

Phanzine



Newsletter of the Professional Historians' Association of New Zealand/Aotearoa
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Editorial: The Tomb of the Unknown Warrior

It is with a certain level of satisfaction that PHANZA members can reflect upon the Tomb of the Unknown Warrior and the organisation's (albeit small) role in the saga's final outcome. The dignified tomb design, the ceremony and the genuine public emotion were memorable aspects of a remarkable event. It was very heartening, if somewhat surprising.

It could all have been different of course, but it wasn't, and for that we should be grateful for the Ministry for Culture and Heritage's change of heart over the original concept. It is a fitting memorial.

To dwell on a regular theme, it also goes to show how far this country has come. TV1 showed the whole ceremony on television. Wellington stopped for the day, and large numbers of people are still visiting the tomb weeks later. That the return of the bones of one soldier who died in a war nearly 90 years ago can arouse such interest is extraordinary.

It also shows the powerful role that war has on a country. New Zealanders have a strong perception that their nationhood was born out of the adversity of armed conflict. That is right up to a point, although, of course, it's a lot more complicated than that. But it would be churlish to rain on this parade. At some point we have all lamented the seeming indifference of our fellow citizens to our past. But that largely seems behind us now. History is celebrated like never before. And with a cheerleader like the present Prime Minister, it shows no sign of ebbing away.

As we also reflect on 10 years of a public historians' association, we should remember what an important role historians play in improving the understanding of our fellow New Zealanders about our past. That is why PHANZA intervened in the National War Memorial issue. Our past is important, and we should keep on saying so.

Michael Kelly

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Profile: Margaret McClure

Auckland historian Margaret McClure, author of the recently published *The Wonder Country: Making New Zealand Tourism*, has taught languages, researched and written history of various kinds, worked as a volunteer for several community groups and brought up four children. Michael Kelly talked to her about her new book and a busy life and career.

I don't want to ignore the content, but the first thing that strikes me about your new book is the cover. It is dazzling. How did it come about?

I was keen to have something gaudy. The first time I saw this image was years ago when I noticed it beside the small sales desk in Archives New Zealand in Wellington. The original was one of many publicity posters designed in the Railways Department in the 1920s and 30s; the Archives had chosen this one to make into a card. I loved the vivid blue and the twenties style, and everyone I know must have got one. I sent several poster samples off to AUP, and it's nice that they chose the one that had been catching my eye for years.

To the interested observer, writing a history of New Zealand tourism seems a pretty good gig. Was it as absorbing as you might have expected?

In fact, my expectations were low. Like most New Zealanders, I thought tourism was a frivolous business. I was waiting for another welfare history job and applied for the tourism project reluctantly, and considered turning it down when I did get it. I'm very grateful to Peter Lineham who came to dinner the night I was offered the job and said 'You can't be a welfare historian for ever'. The tourism history was more fun than any book I have done; writing about pleasure was a great change after social security. It showed me the advantage of being a contract historian – that you often have to go into completely new fields. It's certainly a way to escape boredom. The way I structured the tourism story with each chapter dealing with a different resort and different issues also meant that each stage of the book took me into something quite fresh, whether spas or mountain climbing, jets, national parks and conservation, and so on. It felt a bit like doing kids' projects.

Soon after I began the job I was on holiday in the Western United States and visited the Grand Canyon, Santa Fe, and the indigenous village at Acoma. Along the way I picked up American histories of tourism in the West – lively, passionately written histories which stimulated me right through the project. American debates over landscape and 'living villages' were very similar to those in New Zealand.

One disappointment on the tourism job was not having time to visit South Island tourist spots, partly because I ran out of time. Next year I'm doing a grand tour to see what I missed.

How did you meet the challenge of shuttling between Auckland and Wellington?

It was much easier than when I did it a few years ago with four young children, and I had to leave lots of lists on the bench. Now my family are in their early twenties and carry on with all the jobs. Commuting between cities was a great change after years of mothering – the freedom to be able to walk out and live independently for a few days at a time and work as long a day as you need to and go to a café for dinner. And once you get into a pattern of commuting there are real benefits in having the two tasks of research and writing geographically separated. I'd have to work like the blazes in the Archives reading as fast as I could and Xerox what was most important, and then in the limbo time on the plane home

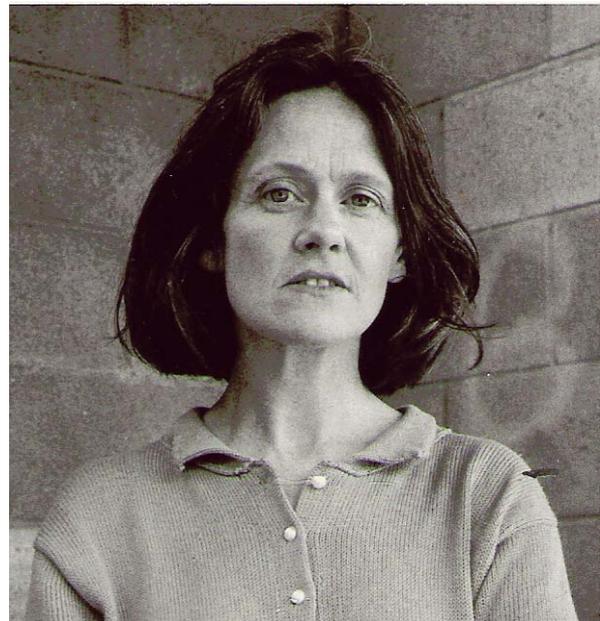


Photo: M. McClure

Margaret McClure

I had a chance to think what was the most vital thing I'd read. By the time the xeroxes arrived, I had the 'distance' to look freshly at what I'd selected.

And I love Wellington, so it was no burden to spend a fair bit of time there.

Outside the Department of Conservation, the government today has a very limited role in tourist activities, yet it has a key role in its promotion. Is that split working well for New Zealand?

It's appropriate for the government's role to be more limited now that jet flights have brought enough tourists

to make private business profitable. Tourism couldn't have survived without government support earlier on. By the 1980s, most of the Tourist Department's funding went towards overseas promotion rather than infrastructure and other activities. The division of the Department into two bodies in 1990 was difficult at first: the Tourism Board was pretty gung-ho in its approach and the policy group (now the Ministry) felt like an orphan. But recently the Labour government has invested more funding into the Ministry's work. It's essential to strengthen this 'dispassionate' body that gauges statistics and looks after issues like conservation.

You've brought up four children. Did that hold your career back, or were you content to wait until the time was right?

I haven't ever viewed my life as a career. Occasionally I have pangs when I see friends move up the ladder, and I'm sorry I didn't work out when I first had children what I would do about work, but then I probably would have stayed within teaching, and never become a historian. It's been a very patchwork life in which I've gone in different directions as chances came up. I was lucky that when someone nudged me into doing a Masters paper in oral history, Keith Sinclair let me join the class although I had a degree in French and had done no history papers. He thought I should take a stage one New Zealand history paper as well as the oral history course, and that was the beginning of a new life. Then at the end of the year he suggested I apply for the job of writing the history of Birkenhead where he lived.

Writing history hasn't been a regular career but it's been stimulating, and introduced me to a huge range of different spheres of life and people. Not many other jobs would have taken me to Chinese market gardeners (when I studied oral history), sugar workers and horticultural scientists when I did Birkenhead's history, to food banks and Jenny Shipley for social security, and a High Anglican convent in Melbourne for a history of a religious order. And then Tamaki Tours and the Chateau.

There is one way in which I think having children was an advantage to life as a historian – it taught me the importance of a good story. I read some children's books aloud hundreds of times if the plot was quirky and the rhythm of the prose was good. Although analysis is important in history, I don't think we should get away from the concept of producing a good story. And having dinner with a large family is a good test of any story. If something I'd researched could hold the attention of a family, it worked when I came to write a chapter.

You've been a secondary school teacher, like many historians. Did you enjoy teaching, and what makes teachers good at writing history?

I taught for seven years and loved it; I miss the instant feedback and sense of purpose it gave me. In writing history, though, I've enjoyed the contrast

between quiet research and a hectic family. Yes, I think teaching is a good background for a historian, because in the classroom you have to command attention; there's an element of performance that I think should carry over to writing. There's also a democratic, plebeian element in teaching: you want everyone in the room to understand and enjoy something. You're usually not dealing with a small elite all the time. I think that experience has affected how I would like to write: I'm not interested in writing books that appeal only to a few people.

When did you realise you could make a living from writing history?

I don't make a regular living! I was about 40 when I began my first history job in Birkenhead; the funding was part-time and a fair bit of it went in child-care. Then I went back to university and took some more history papers until I had the chance to do the social security history. I'm very conscious that if I didn't live with a supportive partner I couldn't be doing what I am, because there are often gaps between jobs. I prefer the stress of a tough deadline to the stress of not knowing when I'll be commissioned again. I think it would be easier to earn a steady income in Wellington where the policy and history communities seem more closely integrated.

New Zealand history seems to have arrived in the public consciousness. Is it about time, or are you relaxed about how long it's taken?

I'm not so concerned about past attitudes to history as curious to see what's next. There are many spheres that are still unexplored, or that haven't been integrated into mainstream history. There are challenging areas like the history of science and business history that we don't hear much about.

It's an interesting time to be reading and writing history, when non-fiction is so significant as a genre throughout the world – with Dava Sobel's *Longitude* setting a model of popular history that's elegantly written. Style's almost more important to me than subject matter, and I think we've still got some way to go in New Zealand in expecting our historians to write as finely as some of our novelists, like Lloyd Jones in *The Book of Fame* for example.

What's next for Margaret McClure?

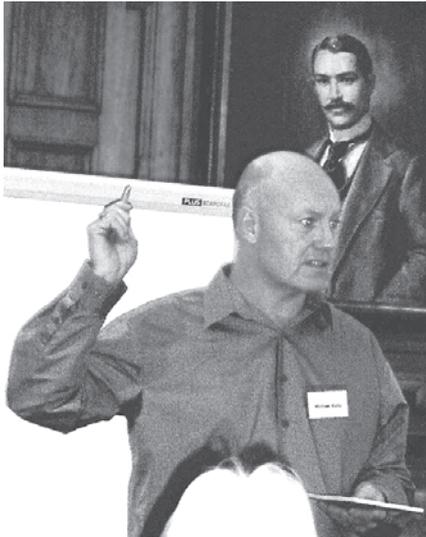
I've no idea. I'm working for a few months on a short history of the Community of Refuge Trust which buys up houses in Ponsonby to let to low-income and mentally ill people, but I want to get away from social policy in the future. I've always liked the history of immigration, and I'd like to tackle some of Auckland's history through the culture of one immigrant group, either the Chinese community, or Dalmatian families in West Auckland where I grew up. But that's a dream at the moment.

Marking the first decade

Peter Cooke looks back on the History Skills Workshop and Anniversary Dinner.

PHANZA finished marking its 10-year anniversary with a skills workshop and dinner on 20 November at Turnbull House in Wellington. The course of the day confirmed for everyone involved how important the association has been in representing the profession and raising the profile of history as a vital brick – nay, the whole foundation – in the edifice of society.

But it started on workaday matters. Jann Watt reminded us that we have to sell our services and



Michael Kelly addressing the opening session of the workshop with Alexander Turnbull looking on.

present ourselves as attractive contractual propositions. After Susan Butterworth went through the hoops of costing a project, the conversation devolved to what is an acceptable hourly rate. This merely underscored the feeling that historians do not feel valued. No-one, though, mentioned that the value of remuneration is defined simply by what the market will bear, and that no

amount of comparing the historians' skill set with that of accountants or lawyers will have us paid the same. Unlike those professions, which require proof of qualification and usually membership of a recognised professional body, too many 'bush historians' (sticking with the legal analogy) are able, without qualifications or minimum quality standards, to bring the rate down. But while the pay isn't always tops, we all clamour for more work. An analogy for this employment dilemma might be like that of a bad nouveau restaurant: the food was awful, and there wasn't nearly enough of it!

Talking of food, Peter Hunt reminded us that any history project (once we've got it) is like boiling an egg – it has a start and an end. I, though, came away from that feeling that my best chapter or manuscript might still have a runny middle! David Young gave a personal case study – his – of the experiences of a historian in the modern work environment, and joked that he is probably now unemployable. Through the laughter lurked a good point – that in this small market it is all too easy to work oneself into a corner by not being multifarious.

After lunch, Tony Nightingale reviewed funding sources with the audience's help. A lengthy, if occasionally obscure, list of sources appeared. Then the workshop turned to the finished product. Bronwyn Dalley and Chris Maclean visited the issues of getting work published. Bronwyn related how the History Group works with publishers to get the nation's stories



David Young recounts his varied professional experiences

out, and how to best prepare manuscripts for them. She blew pretty much a cold wind: the audience is king. Chris showed his star status by relating his successes over two decades in self-publishing. He has tapped into a rich seam with his past-and-present books on the Kapiti Coast and Tararua, which mix a bit of

history-in-colour with an emphasis on the natural environment.

David Grant stepped in to case study his experiences writing niche histories for clients (and on topics) he obviously knows well. And that seemed to be his main point – be good at the subject, but also be on the spot. The highlight of the dinner, catered well by the Turnbull House establishment, was inaugural president Bronwyn Dalley relating her time at the start of PHANZA 10 years ago. It seemed then, judging by the reaction of the NZ Historical Association to the proposed use of the word 'professional', that to be thought of as unprofessional was abhorrent. So too now, the need for PHANZA is still great as we venture into our second decade. Congratulations to those behind such a successful event.



The publishing panel – Bronwyn Dalley, Chris Maclean and David Grant.

Photos: Tony Nightingale

Conference reviews

Gavin McLean reports back on a couple of recent conferences.

British World Conference, Melbourne, July 2004

Content 6/10 Organisation 4/10 Venue 6/10

The British World Conference has been making its way around the bits of the map that used to be painted pink, each year pitching its tent in one of the former 'Settler Dominions'. Calgary and Cape Town have had their turn and this year it was Melbourne's.

To a New Zealander the near monocultural nature of presenters and audience was striking. I felt I had gate-crashed the old white settler colonies catching up over pink gins in a building that had the charms of an Albanian bus depot.

What is British World? To be honest, I'm still a little confused. The official explanation is that 'from the colonial period into the twentieth century, the British imperial world was held together not merely by ties of trade and defence but by a shared sense of British identity, which linked British communities – especially those in the 'Old Dominions' – around the globe. This concept of a British identity was open to a variety of overseas colonies. It was obviously strongest in those colonies where settlers of British origin were in the majority or at least, as in the case of South Africa, formed a substantial minority. Yet it could also be embraced by those who were not of British origin, but who found the idea of imperial citizenship to be appealing'; in other words, almost anything.

Others who had been nose-bagging this trough longer than I have, suggested that the focus had been diminishing as participation expanded. That may be true. This conference certainly stretched its way across a multitude of topics. The usual academic faves were there—gender, migration, race, a smidgen of military, almost no political and imperial history, but acres of the new wunderkind, landscape history.

The programme reflected that fuzziness and also, I suspect, the organisers' desire to maximise bums on seats by accepting pretty much everything offered. I remember trying to chair a session comprised of hopelessly unrelated papers, one delivered by a postmodern postgrad who read every opaque word of his journal article like a jammed machine gun.

That said, there were many interesting papers, although the proliferation of competing sessions made it impossible to attend many. Deryck Schreuder gave a thoughtful keynote on 'Repatriating the Empire: Towards a New History of Australia's Imperial Past'; John Mackenzie, who starred at the recent NZHA Dunedin conference, spoke about the Scots in South Africa.

Things weren't helped by the academic bigwigs organising themselves into 'round tables', which ran against three or four other competing sessions. I

attended one of these 'swamped' sessions—which consisted of three speakers and an audience of five. It would be fairer on everyone if organisers simply called these things plenaries and were done with it; the heavyweights can write a paper if they really want to go.

Next July the Empire comes to Auckland. For more information, see the History Department website at: www.arts.auckland.ac.nz/departments/index.cfm?S=D_HISTORY

City of Enterprise, Auckland, September 2004

Content 7/10 Organisation 9/10 Venue 8/10

This conference hummed. The University of Auckland Business School's organisation was excellent and sessions were well put together.

The conference was a mixture of Auckland business history and broader material. The majority of attendees were economists, economic historians, business historians and historians of accounting, but there were also a number of historians who specialise in business history. One of the interesting discoveries was just how much business history is being done on the campuses, even though it is scattered widely through the departments and schools.

I found it interesting to compare the world view of the economists, who attach little significance to individuals, and the historians, who come at it from the other direction; those differences were highlighted by two very thoughtful papers on recent NZ history by economic historian John Singleton and by historian Jim McAloon.

The Auckland History Department had a modest presence, although Jamie Belich spoke at the welcoming drinkies and Emeritus Professor Russell Stone gave the keynote address on Auckland business history, after which he was presented with a lifetime achievement award.

About 130 people attended, well up on the 30 that organisers had originally expected. Most were academics, but there were a few independent scholars such as Graeme Hunt. Many academics seemed fixated on ranking journals for promotional opportunities, but conference organiser co-organiser Ian Hunter was determined that future conferences should draw in more genealogists, local historians and feral historians.

It is hoped that another conference will be held in either Wellington or Christchurch. A collection of essays, *City of Enterprise*, will be published next year by Auckland University Press. Watch this space: www.business.auckland.ac.nz/comwebContent/1/8/15114/15174/13356.html

Four on the floor

Michael Kelly reflects on the series of lectures held to celebrate PHANZA's 10th anniversary.

Was this the most successful public event in PHANZA's brief history? Old committee hands certainly thought so. The number of attendees and the enthusiastic reception for the presentations, held over four successive weeks in winter, was very gratifying. Redmer Yska, Malcolm McKinnon and Neill Atkinson planned the whole thing, and in the way these things transpire, got on with it without fuss and emerged with a great programme featuring four well-known speakers. Red's contacts proved to be crucial here and we are indebted to him for spending much of the last 30 years fostering such a remarkable network.

To recap, the four lectures were intended to cover each of the decades from the '50s through to the '80s, under the title of 'Four on the floor'. With excellent publicity generated in the local media, we were confident of good crowds. The venue was upstairs in Blondini's Bar at the refurbished Embassy Theatre, and the lectures turned out to be a fine money-spinner for the host establishment's bar. "When can we do this again?", they asked.

Unfortunately the first evening was one of Wellington's worst winter nights in living memory. Nevertheless, a hardy but decent crowd turned up to see writer and pundit Rosemary McLeod prove that a narrow focus on a particular part of our cultural life (in this case decorative fabrics, embroidery and household linen) can offer a mirror on the life of the times. It was a revealing look at the '50s, but all delivered in an intimate and matter-of-fact way. Rosemary's own collection formed the basis for the talk and as each item was pulled out of a box, another story or impression was similarly unfurled. It was a tease; you gained insights on the larger story, but just as much was left to the imagination.

If Rosemary McLeod's approach was subtle, writer and historian Jane Tolerton's breezy revisit of her 1998 book *'60s Chicks Hit the Nineties* was utterly the opposite. But, if most of your book details how New Zealand women came of age in the 1960s, with a heavy emphasis on sexual enlightenment, it is hardly surprising. With the aid of two of her subjects, musician Rose Beauchamp and massage therapist Robyn du Chateau, the book was revisited in the form of anecdotes to support one overwhelming thesis - sexual liberation really did take place in the '60s. This came as news to some people in the audience, who felt that the '60s were pretty much like the '50s for them. Fairly boring. The ensuing discussion was very lively, with various individuals lining up on either side of the proposition.

Author, poet and critic Ian Wedde also took the *camera obscura* approach to the 1970s; examining the decade through his novel *Dick Seddon's Great Dive: a Novel*, which won prizes for the author after it was published in 1976. Today, he is unenthusiastic about the book, to say the least; even taking time to clobber the book's celebrated obscurity. For all that, his apologetic approach made no difference to an absorbing discussion on the narrative. His summary of the story made it an interesting exercise for many in the audience to see how much of it ran true to, and illuminated, the times they experienced.

Journalist Jane Clifton's slight discomfort at talking about history (albeit a period as recent as the 1980s) in front of a bunch of historians was charming, if a little unexpected. But she



Jane Clifton, the last of our four speakers.

talked with clever insight and great humour about a tumultuous decade. Most of us wished she could have gone on for longer. Understandably, she concentrated mostly on politics, especially events before and after the watershed year of 1984. And it is difficult to think

of New Zealand in the 1980s without the political impacts on people's lives. Unfortunately, despite encouragement from the audience, political gossip was kept largely off the menu. When you still make your living as a political journalist, spilling the beans is clearly not an option.

And there it was. All over in a month and many happy customers. Our four speakers were happy to do it for no more remuneration than a bottle of wine and a bunch of flowers. We are hugely grateful to them. As for doing it again, let's hope we can.



Redmer Yska and Malcolm McKinnon pause before moving more chairs.

Photos: Tony Nightingale

Heritage

Michael Kelly watches Napier score an own goal.

Think of Hawkes Bay and generally the first things that come to mind are Art Deco, or wine, or sun. That such images mix so easily together is a minor triumph of marketing, although the reality is often not too far behind.

Napier has done very well out of Art Deco. The city wasn't much interested when outsiders started pointing out its remarkable architectural heritage in the early 1980s. Today, tourists pour into the Bay, keen for an authentic Art Deco experience. They are rarely disappointed. So, despite having stumbled on this cash cow, the city still seems uncertain how to manage it. It seems a sadly ironic thing to have to point out, but heritage is under threat in Napier.

Napier's remarkable collection of Art Deco, Moderne, Stripped Classical and Spanish Mission buildings was mostly built after the 1931 earthquake the city gave its name to. They have all been loosely bundled under the Deco moniker, which makes marketing so much simpler. The Moderne-styled T & G Building, on The Parade, is one of the city's icons. It is now in private ownership, and goes by the name The Dome, but it's one of many examples of the grand buildings the former Australasian insurance giant built in Australian and New Zealand cities and towns.



Photos: Michael Kelly

As anyone who's been to Wellington lately can tell you, there are not many buildings that lend themselves to upper-storey additions, and Napier's T & G is certainly not one of them. But that is exactly what has happened. A web site marketing the apartments tells us that "...An amazing once in a lifetime opportunity awaits you in this prestigious building, currently being designed to meet the needs of today's (sic) lifestyles". This is another way of saying that, being built in 1936, the building needs to be dragged kicking and screaming into the 21st century. And that means a row of

apartments across the roof (abutting the dome), plus the conversion of much of the building's 2nd storey into more apartments.

Unfortunately the resource consent for the proposed changes received the support of both the Art Deco Trust and the Historic Places Trust (which, to its credit, now regrets it), plus, of course, the Napier City Council.

Ultimately, this is a matter for the council. If it continues to allow accretions to its heritage buildings, the very thing that people are coming to see will steadily be undermined and its tourism value lessened. Napier has grown quickly in recent times, but it is still no surging metropolis and it is a huge pity that such an iconic building has been so tarnished. The council has its golden egg; now it has to make sure it doesn't kill the goose.



Demolishing vile buildings?

We all know one or two wretched buildings that our cities or towns could well do without, so how's this for a bold idea? George Ferguson, president of the Royal Institute of British Architects, wants Britain's worst buildings put on an X grade list to get them demolished.

As well as removing buildings that are plain eyesores, he wants planning permission denied to change the use of buildings that 'suck the atmosphere' out of communities, thereby hastening their demolition. He sees this list acting as a counterbalance to traditional public schedules of heritage buildings. And by getting the public to agree on buildings that are clearly a mistake, he wants architects to lift their game and improve the environment.

It all sounds like a covert attack on Modernism, but is that altogether a bad thing? At its worst, Modernism has done an efficient job of dehumanising our townscapes. But it needn't begin and end with Modern or even post-Modern buildings. Bad design has blighted every architectural idiom.

So, if New Zealand had an X list, where would we start?

Ten years on

Tony Nightingale reflects on PHANZA's brief history.

I have just finished reading Margaret McClure's history of tourism in New Zealand and David Young's history of conservation. These are both substantial works produced by professional historians. I recently attended the launch of Claudia Orange's *An Illustrated History of the Treaty of Waitangi*. The illustrated history is quite different from Claudia's 1987 book. The new publication targets academic and non-academic audiences alike and emphasises recent changes in New Zealanders' ways of looking at themselves - particularly since 1985. A lot has happened in the last 20 years!

The Professional Historians' Association was set up 10 years ago after a series of meetings between Waitangi Tribunal historians, freelancers and historians working in the public sector. Bronwyn Dalley, Ben Schrader, Helen Walter, Bronwyn Labrum, Graham Butterworth, David Grant, Fiona McKergow, Adrienne Simpson, Kerry Taylor and the author were amongst the first batches of committee members. We spent much of our time in the initial years lobbying government to stem the tide of budget cuts that were standard policy of the day. We also spent a lot of time looking at how you could survive as a freelance historian. The latter was not easy at the time - it remains difficult today but there are now a lot more people doing it, in a surprising variety of ways.

My experience of working as an historian in 1994 had been to write commissioned books. Since then there have been biography entries, an Atlas plate, pamphlets, heritage trails, webpages, conservation plans and onsite interpretation panels. From being on

the PHANZA committee I have discovered that local authorities have a legislative responsibility to protect historic heritage and should be consulting professionals including historians.

There has been an explosion of worthwhile publications from outside the universities. Tribunal related research must now be counted as the largest public history project undertaken in Australasia. It always was, and remains, vibrant and controversial, yet curiously unknown. One day a wider public may understand more of the content and perhaps the significance of this monumental research effort.

This growth of a sense of past and place reflects a democratisation of story telling about the past where narrative ownership moves. It is at its most anarchic on the web, but is also reflected in the plethora of family historians, local history and special interest groups.

Professional historians and PHANZA have been in the midst of this change. Sometimes we have been at the head of it and sometimes we have been criticised for being behind. We have spoken out. Who can forget being told by Neil Roberts after criticising the inadequate research behind *New Zealand at War*, to go and stick our heads 'up a dead bears' bum.' Roberts' rhetoric hit the news, but there has been a subsequent across the board overall acceptance by documentary makers that they need to get their material right.

I failed to predict what would happen over the last 10 years. My credentials as a soothsayer remain sadly lacking. What I can say is that I look forward to continuing the journey.



Tony Nightingale and Gavin McLean

The PHANZA committee bade farewell to two stalwart members this year. Tony and Gavin have given up most of the last 10 years to the committee and it will be sad indeed to no longer have them there. Both of them have given so much to public history, through their own work and from their strong contribution to the interests of PHANZA's members. We wish them well as they turn their attentions elsewhere.

Are you being served?

Susan Butterworth runs an eye over a few figures.

Being the treasurer, I get to see all members' renewal forms and update our database. A few weeks ago, while doing this, it occurred to me that we could make more use of the information we collect about you to improve our service to you.

I decided to analyse your areas of interest to see how they matched what we cover in *Phanzine*. There were no pretensions to science in this. We only have the information you give us when you joined or renew, and not all of it is up to date. Also, most members have several strings to their bow, so there are many more areas of interest than members, who are usually about 120. However, for what it is worth, these were my results. I grouped similar areas together to keep the list a manageable size.

What is obvious is that we cater to the broad middle range but there are many of you in odd pockets, ones and twos, whom we have rather neglected. We have not done a lot on, say, nautical history, clothing and textiles or non-New Zealand topics. Our aim is that over two years every member should see at least one item in *Phanzine* that is right on your area of interest. Your committee can't do all of this, so this is an invitation to all of you to put pen to paper, fingers to keyboard, and write something for publication. Don't be shy about being in a minority of one: that means a bigger audience of people who could learn something from you. It's your magazine and we want to showcase members' work.

Maori/Treaty	23
<u>Local:</u>	
1 each Rotorua, Kapiti, Marlborough, Franklin, Wairarapa; Otago; 3 Chch, 2 Far North; 4 Wellington; 3 n/s	18
Landscape, environment, gardening, agriculture	13
Heritage	11
Women/gender	11
Biography/literature	10
Education/childhood	10
Religion/missions	9
Art/photography/film	8
Labour/communism	8
Social	8
Business including rural business	7
Sport/recreation/gambling	7
Archives/bibliography/database/chronology	6
Welfare/philanthropy	6
Architecture/housing/urban environment	5
Crime, police	5
Dress/clothing/fashion	5
Maritime/discovery/shipping	5

Military/defence	5
Culture	4
Government/administration/foreign policy	4
<u>Immigration:</u>	
1 Jewish, 1 Irish, 1 Dutch, 1 Scottish	4
Politics/dissent/economics	4
Publication/editing	4
Transport/communications/electricity supply	4
Health/mental health	3
Medieval/Latin	3
<u>Other countries misc:</u>	
1 Russia; 1 Italy; 1 'Imperial'	3
Pacific	3
Victorian/19 th century	3
Legal	2
Licensed trade	2
Memorials/cenotaphs	2
Music/theatre	2
Demography	1
Exploration/surveying	1
Men's history	1
Tourism	1
Tudor	1

History Channel – an update

Michael Kelly updates his initial review of the 'history' network.

We ran a 'first impressions' report on the History Channel in the March issue of *Phanzine*. Seven or eight months later, a second look seems timely.

It's timely because the History Channel, after a sort-of promising start, has drifted off the pace ... markedly. It's a combination of matters, such as the banality of some of the content, the Aussie-centric programming ('50 years of Holden' etc.), the endless war programmes (which makes the whole channel seem pretty bloke-oriented) and the fact that – and let's be honest – at least a third of the programmes are not even about history, in any meaningful form anyway.

This last issue of course exposes the real problem with the History Channel. Despite its admirable intentions, and some useful sources for content, such

as the BBC, it doesn't really have enough material to fill 24 hours of television, seven days a week, 52 days a year. And some programmes are coming around for the third time in a year.

Naturally there are gems. The best documentary yet on World War I has just finished, and Kenneth Clark's seminal *Civilisation* has also been playing recently. But there's too much dross. In the meantime, other channels have history content in their programming that demands attention, but you would have to be an obsessive to wade your way through TV guides week after week. One way to lift things might be to feature New Zealand material as some of the occasional filler, instead of the mainly Australian derived stuff. But this doesn't seem a likely outcome.



Past Matters

The Eighth Australasian Urban/Planning History Conference

Wellington 9-11 February 2006

A knowledge of urban and planning history can help us identify and manage heritage. By promoting an exchange of ideas between urban and planning historians and those involved in the heritage sector, including planners, managers and curators, this conference will forge new links and help to shape how we view and interpret heritage.

Australasian urban and planning history scholarship will continue to be a theme of this conference. The conference will also give the opportunity for Australasian urban and planning historians to present their current research. We also welcome participation by postgraduate students.

The conference invites traditional papers and proposals for theme sessions and roundtables, which address:

- Histories of urban heritage.
- The interrelationship between historical research and heritage policy.
- The contested meanings of history and heritage.
- Themes in the urban/planning histories in Australia, New Zealand and the Pacific.

Abstract format:

1. Name of the author(s)
2. Affiliation
3. Email address, phone number and fax number.
4. Full postal address.
5. Title of the paper.
6. Abstract of no more than 100 words.
7. Please indicate if this paper is to be part of a roundtable presentation. If this is the case please indicate who else will be a member of this roundtable presentation.
8. In bold capitals please indicate if it is to be included in the refereed section or non-refereed section. (Please note that only refereed papers will be included in the conference proceedings).

Abstracts for all papers must be submitted by: 30 March 2005

Send as an email attachment to: Dr Caroline Miller at c.l.miller@massey.ac.nz
If you have already submitted an abstract could you please resubmit it using the above format.



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