, there were certainly caveats around that. The pressures of a policy-making environment meant that he sometimes had few chances to do much more than 'scramble together' a summary of readily-accessible information on any given topic. The chances of doing significant research with primary resources could be limited, and Warwick recollects the delight of browsing through early files as a 'real luxury'.

The presentation of historical material in policy documents also had to conform to departmental style. Consistency of style and writing, and the need to adhere to official styles sometimes meant that policy documents could be 'faceless'. Policy papers are not 'I documents', Warwick notes, where the personality of the writer comes through. He tried to overcome this in the historical sections he wrote by referencing material as much as possible - something which many policy papers did not do.

Warwick also commented on the 'Paragraph Two Style' of presenting historical work. While the first paragraph of a policy document would set out the background or scope of an issue, the second would trace the historical dimension before moving on to the 'real' focus of the paper. Warwick tended to linger on paragraph two and extend it somewhat. An awareness of the political environment also influences the public policy-making area, and this carries over into the history as well, Warwick notes. It may necessitate a 'degree of cau-

tion', and Warwick recalls trying to deflect anticipated Caucus criticism over the amount of historical material in the 1974 White Paper on Health by indicating a reference to D.G. McMillan (Labour MP and an architect of Social Security) for the benefit of his widow, Ethel McMillan, who was a member of the Caucus Committee!

Entrance block and female wing of main building, Nelson Lunatic Asylum, c1900. tyree coll, ATL.

In all, there is a big difference in the standard of history in the policy-making environment, and what would be acceptable for professional historical journals. He feels that his historical work has been affected by that 'big leap', and a lack of opportunity to present two versions of the same story to different audiences. While Warwick's professional orientation was towards the health system rather than the professional historical community, he often felt the challenge of trying to maintain a credibility with professional historians who did not necessarily consider his area of applied history as 'real history'. There was 'another world out there' of which he wasn't really a member, he says. This has changed in the last few years, both with the growth of medical and health history, and with the boom in professional historical research beyond the university.

After 24 years with the Department of Health, Warwick decided to pick up his PhD research again. He is now enrolled in the PhD programme in the History Department of the University of Otago, and tutors in various papers in the medical school. Trying to catch up with the 'huge amount' of material published on the history of mental health policy is a daunting task, but Warwick appreciates the chance now to read books, rather than just being familiar with their titles. He believes that his extensive experience in health policy-making stands him in good stead for his research and teaching. 'A lot of my bureaucratic experience has been very useful', he notes. There are 'all sorts of theories on the policy-making process', all of which 'make good sense', but Warwick knows that much of the practice of policy-making does not get into the textbooks. He believes that one of his tasks as a teacher with a public administration background is to provide that practical sense of policy. Yet he is also aware that this practical involvement in mental health policy-making presents a particular challenge as he comes to review historically processes he was involved in as a policy-maker. Warwick hopes to finish his PhD by the end of 1998 and then aims to turn the thesis into a book.

Getting it right: why writers need editors, why mistakes happen

Anna Rogers reflects on the reasons why authors should welcome the input of experienced editors and proof-readers, and examines the reasons for the current fall in editorial standards. She has chosen most of her examples from American and British sources, but her comments are equally applicable to New Zealand fiction and non-fiction. This is a slightly shortened version of an article that appeared in Booksellers' News *in April 1997. It is reprinted here by permission.*

Vladimir Nabakov was once asked if his novels had ever been improved by the work of an editor. The creator of *Lolita* was horrified by this suggestion. For him, editors were only there to put books between covers; it was no part of their brief to help authors with their style or show them how to

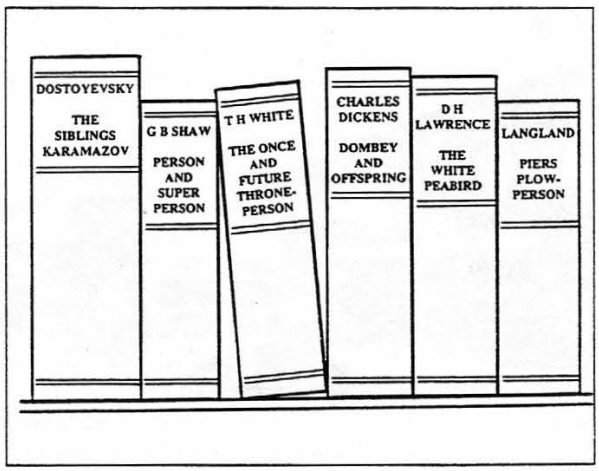
spell properly. Most writers, however, are pleased to be edited, and grateful for the work their editor does. As British novelist Alain de Botton wrote in a recent *Sunday Telegraph*, 'many authors place a high value on the input of editors and proof-readers, who act like sieves to catch errors that might otherwise flow unchecked into finished books'. It's not just a matter of salvation from spelling mistakes or grammatical hiccups; an author who cares about his or her work (and its ultimate readers) is almost always glad of an editor's comments or suggestions about matters of style and approach. Harriet Allan of Random House points out, too, that writing is 'generally pretty lonely, and having a sounding board, an objective opinion (that friends or family cannot give), a supportive ear, a link to the reading public, is useful'. Editors are not just there for the nuts and bolts aspects of a book; they stimulate their authors, encourage, support, advise - and criticise - them, help them through the often unfamiliar paths of the publishing process.

Just before I sat down to write this article, I was finishing a cup of tea and reading a whodunit by a well-known author, from a reputable publishing house. I was enjoying the story, which was cleverly plotted and the writing was of a high standard. Then, on two facing pages, I realised that one character's name was spelled two different ways. A few pages later, somebody was 'Roger' on one line and just a matter of a few lines later had become 'Rogers'. Somewhere in between, 'hoards' rather than 'hordes' of people were walking along city streets.

This was not the only such case I've encountered recently. Another book, also from an established publisher and by a prize-winning author, had a spelling mistake on the first page and a character who was first 'Donny' and then, all too soon, became 'Donnie'. Now I accept that, because I'm a book editor myself, I may be over-sensitive to such occurences, but I can't be the only one who notices these slip-ups - you only have to to read book reviews to see that 'lay' readers feel the same. It seems to me that these mistakes do two things: they interfere, to varying degrees, with the reader's pleasure and they let down the author.

I can't be sure how or why these errors occurred, but their presence points to poor or hurried editing and/or proof-reading. So why do mistakes happen? And why do more serious errors, of fact, or continuity, appear - and with greater frequency?

As far back as September 1980, *Time* ran an article entitled 'The Decline of Editing', in which R.Z. Sheppard asked why books, many of them bestsellers, were increasingly full of errors and grammatical horrors. He began by discussing the current



'Avoid sexism in your writing' - advice from Anna Rogers' Write and be Published. *The cartoon is by Ron Hoares.*

American No 1 book, Gay Talese's *Thy Neighbor's Wife*, which he described as littered with grammatical outrage and wrong usage. First example: 'After completing high school in 1949, his sister had arranged for him an appointment to Annapolis'. As Sheppard pointed out, it was the brother, not the sister, who finished school in 1949. (This mistake - the mis-related participle or dangling modifier - has become endemic in books, magazines and, particularly, in TV news reports. My whodunit had a few of these too).

Sheppard's next example was the sentence 'Bullaro would sometimes peddle alone for fifteen miles'. But, of course, Bullaro should have been pedalling; he wasn't selling anything to anybody. When Sheppard challenged the editor at Doubleday who was responsible for Talese's manuscript, he received the enigmatic reply that 'Grammar is not etched in

marble'. Sheppard did, and most editors do, accept that the language and its grammatical shape must change but such metamorphosis is a long way from writing sheer nonsense and misusing words.

Those in the book trade to whom Sheppard spoke felt that there were a variety of reasons for the decline in editing standards. These still apply in the late 1990s. Mentioned then, and still culpable, are traditionally low pay and lack of recognition for editors, and poor teaching of English in schools and universities - but the biggest culprit is financial pressure. The bottom line drives the book trade, as it does so many other industries; particularly in the big overseas multinationals the need to get books out quickly, to create instant bestsellers, to beat the opposition, reduces drastically the time required for editing and proof-reading to be done properly. Huge advances paid to top-selling authors also accelerate the publishing process to the detriment of editing as publishers rush to get back their investment.

These days, some big British and American publishing houses ask for manuscripts that are already edited, in some cases by their authors. As any editor and most authors will tell you, writing and editing are two very distinct skills. Many who excel at the first are utterly hopeless at the latter. Sadly, the decline in editing standards that concerned Sheppard, and many others, back in 1980 has continued. There have been a number of recent articles in British publishing magazines and in the literary pages of British newspapers lamenting the number of errors, some of them serious, in books being produced by major publishers.

In the *Bookseller* of 7 June last year, for example, Hilary Macaskill, in an article headed 'Howling for Change', provided a distressing number of references in book reviews to poor standards of copy editing and proofreading. In Martin Amis's *The Information*, for instance, 'three characters climb into a Vauxhall and emerge, paragraphs later, from a Ford'. And here's what the *Daily Telegraph's* Moira Shearer had to say about Maurice Leonard's biography of the great ballerina, Alicia Markova: 'His prose is careless, with dicey grammar and an abysmal line in pointless anecdote....There are factual mistakes, irritating only to dancers; the incorrect date for the outbreak of the last war is crass'.

In her *Bookseller* article, Macaskill quoted long-time *Daily Telegraph* non-fiction reviewer Allan Massie: 'There was a time, when I started reviewing 20 years ago, when I would draw attention to mistakes. But they are so frequent now I take it for granted that there will be lots of proofreading errors. They even come from firms that used to be impeccable...' As Sheppard had back in 1980, Massie laid the blame at the door of time and money constraints - and also at the primacy of publicity. For him, 'editing seems to be less important than it used to be. Far more important now is publicity. Copy-editing is time-consuming and it's not, I suppose, cost effective. The economics of the business are such that publishers don't spend money on it - they can't see it producing a return'.

Publishing people are aware of the problem. April 1996 saw the first meeting, in Britain, of the Standards in Publishing Forum, which put forward a number of suggestions to improve editing and proofreading standards. These included more emphasis on editorial training (and convincing publishers to pay properly for the skills involved), involving booksellers, an award for the best-edited book and even a star-rating scheme that book reviewers could used to measure copy editing and proofreading standards. As Alain de Botton pointed out in the *Daily Telegraph*, 'That we might need such a thing [as the star-rating scheme] might seem entirely depressing, but it is at least comforting that a large number of readers continue to notice and grow enraged by printed errors, Far more worrying will be the time when no one notices when [a book contains a statement that] the Second World War starts in "winter, 1937".'

And that is the whole point about this tendency to shortcut the editing and proofreading process. If it continues, real damage can be done to our understanding of the world we inhabit, and of its past. Names do need to be spelled properly, language does need to be respected (even as some of its outer layers change and shift), the facts do need to be correct.

***Next to Nothing: A History of Lingerie**, 2 May - 15 June 1997 at Auckland Museum (with the assistance of Bendon and NZ Woman's Weekly). Reviewed by Margaret McClure.*

I visited *Next to Nothing* with memories of my grandmother who told me of friends shocked to see her embroidering a marriage night-gown in 1910 which had short sleeves instead of more demure longer ones. My nineteen year-old daughter came with me to the exhibition, wearing a vivid turquoise petticoat over her jeans. Would the differences in women's lives over the twentieth century be illuminated by a record of the changing styles of underwear?

At first glance the exhibition seemed 'thin', for underwear, so close to flesh, is even more disadvantaged than ordinary clothing by being exhibited on dummies. Rows of identical slim, upright plaster figures were less alluring than the *Next to Nothing* posters of a corseted Edwardian beauty which were displayed around Auckland during the exhibition weeks. Nevertheless, as the visitor came closer, the variety and detail of the garments became fascinating, both as samples of handiwork and as signs of twentieth-century social change.

The history of lingerie was told chronologically. Well-placed placards outlined improvements in technology and the ethos of each era. The exhibition led us through nine stages of evolution, beginning with the Iron Maidens of the Victorian era, with iron-boned corsets, worn to achieve an S-shape. Next was the straighter, boyish look of the 1920s with less lace and more freedom, but a heavy elastic bandage-like bandeau worn to flatten generous bosoms. The 1930s styles were shapely, with flimsy, bias-cut silks, and more flexible girdles made from Lastex, the new elastic yarn. During World War Two silk, elastic, and factories were commandeered for the manufacture of parachutes and camouflage nets, and the utility garments produced for women were ugly and unpopular. The post-war years brought the age of nylon. Sheer, easy-to-care fabrics meant a return to frills. French fashion houses celebrated the end of austerity with an explosion of extravagant styles, and women were ready for corsets again, and the new cone-shaped 'torpedo-tipped' bra.

The 1960s introduced Lycra by Dupont, with its superior stretch and strength, and the innovation of tights. The nude look of the free-and-easy 1970s and the trend away from elaborate underwear, was a challenge to manufacturers - in response they introduced a new vocabulary, replacing the corset and girdle with the 'bodysuit'. In the 1980s and 90s women turned to physical fitness to shape their bodies, and developments in lace-making made fashion more important than function. Madonna led the way in turning underwear into street wear with the revival of the corset - elaborate and sexy, and worn with nothing over it. The exhibition's final notes claimed that women of the future have choice and freedom, but did not ask whether the discipline required in the quest for today's streamlined body may be as inhibiting as the tight, restrictive garments of the past.

As well as tracing a century of fashion, the exhibition displayed a wonderful variety of garments. Not all were beautiful; many were ordinary and some were ugly. The exhibition notes cited *Vogue* in 1916: 'There is only one thing as thrilling as one's first love affair; that is one's first corset'. Not many of the garments hinted at this excitement. A few were were very humble; one was a pair of combinations from the early twentieth century, almost completely covered in neat patches. Exhibits varied from familiar Victorian lace to bright flowered 'Miss Hawaii' bras from the 1950s; from the same decade came an extraordinary rubber girdle with suckers like a bath-mat for drawing sweat off the body, and peach-coloured heavily-laced girdles for middle-aged women, as solid as battle dress. I thought the highlights were the finely-shaped bias-cut silk petticoats and French knickers of the 1920s, stylish and sensual. Our forbears were not all practical and housewifely, and these garments provide more sophisticated images of the women in our history. I would like to have learnt more of their owners: who wore the gossamer cream silk knickers for a wartime wedding in France? And who in Hawkes Bay bought the black silk corset edged with tiny embroidered blue fans?

The exhibition marked 50 years of Bendon manufacturing (Bendon deriving from 'bent-on' to the body). However the contribution of overseas manufacturers and leaders in style was clear, and underlined the ways in which New Zealand patterns of life reflect those in the Western world. The exhibition could have provided more details on the process of transporting ideas from Paris and the USA to New Zealand, and more background on the pieces displayed. How were they collected? How typical were they? The displays provoked other questions: who laundered and ironed the Victorian underwear, and how often? I remain hazy about the beginnings of massed produced clothing. There are erotic questions, too. Was love-making different? As my bemused daughter asked: 'How did you get all this underwear off?' Oral history could have provided more on the social significance of underwear.

The exhibition was popular and was extended a week. It was successful in throwing off the dark, cold, dusty image of Auckland's musuem. On a crowded Saturday afternoon the atmosphere was different from the usual museum hush; the intimate subject seemed to lessen the distance beween strangers, and visitors shared their disbelief and envy. The subject of underwear also marks a shift in the museum's concept of historical subjects, and parallels the recent movement of social history into unexplored and 'secret' areas of life: into the bedroom, dining habits, the death chamber, and recently Marilyn Yalom's *A History of the Breast* (New York, Knopf, 1997). Like these, *Next to Nothing* was an exciting precedent for other different, varied interpretations of our past.

NEWS AND NOTES

A reminder to members that the New Zealand Historical Association conference is being held at Massey University from 4-7 December 1997. PHANZA has decided not to host a session at this year's conference, having done so at the last two conferences. We'll try to make sure that PHANZA executive committee members are identified somehow on the name tags for those members who wish to discuss things.

The History Department of the University of Canterbury has recently completed the third volume of its revamped twice-yearly publication *History Now*. The publication contains reviews, comments, historical debate, letters and short articles, and is a welcome addition to the New Zealand history publication scene. Subscription is $10pa from History Department, University of Canterbury, Private Bag 4800, Christchurch.

Funding is always a perennial issue for historians. PHANZA's Funding Guide contains information on a wide range of grants for historical work. Do try some of the smaller and more obscure grants listed. PHANZA members report that they have been successful in obtaining funding from such sources as the Broadcasting History Trust. We were pleased to send out details of the Ministry of Foreign Affairs and Trade Historical Research Grants. Let us know if any of you are successful in obtaining one of these grants.

The Centre for Business History at the University of Auckland used to put out a suberb annual newsletter detailing events and publications. Since the departure of Steve Jones, this seems to have ended. PHANZA would be keen to know if there is still a group of business historians who keep in regular contact either formally or informally.

One of New Zealand's most ambitious public history projects has closed with the publication of the *New Zealand Historical Atlas: Visualising New Zealand. Ko Papatuanuku e Takoto Ne*. Edited by PHANZA member Malcolm McKinnon, and with the assistance of a team of cartographers, researchers and advisors, the publication is the culmination of six years' work. The result is a visually stunning and technically challenging piece of scholarship. Congratulations to all involved.

The restructuring at the Department of Internal Affairs has taken a further step since our last report. Jock Phillips has been appointed as the Acting General Manager of the new Heritage Group, and Claudia Orange as Chief Historian, in charge of the combined Dictionary of New Zealand Biography, Historical Branch and Heritage Property Unit.

PHANZA NEWS

PHANZA is holding its fourth AGM at the Stout Research Centre, Victoria University of Wellington, on Monday 17 November, from 5.30. The main function of the AGM is to elect a new executive committee for 1998, including President, Secretary and Treasurer. Bronwyn Dalley, who has been PHANZA President for three years, is not seeking re-election to that post. A number of the committee members are also deciding to stand down after putting in a couple of years' hard work.

Public relations companies, chambers of commerce, regional and city councils, publishers, libraries and museums have all been sent copies of our pamphlets 'Why you need an historian' and 'What is PHANZA?' - the latter serving as an application form. Our aim has been to put ourselves before as many groups as possible which commission histories, and to advertise ourselves to potential members. Making contact with free-lance, independent scholars is always difficult. If you know of scholars who should join PHANZA, give them our address and encourage them to join. We are currently sending a PHANZA information pack to publishers.

PHANZA frequently receives requests from individuals and groups seeking historians available for work. We have developed a policy for handling such requests. Our comprehensive database of members' interests and areas of expertise enables us to pinpoint appropriately-skilled people for particular projects. As far as possible, we try to give those commissioning work a **list** of names from which **they** then choose the historian who best suits the project. We believe that this method gives all appropriately-skilled historians an equal chance of being considered for a project, and we are not in the position of recommending only one person - and opening ourselves to charges of favouritism or bias.

The database of practising historians is growing steadily as new members join PHANZA. It is important for us to keep up-to-date with the material contained in the database, so please inform us of your ongoing work, any projects you have completed or are initiating. We are going to revamp the database early next year to incorporate phone numbers, email etc, so keep a watch for our request for further information. For your protection, we do not hand out our entire database to other groups.

Congratulations to PHANZA members on recent publications: Michael Bassett, *The Mother of All Departments: the history of the Department of Internal Affairs*, Auckland, Auckland University Press in association with the Historical Branch, Department of Internal Affairs; Susan Butterworth with Graham Butterworth, *Chips off the Auld Rock: Shetlanders in New Zealand* (Wellington, Shetland Society of Wellington, 1997); Ian Dougherty, *Ham Shacks, Brass Pounders and Rag Chewers: a history of amateur radio in New Zealand* (Upper Hutt, NZART); Alan Henderson, *Fortuitous Legacy: the Masterton Trust Lands Trust* (Masterton, MTLT); Michael King, *God's Farthest Outpost: a history of Catholics in New Zealand* (Auckland, Penguin).

The New Zealand Historical Association and PHANZA recently jointly hosted a seminar on public history in New Zealand. The guest speaker was Jannelle Warren-Findlay, a Fulbright scholar from the University of Arizona who has been based in the History Department at Victoria University of Wellington where she has been teaching a course on public history. Jannelle raised a number of interesting points concerning professional historians, the problems of contracting work, and the maintenance of historical standards.

For some time PHANZA has received queries about the collections policy at the National Library. We have written to, and spoken with, National Library staff about our concerns over the weeding out of the collections to conform to the current, more restrictive policy. One recent example is the disposal of the Papua New guinean newspapers - despite the Library's policy of actively gathering Pacific material. Apparently, Papua New Guinea's historical links with Australia make the newspapers no longer collectable. If you find other examples which seem inexplicable, please let us know so that we can pass the message on to other members and approach the National Library again.