Phanzine

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DNZB staff 1999. At least six current PHANZA members may recognise themselves in the photograph taken by Peter James Quinn.

The DNZB, redux

Tim Shoebridge reports from the Ministry for Culture and Heritage on a very welcome development

Simon Nathan's call to action in the August issue of *Phanzine* was a timely and welcome reminder of the value of the Dictionary of New Zealand Biography (DNZB). He suggested it was time that we at the Ministry for Culture and Heritage resumed work on the DNZB, to which only 15 new entries had been added in the last 17 years. Last year Jock Phillips pointed out that New Zealand was the only country in the Anglophone world not to be updating its biographical dictionary on a regular basis. He attended a conference in Canberra, where those running other countries' dictionaries were 'staggered and appalled that there was no on-going preparation of new biographies.'

In March this year, our Chief Historian Neill Atkinson asked me to explore options for embarking on a new phase of DNZB work. The publication in November of a new entry on the Tahitian navigator, Tupaia, marked the beginning of such a phase. From 2018 we're planning to publish 20 new biographies a year, beginning with 20 biographies of women to celebrate the 125th anniversary of women's suffrage.

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PHANZA
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A revival of the DNZB has been a long time coming. The original programme concluded in 2000, with the five print volumes providing more than 3000 biographies of people who lived or came to prominence before 1960. A volume covering the years 1961–80 was then thought unfeasible, since too many of those who ought to be covered were still living and therefore ineligible.

In 2001 all the biographies were made freely available online, and in 2010 the DNZB became part of Te Ara: the online encyclopedia. That year the Te Ara team commissioned 15 new DNZB biographies. These new entries were intended to fill some conspicuous gaps in the DNZB's coverage, such as three prime ministers and leading artistic, sporting and scientific figures. The demands of other work kept the DNZB on the back-burner from that point on.

As we moved increasingly into the digital space, the question of how we might maintain and augment our major legacy projects was at the forefront of our minds. The DNZB, in particular, has felt like unfinished business. Our biography pages receive between 2000 and 4000 page hits per day, and we're regularly asked when a new phase of work on the DNZB might begin. Clearly the DNZB is still a going concern, and there's an appetite for more.

As we reviewed our options, we immediately ruled out a scheme comparable to the original print programme, when a large team of researchers and editors compiled a print volume of 600 biographies every two years. The resources for such a programme did not exist, and the shift to digital publishing meant we could now publish new biographies online as they were completed, rather than have to deliver on a certain date to meet publishing deadlines. We decided to commission a group of new biographies each year. Our object is to create a financially sustainable ongoing programme which can be carried out alongside our other commitments. We hope these small beginnings will lay the foundations for a larger programme.

Some things, of course, have not changed in the DNZB's world. The need for expert advice and high quality fact-checking and editorial work is as pressing as ever, and without these the DNZB cannot succeed. We also think it's important to honour the intentions of the DNZB's original editors in commissioning representative biographies. The spaces, of course, are at a premium when there's only 20 a year, and there's a lot of catching up to do.

Our initial focus will be on New Zealanders who first 'flourished' in the 1960s and 1970s, as well as those from earlier periods who have died since the print programme's cut-off date of 1998. We will also commission a few biographies of especially well-known people from later time periods. People who were eligible for but not included in the print volumes will be our lowest priority.

We are seeking the help of the historical community in our efforts to maintain the high standards of the original programme. We will be approaching historians to aid us in the selection process, write biographies, and provide feedback on drafts written by others. We also encourage subject experts to nominate individuals for consideration. We look forward to PHANZA members playing a prominent part in the new DNZB programme.

Editorial

The election has come and gone and, in a somewhat surprising turn of events, we have a new government. It would be foolish to heap expectations on the Labour-led government and the coalition agreement itself is pretty general so specifics are in short supply. Two notable initiatives are a boost to the funding of the Department of Conservation and the Prime Minister taking on the arts, culture and heritage portfolio (in the footsteps of her predecessor Helen Clark). We await developments with interest.

Our recent AGM marked the departure of several long standing committee members, all of whom have done a tremendous amount of work for PHANZA. Marguerite Hill (nine consecutive years on the committee in all manner of roles), Eileen Barrett-Whitehead (treasurer for the past three years) and Karen Astwood (secretary for the past three years) have been part of the back-bone of PHANZA. Their efforts have left the organisation in fine fettle.

Next year, with a new committee (see details on back page) we will have a programme of activities but three significant initiatives were foreshadowed or promoted at our recent AGM:

- a full conference;
- completing the updating of website content; and
- devising an annual or biannual scholarship using PHANZA's accumulated funds.

In addition, because we run a consultative organisation, we are seeking your feedback on whether we move to a paperless *Phanzine*. More to come on this.

—Michael Kelly
PHANZA President

Jock Phillips with NZHA president Aroha Harris at the conference dinner

PHANZA successes celebrated at New Zealand Historical Association Conference

PHANZA members were well represented at the New Zealand Historical Association Conference held 28 November to 1 December, and the first issue of *Phanzine* for 2018 will reflect upon the conference and specific contributions made by our members.

But we couldn't let the year pass without celebrating the success of PHANZA members in receiving two very special awards presented at the conference dinner.

Ben Schrader won the biennial WH Oliver Prize for the best book on New Zealand history for *The Big Smoke: New Zealand Cities 1840–1920* (BWB 2016).

The Association also made a special award to Jock Phillips for services to New Zealand history 'in recognition of his career-long and unwavering advocacy and support for New Zealand history, historians, and history projects of all kinds'.

And Claudia Orange's delivery of the prestigious JC Beaglehole lecture showed how public history has made an indelible mark over the course of her own career as an historian. Her topic, 'The Memory of a Nation: An Historian and New Zealand's National Identity', was very well received.

We are very proud of Ben, Jock and Claudia for representing PHANZA, and the profession, so splendidly at the conference and, indeed, throughout their careers.

—*Margaret Tennant*

▼ Ben Schrader with his award

The Busby personality is presented here through short, illustrated large-format 'books'. They show Busby as a more complex character than is usually portrayed.

The Treaty House at Waitangi

Claudia Orange outlines an important new exhibition she has been working on

Last month a refurbished Treaty House at Waitangi opened with a new exhibition to mark its historic significance. Situated in the Waitangi National Trust grounds, the old British Residency was renamed by the Governor-General Lord Bledisloe when he and his wife Lady Elaine gave the grounds in trust to the nation in 1932. The aim was to build recognition of the property as the key heritage site of the founding of a new nation.

This latest renovation of the Treaty House highlights the house as a key site in the Treaty signing.

The Waitangi National Trust Board which administers the grounds has pursued this aim. In February 2016 they opened a new museum and exhibition. The museum, called Te Kongahu, a Ngāpuhi word which refers to the unborn child, is named as a metaphor for the potential and promise of a new nation conceived at Waitangi in the 19th century, culminating in the signing of the Tiriti/Treaty. The exhibition, Ko Waitangi Tēnei – This is Waitangi, speaks of why the place has been a meeting ground, and why it is important to New Zealand. This latest renovation of the Treaty House expands on that story, highlighting the house as a key site in the Treaty signing.

Situated on a broad lawn overlooking the Bay of Islands, the house was built in 1833 by James Busby, British Resident. His appointment was an experiment, a holding operation designed to maintain British interest in New Zealand but at a minimum cost to government. When circumstances moved to the 1840 treaty-making, Busby's role as British representative ended. By this time Busby and his wife Agnes had four children and expanded the original two bedroom house into a family home. They continued to occupy it and to farm the surrounding 3.7 hectare property purchased from Māori. The family sold the property in 1882 and it went through various hands until its purchase by the Bledisloes in 1932.

The exhibition, an integrated treatment within the now eight-room house, was created by the Wellington firm Workshop e. It covers several stories: Busby as British Resident, the origin of the Tiriti/Treaty agreement with Māori, the family home and farm, and the site's passage as the 1932 gift. Simplicity is kept throughout the rooms, with images mounted on cool white walls and the house's original two-rooms subtly delineated in pale green. A corridor at the house's rear reveals its original construction; it also indicates the changes made over the years in several refurbishments. The exhibition has only one object from the original Busby occupation, a work table; beds and a cot represent the Busbys' domestic life, while a selection of images and quotes capture the Busby family and personalities. The entry sets the scene with the house's design and an invitation to sign the visitor book.

Modern technology immediately engages the visitor's interest. The room to the entry's right features a large table on which screens an account of the country's early British connections and interest. Images and a 'voice over' text are timed to introduce the visitor to key players in the treaty-making – Busby, missionary Henry Williams and William Hobson, Consul and Lieutenant Governor. The three men meet in this room on 5 February 1840 to pore over two documents – the Treaty and the Tiriti translated by Williams, before Busby adds a finishing touch. On the wall is the 1835 Declaration of Independence with its original 34 signatures and those of the further 18 chiefs who had signed by 1839, as shown in a printed copy annotated by Busby. British acknowledgement of the country's independence shaped the steps taken by treaty in 1840.

An adjacent room is devoted to exploring Busby the man, through short, large-format 'books' printed on durable Tyvek. The well-read Busby was the second son of an English family who had migrated to Australia. One of the books covers the little known story of Busby the viticulturist. His entrepreneurial planning envisaged Australia as major wine exporter. He encouraged vineyard development through gathering hundreds of cuttings in two trips to France and Spain. Another book details the story of his land purchases at Waitangi and in the Whangārei area. A third is planned that will look at Busby the diplomat.

Claudia Orange also presented the Beaglehole lecture before the NZHA conference dinner on 30 November.

Beyond this room is a research area where key books and resources on Waitangi, the Tiriti/Treaty, and related subjects are available to leaf through, or view online. The Treaty House's relationship as the partner to the adjacent Whare Rūnanga and to the wider Bay of Islands environment is captured here too.

A southern wing of rooms holds a suite of interactive digital screens that effectively present the passage of the House from a Busby family property through several other owners. The 1932 purchase and gift by the Bledisloes, with another block of land added as an endowment, is also covered. Maps and photos of historic events illustrate the stories and enhance this area. The Waitangi National Trust Board, set up by legislation soon after the gift, has its own history; an accolade wall lists the many who serve, and have served, on the Board.

The Treaty House in its new guise contributes to the Bledisloes' original aim, that the site gain recognition as foundational to our nationhood. It goes far to expand the exhibition in the new museum and complement the whole Waitangi experience. But the renovation also enhances and refines the concept of the 1990 project which aimed to bring out the character of the 1840s family home, here returning a sense of domesticity throughout.

The residue of a past era: Norsewood pub sign, 2007.

Six o'clock closing

Paul Christoffel reflects upon anniversaries connected with a significant social institution

This year sees two anniversaries relating to that venerable Kiwi institution known as 'six o'clock closing'. The 9th of October 2017 was the fiftieth anniversary of its end and the 1st of December will be the hundredth anniversary of its introduction.

Six o'clock closing was introduced for one main reason – it was believed that shorter hours would mean less drinking and fewer alcohol-related problems. The reality was somewhat different. During the half-century early closing was in place per capita alcohol consumption increased by 40 per cent. In addition, the hour or so available for after-work drinking gave rise to the term 'six o'clock swill'.

Six o'clock closing was imposed after decades of heated debate during which anti-alcohol campaigners had forced the government to close hundreds of bars, cut hours of sale, and ban barmaids who might entice weak-willed men into pubs. But ultimately it

It is perhaps the belief that men would fail to go home for their dinner at six unless compelled to by the law which did more than anything else to keep this institution in place.

was the Australians who were to blame for this additional restriction. In 1913 temperance campaigners forced the South Australian government into a referendum on early closing, arguing that if shops closed at six, pubs should too. Once war began the contagion spread to other states and by October 1916 all but two had voted to ban liquor sales after 6 pm.

Although New Zealand had more liberal shopping hours, many were convinced that six o'clock closing would mean less drinking, particularly by vulnerable young war recruits. In 1916 parliament banned women from bars after 6 pm – they were seen as a temptation for innocent young men – but voted down an

early-closing bill. The following year a newly-formed National Efficiency Board dominated by prohibitionists recommended wartime six o'clock closing. Shorter hours, it was felt, would mean fewer precious national resources wasted on manufacturing and distributing alcohol. This time parliament agreed to the measure, which was set to expire six months after war ended. But in the early hours of 4 December 1918, as another Licensing bill neared its final stages, Egmont MP Charles Wilkinson proposed an amendment to make early closing permanent. It passed by just one vote and six o'clock closing thereby became a national institution.

Despite the negative social effects of early closing combined with a freeze on new liquor outlets (including in rapidly-growing Auckland), six o'clock closing lasted 50 years. It is perhaps the belief that men would fail to go home for their dinner at six unless compelled to by the law which did more than anything else to keep this institution in place. In a 1949 referendum voters rejected a proposal for ten o'clock closing by a wide margin.

One of the many social consequences of six o'clock closing was that it heightened gender segregation. Dirty and crowded urban bars were unattractive to women who were in any case usually banned because they took up space that could otherwise be filled with beer-swilling males. Many hotels provided lounge bars for 'ladies and escorts' but, despite the name, lounge bars were often unpleasant and commonly closed to free up staff for the 5 pm rush hour. It was only with later closing that lounge bars were modified to attract those drinkers who sought a greater level of comfort.

By the 1960s social change was having some effect. From 1963 licensed restaurants could serve drinks as late as 11.30 pm, an innovation that failed to result in the mayhem feared by many. Australian states were ditching six o'clock closing, starting with Tasmania in 1938 and New South Wales in 1955. By February 1966 only South Australia and New Zealand held out. Most MPs favoured extended hours and in 1967 Parliament agreed a referendum in which voters could support the status quo or 'later closing'. When the vote took place on 23 September 1967, two-thirds of voters supported extended hours. Despite a persistent rumour that West Coasters rejected later closing, 77 per cent in fact voted for it. Parliament acted quickly and six o'clock closing ended on 9 October 1967, just seven weeks short of its fiftieth anniversary.

▼ People drinking at the Porirua Tavern. The *Evening Post.* Ref: PADL-000185. Alexander Turnbull Library, Wellington, New Zealand.

The danger of false advocates

Michael Kelly raises questions about an ethical aspect of heritage practice.

Heritage is similar to a number of sectors; it has professionals or experts in various fields who undertake work, either within an organisation or for clients as consultants. These experts, who might train as historians, architects, planners, archaeologists, engineers or some other related discipline, sometimes find themselves required to appear in hearings or asked to write expert witness evidence on a particular matter.

Unsurprisingly, most heritage professionals use their expertise for the protection and conservation of heritage. There are occasions when the values of a place are not clear cut and heritage professionals can find themselves in disagreement with each other. There are other occasions when the importance of a place is much more obvious and yet there are still heritage professionals on both sides of the argument. How can that happen?

There is, unfortunately, a tiny minority of practitioners working in heritage who advocate against heritage, while maintaining an ostensible respect for conservation principles. This advocacy is not in the form of letters to the editor, op-eds in newspapers, blog entries or the like. This is the preparation of oral and/or written evidence for resource consent hearings or environment court proceedings. This evidence is used by developers or owners to support arguments for getting a building removed from a public schedule, or demolished, or even both.

Many heritage practitioners in New Zealand are members of ICOMOS (International Council on Monuments and Sites) New Zealand, or use its Charter in their work. The Charter guides the conservation of places of heritage value in New Zealand and is largely structured to support one key statement in its preamble – that conservation 'involves the least possible loss of fabric or evidence of cultural heritage value'. It is also, as it states, a 'statement of professional principles for members of ICOMOS New Zealand'.

There is, unfortunately, a tiny minority of practitioners working in heritage who advocate against heritage, while maintaining an ostensible respect for conservation principles.

ICOMOS New Zealand also has a Code of Ethics. Nowhere in that Code does it explicitly forbid advocacy for the demolition of heritage, but it does state, among other things, that members 'shall recognise the need to maintain and promote high environmental and conservation standards and outcomes' and that they 'must give professional advice and evidence that is consistent with the ICOMOS New Zealand Charter'.

Most people see working in heritage as something of a passion, even a vocation, so it would seem counter-intuitive to turn against that. Every industry has its apostates, but it is also true that if every heritage practitioner in New Zealand chose not to advocate in favour of destroying heritage or even diminishing its value, then it would become a lot harder to use the provisions of the RMA to undermine protected heritage.

So what is the motivation here? It can't just be about money, or is it? Perhaps there is a perversity at the heart of some of this advocacy – a desire to kick against one's peers or prove that there really are two sides to an issue. And while it is true that this has been going on, to some extent or another, for decades, its end can't come soon enough.

Which leads to the next point. This can only really be ended by peer pressure, formally or informally. The use of complaints procedures conducted by professional bodies such as ICOMOS seems the most obvious approach to pursue. End this kind of behaviour and it would be one more important step in the protection of the country's heritage.

News from the Manawatū

Fiona McKergow reports on developments at Te Manawa

Professor Giselle Byrnes of Massey University delivered the 2017 Mina McKenzie Memorial Lecture at Te Manawa Museum of Art, Science and History in Palmerston North on Monday 6 November. The subject of her address was 'The presence of the past: museums and material culture in processes of historical apology. It was among a range of activities that took place as part of the region's annual Local History Week initiated by the Palmerston North City Library.

After outlining the events at Parihaka on 5 November 1881 and the Crown's recent apology on 9 June 2017, Giselle argued that the importance of this event and its modern commemoration lies not in the Treaty settlements per se, but in the reinterpretation of historical events and the way in which twenty-first century Māori and Pākehā have been reminded of the Crown's imperial ambitions and its role as internal coloniser.

'Such acts of aggression highlight the way the Crown (in the form of successive New Zealand governments), was prepared to take up arms against its own subjects. While state-sanctioned public apologies have been most obvious in modern Treaty claims settlement process, in recent years the New Zealand government has also offered apologies to the New Zealand Chinese community and to the people of Samoa for colonial indiscretions, prejudice and neglect. New Zealand's national apologies and declarations of regret have characterised much of the political discourse of the late twentieth and early twenty-first centuries – and museums have a role to play in this process.'

Mina McKenzie, 1997. Manawatū Heritage. Reproduced courtesy Fairfax Media/ *Manawatū Standard*.

In this sense the lecture posed a challenge to our cultural institutions: 'Museums play a critical role in promoting understanding about the power and place of public apologies in our national narrative. As critical repositories of objects as well as places of storytelling, museums can contribute towards improving public understanding about apologies, public acts of contrition as a way of coming to terms with a less than ideal history characterised by violence and shame. After all, apologies are only as durable as the communities in which they must have meaning.'

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Giselle's lecture paid respect to Mina McKenzie (Ngāti Hauiti, Rangitāne, Ngāti Raukawa, Te Ati Haunui-a-Pāpārangi) as the inaugural director of the Manawatū Museum. For seventeen years she led the institution with a vision which ultimately saw the establishment of Te Manawa. As one of the few early women directors, Mina also holds a special place as the first Māori director of a New Zealand institution. Mina's work was invaluable in protecting waahi tapu, traditional buildings and moveable taonga. Her work with the Cultural Conservation Advisory Council (1987–1991) helped pave the way for Kaitiaki Māori to obtain advanced conservation training. She initiated the Taonga Māori Conference in Wellington in 1990 to build relationships with international museums. As a mentor to many young people within the sector, especially Kaitiaki Māori, she also worked towards the establishment of the Museum Studies course at Massey University.

Mina McKenzie passed away 20 years ago. A lecture series established in her name was reinstituted in 2009 by the newly formed Te Manawa Museum Society. To date the lectures have either been delivered by individuals who knew Mina or addressed topics perceived to align with her interests.

It was with astonishment that I learned that one of Mina's protégés was among the Te Manawa staff who were made redundant the very day this year's lecture took place. As Mina once said of the changing role of museums: 'They used to be treasure houses developed from rich men's collections of curiosities. Now we see ourselves as guardians attempting to provide a service by preserving and interpreting a culture and fostering understanding.' At Te Manawa, it would seem, there is now little call for the kind of expertise that Mina cultivated. Named lectures allow us to pay respect to the memories and the legacies of indomitable and caring women. As Giselle so ably demonstrated, they also serve a purpose in the present.

News from the North

Which narrative?

Sandra Gorter reports on the PHANZA Auckland meeting held Wednesday 1 November, 2017, Te Marama Room, Auckland Library

Prompted by questions raised in the last issue of *Phanzine* by Jock Philips in his article on the National Library's Treaty of Waitangi exhibition, and by conflicting articles on the recent general election, PHANZA members met at the Te Marama Room at the Auckland Central Library to discuss issues around the construction of narratives.

The importance of which information is chosen from your greater body of research, and what narrative is constructed as the result of choices made, kept the discussion going until the library closed!

The main points distilled were:

- Who is the 'client' paying for the work?
- There is always a 'client' or commissioning body, whether that be a University department, Government funding body, corporate, or committee
- What narrative does the greater body of information (the research you have done), reflect?
- What narrative does the client want?
- Can the preferred narrative be shaped to support the greater body of information?
- What options are there for presenting alternative narratives?
- Is there an, 'elephant in the room'?
- How do you write around it?
- How well does the preferred narrative reflect the greater body of information?
- How do you compose a narrative – which is essentially linear, from the many dimensions presented by the findings of a full body of research?
- Can the scope of the project encompass a full picture of the body of information?
- 'Censoring' or editing, is unavoidable. You are responsible for the choices made, and the resulting narrative.

News from the South

Lyndon Fraser reports

The Canterbury region continues to be well served by a swathe of local organisations, institutions and groups devoted to the study of the past. Heritage Week attracts considerable interest and there have been significant moves in relation to two important buildings damaged by the 2010–11 earthquakes: the Christ Church Cathedral (Anglican) in Cathedral Square and the Cathedral of the Blessed Sacrament in Barbadoes Street (Roman Catholic). A new CBD is slowly emerging and it blends surviving elements of the old with the new.

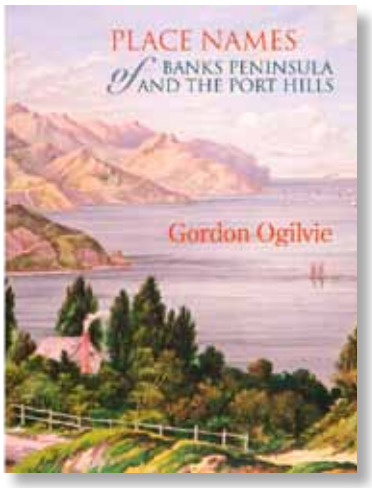
A number of heritage buildings or sites were opened, rescued or restored in 2017. Property investors Patrick Fontein and Paul Naylor saved and completed work on a well-known brick bank building on the corner of Colombo and Armagh Streets that had been earmarked for demolition. It joins a collection of several treasured architectural gems that have been restored, including the Sign of the Takahe, the Nurses' Memorial Chapel, the Old Stone House in Cracroft, and the Mona Vale gatehouse. Cyclists and walkers can now slake their thirst at the Sign of the Kiwi on the Port Hills, reopened as a café.

There have also been notable achievements in the realm of botanical heritage with a successful campaign to keep hundreds of trees on Christchurch District Plan Schedule. The Hadfield Elm, for example, which shades the corner of London Street and Stanmore Road, was planted in around 1868 next to the homestead of the Hadfield family who had emigrated to the province aboard the Mersey.

In other news, the Teece Museum has opened in the former Chemistry building of the newly renovated Christchurch Arts Centre and houses the Logie Collection of Classical Antiquities. It now forms part of a strong Arts precinct that includes the Canterbury Museum and the Christchurch Art Gallery. Sarah Murray reports that the major focus for the Canterbury Museum human history team has been to complete the curation and development of their major First World War exhibition, Lives Lost, Lives Changed (November 2017) and on the commencement of an inventory of our estimated 2.3 million collection objects (beginning with the institution's social history collections).

This month the Museum team celebrates the publication of Research Fellow Richard Bullen's book *New China Eyewitness: Roger Duff, Rewi Alley and the Art of Museum Diplomacy* (co-authored with Victoria University's James Beattie). The culmination of several years of research, the book considers how Canterbury Museum came to acquire the largest collection of Chinese art in New Zealand

Geoff Rice writes that the Canterbury History Foundation has had a busy and productive year. Although there were no applicants for the Canterbury Community Historian Award, the Foundation received a bequest of $10,000 from a former life member, John Strassmeyer. It forms a new fund to support local history publications.



On 23 October 2017 we lost one of our most prominent local historians, Gordon Ogilvie, whose final book – *The Place Names of Banks Peninsula and the Port Hills* – was published two months before his death. Gordon's life work was recognised in his appointment as an Officer of the New Zealand Order of Merit for services to historical research (2008), as well as an Honorary Doctorate from the University of Canterbury (2000).

PHANZA Executive Committee

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Annual General Meeting

Michael Kelly reports

A small but engaged group of members attended this year's AGM, held once again at St Andrew's on the Terrace, Wellington, on 19 October 2017. The predominantly Wellington based members were joined by Auckland committee member Sandra Gorter.

The meeting took place as the outcome of negotiations to form a new government was being announced so the proceedings were not without their (historic) interruptions.

We farewelled long-standing committee members Marguerite Hill, Karen Astwood and Eileen Barrett-Whitehead, and welcomed on board Kate Jordan and Martha van Drunen. The full committee is listed below.

Outcomes

The significant resolutions were as follows:

- Subscriptions next year will rise for the first time ever, from $50 to $60 for waged members and $25 to $30 for unwaged members.
- PHANZA will hold a full conference in 2018.
- A poll of members will be held to determine if we will move to an E-Phanzine (see below).
- PHANZA will fund a scholarship for an amount and frequency yet to be determined.

2017–18 committee

Michael Kelly (President), Sarah Burgess (Secretary), Paul Husbands (Treasurer), David Young (co-opted), Sandra Gorter, Margaret Tennant, Lucy Macintosh, Kate Jordan, Martha van Drunen

E-Phanzine

The perennial issue of whether PHANZA moves to publishing *Phanzine* in a digital format only was put to the AGM. A vote was held and the outcome was a margin of one in favour of going digital. However, this is an issue that your committee feels requires the input of the wider membership. So we are offering opportunities for you to vote on the matter. You can vote on-line (you should have already received an email with a link to the poll) or send us your vote in the post.

To help you decide, here are the pros and cons for shifting to a digital version of *Phanzine*, as outlined in a paper presented to the AGM:

BENEFITS

- It removes the need for a strict page length e.g. 8, 12 or 16 pages to fit the established format.
- No more labelling and envelope stuffing by committee members.
- No printing costs ($2670 per annum).
- No postage/stationery costs ($900 per annum).

NEGATIVES

- No paper copy.
- It is of no purpose for anyone who doesn't have an internet connection or isn't on-line in any way. (However, it is entirely feasible to print a version of the digitised version and mail that to members who can't receive it electronically.)