

Abstracts and presenter biographies



PHANZA Conference After the War – what's next?

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Contents

Key note address

Steve Watters, 'Opening a new front: The call to teach the New Zealand Wars'	1
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Presentations

John Adam, Jo-Anne Morgan and Stuart Read, 'War and Peace Trees of New Zealand: The Dead and the Living'	2
Karen Astwood, 'Utility and Symbolism: Finding meaning in the bridges on the New Zealand Heritage List/Rārangī Kōrero'	4
Francesca Beddie, 'When did we come of age?'	5
Julia Bradshaw, 'Marrying Out: Exploring the stories of Chinese-European relationships in New Zealand'	6
Paul Christoffel, "'An abortion!": The white disc flag of 1899'	7
William Cottrell, 'A half-century too late or is the time just right?'	8
Jared Davidson, 'The war that never ended: Public history for the present'	9
Nicholas Haig, 'We were in Egypt: Considering alternate trajectories for New Zealand's public remembrance of war'	10
Emma Jean Kelly, 'Mainmast Speaks: Pauline Thompson's Pacific feminist art history'	11
Helen McCracken, Mary Donn and Sophie Bradley, 'Professional historians and their role in a resilient New Zealand'	12
Malcolm McKinnon, 'How to remember? The Depression of the 1930s in New Zealand'	13
Ewan Morris, 'What's next for the history of public memory in Aotearoa New Zealand?'	14
Amanda Mulligan, 'Far from the war: An example of domestic architecture in rural mid-Canterbury'	15
Simon Nathan, 'A new biography for William Colenso: A case study of why older biographies in the DNZB need to be reviewed'	16
Genaro Oliveira, 'History 2.0: the past through the lenses of internet memes'	17
Margaret Pointer, 'After the War - what's next?'	18
Hilary Stace, 'The stropky socialist sisterhood of a century ago: Janet Fraser and friends'	19
Margaret Tennant, 'Young Heart Easy Living' or Cleese's 'Suicide Capital of New Zealand'? Representations of a Provincial City'	20
Lynette Townsend, 'Te Tai: Treaty Settlement Stories'	21
Paulette Wallace, 'Turnbull House after the war: Earthquake-prone buildings and public histories'	22
Mark Webster, 'A new people for a new war (or not)'	23

Cover image: IMG0388, Peter Jackson and David Ledson, National War Memorial Advisory Council Chair hongī following the unveiling of a plaque marking the opening, 19 Apr 2015, Manatū Taonga flickr, https://www.flickr.com/photos/manatu_taonga/17021392599.

Key note address

Steve Watters, 'Opening a new front: The call to teach the New Zealand Wars'

In 2015, just as the Gallipoli campaign threatened to overwhelm the commemorative programme for the First World War centenary, a new front opened up. Not, as might be expected, the Western Front, but something much closer to home.

Otorohanga College students asked why so little was known about the events that took place at nearby Ōrākau in 1864 compared with a far-off Turkish beach. They organised a 12,000 signature petition, calling on the government to acknowledge the 'Land Wars' with a National Day of Remembrance *and* make teaching about these wars compulsory. One Otorohanga mother argued that 'our youth had been ripped off' by not learning their history. The petition and the students' presentation to a parliamentary select committee ignited considerable debate. Many questioned whether we had 'ripped our kids off' and if we weren't teaching such content, why not? The issue of compulsion and what should be in our curriculum also sparked intense discussion. The NZ History Teachers Association urged the Government to seize on this 'zeitgeist moment' in Māori-Pākehā relations and 'give young people their history'.

Given the emphasis placed on themes such as identity and nation building during the WW1 centenary, this paper will explore how we might better acknowledge and integrate events such as the New Zealand Wars into the national narrative. Has the time come, once and for all, to consider how we might support the coherent teaching of our colonial history?

Steve Watters is Senior Historian-Educator at Manatū Taonga Ministry for Culture and Heritage. Steve joined Manatū Taonga in 2005 after twenty-years as a high school history teacher. As part of the WW100 programme, he was involved in the highly successful *Walking with an Anzac* programme in schools as well as a number of other education initiatives to support students in their exploration of the First World War and its impact on New Zealand and New Zealanders.

Presentations

John Adam, Jo-Anne Morgan and Stuart Read, 'War and Peace Trees of New Zealand: The Dead and the Living'

Live peace trees are recorded as being planted with colourful public ceremony or secret memory in the historic records of the New Zealand Land wars across the Waikato in places such as at Rangiriri, Orakau battle sites and Steele Park (Hamilton East). But it was after World War I in a contested society that many communities organised to commemorate individuals or others who died in the war on significant days such as ANZAC Day – 25th April and Armistice Day – 11th November. Souvenir booklets and peace boulevard plans were published and many trees were planted. Are these trees still visible in New Zealand's urban and rural landscapes?

Roadsides were generally chosen to plant avenues and individual trees. A grand 'Peace Boulevard' across Auckland was proposed but instead a War Memorial Museum building was chosen. The Scandinavian sacred tree called Yggdrasil, of Norse mythology was quoted in the period's tree planting ceremonies. British and colonial ideas about trees included the hamadryads, the mythical Greek tree spirits.

When and where were peace trees planted by the Women's' Suffrage and International Peace interwar movements and other affiliated groups, including those men who deserted? Noted tree planters included Maori leaders such as Princess Te Puea Herangi who also fought WWI conscription. New Zealand Labour Party leaders were imprisoned during WWI so how and where did these people and other political and religious groups and individuals commemorate the peace?

John Adam has been a self-employed landscape historian since 1998, who graduated from the University of Auckland in 2000 with a Graduate Diploma in Arts in Anthropology.

In December 2002 he was jointly awarded, with Matthew Bradbury a lecturer in the landscape architecture programme at UNITEC, Auckland, a New Zealand Fulbright Fellowship, to pursue a joint research project on the American career of landscape architect, Fred Tschopp (1905-1980). He received the Garden History Medal in 2006 from New Zealand Institute of Horticulture.

His *Endangered Gardens* business strengths are his knowledge of live plants that has found him preparing reports on live tree collections such as the Percy Reserve and James Hector Reserve (Lower Hutt), The Monte Cecelia Premier Park (Pah Farm); Mount Eden Domain; Alberton Gardens, Nathan Homestead garden (all Auckland); Kemp House Gardens, Waitangi House landscape (Northland) Clive Square & Memorial Square (Napier) and in 2017 a report titled: *Historical Overview of Stopping Place Development in New Zealand*, report commissioned by Transport New Zealand.

Jo-Anne Morgan currently works at the University of Canterbury and is an independent researcher. Her area of interest is memory in the landscape from an historical and cultural Geography perspective. Jo-Anne's PhD, *Arboreal Eloquence: Trees and Commemoration*, explores the ways that commemorative trees have been used to anchor memory in the landscape through the making and marking place. It shows how trees planted for the likes of war memorial avenues, link the local to the national and international, and produce a landscape that is multifunctional, in which social relations support memory, remembrance, forgetting, silences, erasures, and memory slippage.

Stuart Read is a horticulturist, bureaucrat and educator on landscapes. He helps the NSW Heritage Council identify, list, access and manage key parks, gardens and sites. Stuart has worked for the Australian Heritage Commission and Environment Australia's world heritage & biodiversity units. He has studied gardens in Australasia, the Middle East and Europe, including a 2005 Pratt Foundation overseas fellowship study tour of, then in he led a 2010 tour of Spanish historic gardens. Stuart contributed to the National Trust (NSW) book *Interwar Gardens ...* (2003), *Oxford Companion to Australian Gardens* (2002) and *Gardens of History & Imagination: Growing New South Wales* (2016). He wrote *Spanish lessons for Australian Gardens...* (2005) and regularly contributes to *Garden Drum* and *Australian Garden History*.

Karen Astwood, 'Utility and Symbolism: Finding meaning in the bridges on the New Zealand Heritage List/Rārangi Kōrero'

When thinking of commemorative structures, war memorials are arguably the first heritage structures that spring to most people's minds. Heritage New Zealand Pouhere Taonga has recognised many war memorials as heritage places on its New Zealand Heritage List/Rārangi Kōrero (the List) as well as some bridges, whose connection with this memorialising function is not so immediately obvious. Why did these bridges become memorial sites? What other meanings can or have been ascribed to this type of heritage structure?

To explore these questions I will closely examine the List to find out why New Zealand bridges are recognised as historic places, with specific reference to structures associated with the twentieth century's World Wars. Using case studies, I argue that bridges have always meant more to New Zealanders than simply being utilitarian structures essential for traversing our dramatic landscape. I will discuss common themes, including bridges as commemorative outlets, symbols of progress, political soapboxes and representing this little country at the far reaches of the British Empire's desire for international connection. Through this analysis I will also identify gaps in the List's collection of bridges and suggest potential future research areas.

Karen Astwood gained a Master of Museum and Heritage Studies from Victoria University of Wellington in 2008 and has been a PHANZA member since then.

Karen is an experienced historian who, over the last decade, has worked for Heritage New Zealand Pouhere Taonga and Engineering New Zealand as a Heritage Advisor, as well as completing other history-related contracts. She is currently one of Heritage New Zealand's Central Region Area Managers and a Heritage Assessment Advisor.

Karen's previous papers at local, Australasian and international conferences have all focused on aspects of New Zealand's engineering history and heritage.

Francesca Beddie, 'When did we come of age?'

Today, young Australians and New Zealanders visit Anzac Cove as a rite of passage. They make a foray into foreign climes where their ancestors displayed manly vigour and courage. Australian school children learn that the ANZACs went to war to defend their countries' values and 'lifestyle'. Busting those myths to explain that the young men actually volunteered to fight for king and the 'mother country', God and empire – no to mention the adventure – has proved very difficult over the last four years. The idea that Australia was in fact fighting to defend its racial purity and fend off the Japanese did not enter the popular discourse.

It is a story that would also not resonate with the Australians who hail from beyond what was the British Empire. Many of those who arrived over the last century have actual experiences of war: they know its reality and risked much to escape it, prepared even to abandon their homes. Still, they have to know about Anzac valour: it is the first question they confront on the list of practice questions for the citizenship test. And they continue to be presented predominantly with stories of white Australians.

Now that the commemoration is over, this paper suggests other lodes of the past that, should they become integrated into mainstream history, can explain how we forge a national identity. This paper will propose a few of the stories that might present a more nuanced picture of what it means to be Australian and even inform the next version of the Australian citizenship test.

Francesca Beddie is a former diplomat, who served in Jakarta, Moscow and Berlin. She writes policy history, including [Putting Life into Years](#) (2001) a commissioned history of the Commonwealth Department of Health, and an historical [reappraisal](#) of the Martin Report on Tertiary Education. She has delved into the origins of the Australian Embassy in Moscow and is writing about the uses of history in Putin's Russia. Francesca edits the PHA NSW and ACT blog.

Julia Bradshaw, 'Marrying Out: Exploring the stories of Chinese-European relationships in New Zealand'

Small in number but of great interest because of the challenges faced, Chinese-European marriages in New Zealand remain a relatively unexplored cross-cultural story. Well-known examples of Chinese-European marriages, such as Appo Hocton's two marriages and Chow Chong and Elizabeth Whatton of Taranaki, are unlikely to be representative and, apart from James Ng's work on the Otago goldfields, little is known of the marriages and de facto relationships between less illustrious citizens.

Community reaction to these relationships provide interesting insights into customs and beliefs in the late nineteenth and early twentieth century. Drawing on new research and the work of family historians this paper will explore the stories of individual families and discuss preliminary findings, research opportunities and challenges.

The author of five social history books including *Golden Prospects: Chinese on the West Coast of New Zealand*, **Julia Bradshaw** has been working in museums since 1993 and was previously Director of Hokitika Museum. As Senior Curator Human History at Canterbury Museum Julia is responsible for the Museum's social history collections. She is currently undertaking research on the early European use of pounamu, Chinese-European marriages and laws affecting Colonial women.

Paul Christoffel, “‘An abortion!’: The white disc flag of 1899’

In early 1900, many thought that New Zealand had changed its national flag by placing the four red stars within a white disc. A flag of this much-hated design could be seen flying from government ships and buildings at the time.

When asked in Parliament, Premier Richard Seddon blamed the change on the British Board of Trade, claiming the Board had ordered all colonies to place a white disc on their flags so they could be used for ‘code signaling’ purposes by ships. MHRs, including former seaman John Hutcheson, subsequently refuted Seddon’s claim. However the belief that the white disc flag had something to do with code signals has persisted into the present day. Indeed, the NZ Government website NZHistory.net repeats Seddon’s claim and refers to the white disc flag as “the signaling flag”. No one seems to have questioned at the time or since why New Zealand was the sole colony to disfigure its flag in this way.

This paper outlines the real reason for the insertion of a white disc on the New Zealand flag in 1899, showing that it resulted from a slightly farcical bureaucratic misunderstanding.

Paul Christoffel is a self-employed historian who works mainly for the Waitangi Tribunal, the Office of Treaty Settlements, and Crown Law Office. Other research interests include alcohol and censorship.

William Cottrell, 'A half-century too late or is the time just right?'

Sometimes I think "if I knew what I know now but it was fifty years ago, how much easier my research would be." But then again, some distance between subject matter and its later research does have the advantage of perspective.

My chosen field of interest, colonial-made furniture (1830-1920) was once so commonplace in everyday lives as to be almost unnoticeable as a topic of significance. Such disinterest through the passing of time meant that little survived or was ever recorded.

This unassuming subject has nevertheless been a lifelong passion for me. It is exhilarating to rediscover even fragments and peel back a rich and fascinating history from the most obscure starting position. That challenge has taught me to read much from so little and given me great pleasure to dig ever deeper.

Rarity certainly adds fascination. My subject has a defined European beginning of around 1815 so material can almost be found from those earliest years while the end date is, of course, at my discretion. With each decade more remains and more can be retrieved.

I will discuss how from a few facts and small clues a large narrative can be built. How research is as much about artefact as it is about archive and how a seemingly uninteresting topic can become hugely satisfying to research and of wide public interest.

William Cottrell has a PhD in Art History University of Canterbury and is a conservator/restorer and research historian specialising in early colonial furniture and wood use. He was awarded the Montana Award 2006 and NZSA Best Non-Fiction Award 2006. William owned and managed the historic Darfield homestead, Gunyah (1912), has travelled to 60+ countries and worked as film and video editor for NZBC, RNZ, TV One, South Pacific TV, ITN (London).

Jared Davidson, 'The war that never ended: Public history for the present'

For those on the margins of wartime society, the First World War did not end in November 1918. Working-class radicals, antimilitarists, Irish nationalists, Māori objectors, and 'aliens' remained imprisoned or under surveillance for months – even years – after Armistice. While their stories have been touched on during the WW100 commemorations, the root causes of their wartime experiences – namely capitalism, class, and white supremacy – remain largely unexplored in the official narrative.

This paper sheds light on the lives of some of these people 'post-war'. With the continuing effects of the war and the forces that caused it, the paper also asks: how might a public history that had truly grappled with the root causes of the First World War inform and address the present?

An archivist by day and labour historian by night, **Jared Davidson** is an award-winning writer based in Wellington. He is the author of *Remains to Be Seen*, *Sewing Freedom*, and more recently, *Dead Letters: Censorship and Subversion in New Zealand 1914-1920*. Through social biography and history from below, Jared's work explores the lives and struggles of working people – from radicals of the early twentieth century to convicts of the nineteenth. He is also a curator of He Tohu and a contributor to the WW100 program.

Nicholas Haig, 'We were in Egypt: Considering alternate trajectories for New Zealand's public remembrance of war'

Upon entering the Te Papa Tongarewa's exhibition *Gallipoli: The Scale of Our War*, the "voice" of Lieutenant Spencer Westmacott can be heard declaring: "I shouted fix bayonets – rapid fire!" While the first two lines of the first text panel read: 'We were in Egypt when they told us we would be invading Gallipoli. The Turks had sided with the Germans in the war, and we were itching to take them on.' My concern in this paper is with exploring some of the affective, moral and indeed "ontological" directives that have structured and interleaved New Zealand's centennial commemorations of the First World War. Underpinning this line of inquiry is the broad question: what types of subjects and "future subjectivities" are envisaged and called up by institutional remembrance practices? In other words, what is it that we are being asked to remember and why? Put somewhat differently, what must I remember in order to *be* a subject/citizen? Although focused on the "hegemonic" functions of remembrance, an argument will be developed in this paper which suggests that there *are* alternate ways of remembering war in public settings, particularly in – or *by way of* – the "perplexed" space and idea that is the museum.

Nicholas Haig completed an MA in Museum Studies in 2016 and is currently a Massey University Doctoral candidate. His research focuses on contemporary memorial formations and the social and political functions of museums

Emma Jean Kelly, 'Mainmast Speaks: Pauline Thompson's Pacific feminist art history'

Painter Pauline Thompson (1942-2012) was described as an artist of 'metaphysical paintings' who became 'one of New Zealand's foremost narrative painters' by Gregory O'Brien in *Parihaka: The Art of Passive Resistance* (VUP, 2000). However she is little known in New Zealand today.

Born and raised in New Zealand, she was descended from one of the H.M.S. *Bounty* mutineers and his Tahitian wife. Thompson understood herself to be a feminist artist with an interest in indigenous experience in the Pacific, and she explored the lives of the people of the Pacific in her painting. Taranaki Māori experience was her theme in a work selected for the 2000 Parihaka exhibition and publication ('The Art of Passive Resistance', City Gallery Wellington, 2000).

'After the War' as a theme for this conference offers a moment for reflection on where public histories may develop: new women's histories, indigenous, multicultural and bicultural histories of women such as Thompson that did not fit into the mould of traditional New Zealand masculinist painting. This paper will use the work of Pauline Thompson to explore some of the ways in which we might write new histories sharing different voices than those which we have most frequently heard in the last few years of war commemorations and military histories.

Dr Emma Jean Kelly recently joined Manatū Taonga Ministry for Culture and Heritage as an educator. Before joining the Ministry she was a researcher at the Waitangi Tribunal and formerly led the Labour Party 100 archiving project in 2016/2017. Her PhD thesis on Jonathan Dennis, founding director of Ngā Taonga (formerly Ngā Kaitiaki o Nga Taonga Whitiāhūa) was published as *The Adventures of Jonathan Dennis: Bicultural Film Archiving in Aotearoa New Zealand* in 2015 by John Libbey Press (Indiana University Press).

Helen McCracken, Mary Donn and Sophie Bradley, 'Professional historians and their role in a resilient New Zealand'

The paper provides a brief synopsis of the Ministry for Culture and Heritage's (MCH's) Cultural Resilience Project undertaken in 2017-2018. The aim of the project was to provide an overview of the importance of culture to building New Zealand's resilience. It was intended to be a starting point to assist MCH and the wider cultural sector to better engage in resilience discussions. The paper looks at how the cultural sector and others view cultural resilience in New Zealand, including the role of history and historians.

Helen McCracken is currently a Principal Advisor at the Ministry for Culture and Heritage (MCH). Helen has a Master of Anthropology from the University of Auckland. She worked as a contract historian and, between 2001 and 2006, was employed by Heritage New Zealand Pouhere Taonga as a researcher. This included a period managing the New Zealand Heritage List/Rārangi Kōrero. Helen has a keen interest in how New Zealand manages risk to cultural heritage and belongs to a network of international practitioners advocating for greater recognition of cultural heritage in emergency management.

Malcolm McKinnon, 'How to remember? The Depression of the 1930s in New Zealand'

Four years of WW1 centenary commemoration are drawing to a close and six years of WW2 centenary commemorations are still 20 years away. In between those two events fell the Great Depression. In this paper I explore the existing tension between the history and the memory of the Depression, likely ways the Depression might be commemorated and how such commemoration might interact with ongoing historical research into the period and the crisis.

Malcolm McKinnon is a Wellington historian. He is the author of *The Broken Decade; Prosperity, Depression and Recovery in New Zealand 1928-1939* (Otago University Press, 2016).

Ewan Morris, 'What's next for the history of public memory in Aotearoa New Zealand?'

Public historians contribute to the shaping of public memory (for example, through their contributions to the First World War centenary commemorations), but public memory itself can also be the subject of historical study.

This paper will outline five areas for future research in the history of public memory in Aotearoa New Zealand:

- how the expressions of public memory have changed over time;
- local, national and international contexts for New Zealand public memory;
- how public memory varies across cultures;
- the interaction of private and public memories; and
- public memory in the arts and popular culture.

Ewan Morris is a Wellington-based historian with a particular interest in cultural contestation over symbols and public memory. He is the author of *Our Own Devices: National Symbols and Political Conflict in Twentieth-Century Ireland* (2005), and of a number of articles on Australian, Irish and New Zealand history.

Amanda Mulligan, 'Far from the war: An example of domestic architecture in rural mid-Canterbury'

In contrast to the global theatre of the world war which has occupied many historians over the last decade, this paper explores the personal and domestic – an early twentieth century home on the Mulligan family farm near Ashburton. Researching the history of buildings is the bread and butter of historians working in the heritage field but this researcher has lately only had experience of working with the well-resourced Wellington City Archive. This paper sets out not only to report on the results of researching a rural farmhouse, but also the experience of accessing the available archival material kept by local repositories. My paper will also touch on the early use of pinus radiata timber for building construction as those connected to the house believe it to be an early example of construction using New Zealand-grown supply.

Amanda Mulligan is a Senior Heritage Advisor at Wellington City Council currently on secondment to the Heritage Policy team at the Ministry for Culture and Heritage. She joined Council in 2015 following five years working at Heritage Victoria in Melbourne and then at Heritage New Zealand. Amanda has experience in a number of areas of heritage practice, but her main focus has been on assessing significance, and the impacts of development. A historian by training, Amanda also has qualifications in architectural history and building conservation.

Simon Nathan, 'A new biography for William Colenso: A case study of why older biographies in the DNZB need to be reviewed'

I believe that the preparation of accurate and objective biographies of leading New Zealanders should be a substantial component of future public history work, preferably by expanding the online Dictionary of New Zealand Biography. While there is immediate pressure for post-1950 biographies, it is equally important to revisit older DNZB biographies that are out of date, usually because of new work and changing interpretations, as well as omissions from the original DNZB.

The DNZB biography of William Colenso, a controversial polymath, is used as a case study to illustrate the problems. Written 30 years ago, it was based on the sole biography then available, which covered only part of Colenso's career, and has been overtaken by a large amount of recently published work, including a new biography and the proceedings of the Colenso Society.

A minimalist approach would be to systematically update the 'External links and sources' of existing biographies with references to significant new published material, and to tweak the text. But this would not be adequate for the small number of biographies that need to be revised, nor for people originally omitted but now recognised to be significant.

Simon Nathan is a geologist and science historian, who worked as science editor for Te Ara. As well as many technical publications, he has written biographies of several New Zealand scientists, most recently James Hector.

Genaro Oliveira, 'History 2.0: the past through the lenses of internet memes'

From public tweets to private emails, the rise of digital technologies has led to the creation of a collection of 'born-digital' sources that pose new challenges to the work of historians. This paper reflects on the impact that one of the Digital Age's most popular media - the internet meme - has had in shaping the way history knowledge is currently being produced and disseminated. The first part focuses on two pioneering digital archiving initiatives, *The Museum of Memes*, created by the Federal Fluminense University, and the exhibition *Two Decades of Memes*, curated by KnowYourMeme website. Both initiatives raise questions about how historians can use new methodologies and conceptual tools to analyse digital sources. The second part is devoted to a close analysis of internet memes that directly deal with historical topics. By drawing on examples about NZ history found in the popular *Only in New Zealand* site, as well as on cases of international history shared on mainstream social media, it investigates how internet memes are redefining the way history is being written and taught in a post-truth period. The paper concludes with reflections about how internet memes offer historians effective ways to communicate key topics in local and global histories, especially to digital native and 'screenager' audiences.

Genaro Oliveira is a historian who has joined the Institute of Education as a Lecturer in Secondary Education in August 2018. His career began as a history teacher in Brazil, where he had experience working in the public, private and NGO sectors as a school teacher, educational consultant and academic. Prior to his current role at Massey, Genaro worked as a social studies and Spanish teacher at Diocesan School for Girls (Auckland), did a postdoc in digital history at the University of Basel (Switzerland), lectured on history and education at the Fiji National University (FNU - Fiji Islands), taught media history at College of Sciences and Technology (FTC - Brazil) and digital inclusion at the NGO Cipó (Brazil). Genaro's fields of research are: teaching and learning history, art history, digital history, historiography, and Latin American history.

Margaret Pointer, 'After the War - what's next?'

That was the question Effie Cunningham asked herself following the news that an armistice had been signed in France. She didn't consider it immediately. On November 11, 1918, she was on a twelve-hour shift in the Gretna munitions factory in Scotland. As forewoman in Hill 2 of the nitroglycerine section it was far too dangerous to take her mind off her work.

But in the following weeks she did ask the question. What comes next after three years of living and working in a huge secret complex creating explosives? What comes next after the loss of three brothers and a fiancé in Scottish regiments during the war? What comes next when you have won the O.B.E. for bravery but you still do not have the right to vote?

For Effie, the answers gradually came in the shape of marriage and emigration to New Zealand. The NZ Pictorial News photographed her and her family arriving in Auckland in December 1924. They came as assisted immigrants, 'full of hope and determination to win out'. But how do you make such a transition? How did she cope 'after the war'? Margaret's current research focuses on these questions.

Margaret Pointer's work has focused on the history of Niue, with an emphasis on Niue in WWI and also a major 200-year contact history of Niue. She has written for nzhistory.govt.nz on the involvement of Pacific Islanders in WWI and worked for MFAT, NZ Post, WW100 and the Niue government on issues relating to the war.

Margaret is now looking at the situation in the UK at the end of the war and the influx of immigrants into NZ in the 1920s. This work revolves around a case study of her grandmother, Effie Cunningham, and how she and her family transitioned to a new life. Margaret is in the early stages of this work and at present is not sure where it is leading. This conference as an opportunity to explore ideas with others and see what comes out of it.

Hilary Stace, 'The stropky socialist sisterhood of a century ago: Janet Fraser and friends'

In 2018 we commemorated 125 years since women's suffrage was won, but that was just a start. New Zealand women had to fight for many more years before they could stand for Parliament (1919) and be elected (1933). A century before Jacinda Ardern, an earlier generation of left-wing feminists paved the way for those who followed. Janet Fraser and her Wellington friends were part of the first generation of women to vote, although for many this right came after immigration to NZ. These women helped found the modern Labour Party, lobbied for political rights, fought for social justice, stood for election to boards, committees and parliament, ran community and voluntary groups and were always ready to help out whether it was the flu epidemic or unemployment riots. They raised families in often difficult times such as when their men were imprisoned for opposing the First World War. These women supported the political careers of men in the years up to and including the First Labour Government, but their contribution has largely been overlooked. This presentation will look at Janet Fraser and some of her Wellington socialist friends.

Hilary Stace researched and wrote about Janet Fraser for the *Dictionary of New Zealand Biography* and discovered a rich stream of largely forgotten socialist feminist history. Hilary has more recently been a researcher on disability issues and history, completing a PhD on autism policy. Her research interests often unexpectedly intersect. She has been a PHANZA member for many years.

Margaret Tennant, 'Young Heart Easy Living' or Cleese's 'Suicide Capital of New Zealand'? Representations of a Provincial City'

A group of seven historians is working on a thematic history of Palmerston North, the first substantial general history since George Petersen's centennial monograph of 1973 (since supplemented by Ian Matheson's history of the Palmerston North City Council published posthumously in 2003). This presentation will review the approach taken in the new history, and then focus on how a (much maligned!) provincial city has tried over time to promote and position itself over time via a series of labels and slogans, some more hopeful than accurate. The public representation of a city gets to the heart of a city's alignments and aspirations, and raises the question of what is distinctive, what is aspirational –and what is defensive - about the marketing of place.

Margaret Tennant is a freelance historian with honorary research professor status at Massey University. She has published extensively in the areas of women's history and welfare history, her most recent book being *Across the Street, Across the World. A History of the Red Cross in New Zealand* (2015).

Lynette Townsend, 'Te Tai: Treaty Settlement Stories'

In a 2014 oral history interview about the Treaty of Waitangi settlements Sir Douglas Graham stated;
'...and the tragedy for New Zealand really was that so many of us, and I include myself, had no idea. And until you went to the marae and saw what the grievance was doing...I defy any New Zealander to have been able to do that and then do nothing. It just couldn't happen'.

Likewise, most people know very little about Aotearoa New Zealand's colonial history or the land loss, injustices and grievances endured by Māori. Even less is known about the Treaty of Waitangi settlements, a watershed in New Zealand history and the process iwi go through.

Te Tai: Treaty Settlement Stories is a Manatū Taonga project that aims to collect, preserve and share stories related to Treaty settlements. The project initially aimed to capture first-hand experiences of key figures involved in Treaty settlements but in recent years, the focus has shifted to sharing these histories through multimedia storytelling.

Focusing on the Ngati Awa web story published in 2018, this paper discusses the collaborative way in which the story was developed, how iwi voices were brought to the fore, and the challenges faced in creating engaging audio-visual features out of filmed oral history material.

Lynette Townsend is a historian focusing on audio-visual content at Manatū Taonga Ministry for Culture & Heritage, a role that involves researching, acquiring and creating audio-visual features and multimedia stories for the Ministry's websites. A key focus over the past two years has been a NZHistory based feature for Suffrage 125 and Te Tai: Treaty Settlement Stories – the Ngati Awa story.

Between 2003 and 2017, Lynette worked at Te Papa as a History Curator. Research and publications focused on exploring New Zealand social history, particularly stories associated with New Zealand's cultural diversity, community histories, and the history of New Zealand childhood.

Paulette Wallace, 'Turnbull House after the war: Earthquake-prone buildings and public histories'

Turnbull House is both the birthplace of New Zealand's national library after WWI and a site of recognition in the contemporary as an earthquake-prone building. It brings into focus the legacy of the Building Act 2004, its subsequent amendments and the impacts of the recent Christchurch, Seddon and Kaikoura earthquakes. This paper will argue that an opportunity awaits public historians to unpack the narratives of loss after earthquakes and to instead create more nuanced histories that go beyond the dichotomy of demolition or rebuild. The discussion will begin with Turnbull House and utilise other Heritage New Zealand Pouhere Taonga managed properties to highlight the significant impact that the earthquake-prone era is starting to have on the way that New Zealanders interact with the places they inhabit.

Paulette Wallace left a role as an historic ranger for the Department of Conservation in Wellington in 2011 to join the Cultural Heritage Centre for Asia and the Pacific at Deakin University in Melbourne. She completed her PhD on cultural landscapes in post-settler societies at the start of 2015 and became the inaugural Executive Officer for the Australian Convict Sites serial World Heritage property based at Port Arthur Historic Site in Tasmania. Paulette returned to Wellington in January 2018 and is currently the Manager Heritage Assets for the Central Regional Office of Heritage New Zealand Pouhere Taonga.

Mark Webster, 'A new people for a new war (or not)'

The question of what New Zealand historians might do after four years of war commemorations begs many questions. There will be other centenaries, but will any measure up to the four years mirroring the 1914-1918 Great War, within which New Zealand found itself a separate identity within the Dominion for the first time?

Naturally, 2039 to 2045 will produce another historical mine. Before that, perhaps the Japanese invasion of the Chinese mainland and the Spanish Civil War might get some attention.

Jumping from one conflict to another skews history into a series of bloody milestones. There are other measures: Tiriti O Waitangi, Women's Suffrage, the rebirth of Māori identity... But should we stick with the bloodier episodes in New Zealand's past, one must wonder where New Zealand might find itself in, say, the run-up to a Third World War.

Looking back at how New Zealand approached the other two leaves a bewildering picture. Staggering numbers of New Zealanders served in World War One, with a cataclysmic impact further hammered home by the 1918-19 Influenza Epidemic. Yet New Zealand embraced participation in the Second as if little trauma remained.

Where would New Zealand find itself next?

Mark Webster is the author of *Assembly: New Zealand Car Production 1921-1998* (Reed Books 2002) and *Parcels From Home: The Prisoner of War Parcel Scheme and the New Zealand Red Cross in World War Two* (CreativeTech Publishing 2015). He works as Public Programmes Coordinator at the Auckland Museum of Transport and Technology and, in his spare time, is writing *How To Survive the Apocalypse Without Eating Anyone*. He has written on, and presented for, many history and technology topics over the last two decades.