Phanzine

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Whither Te Papa?

Inside this year's first issue we feature an overview of the cultural heritage sector, including a close look at a hot political issue – Te Papa. The future direction of our national museum is a matter of at least passing interest to most New Zealanders, but PHANZA has particular reasons to be concerned with recent developments.

Thus far, the Labour-led government has displayed a remarkably sure hand in dealing with major public issues. In pursuing a vigorous populist agenda it has quickly grabbed the confidence of the public. It is strange therefore to observe the Prime Minister taking a markedly elitist stance on New Zealand's most successful cultural institution in living memory. The public likes Te Papa. The critics have had a field day of course and there are plenty of things to take issue with, but, in the end, the public have voted with their feet.

The government has decided that Te Papa – specifically the areas of research/scholarship, and the National Art Gallery – is to be reviewed. Reviews are fine. The effectiveness and value of every public institution should be regularly critiqued. This committee is made up of three museum/gallery specialists – two New Zealanders, one Australian, and all male. One, Aucklander Dr Rodney Wilson, has made plenty of headlines criticising Te Papa. The make up of such a committee seems at best politically unwise, and at worst unethical. Should there not have been one lay-person, woman, Māori, or, at the risk of courting counter charges of parochialism, someone from Wellington?

The pity of all this is that it was Labour that launched the new museum project 11 years ago, and it was subsequently strongly supported by National-led administrations. Te Papa delivered what it was asked to do. All this could have been achieved and maintained with a bi-partisan approach, but instead Te Papa appears to have become the victim of parochial criticism and political pettiness.

Like many other interested individuals and professional groups PHANZA would welcome an opportunity to contribute a submission to the review. Before we take matters any further we want to know what you as members think about this issue. Take the opportunity to write to us. The best of the letters will be printed in our next issue.

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Cultural Heritage and the Honeymoon

MICHAEL KELLY checks the pulse of the cultural heritage sector after the first 100 days of the Labour-led government

The only thing that is possibly more remarkable than the length of the new coalition government's honeymoon with the New Zealand voters, is that it is sticking to its election promises. Perhaps this was all they needed to do to entrance the electorate.

For all that there are encouraging signs for the future of New Zealand's cultural heritage for the first time in nine (or should that be 15?) years. Regular readers will know that PHANZA has taken a great interest in the progress of a number of institutions over recent years. At various times controversy has surrounded the future direction of the National Library, National Archives, Te Papa and the Historic Places Trust. For one reason or another the new government has addressed some of the issues confronting these organisations.

Let's examine the evidence.

The restructuring of the National Library has been suspended. Some smaller restructuring is continuing but the main exercise is off for now. A decision on what will ultimately happen was expected from the government as we went to press. The government's intent may well have been signalled when Prime Minister Helen Clark railed against the library's policy of selling books, but some observers are less sure that last year's proposed restructuring is off the agenda.

The government has reversed the previous government's decision to make part of the Historic Places Trust's funding contestable. There has been no suggestion though that the Trust's overall funding will be improved, and its long-term future still remains uncertain. There have been suggestions that the government is not all that enthused about the proposed changes, initiated by the previous government, to the *Resource Management Act*, which would have led to the removal of the Trust's regulatory powers. Retention of the status quo in that area will certainly help ensure the Trust's survival in the medium term, as will having the Prime Minister's keen support. At this stage no decision has been made. Given likely fiscal constraints, it may be convenient for the government to leave the Trust's funding where it is.

Despite winning the legal battle with ARANZ (Archives and Records Association of NZ) over the restructuring of its heritage components into the Heritage Group, the Department of Internal Affairs (DIA) is still likely to lose National Archives. Given Michael Cullen's excoriation of the DIA's restructuring two years ago it did seem unlikely that a Labour-led government would let things be, and by appointing a Minister for National Archives, Marion Hobbs, it has made its intentions clear. A final decision has not yet been made but already the Acting Chief Archivist has been granted leave to offer independent advice to the minister. The DIA has already accepted the probable disengagement of National Archives and is preparing for that outcome. This will not necessarily come cheap because the corporate support offered by DIA will have to be replicated within National Archives' organisation and there are bound to be other associated costs. For all that, its independence is a welcome development. Now if they could just do something about those finding aids...

The biggest question mark hangs over Te Papa. It seems astonishing that, first of all, the National-led Government should deliberately underfund the new museum and then shamelessly admit it, albeit after the election. Perhaps just as hard to fathom are suggestions that the new government does not intend redressing this shortfall unless unspecified changes are made to the museum. The latest development is the announcement of a committee to review Te Papa. Included on this committee is Dr Rodney Wilson, executive director of the Auckland Museum and an arch critic of Te Papa. If such an appointment was intended to wind up Wellington sensitivities it certainly achieved that, but it also gives rise to the conclusion that the government has already made its mind up on the issue.

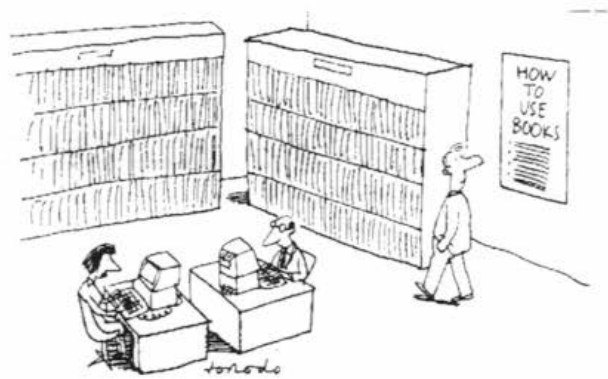
In the meantime morale at Te Papa is subterranean, staff numbers are falling, new initiatives cannot be progressed and the National Art Gallery collection languishes in storage. All this while an average of 4000 people a day visit the museum. Te Papa may not be everyone's cup of tea – it certainly does not thrill overseas commentators or local experts – but it is popular.

After all, it is hard to argue with 3 million visitors in two years. The public is entitled to ask how such an apparently successful institution can be in so much strife.

A part parallel can be drawn with TVNZ. Although criticism of this SOE is rather more universal and carping, it hasn't stopped people from watching its programmes. And in terms of delivering a financial result to the government, it has handed back decent dividends in the past 10 years. The government has justifiably laid into TVNZ for poor management but it has also lamented its inability to deliver quality New Zealand made programmes, and its negligible contribution to this country's cultural life. Fair enough perhaps, but it was only acting at the behest of the previous government, and, as with Te Papa, there has been no indication what vision the new government aspires to.

The Prime Minister is an unashamed enthusiast for high art, opera in particular. She hasn't been inside Te Papa since it opened. There seems a tension between her government's aspirations to alter the cultural direction in this country and an inability to articulate what that might be. In fact it seems that it is easier for the Prime Minister and her government to say what they don't like rather than what they do. The government has, thus far, not handled this issue well.

Despite all that, and it is still early days, the signs are there that history, heritage and cultural life in general are about to enjoy a renaissance in New Zealand. But organisations such as PHANZA must never become complacent that governments will do the right thing. They are led, after all, by politicians.



HILARY STACE reports on the likely dismantling of another initiative of the previous government

The change of government heralded significant changes for the Heritage Group, Department of Internal Affairs, the most significant of which is that the new Prime Minister, Helen Clark, has taken responsibility for the portfolio of Arts, Culture and Heritage, assisted by Judith Tizard as her Associate Minister and Marian Hobbs as Minister for National Archives.

The series of reviews into the culture and heritage sector planned by the last government has been disrupted and new reviews are underway. At the time of writing there is much uncertainty about what decisions will result. However, it seems that the Heritage Group will still cease to exist on June 30 as planned and parts of it will be absorbed into the Ministry of Culture and Heritage. And as reported above, it looks likely that National Archives will have a new independent status.

The Dictionary of New Zealand Biography is rapidly shedding its staff as volume 5, English and Māori, nears completion and is due for launching later in the year. There is hope that the Dictionary will ultimately go on line, but this is dependent on funding. It looks likely that a tiny residual management unit will remain and an eventual volume 6 (1960-1990) is a possibility.

Malcolm McKinnon, fresh from the creation of the Te Waimano website at the National Library, www.tewaimano.govt.nz, and former Editor of the New Zealand Atlas has a two year contract with the Historical Branch to write a history of Treasury. Leading United States public historian Janelle Warren-Finlay (see article elsewhere in this issue) is also in residence for the next few months.

Hopefully, the Budget will bring good news for the Heritage Group, and some certainty for new projects.

'Sure, I could do that'

DAVID YOUNG talks with American public historian Jannelle Warren-Findley about converging and diverging experience.

For Jannelle Warren-Findley, there is a gap in the historical imagination of her fellow Arizonans that allows her to readily identify with New Zealanders.

Currently on her second visit here in three years she says, "I find myself chatting to taxi drivers, and they will say, 'What do you do?' And they will say, 'Oh, there's no history here.' I find that pretty interesting because if I was in a taxi in Phoenix they would pretty much say the same thing."

On a visit to the adobe sites of Hohokom Indians, who settled long ago in the Arizona desert, one of her students, a native of Arizona, told her that such sites could not be compared with the stone buildings of Europe. "What we were standing on was adobe, that's what you have in the desert. Somehow he had been brought up to believe that stone was better, old stone was better than old mud."

Like New Zealand, Arizona has largely only been settled by Europeans since the middle of the 19th century. Buildings that went up in Arizona in the late 1860s and 1870s were of mud, 'with wooden curlicues on the outside because that was what Victorian architecture was all about'. Like many visitors to Wellington Jannelle's students could not believe that her photographs of the New Zealand equivalent, old Government Buildings below Parliament with all their decoration and style, could possibly have been fashioned from wood.

Jannelle Warren-Findley (New Zealand Fulbright Office)

This is Jannelle's second visit to New Zealand. In 1997 she taught at Victoria University as part of Fulbright year. Then, she inspired a bunch of third years on her public history course to consider the resources that surrounded them in Wellington.

With the help of the late Professor David Hamer, who had engineered her Fulbright, she took them into what for her are the engine rooms of historical endeavour: for example, the New Zealand Dictionary of Biography, the Historical Atlas ('on the wall in proof') and the Waitangi Tribunal. She showed them work and she showed them opportunities.

This time, on an Axford Fellowship, she is back doing work on public history and heritage, looking at the way New Zealand's Department of Conservation (DOC) handles preservation and interpretation of sites. It's a huge task which 'could take ten years', but both DOC and its US equivalent are keen to learn from each other. She is hoping to set up some exchanges, but she recognises that 'the actual application of the management of land resources on the land is harder everywhere than the theory'.

She still likes the idea of the 'cultural landscape' model used over time to examine place. "You can do that in layers and talk about interactions between layers - a way to take the broadest possible view of what happens on a section of land. It has seemed to me for a long time to try to do human history without natural history is not telling the whole story. Coversely, doing natural history without human history is not telling the whole story either."

So she has been getting out and about in New Zealand. Recently she took a tour bus trip through the southern South Island, observing through the tourist voyeur smoked glass but with the lens of a

voyager. "The driver talked about Homer of the Homer tunnel, McKinnon who found McKinnon Pass – all human stuff, nothing about the landscape. I suddenly realised, the sheep were being given agency, in the sense that the sheep overgrazed. There was never any question as to who put the sheep there or why they overgrazed or who would stop it if it were going to be stopped."

"I wanted to raise my hand and say, 'Just a minute – are you sure the sheep are making all these decisions by themselves?' It was not," she said, "simply a New Zealand problem, but in an attempt to not tell the story from a variety of ways you end up letting the sheep have agency."

Although she is extremely interested in the way DOC is doing its interpretation, she did feel there was room at old Cromwell for greater explicitness than the cryptic Scots riposte (my words, not Jannelle's) of 'Cromwell – submerged but not forgotten'.

Even using the 'cultural landscapes' tack Jannelle discovered in Arizona that there was no getting away from the controversy history generates. "This was the idea whereby you would draw a line around a space and simply talk about all the stories that were in that space. What I discovered is that it is not as easy as that, because there are political and social boundaries and there are boundaries that people set up that you cannot always ignore."

"How," she asked, "could you do this when there was the Navaho nation, and the State of Arizona, in the same boundary? It turned out that this is not the panacea – just one way to present a very broad view of what has happened on a piece of land over time."

However, controversy is a problem when places like the Smithsonian get their funding threatened because of their interpretation of things. "But I don't know that we can avoid these things unless we do such innocuous history that it ends up giving the sheep agency. They don't sign petitions, they just overgraze."

"A couple of years ago Indians in Arizona went to a museum holding a great photographic collection and said, 'we want all our photographs and negs'. It wasn't copies they wanted - they wanted the lot. 'How do we know that you will look after them?' asked the museum. 'That's none of your business,' they replied."

"At that moment for about six weeks there was a real pause in the way the entire cultural community did its work, because this was so shocking an idea," she says. "As it turned out that particular request didn't go through the whole process. But it was the first time I'd seen that pause that comes with a real transfer of power and way of seeing the world. Really, there's no compromise that's possible."

She senses how the Native Americans feel. Her native Phoenix is the centre of Hohokom tradition and power. Yet standing before the Hohokom collections mounted by the great Field Museum in Chicago some 12 years ago, she remembers thinking, 'Why haven't I seen this before? It's not even my stuff but it's where I come from. I'm beginning to understand how the Fijians must feel.'

Her grandfather was a physician who worked on Indian reservations, first in Oklahoma then with Navaho in Arizona. After working with Black Buffalo soldiers on the Mexican border during World War 1 he went off to set up a Methodist mission in Le Pas. She knows little of her grandparents but thinks her own somewhat footloose career may be genetically inspired.

At one stage she worked on Navaho-Hope land claims, "which is a big one that has been going on for 25-30 years. I learnt a lot more about the land than I had known as a child." Although it was archival, a lot of work was done from aerial maps constructed in the 1930s when Indians still lived in hogons, when government researchers collected social data from Indians. "There were interesting records about the people if not the actual ones my grandfather had worked with, then at least their children."

After working for some years, however, she found it "unsatisfying, because in the US there is no consensus on the transfer of power that would be involved in a genuine settlement. Every case that I worked on, as soon as it had been settled, would go right back to litigation again."

"It didn't matter how good a job the historian did. The situation is so bad," she says "that on one occasion, in the Pacific Northwest treaties that had been in force with the tribe in question, water rights were challenged by apple growers who said, 'we believe that we can use the land better than they and the water better than they and that's what we want'."

She also discovered that in other projects there are ways in which "the material culture could be traced archivally, and I'd never known that". This was a job on a cultural landscape study from the US Army, doing a study of army ammunition dumps from World War II. "When I went into the records there were maps and there were photos and you could do an enormous amount of physical places and how they had changed."

In the late 1980s Jannelle switched direction again, becoming engaged in researching the

resources of the Cold War from Washington. The project took her to the Arctic Ocean in Alaska, Hawaii, Japan and Okinawa and to Germany and Belgium to NATO headquarters and all over the place. One of her particular delights was coming across an inflatable field hospital "which is like a giant balloon and as you blow it up everything you need like bandages and surgical equipment is built into the walls. You take it off the back of a flatbed truck and within 36 hours you've got an operating hospital." says Jannelle.

Apart from the historian's joy of discovery and the public historian's pleasure in laying down some new tracks for what American history was materially composed of, there was another bonus. The archivists went into a tizz because Jannelle wanted to nominate this object for the National Register of Historic Places. Their response was that it was heritage property when the thing was inflated, but when it lay on the flatbed truck it was moveable cultural property and therefore had to be 'sent packing' to the Smithsonian.

The work flowed from legislation drafted by a Congressional staffer who one night watched in horror as a crane lifted Checkpoint Charlie, Berlin, from the edge of the demilitarised zone and placed it into what he feared was historical oblivion. There is a book, yet to be written by someone, about all this but Jannelle had her small son Ben at home and decided that she needed to spend more time with him.

It was another chapter in the varied professional life of an historian who seems to thrive on two things: survival using her research wits and a delight not merely in discovery but in new ways of viewing the world. Jannelle agrees, "public practice is a field that demands a high level of flexibility that many historians do not exhibit easily. I am convinced that people choose the disciplines they go into very consciously and historians tend not to like the kinds of chopping and changing that a public career often demands. Things change overnight; your job is not secure or it is secure; you're suddenly doing something else."

Such a variety of jobs within and outside the academy once led a colleague to challenge her career- path, suggesting that it was not really a career, but 'just a bunch of bits'. To which Jannelle replied, "Well, a very entertaining bunch of bits." A characteristic response of hers, when presented with a new challenge, seems to be, "Sure, I can do that."

"I wanted to be a university professor," she says, recalling student days, "But not as much as others." For her, moving from one public history role to another became a way of striving to remain fresh at her beloved research coalface. With her degree in literature and American Studies, she went to graduate school at George Washington University, Washington DC, doing an interdisciplinary American studies programme. This resulted in her Ph.D. "For which the training was not clearly segregated between those who would work in universities and those outside. Washington is a place where many work for government departments, or for the Congress system, and never feel the urge to work in universities."

She took a Fulbright at the University of Gottenberg, Sweden then moved to London. Back in Washington she latched on to researching a field in her native Arizona. "I knew the place names and had been on the staff of national archives and I realised that I could form a business doing that sort of research for hire. And since I discovered that what I loved most of all was research, it was a perfect fit and I did it – I ran my business for 15 years." She has been teaching public history at Arizona State University's graduate school for about 12 years and, as her New Zealand students attest, is an inspired teacher.

Where, then does public history come from? "It's as old at least as the Greeks," Jannelle says. "It's history from the bottom up that throughout the 1960s had credence throughout the Western world really." In the 70s a group of academics at University of Southern California, Santa Barbara, put a name to it and offered courses. At the same time there was a Baltimore history project, labour and emigration based, around New York, which grew beyond that city. In LA the architect Delores Haden was doing a course called The Power of Place in which they examined various alternate histories. "LA had always talked about its Anglo history, then about its Mexican history but Delores had a group of people looking at Japanese history and women's history and African American history and other histories that had taken place on the same landscape."

It was a coming together of the social and community history as well as this new academic line. "It's interesting that they have not merged and you can still see, you can still categorise people as being of one kind or the other."

Jannelle believes that it would be really useful for historians, academic or public, to talk in their writings and their exhibitions, in whatever format they're using, about the particular piece. Several years ago Laurel Thatcher Ulrich wrote about a partial manuscript she had uncovered that had been written by a midwife in colonial Massachusetts. She

took the manuscript and annotated it, but also kept a diary of doing the work. "You see this person going through the process and making the choices that we don't normally allow ourselves, because historians don't write in the first person. You have to write in the first person if you are going to be self-reflective, but if you don't do that you leave out a whole process. It would be interesting to see people try more of this."

Jannelle finds more than enough innovation here in New Zealand to marvel at. For example, Ben, her 12 year-old-son is back at school learning Māori. In 1997 his New Zealand teacher asked, 'Doesn't he learn Navaho in Arizona?' "Again I was just stymied by the question. Of course he doesn't learn Navaho, for goodness sakes, no, he's a European!"

She thinks too that, for all the criticism of it, Te Papa has tapped into people's needs to have their histories told, as well as other people's histories. Ben, again, had to be dragged away from the Polynesian navigation video game "It may be a game on one level, but a very effective game – it helped to build Te Papa's audience. Now, he goes to Māori exhibits wherever they are."

"I've heard people say that it's not chronological, it's too chaotic, too noisy, it's disjointed, but it's clearly doing something and if we step back and look at what that process actually is, it seems to me at least to be incredibly successful at it," she says. "Historians can always say, 'we would do it differently' but we are stupid if we don't capitalise on this."

Springing the cheese from the trap: a guide to feral survival

MARGOT FRY reports on a Phanza presentation to Dictionary of Biography staff

Last November, a group of 'ferals'[1] met with staff from the Dictionary of Biography to discuss the different ways that historians survive. With the Dictionary operation approaching the end of its life, many staff wanted to know exactly how a feral operates, living in the twilight world of contracts, invoices and GST, and exactly what sort of work they were able to attract.

The panel consisted of David Young, Michael Kelly, Margot Fry and Tony Nightingale with Gavin McLean in the chair. The experience represented is wide-ranging. David combines his interest in history with his extensive background as a writer on the environment finding expression for these interests in a variety of media; Michael works predominantly and almost fulltime in the heritage sector; Margot mixes policy analysis, report writing and editing with historical research; Gavin has worked in the heritage industry as well as publishing a number of institutional histories; and Tony, although now working at the Waitangi Tribunal, has done several large contract histories, several on significant commercial operations.

A number of key points were made both in the discussion and the question time that followed.

- ***One of the marks of a successful feral is the ability to be flexible.*** Historians have a range of skills that are in demand in a context wider than traditional fields of historical research. We can analyse, synthesise, edit and film. Most of those on the panel do more than simply 'write history' to make money - they exploit everything they have ever done to keep the money coming in - even a 20 year old BSc has earning potential, so think in the round.
- ***Contacts are the key.*** If someone likes the work you did for him or her, they will pass your name on. Employment agencies may help in getting a wider range of contacts, but most rely on the goodwill engendered by the work they do. Like an actor, an historian is only as good as his or her last job so maintaining a high standard of professionalism is important.
- ***Some tips for negotiating contracts.*** Take into account provision for holidays and down time, make sure there is enough time for revision, editing etc and make allowances for the unexpected.
- ***The heritage sector*** is one area that few historians venture into. Historians could and should have greater prominence in conservation planning, rather than leaving it to architects. We need to raise the profile of history in conservation work.
- ***The client*** may not know what he or she wants in

terms of their history. This will very likely be their first experience of employing an historian and they may not be familiar with the different styles of historical writing. It is useful to take a range of publications to the first meeting and one way of helping a client decide on the type of publication is for the historian to assess their records, and then write them a proposal, setting out the themes of the book and chapter outline.

- ***Money.*** We had an interesting discussion on what historians earned. The rates ranged from $30 per hour editing at the Open Polytechnic to $80 (the max!) per hour for a shorter contract that required specialist knowledge. It is difficult to specify rates of pay. An historian may decide to work for a lesser amount if he or she has limited expertise or if they want to do the job for other reasons - it might provide an entree, for example, into an area of interest or it may dovetail into another research project. In general, it is important to remember what the remuneration should cover i.e. the hours worked, downtime, holiday pay and sick leave and the ACC levy.
- ***Provisional Tax*** takes a bit of getting used to. Business people don't pay tax the first year they work as it is hard to estimate what the income will be. In the second year, however, tax is paid for the first year plus the second. While the amounts are paid in instalments, the second year is often financially stressful. It is important to keep receipts and fill in GST forms and it may be worthwhile thinking about getting an accountant.

Finally, keep smiling and enjoy being on the wild side - it is exciting and can be very fulfilling.

[1] The term feral was coined to describe historians who work on the wild side, rather than in a tenured position or for a salary.

Christchurch 2000 History Project

JOHN COOKSON looks back at a year 2000 public history project that, for once, had nothing to do with commemorating Christ's birth.

Y2K only existed as someone's algebra when this project was conceived in Canterbury's History Department in 1992. Honestly, at that time if the year 2000 was mentioned, the discussion was over whether people would prefer to say "twenty hundred" or "two thousand." Anyway, perhaps Canterbury was being its usual parochial self and thinking really of the 150th anniversary of its European settlement.

Serious work began early enough when Jean Sharfe was appointed researcher to the project in March 1993, a position she was to hold until late in 1999. John Cookson acted as project leader throughout. There was little project democracy! The historians comprising the project group quickly agreed on what was wanted: firstly, a bibliographical database on Christchurch history; secondly, a Christchurch-wide search for historical photographs and an oral history collection to provide additional material; thirdly, the publication of an illustrated history of the city for the general reader followed by a more academic book of essays. People were pulled in to help as occasion required, particularly for the photographs search when volunteers from the Historical Association did a lot of necessary house-calling.

Geoffrey Rice wrote the illustrated history, using many of the pictures collected earlier, and Canterbury University Press published it last November. A second printing has already been ordered. Project work for this year has concentrated on final writing and editing of the book of essays, which will carry (for Dunedinites) the provocative title of Southern Capital. The contributions are not fine-grained examples of historical research, but rather 'go to wo' surveys of most of the important themes of Christchurch's history. The treatment is exploratory rather than definitive. With 14 chapters (13 topics plus a final summary) such a book should add up to being a significant New Zealand urban biography.

The remaining task of the project is to put the database on-line. While the database has been indispensable to the project itself, the intention always was to convert it into a community resource. Schools, especially seventh-formers engaged in local history studies, will obviously find it valuable. The number of entries exceeds 5,000. Present plans are to 'marry' it to the University's Macmillan Brown Library database, and make it accessible from there.

Historians at Large

What Phanza members are up to...

With the new millennium well and truly on us, it seems pertinent to look at what PHANZA members are doing. We have had good comments on this file – it is encouraging to see the diverse range of activities we are all involved in. We also have one apology to forward to Frank Rogers. We managed to make a real dog's breakfast of his entry in the last volume of 1999 but we hope we've got it right this time.

To put the record straight, ***Frank Rogers*** has recently published the *New Zealand Archivist Index, 1990-1994*, an article entitled 'Dear Mr Fairburn' Rex Fairburn, Theo Schoon and Māori rock art: New Zealand's oldest art galleries' in *New Zealand Studies* v.8 n.2 (September 1998) pp9-11, and is currently working on two projects: *Stout Centre Review/New Zealand Studies Index 1990-1999* and *New Zealand Archivist Index 1995-1999*.

Our returning committee member ***Adrienne Simpson*** has been similarly busy. At the end of last year her work appeared in two very different publications: A chapter on 'Janacek Operas in Australia and New Zealand – A Performance History' in *Janacek Studies* (Cambridge University Press) and a paper entitled 'New Zealand's Wicket Women' in the Stout Research Centre Publication *The Real Level Playing Field* (VUP, Wellington, 2000). She is also currently completing a commissioned history of Wellington's professional opera company, National Opera, and is finishing a book for Harper Collins on the history of women's cricket in New Zealand. This will be published at the time of women's world cup to be held in New Zealand later in the year.

Warwick Brunton has a chapter being published in a forthcoming book, 'Mental Health Policy 1972-97 ' in R Davis (ed) *Mental Health Policy in New Zealand*. He has also recently written an entry for the *Dictionary of New Zealand Biography* on T G Gray (1884-1964) as well as *Situation 125: A History of Seaview Hospital and West Coast Mental Health Services (1997)*.

Richard Moorsom is currently employed at the Waitangi Tribunal. His current fields of research are; rebellion and occupation in Hawkes Bay in the 1860s and the overview report on the flora and fauna claim, 1840-1912.

Ann Beaglehole has recently published 'Refugees from Nazi Germany and Austria 1933-1945' in James N. Bade (ed.) *Out of the Shadow of War*, Oxford University Press, 1999, plus essays for the *DNZB*. She is currently working on a history of Eastbourne she expects to be published in November 2000.

Rachael Egerton is currently employed by the Department of Conservation on Historic Places Management. Her projects include: conservation plans for the Port Craig Sawmill Site, a Conservation Strategy Review, managing contracts for Archelogocal Survey and thematic history (lighthouses).

Harry Evison is currently working on a history of the life and times of Walter B D Mantell, MLC.

Bryan Gilling has recently published *The Ombudsman in New Zealand* (Dunmore Press) and is completing *Local Government: National Interests*, a history of the associations and insurance companies of territorial local government. He is at present employed at the Treaty of Waitangi Research Unit, VUW, where he is Senior Research Associate.

Catherine Hodder's current project is a history of district high schools in New Zealand in the 19th century – there were 23 in total throughout the country.

Rosalind McClean is working on the Waikato Times millennium project on regional history as well as a history of a Waikato Charitable Trust – The Bryant Trust.

Web review

Australia anyone? MICHAEL KELLY delves into history on the web from across the Tasman and finds that things are pretty well organised over there.

A search on the web for anything under 'Australia' and 'history' can be misleading. As with a search on the same subject in New Zealand, you could be forgiven for thinking that the country was full of people and organisations building history web sites. Closer inspection shows that history is a word for all seasons and powerful search engines will find it wherever it is used.

Nevertheless Australia is impressively well served in this area, particularly by academic institutions. The latter are remarkably generous in making available masses of papers on history, heritage and related disciplines. Another strange by-product of our close relationship with Australia is that many institutions feel the need to lump us in with them, so some web sites will have a link to New Zealand sites or relevant material of their own. They are well worth checking out.

One page not managed by a university, but which offers all you could need and more, is the Australian National Library's *Australian History on the Internet*–just one of a huge range of directories listed on their home page. We are helpfully told that the guide was prepared in accordance with Guidelines for Internet Subject Lists.

You can be connected to archival directories, specialist web pages, databases and inventories, on-line journals, overseas repositories etc. It is so comprehensive that the scholar could spend days on that page alone. This is a government site, so it is not flash, but slick graphics and fancy links would somehow detract from the serious business of book-marking the Australian Mining History Bibliography or clicking on a link to Australian Transportation Records at the National Archives of Ireland. All this, and the page probably doesn't begin to cover even a fraction of available sources. You can find this site at: www.nla.gov.au/oz/histsite.html

Funds update

MFAT Historical Research Grants

The Ministry of Foreign Affairs and Trade has offered Historical Research Grants for three years. (See the flyer with this magazine for the latest application details). PHANZA made enquires to MFAT to find out more about the funding offered in the past. The following figures were provided:

Year	*Successful applicants*	*Value $*
1997/98	10	26,550
1998/99	11	24,555
1999/2000*	8	9,168

* The second round of funding is still to come for this financial year.

We are told that funding will be roughly of the same order this financial year as in the past. Applications approved for funding in the past "covered a wide range of bilateral and multilateral international issues of interest to New Zealand".

Random House one-off scholarship

As part of 10th birthday celebrations publisher Random House is offering a one-off $10,000 scholarship to be awarded to an emerging writer to assist them in furthering their writing career. The judge will be Bill Manhire.

The competition is open to anyone with New Zealand citizenship, whose prose writing has never been published in book form, either in New Zealand or overseas.

The applicant will need to be able to demonstrate his/her writing abilities and a commitment to finishing a 'work' that could feasibly be published in book form. Note that academic or educational works are not eligible.

For more details see Random House's website: http://www.randomhouse.co.nz

Application forms are available by visiting the web site or ringing Random House on 09 444 7197.

Conference 2000

An update...

Gavin McLean reports that interest in attending the conference is high, especially from people working in more isolated places who have welcomed the opportunity to meet other public historians and to discuss issues. Although a strong heritage/museum interest is emerging, most aspects of public history will be covered and the range of contributors is wide - from senior American public historians to postgraduate students. We look forward to more expressions of interest.

The conference venue, on the first floor of the Town Hall, will be delightful. The beautifully restored room is light and spacious and we'll have the full use of the anterooms because we will be the sole user that weekend. There will be plenty of opportunities for people to network during breaks and there is room for people to display material if they need to.

The cut-off time for papers is 1 May. After that we will post a registration form, abstracts and a timetable on the PHANZA website - www.nzhistory.net.nz/PHANZA/phanza.htm

In the meantime, email gavin.mclean@dia.govt.nz for more information or to register your interest.

The Wellington Town Hall, built between 1902 and 1904, the venue of the first PHANZA conference. (Marc Baily, Boffa Miskell)

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Public History
Meanings, Ownership, Practice

New Zealand's first public history conference

Wellington Town Hall, Saturday & Sunday
2nd & 3rd September 2000

Papers from public historians & students from the United States, Australia and New Zealand

Memory & commemoration
(Auckland's Museum and Stratford's Hall of Remembrance)

Health
(Victorian mental hospitals)

Public historians
in local & national museums

Treaty history

Teaching public history

Local & institutional history

Plus a chance to meet other New Zealand public historians & attend interesting site visits

Fees: Both days, includes morning and afternoon teas and lunches $95 ($75 for PHANZA members), $55 for students, or $60 per day.

To register: Write to PHANZA, Box 1904, Thorndon, Wellington or email gavin.mclean@dia.govt.nz.