

Phanzine

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Editorial

I was going to write a completely different first editorial as incoming President. I had it all planned out. How I joined PHANZA as an associate member in 2001 – a young graduate seeking to forge ties to a community of historians. I even found my original membership application, filled in at my home in South Brighton, Christchurch. But then 22 February came and went.

I find it hard to express how I feel about the earthquake in Christchurch. I grew up there; it is where most of my family and friends live, and where I spend my holidays. It is still home. Shortly after the earthquake I headed down to stay with my 92-year-old nana, providing some peace of mind to my mum and aunty who were struggling to put things right in their own lives. As Mum and I drove from the airport to the other side of town, the lump that had lain in my stomach subsided. Christchurch wasn't the war zone TV had led me to expect. Many streets and buildings we drove past were undamaged. I even rang some fellow Cantabrians in Wellington to reassure them that things weren't so bad. But after another couple of days helping my nana put things right around her house, and seeing the damage nearby, the lump came back. Christchurch may not be a war zone, but the damage is on a scale that I still find hard to grasp. Just within the small community where I grew up, which wasn't badly affected, the local shops, supermarket, library, church and pool were damaged. The supermarket is believed to be beyond repair and the staff have been made redundant. Cantabrians are resilient – the September 2010 earthquake showed us that. But they are going to need our help in the months and years ahead.

For those of you in Christchurch, I want to make it clear that I know that I'm lucky. I didn't have to go

through the earthquake, my friends and family are okay, and their homes escaped major damage. I'm sure some of you weren't so lucky. And we'd like to hear what we can do to help you, your family, friends and community. We invite you to contribute your story to *Phanzine*. Take the opportunity to encourage members to donate to the Christchurch earthquake fund. Or tell us about another fund close to your heart – to rebuild your local church, or to assist those who have lost family members in the disaster. We're a community of historians – ready to hear your stories, ready to help.

On a completely different note, I'd like to take this opportunity to thank our outgoing President, Neill Atkinson, and welcome the incoming PHANZA Executive Committee. And I'm looking forward to catching up with many of you at the PHANZA conference in Wellington in July.

Imelda Bargas

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Heritage

Michael Kelly looks at the implications for the nation's heritage buildings of the Christchurch earthquake, and the insidious harm tagging does to heritage.

Harsh lessons being learnt

The notion that Christchurch was not terribly earthquake-prone has been delivered a compelling and terrible riposte. In fact, even without the 22 February event, we learnt that predictions of the impact of a major earthquake on the city had been made as long ago as 1996. Pity no one seemed to remember, this columnist included. Because of that earthquake, we may be standing on the threshold of major change – not only to Christchurch but also to many other cities and towns.

There seems little doubt that Christchurch will lose the majority of its stock of heritage buildings. The extent of damage is such that there just will not be the money to repair or reinstate them. Perhaps the biggest shock may not be the loss of identified heritage buildings, but the rubbing out of rows of familiar buildings that are not on the Christchurch City Council's district plan or registered by the Historic Places Trust. The scale of destruction is vast. The restoration of some of the city's key buildings will of course bring a measure of comfort to its inhabitants. Christchurch has some of the country's most important heritage buildings, but the loss of so many other buildings will be hard to take.

There are ways to mitigate losses. Buildings of heritage significance that can be saved, should be saved. Understandably, there seems to be no appetite for the reconstruction of heritage buildings that have gone or been severely damaged. Yet this has been done after disasters in other places, and the notion should not be dismissed if there is sufficient public will and funding. In a flat city like Christchurch, the reinstatement of some significant landmarks at key intersections will help orientate locals and visitors alike. Keeping largely the same street arrangement and rebuilding on the original sections and to the same scale will help, as will using a palette of materials in a modern and interesting way.

Churches offer a potentially revealing example of how Christchurch may change. Dozens – many of them serving the city's various suburbs – have been damaged or destroyed. It may be financially difficult to replace them all, so will the opportunity be taken to amalgamate some congregations? Such a move would also acknowledge the

impact of diminishing attendances, but some churches would certainly go.

The problem for Christchurch's remaining heritage buildings – once they are strengthened and restored – will be convincing people that it is safe to re-enter them. That may not be easy, even though most of the people who lost their lives died in relatively modern buildings. Conversations are being had up and down the country about the security of heritage buildings, and greater stringency is already being applied to heritage building resource consents by some local authorities. That is the backdrop for a wider discussion that could transform this country's urban landscape.

As a result of the two Christchurch earthquakes and the huge earthquake in Japan, New Zealanders are only too well aware of the perilous position we occupy on the so-called Pacific 'ring of fire'. We live in a dynamic landscape and big earthquakes are going to continue to happen. Given that an earthquake can occur pretty much anywhere in this country, we must be aware of the risks we take by not strengthening buildings that are insufficiently earthquake-resistant. We cannot of course ever make buildings earthquake-proof, but we can get them to the point where no one inside will die in a serious event.

What does this mean for heritage buildings? It may mean a recalibration of local authority heritage schedules in favour of practical matters like buildings' earthquake resistance. It will certainly lead to tighter timeframes for strengthening to a desired level of code compliance – at least 66 per cent of the current code. At the end of a specified period, those buildings not strengthened may be strengthened at the owner's expense or pulled down – a harsh but some may think necessary step. Public confidence may well demand it.

Either way, the implication for heritage buildings is not encouraging. More strengthening generally means more intervention and a greater loss of heritage fabric. Clever engineering may minimise such damage – and it must be preferable to the alternative, demolition. One victim of such an approach may be heavy masonry decoration hanging over streets, which will have to be strongly tied to a building's superstructure or risk being replaced in lightweight materials.



The Cathedral of the Blessed Sacrament, Barbadoes Street, Christchurch. *Photograph courtesy of Opus.*

The only way some strengthening will happen is if local authorities or the government make a contribution to the cost of this work. And therein lies the rub. In the case of built heritage, public appreciation will only travel so far and it is very difficult to see the public purse meeting the entire shortfall. Enthusiasm for our built past may dissipate in the face of the relentless cost of strengthening, not to mention the cost of reinsuring (with or without strengthening).

Will our cities and towns look that different 10 years from now? Perhaps not, but as a country we need to have a serious debate about the future of our earthquake-prone heritage buildings and the kind of streetscapes we want. We have to agree on the extent to which we are prepared to fund the seismic strengthening of our building stock – and on who will meet the costs.

The menace of graffiti

Graffiti. It used to be pictures of Kilroy and the odd social comment or political statement on a blank concrete wall. Now it's all over the place, a pervasive feature of our urban landscapes. Art to some, vandalism to most.

As any prominent (and sometimes not so prominent) wall is fair game, heritage buildings are not immune to graffiti or tagging. In some cases, the outcome is worse than usual. I live in an inner Wellington suburb. Nearby are heritage buildings whose owners have given up trying to clean off the graffiti and simply paint over it, again and again. That's fine for timber, but when the surface

is brick and it's the defining feature of the structure, the impact is much greater.

Bricks have a shiny surface as a result of the firing process. That, plus the fact that the outer part of the brick is much harder than the interior, helps protect the brick from water and weather. Part of the historic Tasman Street Brick Wall (built in the late 19th century of bricks made by prisoners) was sandblasted in error, which removed the patina from the bricks. On another section of the wall, graffiti has been cleaned off regularly by using chemicals that have also stripped the patina. There are



Cleaning the Tasman Street Brick Wall, Mount Cook, Wellington. Photograph: Michael Kelly.

treatments that leave the patina on, but not every contractor uses them. After all, contractors are only asked to get rid of the offending paint and often do not understand the material they are dealing with.

Having to repeatedly paint concrete and brick walls to cover graffiti is a depressing business. When the time comes to remove the layers of paint – should that even be possible – the process will be time-consuming and difficult, and is likely to damage the bricks. The same applies to stone buildings and rendered brick. And then there's the cost. It is manifestly unfair that the building owner has to clean up after someone else has vandalised their property, but that is the reality of graffiti. Councils can do only so much to help. Graffiti might seem like small beer next to the likes of earthquakes, but it makes maintaining and caring for a heritage building that much harder.

Earthquake risk in Christchurch

Simon Nathan defends the geologists.

The 22 February 2011 earthquake means that the situation in Christchurch has changed dramatically since articles were written for the November 2010 issue of *Phanzine*. And elsewhere in this issue, Michael Kelly acknowledges that he was mistaken to assert that local geologists would have considered Christchurch one of the safest places in New Zealand to build a house before the September 2010 earthquake.

In fact, the opposite is true. Both locally and nationally, geologists have been pointing out for 30 years that Christchurch is susceptible to the impact of nearby large earthquakes because of the potential for widespread liquefaction, the large number of unreinforced stone and masonry buildings, and the danger from the steep cliffs around Banks Peninsula. This has been the theme of recent research undertaken and published by GNS Science and by the Geology and Civil Engineering Departments at the University of Canterbury.

One example is the section on earthquake hazards (pp. 75–86) in *Geology of the Christchurch Urban Area*, by L.J. Brown and J.H. Weeber (Institute of Geological and Nuclear Sciences, Lower Hutt, 1992). Sadly, this has turned out to be an accurate prediction of what happened on 22 February. Similar ideas were presented in a 1996 television documentary, part of which can be seen on a YouTube video clip at: <http://tinyurl.com/4md8htf>.

All too often the reaction to communications from scientists and engineers has been a mixture of disbelief,

accusations of scaremongering or self-interest, and apathy.

It is of huge concern that the results of modern research on the impact of seismic activity are so often overlooked or denied. Surely one of the major lessons from modern Canterbury history is that it has been a terrible mistake to model our cities on European stone and brick buildings that are so badly damaged in earthquakes.

The loss of so many old buildings means that a rebuilt Christchurch will be a mixture of old and new. I agree that it is essential that the best examples of our 19th-century heritage are preserved – as long as they are fully strengthened so that we are not bequeathing potentially hazardous buildings to future generations. The only effective way to do this for some buildings is going to involve techniques previously regarded as unthinkable, including the use of lightweight replicas or exposed structural supports, or the preservation of facades only.

The Christchurch earthquake is a wake-up call for other cities. Despite general awareness of earthquake hazard, there are still a large number of unreinforced masonry buildings in Wellington, and the local council is dithering about what to do about them. Dunedin now has the best-preserved 19th-century heritage buildings in New Zealand, but despite the damage caused by a small earthquake in 1974, the progress in earthquake strengthening there has been pitiful.

New Members of PHANZA Executive Committee

There are two new faces on the PHANZA committee for 2011 – faces that are familiar to many members.

- **Ben Schrader** was elected at the AGM in December. Ben was PHANZA's first Secretary (1994–95). A public historian with expertise in urban history and historic preservation, Ben is a part-time writer for *Te Ara*, the online encyclopedia of New Zealand. His book on city life in New Zealand between 1840 and 1940, *The Big Smoke*, is due for publication in 2012.
- **David Verran** was co-opted onto the committee in February. He is the team leader for the Central Auckland Research Centre at Auckland Libraries. The collection features family and local history, Māoritanga and heritage newspapers. He has written articles and book reviews, presented papers and conducted walking tours of heritage sites. His first book, *The North Shore: An Illustrated History*, was published in 2010 by Random House. David co-edits *New Zealand Legacy* magazine for the New Zealand Federation of Historical Societies.

News from the North

David Verran reports.

In February I had a visit from Imelda Bargas, the new PHANZA president. We discussed the plans for the forthcoming PHANZA conference and what is happening in Auckland.

With the new Auckland Council now six months old, Auckland's libraries are seeing a noticeable upswing in both library memberships and numbers of books issued. Free requests and the ability to source books from across the Council geographic area have contributed to this. There is also a heightened awareness of sharing of heritage resources with the Central Auckland, North & West and South Auckland Research Centres and Special Collections. Aucklanders have for a long time taken a real pride in our public libraries and we can now boast 55 libraries (including the Central City Library), four mobile libraries and 3.5 million library items. The Library is also continuing a programme of digitisation of resources which is further opening up our collections to the rest of New Zealand, and the world.

How to Write History that People Want to Read

David Verran reviews a recent book by Ann Curthoys and Ann McGrath (Sydney, University of New South Wales Press, 2009)

Some PHANZA members will already know of Ann Curthoys from her 2005 book written with John Docker, *Is History Fiction?* (Ann Arbor, University of Michigan Press). That book provides a useful overview of trends in historiography, including discussions of post-modernism and post-structuralism. Some of that discussion is covered in the introductory section, but this book is really about how authors mainly from an academic background can write history that grabs their target audience. Identifying that target audience is summed up in a chapter heading: 'Who is Your History For?'

Topics covered include the use of oral histories, getting started on the actual writing, structuring the text, working out your point of view on the unfolding events, defining your writing style, coping with 'writer's block', chronological versus thematic approaches, the use of quotations and footnotes, the final edit – and dealing with less than favourable reviews. Most of the examples are taken from

Australian, British and American books and institutions.

I found particularly useful the discussion about the degree to which popular histories should be footnoted. Some authors now publish their detailed footnotes on websites, rather than take up valuable pages in their commissioned books. I keep my original sources and notes in an ordered fashion so as to be able to reply to requests for more information, although this isn't ideal.

The authors also cover the use of archives and libraries. Reviewing this book for *Australian Historical Studies* (September 2010, pages 415–16), Jeff Sparrow from Victoria University rightly noted that the 'how to research' sections were addressed mainly to non-academics, while the book itself was more aimed at those with an academic background.

I did warm to the library at Ann Arbor in Michigan (page 69). Apparently both staff and researchers stop everything for doughnuts at morning tea – I assume in a separate room from the books and manuscripts!

Hawke's Bay Museum and Art Gallery Redevelopment

An update from Eloise Taylor, Public Programmes Team Leader at the Hawke's Bay Museum and Art Gallery.

The sign on the front door of the Hawke's Bay Museum and Art Gallery in Napier may say 'closed', but the flurry of activity going on behind the scenes paints another picture.

Since we closed our doors to the public in July 2010, the team at HB MAG have been working on the mammoth task of ensuring that the Hawke's Bay Museums Trust collections - 100,000 items in all - are packed and ready to move to our temporary offsite facility. The extent of the redevelopment project means it is not possible for the collection to remain onsite during construction, and as the physical move of the collection neared, everywhere you looked crates piled up in what were once gallery spaces.

Each collection object required bespoke packing, both to protect it during the move to the offsite facility, and for long-term storage. A team was assigned to packing in each collection area - taonga, social history, decorative arts, textiles, library and archives, furniture and fine arts. As each of these collections has unique handling and packing requirements, these teams remained responsible for their assigned collection until the objects were safely transferred and housed offsite in early May. Crates for the fine arts collection alone used over 3000 metres of timber and 81 sheets of plywood. As each item was packed its location was recorded on our collections database. This means we can track it in and out of the building, both for security and to ensure we maintain access to the collection as we prepare to reopen in 2013.

This phase of the project has taken ten months and we are now eagerly looking forward to the construction teams moving onto the museum site to begin work. The first step



Top: Fitting out travel frames. Bottom: Packing textiles. Photographs courtesy of Hawke's Bay Museum and Art Gallery.

will be the relocation and demolition of some of the existing buildings to make way for the new wing of the museum.

The redevelopment is being funded by central and local government, and the local community. It will provide much-needed storage space at international conservation standards for the collection, work spaces for staff, new exhibition galleries, education facilities, a research archive and reading room, a shop and a cafe.

For more information about the project, please visit www.forus.org.nz.

Gustav Schmidt – scientist or charlatan?

Simon Nathan investigates a mysterious 19th-century visitor.

In December 1854, the naturalist William Colenso (then living near Clive in Hawke's Bay) was surprised to receive a foreign visitor who spoke little English. He called him Dr Schmidt, but in newspapers his name was also spelt Shmidt or Shmit. Dr Schmidt said that he had been

travelling around the North Island for some months making scientific observations and collecting samples. Although he had wide scientific interests, Colenso felt that Schmidt was more interested in geology than botany.

Schmidt had clearly sought out Colenso as a respected

local scientist. He asked the former missionary to accompany him on an exploring trip to the Middle (South) Island, offering a tempting salary. He also wanted to buy some of Colenso's best botanical specimens. The offer was refused, but Colenso lent him seven of his prized sketches – which were never returned.

A few days later Schmidt appeared in Whanganui, where he introduced himself to the missionary and naturalist Richard Taylor. They visited a local coal seam and Schmidt collected plant fossils. He then travelled to Wellington, where he experienced the huge earthquake on 23 January 1855.

Schmidt travelled to Dunedin by sea in mid-February and apparently gave a public lecture on the Wellington earthquake. The *Otago Witness* recorded that he intended to spend at least four months exploring Otago. He advertised for companions on an exploring trip, and wrote to the Otago Provincial Council requesting financial support. He was granted £100 (equivalent to something like \$NZ10,000 in 2011).

Schmidt stored his possessions with a German missionary, Rev J.F.H. Wohlers. He left Dunedin planning to explore the isolated area now known as the Catlins, but disappeared somewhere south of Balclutha and was never seen again. The Otago provincial government sent out a search party under the leadership of John Hartley, an experienced bushman, in the middle of 1855, but no trace of Schmidt was ever found. Eighteen months later Wohlers disposed of his possessions by auction. A copy

of Wohlers' report on Schmidt's disappearance is reproduced as an appendix in Sheila Natusch's biography, *Brother Wohlers*.

Schmidt is a curiosity in the history of New Zealand earth science. He pre-dates the professional geologists such as Hochstetter, Haast and Hector. Although he apparently travelled widely around New Zealand gathering information and collecting samples, there is no record of him actually achieving anything. Was he a genuine scientist, or a charlatan who diddled the Otago Provincial Council out of the money they advanced him for exploration, and then disappeared? As a scientist, I feel that he was doing the sort of things that might have been expected of a scientific explorer in a little-known country. Another possibility is that he was a scientific collector, looking for curiosities that he could send back to Europe for sale.

After 150 years it is unlikely that we are going to solve the mystery of what happened to him, but it would be interesting to know if historians come across further records of his travels outside the areas mentioned above. The ability to search digital records, especially newspapers using tools like Papers Past, offers the possibility that a few more pieces of the story of Gustav Schmidt may yet be uncovered.

I am grateful for permission to use some material from eColenso (vol. II, no. 4, April 2011), the journal of the Colenso Society, as well as information from colleagues in the Historical Studies Group of the Geoscience Society of New Zealand.

Serving up a *Slice of Heaven*

Curator Kirstie Ross introduces Te Papa's take on New Zealand in the 20th century.

The end of a year or a decade often prompts historical reflection. This tendency gathered pace as the end of the last century – and the second millennium – approached. This calendrical moment inspired a range of histories that attempted to tell the story of New Zealand in the 1900s. In 2001, Te Papa also made a commitment to summing up the previous 100 years by adding 'the 20th century' to its exhibitions programme. Now, almost a decade later, a long-term (at least 10-year) exhibition of the 1900s has opened. *Slice of Heaven: 20th Century Aotearoa* occupies a

650-m² island between the Britten motorbike, Phar Lap's skeleton and a Tiger Moth crop duster. It has replaced the long-gone, labyrinthine *Made in New Zealand*, an exhibition that juxtaposed a history of post-contact New Zealand with a history of local decorative and visual arts and graphic design. This article is a personal and selective overview of the making of *Slice of Heaven*.

An open-ended project brief for *Made in New Zealand's* successor was presented by Te Papa's programming team around 2006. The exhibition was to be a bicultural



Cradle to Grave theme, *Slice of Heaven*
 Photography courtesy Michael Hall/Te Papa

experience developed for an adult (later revised to ‘inter-generational’) audience covering the years 1900 to 2000.

Concept development of the new history show began in 2007, when lists of potential ‘big ideas’ and storylines were compiled and debated. We knew from the outset that the exhibition could not be comprehensive and would have to be filtered in a meaningful way. Initially, the exhibition team experimented with a three-part concept based on ideas about agency. Eventually we settled on an approach



that would maximise dramatic and affective storytelling, considered essential for a satisfying visitor experience.

The task of condensing the century took place towards the end of 2008. Our four chronological ‘slices’ of history have ended up focusing on international relations, social welfare and the state, diversity and civil rights, and Māori. As the exhibition’s website explains, ‘The 1900s saw Māori, women, and gay people all stand up for their rights. The country fought in two world wars – and then took a stand against nuclear weapons. The state grew – and shrank again.’ A fifth segment reveals the 20th century through everyday objects from New Zealand homes. This was a strategic decision made to take advantage of the public’s nostalgic tendencies.

However, we were careful to avoid progressive narratives, especially those of an evolving national identity. We also wanted to show that the best of times are not always so. We took our cue from public focus groups which indicated that a ratio of 60:40 in favour of celebration was about right.

A dedicated exhibition project team was established in January 2009, working towards a delivery date of the second half of 2010. Amongst the team were one Mātauranga Māori and four history curators. Other members included two project managers, a spatial designer, a graphic designer, two writers, two image researchers and a props purchaser. Many others, including contracted filmmakers, web designers, lighting designers and model designers, were pulled in by the gravitational force of the exhibition.

As far as possible, we selected stories that characterised and were specific to the 20th century, rather than processes that transcended centuries. This meant doing without technological development and immigration. Stories and their presentation were shaped by practical factors. We prioritised objects from Te Papa’s collections as storytelling devices, our choices guided by an object’s historical context and use. They had to be implicated in or the result of an historical event, not merely illustrative or emblematic. As Kirsten Wehner, a curator at the National Museum of Australia, has put it: ‘You can display objects as talismanic hooks for more abstract general themes but ... this tends to obscure the communicative power’.¹ Examples of objects as ‘history makers’ in *Slice of Heaven* include the ballot box used for conscription during World War One; the

1. Dr Kirsten Wehner, National Museum of Australia, Introduction to *Creating a Country: located histories*, http://www.nma.gov.au/audio/transcripts/landmarks/NMA_Wehner_20090311.html, accessed 4 March 2011.

◀ Exterior of Duty Calls theme, *Slice of Heaven*
 Photography courtesy Michael Hall/Te Papa



Maori and Social Diversity segments, *Slice of Heaven*
 Photography courtesy Michael Hall/Te Papa

improvised funnel, now a piece of police evidence, used by an abortionist during the 1930s; a knife with which a Land Girl killed sheep during World War Two; and a fragment from the bombed Greenpeace vessel, *Rainbow Warrior*.

Art exhibitions invariably mean works hung on walls and are relatively straightforward to design. However, displaying history is often a challenge, unless you are showing similar objects en masse (egg beaters through the centuries, for example). *Slice of Heaven* features an eclectic mix of objects, including a hot water cylinder from a state house, a bust of Edmund Hillary, a folk-art carved radiogram, and a dance card from a debutante ball held at Government House in 1932. These required a unique response to spatial design. In this instance, our spatial designer created a series of themed pavilions, rather than a promenade of encased objects. The result is that the exhibition's themes are presented like decorated floats in a parade.

Finding an exhibition title and tagline that will both entice visitors and meet internal needs is always a hellish task. The title of this exhibition eluded us until the last months of the project. For a long time it was known simply as 'the history show' or '20th century'. My tongue in cheek offering, *A Pinch of Thyme*, and many more sensible suggestions were quickly rejected. Another on our list, *History Makers*, lasted for several months, but was ultimately discarded because of its biographical connotations. *Slice of Heaven* was a late contender. Its currency as part of New Zealand popular culture was considered an advantage. 'Slice' is useful as it described how we had approached the century. The tagline, '20th Century Aotearoa', met the needs of the literal-minded.

We debated using a question mark to punctuate the title. However, the provocation we intended was captured more subtly in the introductory text – the hardest and very last words to be workshopped: 'Aotearoa New Zealand changed dramatically in the 20th century. Discover the events that united and divided us, and shaped our lives today. Decide whether New Zealand really is a "slice of heaven"?'

There are some menacing objects in the exhibition, such as the kit used to execute murderers in the 1950s. However, the complaints we anticipated have not eventuated. There have still been grumbles. One person was aggrieved that New Zealand was missing from the title; another has wondered, 'where is the buzzy bee?' Hosts mention that visitors are disappointed that protests about the intended flooding of Lake Manapouri have been left out. And recently, a group of older ex-dental nurses were incensed because we had named the dental health theme, 'The Murder House'.

The exhibition is still a work in progress. A 'raise the flag' interactive in a theme about imperial loyalty in the 1900s should be on the floor soon. Testing with schoolchildren was very promising, and hopefully this physical activity will help visitors engage with history beyond their living memory. We also want to add visitor-generated content to the website. But overall, we want to avoid the temptation of updating the exhibition. After all, by the time it is de-installed sometime in the 2020s, the exhibition itself will be a relic of the 'noughties'.

Exterior of *Slice of Heaven*
 Photography courtesy Michael Hall/Te Papa





William Colenso in 1862. Photograph by N.L. Crombie, Collection Hawke's Bay Museum Trust/Ruawhoro Ta-u-Rangi, 3630

William Colenso Bicentenary

Hawke's Bay, 9-13 November 2011

Printer of some of the most significant documents in New Zealand history, missionary, explorer and botanist, a free-wheeling politician and controversialist – William Colenso (1811–1899) was a maverick.

To celebrate the life and ideas of Colenso – one of the fathers of New Zealand – on the bicentenary of his birth, Hawke's Bay Museum and Art Gallery is planning a programme of events from 9 to 13 November 2011 centered on an academic conference to be held on the 10th and 11th. Papers and panels will explore – among other things – Colenso's links with Māori, botany, religion, education, politics, printing, exploration and local history.

A wide range of events will be taking place as part of the bicentenary. Wherever you are in the world, there are opportunities for your organisation to host an event as part of the celebrations. Please contact Eloise Taylor at colenso@hbmag.co.nz or (06) 835 9243 for more information.

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This issue was edited by David Green.

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Tutū te Puehu: New Zealand's Wars of the Nineteenth Century

Eileen Barrett-Whitehead reports from the front.

If any generalist historians failed to attend the Tutū te Puehu conference because they thought it was going to be 'just about battles and military strategy', they were wrong – and they missed a treat! Held at Massey University's Wellington campus from midday on Friday 11 February to the Sunday afternoon, the conference attracted a good mix of attendees from a range of backgrounds and perspectives. While military historians (many of them Pākehā and male) predominated, there were also public historians and a sprinkling of academics, independents and those working in institutions, Australians and New Zealanders, Māori and Pākehā – and even a number of female historians, including four who gave papers!

Certainly there were offerings on military strategy and on specific encounters – which I found unexpectedly interesting, despite my generalist background – but the conference offered so much more, and papers were of a high calibre. Being restricted to New Zealand's nineteenth-century wars, the conference provided an opportunity to look at the three main periods (the so-called 'musket wars', the 1840s, and the 1860s) from all sides, and the result was a wonderfully rounded picture of these important events in our history. To mention but a few, we had papers on the interplay between the colonial power and the local settler population; the national and international context; the particular role of Australia in the wars (and comparisons with the situation in Australia); the use of coastal shipping for logistical purposes; the role of religion; the impacts on Māori in a range of different contexts; how the wars were reported in the press; how they were (or weren't) commemorated by monuments and memorials; and aspects of local history. To add further colour,

we also had a demonstration (in full period uniform) of how muskets are loaded and fired, and how drills were performed.

Some particular snippets stick in my memory for bringing new or quirky insights:

- that the influx of guns in the period leading up to the 'musket wars' was, in Jamie Belich's view, not unconnected with a glut of weapons on the world market after the end of the Napoleonic Wars;
- that some Aborigines in Australia, faced with encroaching European settlement and aggression, did resist, and fought back by waging 'economic warfare' on the settlers' crops and installations;
- that the word 'kūpapa' did not originally have connotations of working with or for the Crown, but comes from the Māori verb meaning 'to lie flat or keep low' and thus denoted those who sought to remain neutral;
- that some Māori prisoners were transported to Tasmania (where one died);
- that in the 1860s, Māori refugees in the Rohe Pōtae may have outnumbered local residents (and in some places significantly so); and
- that the earliest memorial to the New Zealand Wars is in Australia!

Perhaps the most quirky snippet, though, came from the Battle of Boulcott's Farm, in Lower Hutt, where the sad loss of 21-year-old Bugler Allen was transformed by one newspaper into a Monty Pythonesque account of a brave young boy barely in his teens, hacked down and minus both arms but still determinedly blowing his bugle by lodging it between his knees. Sensationalised newspaper reporting is clearly nothing new!

Notice to Members

At the AGM in December we advised that because of problems reconciling the 2009/10 accounts the financial report would be presented at an extraordinary general meeting in 2011. We also postponed the election for the position of treasurer. A financial audit has now been completed and we will present the financial report for approval by members and elect a treasurer at an extraordinary general meeting during the PHANZA conference (1–2 July). Members are invited to attend the EGM, which will be held at a time to be announced once the conference programme has been confirmed. If you have any queries, or would like a copy of the financial report, please contact acting treasurer

Paul Diamond, at treasurer@phanza.org.nz



Conference – ‘Getting the public into public history’

Friday 1 & Saturday 2 July 2011

Massey University (ex Museum Building), Buckle Street, Wellington

REGISTRATION FORM

Title: (Mr, Mrs, Prof, Dr, Ms)

First name:

Surname:

Address:

City:

Postcode:

Email Address:

Telephone Number:

Fax Number:

Privacy Required: (If you DO NOT wish your contact details to be distributed to other participants at the conference)

REGISTRATION FEES

Full Registration Fee (includes attendance at conference, catering during conference and delegate pack)

Waged \$ 140.00 Student / Unwaged \$110.00

Day Registration (includes catering on the day of attendance and delegate pack)

Waged (1 July 2011) \$ 90.00 Student/Unwaged (1 July 2011) \$ 70.00

Waged (2 July 2011) \$ 90.00 Student/Unwaged (2 July 2011) \$ 70.00

SOCIAL EVENTS

Thursday 30 June 2011 Pre-conference gathering at Museum of Wellington City & Sea
Conference attendees are invited to a pre-conference gathering from 5.30 pm at the Museum of Wellington City & Sea, Queens Wharf, 3 Jervois Quay, Wellington. Free entry

Friday 1 July 2011 Conference Dinner – **Nikau Gallery Café** 101 Wakefield Street, Wellington
\$50.00 per person. We hope to have a minimum of 40 people attending in order for this dinner to go ahead at \$ 50 per person (if you would like to bring a partner, please purchase an additional ticket below)
_____ x \$ 50.00 - Additional dinner tickets

TOTAL PAYABLE Registration Fee & Conference Dinner ticket = \$ _____

PAYMENT The conference is being administered by Massey University Conference Services. GST # 11-205-615

Cheque Please make your cheque ‘not negotiable’ and payable to Massey University

Please invoice my organisation

Credit Card Please select VISA MASTERCARD

Please deduct the registration fee from my credit card.

Card holder name:

Card Number:

Expiry Date:

Authorised Signature of Card holder:

RETURN YOUR COMPLETED FORM & PAYMENT BY **22 JUNE 2011** TO:

Attn: PHANZA 2011 CONFERENCE SECRETARIAT

Conference Services, MASSEY UNIVERSITY

Private Bag 11 222

PALMERSTON NORTH, 4412

Email: registrations@phanza.org.nz Telephone: 06 350 5309 Fax: 06 350 5669