Phanzine

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Editorial

The pages of *Phanzine* are frequently filled with, we hope, convincing evidence of rising public interest in New Zealand history, via historical publications, historic places, heritage trails, history on TV etc. This has been linked to a growing sense of national identity, but how is the rising awareness of our past to be maintained and nurtured in the future?

The 'History Matters' campaign in the UK, profiled inside this issue, offers evidence that it pays not be complacent about these things. Perhaps a certain indifference has crept into British cultural life, but if a country steeped in history is anxious about the appreciation of its past, to the extent that it has to actively campaign to reawaken public awareness, then where does that leave this country?

The nascent, but growing interest in our past shows no sign of slowing down, even if it sometimes manifests itself in the most peculiar of ways, e.g. re-enactment societies and heritage theme parks. And there is much evidence that New Zealanders still have a pretty slight understanding of our past, despite the huge sales of the likes of Michael King's *History of New Zealand* and the prime time slot given to the *Frontier of Dreams* television programme. How else to explain the anecdotal evidence that many people, even politicians, still think that the Moriori were a separate race of people usurped by Maori and driven to the Chatham Islands?

It is very important that a proper historical understanding pervades the national discourse. In its absence, it is too easy for politicians and others to fan small prejudices and ill-informed biases. So perhaps the time is right to consider a campaign based on promoting the educational value of history and the benefits that a nation accrues when it better understands, and appreciates, its past.

Michael Kelly

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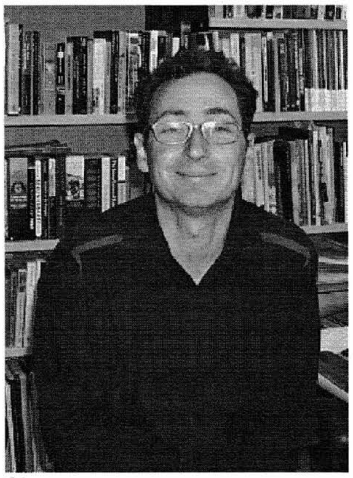
Profile: Ben Schrader

After gaining his doctorate and writing a well-received history of state housing in New Zealand, PHANZA co-founder Ben Schrader has got the bit between his teeth. The self-employed historian talks to Emma Dewson about his career and the future for professional historians in New Zealand.

Ben, you have been very busy working on some new projects – what are you working on at the moment? What have you recently completed?



I have been working on some regional entries for Te Ara, a series of registration reports and associated research for the Historic Places Trust and my own book 'The Big Smoke,' a history of urban society, culture and identity in New Zealand, for which I did the British-based research in London last year.

What are your future project plans?

I have been commissioned to write a short history for the Wellington Housing Trust, a Wellington-based charitable trust which provides affordable housing to low and middle income families and individuals. I'm also carrying on with 'The Big Smoke' and continuing my interest in urban history with another book for Auckland University Press on urban street life in New Zealand. The book will be a study of how streets have been a focus for events and shaped urban life. And I'm aiming for work-life balance!

What do you see as some of the challenges facing public and professional historians now-a-days?

For professional historians, it can be hard getting proper public recognition for the knowledge and skills they bring to their craft. The public perception tends to be that anyone can be an historian, as a brief survey of libraries and bookshops will show. This can lead to poor history writing or writing that is presented as history but really is not, such as memoir or descriptive narrative. Such works can diminish history writing and make it harder for professional historians to get the status and remuneration they deserve.

One way to improve the public perception of professional historians is for them to enter more fully into public debate and highlight the relevance of history to many aspects of New Zealand life right now. This was reinforced to me by a conference last year on the future of Australasian cities called Urbanism Downunder. Not one keynote speaker at the conference addressed the past and, clearly, the past was seen as unimportant by many speakers. We can compare this to the situation in the UK, where historians are often actively engaged in public debate. So when an issue arises, media such as Radio 4 will seek out an historian to provide context, something that rarely happens in New Zealand. For this to happen more the profession needs to be more proactive in showing history's importance to wider issues. A final challenge is building a bridge between academic and public historians. I'm not sure we talk to each other as much as we could and I'd like to see us doing it more.

Where do you see that the profession is headed?

I think the history profession is really healthy and vibrant at the moment and will remain so. I'm surprised how much work is around. Work related to the Waitangi Tribunal is still a strong employer of historians and this is going to continue for a while yet. I think heritage will become a much bigger issue as local authorities better recognise the need for more rigorous research before buildings and sites are placed on their district plans. There has also recently been growth in cultural tourism. You see this in places such as Otago. Historians have become involved in telling these stories.

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 do think it is about time. It always struck me as bizarre as I was growing up how few Pakeha were interested in their history. I guess this wasn't going to happen until we severed the umbilical cord to Britain.

The generations who looked on England as home have now gone and present generations now see New Zealand as home and want to hear New Zealand stories, including history stories.

Have you had a shift in the focus of your work recently? How does the shift represent your current interests?

There has been no great shift in the focus for my work. I am very happy with my present arrangement working on Te Ara three days a week and on The Big Smoke the other two days. The arrangement also means I can pick up my kids from school two days a week, so family life is good too. I couldn't ask for more.

Win-win or win-lose? Researcher concerns at Archives New Zealand

Malcolm McKinnon looks at criticism of some recent practices at Archives New Zealand.

The establishment of Archives New Zealand as an independent Crown agency six years ago promised much for the care and preservation of New Zealand's official archives and has delivered much, not least Archway, the electronic finding aid launched in 2005. But many researchers believe the gains have been matched by loss. For example, they've observed often arbitrary and inconsistent approaches to what can and cannot be copied and which box files can and cannot be issued.

Two sets of actions are of particular current concern: the withdrawal of the invaluable hard copy series lists and the seemingly cavalier conservation of papers in one important series.

Vanished series lists

One of the most bothersome recent actions has been the decision taken, without consultation with users, to withdraw the series lists, which were housed in familiar bulky black binders that long populated two walls of the public area at Archives' building on Mulgrave Street in Wellington, and were replicated in other depositories around the country.

HistoryWorks, a Wellington-based research company, wrote to the CEO of Archives New Zealand, Dianne Macaskill, on 22 June seeking a reinstatement of the series lists. It made the point that whilst 'Archway . . . is a wonderful resource, particularly for identifying and locating information on relatively discrete topics . . . for projects involving a broader focus [it] is at best a useful supplement to the old-fashioned technique of trawling through the series lists.'

Series in disarray

Long time, highly-experienced researcher Cathy Marr has been engaged in lengthy exchanges with Archives New Zealand over the loss of order and integrity in the Maori Affairs (MA) series 13 special files. These are a set of files on Maori land issues created by the Native Affairs department in the late 19th century. Held in a different location from the bulk of the department's files, they escaped the incineration of the latter in the big 1952 Hope Gibbons building fire, rendering them doubly valuable.

In 2001 many of the records in the series were pulled apart in a misguided attempt to 'restore' them to the 'original' 19th century numbering, whilst many different sized papers within them, formerly appended one to another, were left loose-tied with white tape.

I asked Cathy to explain: 'By rearranging the records by the nineteenth century number system they were, in fact destroying the integrity of the 'special' files as they had subsequently been created by government officials towards the end of the nineteenth century.'

How so?

'Imagine writing a report relying on attachments to certain policy suggestions that clearly indicated government approval (or not) of them. Once these attachments are allowed to become separate . . . important proof for any contentions made is effectively destroyed.'

And was this ever remedied?

'The re-ordering of the files into the original correspondence system was halted once I raised the matter. I'm more concerned now about the failure to ensure the loose papers are not seriously jumbled or lost. I do think however, that they have failed to understand how critical those files are – in their right special file order – for research. If they did understand, they would not only have never attempted to renumber them, but they would also have made much more careful efforts to ensure papers could not be muddled or lost, or if they were muddled, that there were sufficient annotations on them to enable the order to be restored. I had to look at some of these records for different purposes in 2003-04 and to my dismay discovered that not only had no remedial action been taken but that in the course of the papers being used by other readers, more disorder had been created. For instance many cover pages no longer related to the records immediately next to them, and some cover pages and files they related to were clearly now scattered over separate bundles.'

Wider issues?

Are there wider issues behind these concerns? Says one HistoryWorks user: 'our experience of Archives over the past two years is that the standard of their service has fallen away dramatically and they are much less responsive to users' needs than was previously the case.'

Says another, 'in my experience many ANZ staff work very hard, and are highly committed and responsive to the needs of users, but the level of service they can provide is limited by poor decisions - such as chronic under-staffing of the reference desk. I am sure this is a cause of immense frustration to them, as it is to us.'

So what next?

- Archives New Zealand has yet to respond to concerns expressed about the withdrawal of the series lists.
- The Chief Archivist has assured Cathy Marr that 'Archives New Zealand is committed to managing these valuable records well'.
- Archives New Zealand points out that clean slate legislation and other law changes have imposed many new requirements on the department that have put pressure on its staff.

Chief Archivist Dianne Macaskill is keen to forge closer relations with professional historians. Hopefully that will provide a way to address the unease of a number of Archives New Zealand's users.

PHANZA Conference

It is now unlikely that a conference organised in conjunction with the Ministry for Culture and Heritage will take place this year. If this situation changes, we will let you know. Expect it to be scheduled for next year.

Professional means you are paid for it

In an edited version of her paper to the PHANZA Professional Skills Seminar in November 2004, Susan Butterworth offers a reminder to self-employed historians of the importance of ensuring proper remuneration in contract work.

When I took up my first contract in 1985 this was such a novelty that there was not even a model to work from. The publisher of the book sent us an American contract, which was so ludicrously unsuitable that my manager and I sat down to work one out from first principles and we did a very good job. One of the most important things to emerge from the exercise was the realisation that a contract is not a pair of loaded pistols pointed at each other but a definition of common purpose and the means by which it is to be attained. A lot of water has gone under a lot of bridges since then: contracts are much more common and their legal framework has changed significantly. We now have GST and ACC and fringe benefit tax has come and gone, so the original model will no longer serve but the principles are still the same. This is true whether the contract is written or, as is so often the case, informal.

Essentially you have to know what you are selling and the commissioning party has to know what they are buying, at what price and on what conditions. Because contract historians live precariously, it feels as if the client holds all the cards and we have to take what is offered or they will just decide not to do the job. This is not really so. It is our business as professionals to say what is feasible within the budget and resources available and not get trapped into doing more than that. Bluntly, if the client has a budget of $30,000, you cannot afford to sign on for something that will take you a year full time. Either you must decline the job or redesign it to fit within the budget.

We all take some bad jobs but the better we understand how to put a proper value on our labour the fewer of these there will be; or at least we will be making a conscious choice to take a bad one and we will know what it is costing us.

If you have only ever worked for other people, you may think that you want to make about the same income working for yourself. In fact, you need to make quite a lot more gross in order to make the same net. Underestimating your overheads is one of the most common errors of first-time contractors. Your chargeable time has to cover a number of costs that an employer normally meets:

- Annual leave
- Sick leave
- Administration of your business —tax, filing, tidying your study, going to the shops to buy stationery. You are everything from chief executive to tea lady and your productive time has to pay for the unproductive time.
- Networking—phone calls, emails, going to professional seminars, being seen. This is not a luxury; it is a necessity for being in business;
- Professional development—training courses—computers, graphics, editing, image processing. Remember you not only pay your own way, but forgo working time. This more than doubles the cost to you. Contract employers do not like investing in this sort of thing but it is essential to have a good range of skills so that you can be as productive as possible and do not have to outsource aspects of the job.
- Looking for the next job even on a long project. At least 4 or 5 prospects will fail to come to fruition for every one that does so you must always be trying to create the next opportunity.
- General reading to keep yourself current.
- Downtime between jobs.

My partnership, Applied Historians, estimates these costs at about 25% of our gross income. It is crucial to claim them back from your tax.

Being in business costs you money. I would strongly recommend you to calculate your own income tax and GST, at least as a dummy exercise in order to understand your finances properly. Costs you must allow for include:

- Superannuation.
- Health insurance etc (no employer contribution).
- ACC both employee and employer premium.

- Cost of maintaining a study – partly offset by what you can claim back on tax: proportion of general maintenance, mortgage, power etc.
- Cost of running vehicle on business.
- Books, magazine subscriptions etc.
- Computers and software. IRD considers these to have a five year-life and that you depreciate them at 20% annually
- Consumables—stationery, printer cartridges, floppy disks and CDs, photocopying if not paid for by the client.

Costing a Job

It is crucial to be able to assess realistically how long a job will take and price it accordingly. We use the following formula with a worked example shown in bold:

1. Establish how many words you can write in a day to a finished standard, including drafts, polishing etc. Take 1000 as reasonable; so for a project of **50,000 words say 50 working days**. (Some people write much more quickly but spend accordingly more time cutting and polishing.)
2. What is the ratio of research to writing? This is usually between 50:50 and 60:40. On a 60:40, basis research time is 1.5 days for every day writing: **75 research days. Total 125 working days.**
3. There are roughly 20 working days in a month, allowing for weekends and holidays so **roughly 6 months**. This may vary considerably according to the difficulty or familiarity of the topic.
4. Contingency of 15% to cover illness, unexpected difficulties. 19 days, or one working month. **So now 7 months.**
5. Post writing: editing, photo-research and preparation of images etc. This tends to be hugely underestimated, and must be included. It can easily take quarter of the time required for research and writing. The work is likely to be spasmodic but occasionally urgent, for example, checking proofs or preparing an index. We recommend a separate payment arrangement, perhaps by the hour up to an agreed maximum. This is much more variable and hard to estimate than the writing, especially if there are a lot of images. It is sensible to keep a strict account of your time on a few projects to see how it works out.

Other matters a contract should express

The contract must specify what is to be produced, in what form, in what time period. Without this, you cannot know whether you have completed adequately. The specification should be as detailed as is practicable at the outset. It can be revised later, but it should not be woolly, e.g. a book of 50-60,000 words, including appendices, to be agreed, with up 60 images, no use of colour, to be produced by such and such a date. To be produced on floppy disk or CD Rom in Microsoft Word format.

The post-writing phase, editing, printing, indexing and so on is often handled by a separate contract because it deals with other parties and business arrangements.

Or it may be an open-ended, ongoing contract to create a website in such and such a format, covering a particular topic over a particular period.

- Are you self-employed or a contractor? You must know this in order to be sure of your GST status.
- Are you on PAYE or responsible for your own tax/GST/ACC?
- Are you entitled to royalties and, if so, how are these paid.
- Is there any access to employee benefits such as health insurance, superannuation?
- What does the employer provide for you in the way of accommodation, equipment, access to secretarial, library or other services, telephone, email etc.
- What are the arrangements for meeting out of pocket expenses / out of town travel etc/ photocopying? There should be a specified budget for these incidentals.
- To whom do you report? What are your reporting requirements? These are useful as a check on your own progress and to disclose any slippage in time, or any need to reschedule tasks.
- What is the pay, at what intervals are you paid, do you have to bill the client or is payment automatic?
- Does any confidentiality arrangement impact

on your ability to do the job? This may be legitimate, but think carefully before you sign up. Once signed, you must observe your obligations, however inconvenient.

- Is anyone in the organisation designated to be your liaison and facilitation person? It is very difficult carry out a project without a door-opener on the inside.
- Many contracts specify that you will indemnify the client against all claims, proceedings, expenses etc. This is a standard commercial clause, which does not mean much in the history context. However, never publish anything until it has been formally accepted by the client and ensure that anything contentious has been cleared by their lawyer.
- A *force majeure* clause. This is a useful safeguard in the event of being unable to complete for reasons beyond your control.
- Do you need an arbitration clause? This is a safety net if the project is likely to be very fraught or contentious. The best way to avoid recourse to arbitration or grievance procedures is to be punctilious in reporting, be honest about any problems, and keep the lines of communication open. Keep all correspondence and if necessary diary events, phone calls etc.
- Termination: what is the process for giving notice on either side?

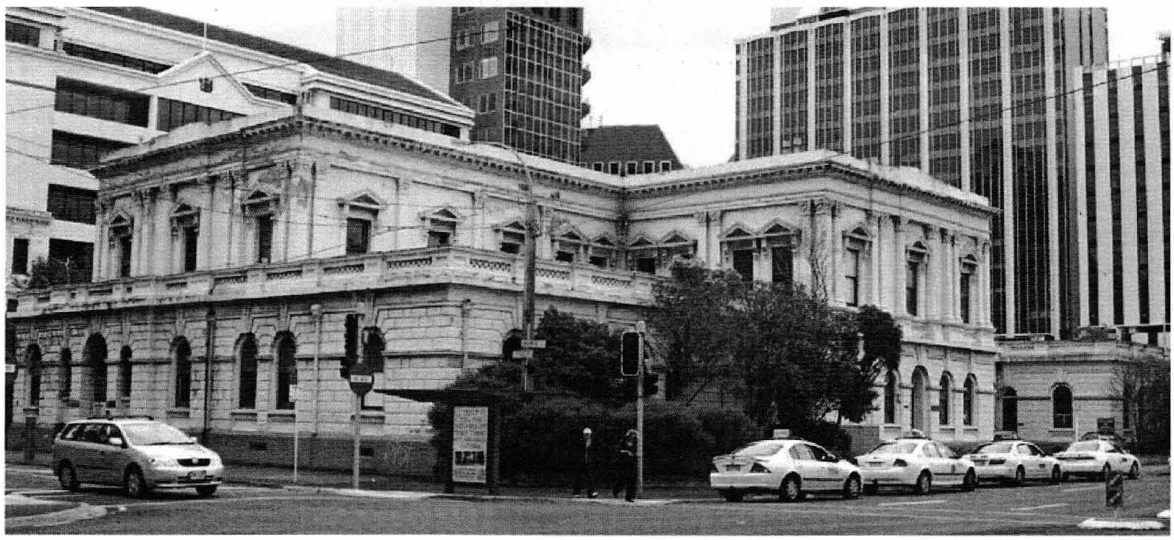
Heritage: Suprema a situ

The Supreme Court could have been the new occupant of the magnificent old High Court, but a wonderful opportunity has gone begging. Michael Kelly looks at what went wrong.

It seemed like a perfect fit. A newly created Supreme Court, the highest court of the land and looking for a home, and the historic former High Court building (1879), vacant since 1993. It would give a new and highly appropriate use to one of the country's most important public buildings, and complete a trio of significant restored public buildings in Wellington; the others being the Parliamentary Buildings and Government Buildings.

Alas, that's not how it's turning out. The old High Court will be restored, but the bulk of the Supreme Court, including the courtroom proper, will be housed in a new building to the immediate west of the old building, where Justice Park currently sits, once the site of the former Wellington Police Station (1880) and Magistrate's Court (1903).

So, what went wrong? It's a complicated story and the outcome leaves the taxpayer, arguably, the biggest loser.



Not much of it has found its way into the media and some details remain decidedly confidential. Perhaps the most significant issue has been a stoush between the government and the judiciary, and the government has not emerged the victor.

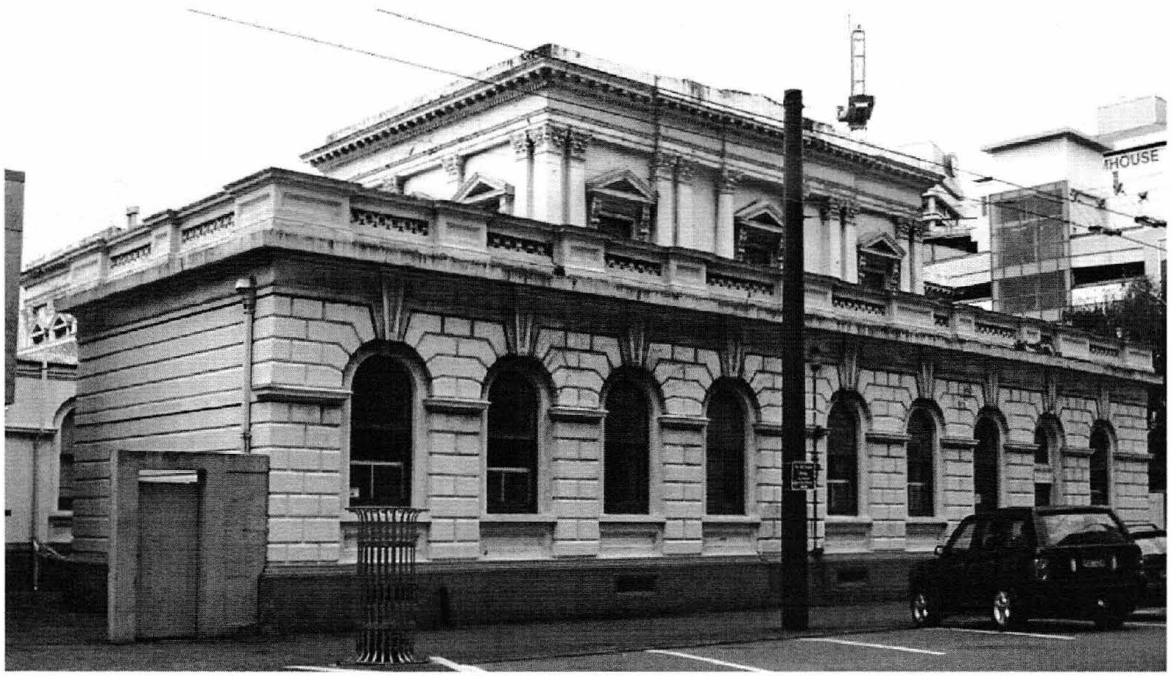
The government, for a host of obvious reasons, wanted the court to sit largely within the old building. It would have reused the old building, a much cheaper option. The judges, who were appointed in November 2003, resisted this, with the semi-official line being that the offices in the old building would not allow them to function with the necessary collegiality. Gossip in the capital suggested the judges were insisting on identical offices and fit-outs, ensuites and sundry other items.

The whole process, which started several years ago, was also held up after the Historic Places Trust complained about the original proposal to demolish a little less than 20% of the old building to accommodate an addition to house the judges. Proposed changes to the No.1 courtroom also raised its hackles; with the five judges not able to fit on the bench it would have to have been replaced, and there were other mooted changes to the historic courtroom fittings that were not welcomed by the Trust. The whole thing even led to mediation between the Trust and Justice, the department charged with providing accommodation for New Zealand courts.

With all the difficulties posed by the new use, the Supreme Court will largely be confined to the proposed new building. The latest proposal will see the old building restored – and it will look magnificent when finished – but why restore a building that there is no use for? The government expects to have uses for the building by the time it is finished, and it may well, but it is an issue that has received little media attention. It could yet be latched on to by opposition political parties, and understandably so.

Another matter that has not been aired much – publicly anyway – is the role of the 'Policy for Government Departments' Management of Historic Heritage 2004', which was prepared as a response to the loss of heritage under government ownership. This policy was approved after planning began on the new court, but it would appear to have particular relevance given the significance of the old High Court building. The decision to remove parts of the additions seems at odds with the policy's intentions, not to mention unnecessary. However, the policy does acknowledge that certain operational needs might constrain effective management of government heritage; courthouses were cited as one example where this might happen.

The design of the new building is to be unveiled shortly. It will be interesting to see the public reaction to the design, which is understood to be radically different from the old.



Photos of Supreme Court (Michael Kelly)

Old uses for old buildings

One of the key issues over the old High Court building, as discussed above, is the loss of its original purpose and the subsequent decade or more it spent deteriorating. At one stage water was pouring into the building and pohutukawa were growing out of its first floor gutters.

In our obsession to trade in the old for the new, older purpose-built buildings are often demolished or given an inappropriate use. Why do we do this? While it is often more difficult to adapt older buildings for new uses, it can easily be done. What are needed are imagination and a willingness to make compromises to ensure a good heritage outcome. Unfortunately, building managers – private sector and government – will opt to build anew nearly every time.

Bow Street Station, (Scott Barbour/Getty Images)

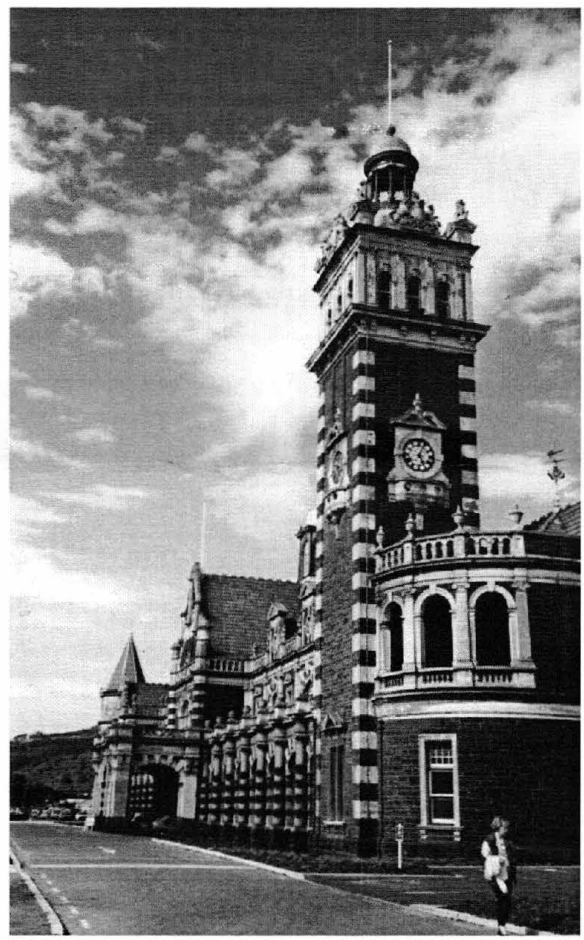
The High Court should never have been allowed to leave its building. It is a place imbued with such history and architectural significance, its restoration and continued use should have been a simple and straightforward decision. Instead the court moved to new premises and the old building was let to fall into a poor state...by a government department.

But it doesn't only happen in New Zealand. In July it was announced that London's Bow Street Magistrate's Court was to close and be converted into a boutique hotel. The present building opened in 1881, one year after the High Court in Wellington. It was also a police station but this use ended some time ago. Prior to this, the court had been operating in various buildings in Bow Street from about 1739. It has seen some of the most notable criminals in English history in the dock, including Oscar Wilde, Lord Haw Haw, Rudolf Hess and the Kray brothers. It also appeared in fiction. The end of this court, the most famous in Britain outside the Old Bailey, is hard to fathom. Efforts were made to turn it into a museum, but faced with offers from a wealthy Irish developer, it all came to nought. All this shows is that this kind of treatment of heritage buildings is not confined to New Zealand.

Etc.

The passengers on the first flight into Oamaru Airport for 16 years must have got something of a surprise to be met off the plane by locals dressed up in Victorian costume. Oamaru's efforts to sell its magnificent 19th century architecture are to be commended, but why it had to fall back on this tired form of promotion in order to celebrate the return of regular air traffic is hard to fathom.

And, further south, the Dunedin Railway Station can be considered one of the wonders of the world, according to a Fairfax newspaper report. DK Eyewitness Travel has named the station as one of 200 wonders of the world, along with the likes of the Colosseum in Rome and India's Taj Mahal. It's New Zealand's only listing in the guide. The station celebrates its centenary this coming Labour Weekend.



Dunedin Railway Station. (Michael Kelly)

Obituary: Frank Rogers 1914-2006

On April 24 PHANZA lost its oldest, and one of its earliest members, Frank Rogers. In his 91 years he had been teacher, historian, archivist, territorial soldier and sportsman. He was cheerfully learned in a vast range of subjects in addition to these. He made an enormous contribution to the development of archives in New Zealand when very few people had an interest in the subject. He was a founder member of the Archives and Records Association of New Zealand (ARANZ) and was active in the Society of Archivists.

He was born near Nottingham in 1914, a few days before the outbreak of World War I and his family migrated to New Zealand after the war. Frank was educated at Auckland Grammar School, then Auckland University where he studied history while working full-time for the *Auckland Star*. In the late 1930s he decided to become a teacher, first in an almost entirely Maori primary school in the Coromandel, then after World War II, at his old school Auckland Grammar, where he taught history and English. He completed his MA in 1949 with a well-regarded thesis on the Single Tax Movement in New Zealand.

During his 30 years service at Auckland Grammar he became teacher-librarian and from here stemmed a lifelong passion for archives and indexing. This grew after his retirement at age 60 and he did very important work on the arrangement and description of the papers of Sir George Fowlds and a number of other public figures, nearly all voluntary and all by hand before computers became available. He is best-known for his 1992 *Archives Directory*, which will shortly be republished in an updated edition by Archives New Zealand.

He was a long-time bachelor until the age of 75, when he married fellow archivist Rosemary Collier. Their combined zest for living saw travel and tramping added to his legion of interests until his late 80s. Only in the last few months did failing health curtail his activities. His death severs a link with the establishment of broad historical scholarship in New Zealand.

Susan Butterworth

Website review: *An Encyclopaedia of New Zealand* on Te Ara

Michael Kelly takes a look at the success of the on-line revival of New Zealand's first encyclopaedia.

The three-volume *An Encyclopaedia of New Zealand*, edited by A.H. McLintock, was a big deal when it was published in 1966. It arrived in our house that same year and played a big part in our education, as it did for generations of other children. Te Ara put it on-line at the beginning of last year and in that period it's generated a lot of interest. In 2005, views of McLintock pages were 43% of the total pages viewed on Te Ara and, thus far, the figures are only slightly lower for this year. (Note that page views is not the same as the number of visitors).

So, 40 years old and a bit out of date it might be, but it is still proving more than useful to many researchers. So a big plaudit is due to Te Ara for digitising it. Understandably, the website contains the following warning, should anyone rely too heavily on the contents:

> *This information was published in 1966 in An Encyclopaedia of New Zealand, edited by A. H. McLintock. It has not been corrected and will not be updated.*

While the Encyclopaedia still contains excellent information on a range of subjects, this disclaimer can

also be seen as a recognition of its historical value. It contains biographies of individuals you won't find in the on-line *Dictionary of Biography*. It offers an assessment of aspects of New Zealand life through a 1960s prism, aptly illustrated by its literature section, complete with Bill Oliver critiquing his own poetry in 'The Contemporary Scene'. It's all done in well-written – often elegant – essays.

The old tome is nicely presented on the website, with a masthead replicating the familiar combination of the blue background and engraving of a native bird. It has clean graphics, a search engine, and an alphabetically organised search option to encourage random browsing. Inside each heading are many other links, confirmation that production of the original publication was no mean feat in its own right. In addition, the website has frequent links back to Te Ara itself, to help update the reader. Finally, it tells you how to reference to the website – essential but still helpful.

So well done Te Ara. This is how digital technology should be used. Catch it at www.teara.govt.nz/1966/en

Other news

PHANZA on the web

PHANZA has been on the web for most of its 11 years of existence and in that time we have updated the website once. As noted in the previous issue, it's about to get a much more comprehensive overhaul. Most websites are regularly updated to take advantage of new technology, better design and utility, and to keep things fresh. In the case of PHANZA, we have the added incentive of wanting to make it more useful to our members.

While we intend overhauling the whole site, with a new layout, colours, fonts and images, our main emphasis will be on making members' web pages more user-friendly, to the extent that members will be able to change the page themselves. But before we get into the specifics of that we need to know what members would like to see on the site.

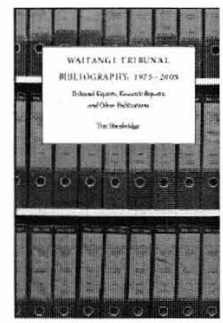
Everything is up for grabs, so if you have any requests, suggestions or advice, send them to secretary@phanza.org.nz or write to us at PO Box 1904, Thorndon, Wellington.

Montana Book Awards

Two PHANZA members featured in the 2006 Montana Book Awards, announced last month. Ben Schrader (see his profile in this issue of *Phanzine*) and Geoffrey Rice were finalists in the history section, which was won by *Dominion Post* columnist Rosemary McLeod for her book on home textile crafts of the 1930s to 1950s. Commiserations to Ben and Geoffrey. Wellington members will recall that Rosemary McLeod gave a talk on her textile collection to a PHANZA seminar in Wellington two years ago.

Waitangi Tribunal Bibliography

The Waitangi Tribunal has just released a bibliography of its entire list of publications from its first 30 years.



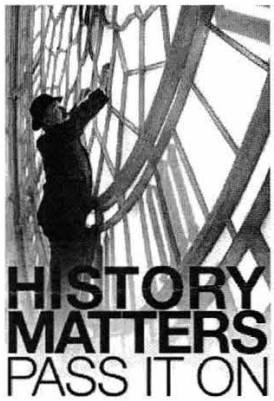
Edited by Tim Shoebridge, it is intended as 'an accessible guide to the Waitangi Tribunal's research work and publications for people working in the field of Treaty research and jurisprudence, for students of New Zealand history and society, and for the general public.' It lists all the Tribunal's publications, including its official reports and its research, educational, and corporate publications. The 1200 research reports commissioned for Tribunal inquiries are listed by author, geographical locality, and subject.

The Tribunal is very good at making its final reports freely available on-line, but this publication list clearly goes way beyond this. One thing that is not made clear by the Tribunal's promotional flier is how someone might go about getting a copy of a particular report listed in the bibliography. Some of them are available, at a cost, from the Tribunal or the relevant publisher (if there was one). But a search of the Tribunal site reveals just a fraction of the above-mentioned 1200 reports listed as available for purchase. Perhaps it will be a case of demand and supply.

Making history matter

In Britain, interest in history is getting a big boost via a new campaign aimed at the general public. Michael Kelly takes a view from afar.

History matters. Of course it does, but how do you make it real in people's lives? A campaign has started in Britain to get public support behind history. *History Matters – Pass It On* (to give it its full title) is led by the foremost heritage organisations in England and Wales, the first time they have joined together to work on a single campaign. Its intention is to draw attention to the contribution history makes to people's lives and to encourage more people to get involved.



The agencies involved include the National Trust, English Heritage, National Heritage Memorial Fund, Heritage Lottery Fund, Council for British Archaeology, Heritage Link, Historic Houses Association and the Society for the Protection of Ancient Buildings, as well as individual historic properties open to the public. It also has the full support of the BBC History Magazine.

Any campaign worth its salt these days has to have the backing of a requisite list of celebs. However, with History Matters they are more than just names, they are, we are told, 'founders and supporters'. The 'names' include television historians David Starkey and Tristram Hunt, actor and writer Stephen Fry, author Bill Bryson, and politicians, Tony Benn and Boris Johnson. Some of the above were at the campaign launch at the Tower of London on 2 July this year.

A poll, released to coincide with the launch of the campaign, showed that 73% of those asked claimed an interest in history, compared to 59% for sport in general and 48% for soccer (in a World Cup year). Oddly, 80% said that history matters in today's society, 7% more than those claiming an interest in it, while 73% think that too many old buildings are being demolished.

There are a couple of curious aspects to the campaign. One is the website (www.historymatters.org.uk), which is not much more than a glossy promotional pamphlet. Perhaps that was all it was intended to be. Another is the fact that, although the catch cry is that 'history matters', it's being led almost entirely by the heritage sector. It suggests that history and heritage are seen as being indivisible. That's good on one hand, as it helps show how important the role of heritage is bringing the past alive for the public. On the other hand, it is a rather narrow view of how to approach and think about history.

However, such a view is not reflected in Stephen Fry's much lauded speech delivered at the campaign launch. Although understandably aimed at British audiences, it is entertaining and thought-provoking and can be found at the following link:
http://observer.guardian.co.uk/review/story/0,,1815961,00.html

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