

Phanzine

Newsletter of the Professional Historians' Association of New Zealand/Aotearoa
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Editorial

An executive assistant for PHANZA

In PHANZA's 26-year history, all the work to build and manage the organisation has been done by volunteers. Successions of committees have done this, happily, for the greater good and because there was also an expectation that once someone retired from the committee, they would be replaced and the work carried on.

I can testify, as someone who first joined the committee in 1999, that the workload then was relatively light and the expectations on incorporated societies were not onerous either. That has all changed. Today, along with a website that needs regular attention, there are demands on the secretary and treasurer that simply weren't there in PHANZA's early days. Those demands may also explain why it's so hard to find candidates to fill the office holder positions.

The committee has reached the conclusion that this situation is no longer tenable and consequently we have made the decision to seek members' approval to hire an executive assistant. It will be very similar to the position at the NZHA - staffed by a post-grad student, working an average four hours a week February to December. The remuneration will be modest but affordable for PHANZA. Our aim is to see how this works in practice for the first year and tweak things if need be.

We hope that members will see the value in this initiative and support it at our upcoming AGM. We anticipate that this will free up the committee, and in particular the office holders, to broaden our scope of activities and that it will also help attract more candidates to the committee.

— Michael Kelly
President

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PHANZA Executive Committee 2019–20

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Presenting Kapiti's history to the public

Anthony Dreaver reports on a rich array of local efforts

Several groups are working on presenting Kapiti's history to the public.

The Kapiti US Marines Trust is planning signage to tell about Camp Paekākāriki, built on a golf course and now mostly covered in streets and houses at the north end of the village. This will fill out our displays of the other two camps: the Marines' Memorial and the restored hut at Camp Russell (Queen Elizabeth Park), and the Marines Walk at Camp Mackay (Whareroa Farm). Our visitors' book contains many appreciative comments, often from descendants of Marines who were based here in 1943.

Our other major achievement has been to bring to New Zealand high resolution copies of 650 still and 15 movie images of the Marines' presence in 1943. Made by an official photographer, Norm Hatch, most have never been seen in New Zealand until now and depict not only Paekākāriki scenes but also tours with Guide Rangī in Rotorua, exercises north of Auckland, and the visit of Eleanor Roosevelt (including a sound movie of her reception in Wellington). Most dramatic are moody shots of a practice beach landing at Paekākāriki that went disastrously wrong. The images were sourced from US archives in collaboration with Steve La Hood and funded by the US Embassy. We look forward to putting them on public show and making them available to researchers (<http://marinenz.com>).

The closure of New Zealand's pioneer Children's Health Camp at Ōtaki has left a remarkable assemblage of buildings and a large site awaiting a new user. Heritage New Zealand has given protection to the whole complex and it is under the oversight of the Department of Conservation (DOC). A group of enthusiasts formed the Friends of Ōtaki Rotunda Trust to care for a beautiful building originally designed for the rehabilitation of Great War casualties. The remaining rotunda building was one of two transferred from Rotorua to Ōtaki in 1931. We are offering tours of the

► Over page: A beach landing exercise at Paekākāriki that went wrong, winter 1943 (Norm Hatch Collection)







site to interested groups. The Trust includes three historians: Di Buchan (chair) who wrote the camp's story, Jock Phillips and myself as well as other community representatives. We welcome supporters as members (<https://www.otakirotanda.org.nz/>).

Kapiti Coast District Council, in partnership with DOC and iwi representatives, plans to build a gateway building at Paraparaumu Beach for visitors to Kapiti Island. Despite some controversy, it should be a great asset.

A related project recalling Kapiti's whaling industry is expected to be visible from the expressway in two years' time. Whale Song, the brain-child of local artist Mike Fuller, will depict a life-size pod of whales making their way through Kapiti Strait. The conception is quite stunning and can be inspected at a location in Coastlands Mall or on its website, <https://www.whalesong.kiwi/>.



The light-filled interior of the rotunda at Ōtaki Children's Health Camp, built in 1916 as a Rotorua servicemen's hospital and transferred to Ōtaki in 1931 as a dormitory (Anthony Dreaver)

Finally, the Discover Kapiti Heritage Group is a clumsy name for a simple and useful activity. It's a bi-monthly gathering of representatives from our various museums and other heritage groups to keep in touch with each other's progress and to plan for an annual publicity push in Wellington's Anniversary Weekend. The District Council's Arts and Heritage Advisor, a friendly and helpful person, attends to provide support and to learn what we're all up to. The venue rotates around our various premises, some of them heritage treasures in their own right - Waikanae's former Post Office, Ōtaki's former Bank of New Zealand, Paekākāriki's railway station. It develops a sense of common purpose and supports often quite small and isolated groups. www.kapitiheritage.org.nz.

Heritage and Black Lives Matter

Michael Kelly looks at the thorny issue of memorials to scoundrels

One of the most potently symbolic aspects of the black lives matter protests has been the removal by force of statues (or memorials) of people deemed inappropriate for their inhumane behaviour.

On one level this is entirely understandable. Not even the argument that it was a 'different time' can excuse a basic lack of humanity. The trading and keeping of slaves, for instance, are palpably awful activities, no matter when they were being done.

The drive to expunge memorials to terrible people is going in interesting directions. Efforts to remove memorials to Confederate generals from the American Civil War are not fading. English Heritage is reviewing 950 of their famous blue plaques in London to see if any of them have 'problematic' connections. This is a discussion we are having (and need to have) in New Zealand. An Action Station initiative was recently launched to have all memorials in Wellington to the Wakefield family - principally Henry and William - removed. There are memorials in many parts of New Zealand to people who Māori regard with understandable contempt. What do we do about these and other examples of statues and memorials to people we judge to be inappropriate?

Lots of issues arise. Who decides if something is offensive and what is the threshold? If we accept - as we ought - that all humans are flawed then passing judgement on the actions from the past does become an exercise in subjectivity and that is, potentially, a dangerous place to be. What of historical figures who had major and obvious flaws but also did significant good? And then there are the memorials and statues with artistic value or that are considered notable heritage in their own right; what role do those values play in decision making?

It's worth recalling just how much memorialising of individuals has changed. Prime Minister William Massey has a striking, imposing memorial to him at the north end of Te Motu Kairangi, on one of Wellington's most visible promontories. Views of his 13 years in charge of the country are mixed, to say the least, yet at the time of his passing in 1925, the

► The William Wakefield Memorial at the Basin Reserve (Michael Kelly)



government decided he was worthy of one of the grandest memorials to an individual in this country. Such a memorial to one person would be inconceivable today. In fact, it's doubtful any sort of traditional memorial would be built as a form of commemoration. The last prime minister to be memorialised with a statue was Sir Keith Holyoake, well over 30 years ago.

The United Kingdom is full of memorials to people and institutions with links to slavery. So, it is no surprise that English Heritage was faced with repeated threats to memorials under their stewardship. Their response to the targeting of statues of controversial historical figures was surprisingly forthright.

Anna Eavis, English Heritage's Curatorial Director, said: 'Statues can offend but we cannot support deliberate damage to historic monuments. We believe that the best course of action is to provide as much information as possible about these monuments - their history and the context in which they were erected - and encourage debate and reflection on the sometimes painful issues they raise. ...We need to ensure that the stories of those people already commemorated are told in full, without embellishment or excuses.'

Of course, there is no obligation on historians to follow this approach. Some may feel that there are still some notable individuals in this country's history who behaved so egregiously that any commemoration to them is unwarranted. However, the English Heritage policy does provide an opportunity to apply a consistent approach to any offending memorial and statue, which is to respect the history of the place but not necessarily the person. And it's not just context required either. It needs different viewpoints - not only to get around inherent bias or white privilege, but to broaden the discourse. If, for instance, we keep the memorials to the Wakefields, such as the memorial to William Wakefield at the Basin Reserve, then *mana whenua* (Te Atiawa) should be given the opportunity to explain - on-site - their particular objections to him and his legacy.

A mature country should be able to approach these issues with some care and consideration. There is no right way to deal this, but historians should not be afraid of the use of interpretation as a tool to both educate people and to allow a proper debate about contentious issues.

'Rock College'

Mark Derby on writing the history of New Zealand's best known gaol

The old stone fortress that is Mount Eden Prison was emptied of its last inmates and shut down permanently in 2011, and it occurred to me at that time that its 150-plus-year history would be worth telling. From earlier research I knew that the prison had held notable figures from all over the country and even overseas - Rua Kenana, Te Kooti, Count von Luckner and Samoan independence leader Tamasese among them. So it had accumulated national, and not simply regional historic significance.

Yet I stalled for some time before committing to the project. I had no personal experience of this or any other prison, and no background in criminology or related disciplines. What swung the deal was the growing realisation that a history of Mount Eden might be a history of the whole country from the under-side, made up of the bits other histories leave out - a record of the disreputable, the disgraced and the disregarded. That made the project irresistible.

I didn't seek funding from the Corrections Department because I didn't want to give them any control over the manuscript. However, the Department gave me helpful access to the vacant former prison and those who had worked in it, and the New Zealand History Research Trust Fund came through with a handy grant.

Research and writing took years longer than I'd first planned, partly because I chose to expand the subject to include Auckland's first prison, a shoddily built eyesore that stood on the corner of Queen and Victoria Streets for nearly 20 years from 1841. Although described as a 'feculent hovel,' this civic embarrassment might have lasted even longer but for a law change that ended the practice of transporting long-sentenced prisoners to Australia. A secure local facility was therefore urgently required and Mount Eden was selected as the site, mainly because of the proximity of basalt rock, both for building materials and hard-labour activity.

A series of wooden cellblocks was built there, surrounded by a low and flimsy fence and known therefore as the Stockade. By 1865 it held almost 300 male and female prisoners, including children as young as 11 who could not be kept separate from adult inmates, a situation not conducive





Inmates working in the stone yard in 1906. At left rear the remaining wooden Stockade buildings are visible. At right rear is the expanding new stone prison. (NZ Police Museum)



John A Lee – later a war hero, orator, bestselling author and political pain in the arse – seen here in 1912 as a young Mt Eden inmate (*Police Gazette*)

to their rehabilitation. Several executions took place there, witnessed by hundreds of people from the surrounding hills. In 1866 five Māori prisoners were hanged on one day, and buried without ceremony within the precincts.

From the 1880s the pestiferous Stockade was successively replaced by the sombre but undeniably impressive stone structure that still occupies Mt Eden's lower slopes. It was built in stages, largely by the prisoners themselves, over more than 30 years. By the early 20th century, when construction was about half-finished, Auckland MP William Napier said that the new maximum-security prison was 'of an obsolete type.' He was right, but it remained in heavy use for another century.

One inmate who worked on the prison in 1912 was John A Lee, then an apolitical young larrikin. The photo of him which appears in my book, which I've not seen published elsewhere, comes from the *Police Gazette*. This became accessible online as I was writing the book, and I doubt that I would have located this photo otherwise.

By 1917 the final wing of the new building was completed and the last of the old wooden buildings demolished. At some point during construction,

the bodies of those hanged in the Stockade were evidently exhumed and relocated in a mass grave in the new prison yard, although I could find no record of this process.

The stone-built prison was designed on the lines of notorious British penitentiaries such as Wormwood Scrubs, making no provision for inmates' rehabilitation, and certainly not for their comfort. Flush toilets were not installed until the 1980s, and before that the reek of 300 chamberpots mingled with the miasma of men who worked outdoors all day and were permitted one shower a week. Prison chaplain George Moreton said 'The men who designed that building should have been shut in it for the rest of their lives. It's hideous: and in an age in which responsible people are trying to approach the problem of crime intelligently, scientifically, it stands there like a brutal product of mediaeval ignorance.'

A long succession of politicians undertook to pull the opprobrious building down but it survived until in 1965, when its inmates looked likely to carry out that job themselves. A failed escape attempt turned into a mass riot and for two days the inmates trashed the interior and flammable areas of the prison. However, its stone shell remained largely intact and was slowly restored until it eventually housed more inmates than ever before.

One day one of them, Invercargill mayor Tim Shadbolt, turned up at my door. He had served a couple of brief terms at Mt Eden in the early 1970s and his unreserved recollections enhanced my account of that period. I was also fortunate to speak at length to James 'Diamond Jim' Shepherd, a one-time member of the Mr Asia drug syndicate who had taken part in the 1965 riot.

Of the many interviews carried out for this book, the most indelible was not with an inmate but with academic Te Kahautu Maxwell. As a young man, he had participated in a traditional night-time ceremony to exhume the bodies of Māori buried in the prison yard and return them to their relatives. He vividly described uncovering layers of asphalt, concrete and earth to reach the bones beneath, and this seemed to me a metaphor for the very nature of historical writing. We are all digging through successive levels of the past to uncover hidden truths and bring them up to the light, no matter how distressing they may sometimes prove to be. We are required to do so carefully, diligently, at times even reverently, and to bring as much understanding as we can to the task. That's what I've aimed to do with this book.

Writing Not in Narrow Seas

Brian Easton on the trials of writing an economic history of New Zealand

The event which precipitated my writing *Not in Narrow Seas: The Economic History of Aotearoa New Zealand* was that, having completed *Globalisation and the Wealth of Nations*, I asked the Marsden Fund for further funding but, in its wisdom, it decided that there were higher research priorities than New Zealand's place in a globalising world. So I looked around for a project which would be not so expensive (overseas travel would not be so necessary) and where there might be some other research support.

I was well placed to write an economic history of New Zealand. There was not a comprehensive one, and I had already written four books which had a substantial history component (not to mention a number of books on the contemporary economy which were history by the time I published). Like many applied research economists I had used historical events to test my theories and I used them also in my popular writings. (My website identifies over 300 history items, although there is some double counting.)

An earlier stimulus was the 1994 Hocken Annual Lecture, at the University of Otago, 'Towards a Political Economy of New Zealand: the Tectonics of History'. It was warmly received and Tom Brooking told me I should write an economic history of New Zealand. Well, it took a quarter of a century; Tom has been most patient and supportive.

I struck early gold when the T G McCarthy Trust gave me enough funding for the first part of the book to approximately 1840 (thank you). I also used the time to read as many histories of New Zealand as I could. I was struck by how they usually ignored the economic dimension even when it was staring them in their face. (You can find a 16-point scholarly summary of my grumbles about other histories in the 'Epilogue'.)

This is not to argue that other ways of looking at our history are invalid. But as I wrote in the introduction:

Sex is notably absent from the Victorian novel; the economy is almost as rare among recent novels and histories. To give an account of a society without paying attention to its economic underpinnings is about as

sensible as telling a love story without sex. It can be done, of course, but certain vital facts of life are left out.

An earlier version added:

But they cannot be avoided. Babies mysteriously appear, as does money. Undoubtedly Victorians were much more sexually active than their novels imply, and New Zealand writers assiduously seek grants, contracts, and royalties and awards.

(Tact led to the change; I am as assiduous as any of us.)

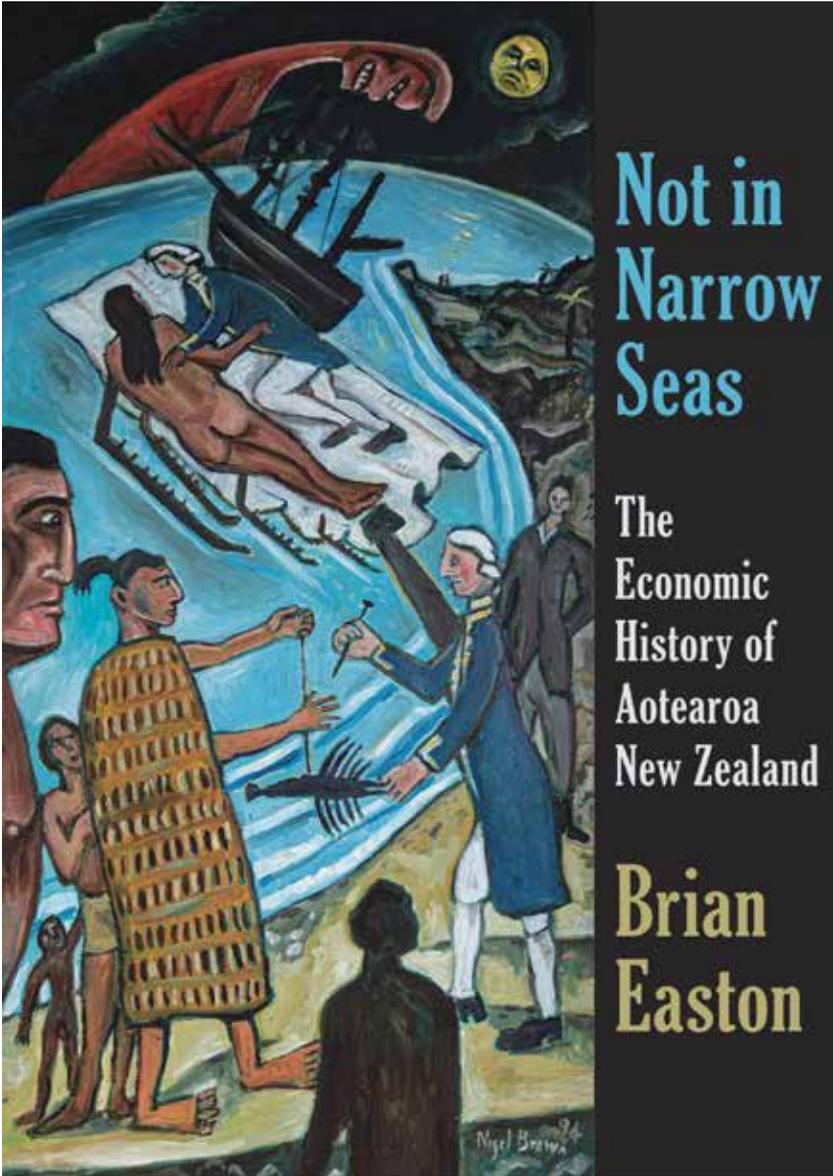
Shortly after, I was fortunate again when I was awarded a Stout Fellowship to be spent at the Stout Research Centre (thank you to them and the J D Stout Trust). It not only funded the time writing to the end of the nineteenth century - drawing on the work of Brad Patterson, whose work on early European settlements is critical to getting the mid-nineteenth century right - but I also had access to Victoria University's library of the data of the times; my own sources start in the twentieth century.

I am very data driven. The original, much longer, version of the text had long-term data tables, the work partly funded by the Reserve Bank and the Treasury (bless them - more than any other funder they are not responsible for the opinions in my history). I hope to web-publish the material as soon as things settle down. A summary of the work is in the book's appendix, 'Phases of Economic Development'.

Now came a drought. Especially unfortunate because the early twentieth century is not well documented - we do so need a good biography of Massey. (Malcolm McKinnon was very helpful here and in many other places.) I can still dimly see some puzzles but I never had the resources to clarify them. What really happened to the economy and policy between 1908 and 1928? It is also clear that economic management during the Second World War was influenced by what happened in the Great War.

I was fortunate to get some funding from the Prince Albert Trust which enabled me to write chapters on the long development of social policy. (Again, thank you.) So much of our contemporary policy is driven by ignoring the historical context and the knowledge that we made the mistakes before.

This did not mean I was not applying for other research funds, but there always seemed to be more worthy projects (which is the same as saying there is not enough public money devoted to historical research).



The cover shows 'Trade and Exchange' by Nigel Brown (oil on canvas, 1994)

Then the New Zealand History Research Trust came up with funding to write up the 1950s and 1960s. (Thank you.) But it was pretty much a matter of soldiering on in between contract work. Sometimes that work contributed, as when Te Ara commissioned me to write the entries on New

Zealand's economic history and its economic distributions.

Right at the end, Te Whanau o Waipareira came up trumps, asking me to write *Heke Tangata*. (Thank you.) There is some overlap of materials - their book has more emphasis on policy (and data) but the broader history placed contemporary Māori in a context which I could not have envisaged without it. (Perhaps immodestly, I claim that *Not in Narrow Seas* is probably the most comprehensive account of Māori in the economy yet written; there are eight of 60 chapters devoted to them (excluding the one on the New Zealand Wars) and they appear in other chapters as well.)

Then the preparation for publication. The manuscript at this stage was about 400,000 words. I was told firmly that it was far too long and that it could not be published as two books. Ironically, the same people told me that I had left things out which should be added.

The cutting down involved the painful exercise of converting 6000-word chapters to 4000-word ones, getting the length down to 250,000 words. (It is a little longer because time passes and I had to add material to keep the end of the book up to date.) Sometimes, talking about something from the book, I cannot recall whether it is in the final version or I had to cut it out.

When vUP accepted the manuscript and got publication under way, it was a dream. Except that Covid-19 hit us; it is not in the book; earlier epidemics are, but it had gone to print before the crisis began. Apparently we got the printing done just before the Singapore printer was locked down, the shipping arrived to a warehouse which was locked down, and when it was opened up, bookshops were still locked down. Additionally the lockdown and aftermath cancelled the launch, although there have been smaller celebrations.

Finally, it is no fault of the book, nor of vUP, that publicity has been a problem. Those who have heard of the book, bought it and read it are exceptionally generous. The problem is that, with the diminishing space in newspapers and magazines, there are simply not enough platforms for New Zealand reviews. The abolition of public funding of the *New Zealand Review of Books* was a disgrace; no doubt the government will award the executioner a gong.

What I learned from the exercise, as well as a lot about my beloved Aotearoa New Zealand, was that if you are thinking of writing a history of New Zealand, or any book: don't do it! And now on to the next books I am writing.



oh!



TAP or SCAN



oh!

Cough or sneeze into your elbow

Find out more at
[Covid19.govt.nz](https://www.covid19.govt.nz)

New Zealand Government

Unit
again
COVID



Reflections on Covid-19

We asked PHANZA members to reflect upon the impact of the Covid-19 lockdown. Some of their responses are on the following pages.



The future of professional conferences?

Many of us experienced online meetings and presentations. Heritage New Zealand Pouhere Taonga Central Region Director Jamie Jacobs reports on an international conference.

The Society of Architectural Historians went virtual in 2020

In recent decades, the primary limit to attendance at conferences and other events sponsored by professional associations across the world has been budget and travel logistics. Covid-19 has entirely changed this landscape. The Society of Architectural Historians 2020 Virtual Conference offered a taste what might become a standard type of conference ‘attendance’ and participation in the future.

The Society of Architectural Historians (SAH) was founded in 1940 to support the history of the built environment. It is a partner organisation of the Society of Architectural Historians Australia/New Zealand (SAHANZ) with members primarily in North America and Europe. Each year SAH has an AGM and professional conference that begins with a business meeting and keynote address on a Wednesday evening followed by paper sessions on Thursday and Friday, a seminar on Saturday, and tours throughout the week and weekend.

As planned, the in-person event was supposed to take place in Seattle, Washington from 29 April to 3 May. With the world locking down in March SAH pivoted from the cancellation of the planned conference to a virtual one. Many of the regular components were replicated virtually, including: the introductory talk and keynote; roundtables and workshops;

Previous pages: Images related to Covid-19 are now being collected for the future. Posters exhorting sanitary practices proliferated – this is the Plaza, Palmerston North, 22 March 2020. Manawatū Heritage 2020BD_IMCA-DigitalMaster_030721 (Anthony Behrens)

book exhibits by publishers, and, of course, the conference paper sessions. The paper sessions, in particular, leant themselves to an online venue.

Roughly 80 per cent of the papers/presentations planned for the in-person conference were able to be incorporated into the virtual conference. More than 150 were included over two days organised into six parallel sessions for each 2 to 2 ½ hour slot. ‘Competing’ sessions are a characteristic of all SAH conferences and many people opt to move between sessions to hear specific papers rather than stay for an entire session.

The paper sessions were accessed through the Zoom platform and attendees were automatically muted upon entry. SAH emailed those registered with information about technical requirements, what to expect on the day and how to logon, and groundrules for conduct in a virtual environment. SAH conference papers are polished and in most cases read from a script with Powerpoint slides providing illustrations. This format transferred well to a virtual platform. Presentations were prerecorded by participants and only the Powerpoint presentation was visible on Zoom.

At the end of the session, the chair and most of the session participants were present to answer questions and visible in the usual Zoom grid arrangement. Session attendees submitted questions to the chair using the Q&A function and the chair read them out; presenters then gave a spoken response.

Overall, the format worked very well. The session chair was able to moderate very easily and having the automatic mute function in place worked well to limit disruption by attendees arriving and departing. SAH had greater control within Zoom by opting for a ‘premium’ webinar option for the platform. One difficulty was that sessions included presenters across the world and the times in their home countries were frequently out of alignment. For example, the Saturday session *Preserving the Postmodern Past* included a chair and two presenters on the Atlantic coast of the United States and one each in Belgium, the UK, and Julia Gately in New Zealand. Another session, which started in New Zealand at 6 am, included a pre-recorded presentation by a historian in Sydney. He opted not to be available for the session itself as it was in the middle of the night. The complications of time zones for participants might be seen as a reasonable tradeoff for the expense and time involved with international travel.

SAH should be commended on making a firm decision to shift the conference online, and replicating much of what they usually include in an

in-person conference. The Zoom platform was easy as it had become familiar to most professionals by that time because of lockdowns, and the information they provided about registration and using Zoom was timely and clear (including links). A particularly nice aspect of the conference was that nearly all of the session presentations were available online to registrants for 30 days after the conference.

It should be noted that SAH is a reasonably large organisation with several thousand members and is comparatively well-resourced. It also has a small permanent staff at its headquarters in Chicago and benefits from mature relationships with partners, sponsors, and donors. This meant that there were people and funds available to quickly build the online conference and provide support before and during the event. While perhaps not something that an organisation the size of PHANZA might be able to realistically accomplish, it is entirely realistic within larger agencies, institutions, and companies in New Zealand.

Interestingly, the SAH conference chair noted that in addition to drawing a somewhat more diverse audience there was a much higher level of participation by its own members than is usual for the in-person conference. SAH is already planning to have a virtual portion for its meeting in Montreal next year that will be retained even if it is possible to meet in person. Virtual conferences, then, could provide a way to meaningfully enliven and enlarge global intellectual discourse, offer a venue for sharing knowledge and viewpoints, and potentially expand the membership of organisations to individuals previously limited by geography.

You can still visit the SAH 2020 Virtual Conference website online at:
<https://www.sah.org/2020-virtual-conference>.



Visitors to MOTAT June 2020

MOTAT in lockdown

Mark Webster writes on a museum's response to lockdown

With the scale of MOTAT's public events in mind, it would be easy to assume that the large Public Programmes team might feel considerably disfranchised by a lengthy museum closure. However, that was far from the case. I am Visitor Services Coordinator of 51 hosts and two Host Coordinators at the Auckland Museum of Transport and Technology. MOTAT had already begun preparations for Covid-19 restrictions but these were considerably accelerated by the sudden announcement we were about to go into full lockdown.

The first thing we did was to become week-day nine-to-fivers. This was a change for many of us, as we work different five-day weeks (for example, I am Sunday-to-Thursday) to ensure staff coverage of every museum working day, that being every day except Christmas Day.

While MOTAT departments scrambled to set up workstations at people's homes to either undertake research and planning or to get museum resources online for virtual visitors, the coordinators and I met with the greater Public Programmes team every day via video conferencing. I undertook to send a joke every day to the hosts via texts so they knew I was thinking of them, and to maintain my (albeit low) comedic standards. An example: 'I have used the lockdown to get in shape. The shape I have chosen is 'round'. The Host Coordinators stayed connected to the host cohort via email, messaging and Social Media, meaning the team of Full Timers,



8 NHP McLAREN TRACTION ENGINE 1451 BUILT 1916
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Part Timers and Casuals always felt connected to the museum beyond the wage subsidies MOTAT's People and Culture department set up to tide them through.

Senior Management created comprehensive plans for each level the government announced. These would get refined with new information and, since they disseminated in PDF form, we always had an idea of what the future held. I personally found this very reassuring.

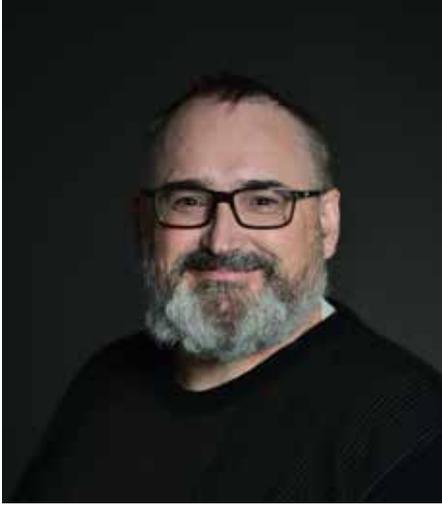
Meanwhile, during lockdown, various projects that might be set aside due the demands of 'normal' working days received welcome attention. Holiday programmes were video-taped and digitised for online consumption to keep our visitation engaged and to help home-bound students pass the time. Several hosts researched the history of MOTAT's Western Springs site while I assisted in a podcast creation project using the museum's oral histories collected by Megan Hutching as source material. Other staff got stuck into researching, cataloguing and working through bureaucratic tasks. Some of us took part in online training courses.

About halfway through lockdown, we began work on comprehensive back-to-work plans, orchestrated by Public Programmes Manager Sarah Somerville. The manual began with 'Wipe down your RT with disinfectant before beginning your shift' and went into depth on amounts of people allowed in spaces and detailed on-the-fly cleaning procedures to keep staff and visitors safe, reassuring messaging and new work routines. The work day was followed by extensive touch-point cleaning after the museum shut to visitors at the new time of 4pm (formerly 5pm). With social distancing observed until level one, staff were rostered into office buildings on different days and times, working from home on the others. For those back at work, it was nice to see colleagues in the flesh again.

The lockdown led to an uptick in collaborations between departments, and a considerable boost to Digital Engagement. We had managed a constructive reset of many aspects of the museum. I feel MOTAT managed to forge ahead in a very positive and well-coordinated manner despite the difficulties, and even come out of it, in some respects, in a better position.

The museum actually benefited from the enforced time of reflection, and used the space to foster a new sense of purpose. That said, of course, we were all relieved to be able to go back to the 'actual' work, and it was marvellous to see visitors enjoying the museum again.

◀ The McLaren traction engine is fired up again.



A military historian at home

Michael Wynd, researcher at the National Museum of the Royal New Zealand Navy reflects on the lockdown

As a public historian, the Covid-19 level four lockdown presented some definite challenges to producing research and other tasks which are my responsibility at the Museum. The first task that was put aside was the upgrading and management of the Museum's research library followed by working in our archives. A backlog of work was inevitable in the level four experience. Trying to anticipate what potential research requests might be received, I transferred a large number of reference works home. These took up a lot of room in a study already pretty full with my own library. Interestingly, April was very quiet this year as opposed to previous years where research requests around individual service histories seem to increase before and after Anzac Day. Nevertheless, from the beginning of May to the present there has been a noticeable increase in research tasks coming in across a wide spectrum of topics.

The ability to remote access into my New Zealand Defence Force (NZDF) desktop made the process easier to manage although in the first two weeks access was frustrating but understandably so as people began to work from home. I was able to answer in a timely fashion nearly 80 per cent of the requests that were received. The other 20 per cent had to wait until I was able to go back to my office on base at HMNZS *Philomel*. I found that our requestors understood the delay. At times I did have to come into the research library to get material for presentations and research requests. Fortunately, my office and library were isolated within a secure site, so the risk was mitigated and no issues arose.

What was successful, at least from my perspective, was the ability to provide ongoing education to our front of house team on a wide range of topics. From lockdown until return to level one I gave Zoom-based

presentations on such topics as Women in the RNZN 1947-1977, Evolution of the Naval Uniform, and the RNZN involvement in INTERFET in 1999. As part of Auckland Library's heritage series I gave two webinars on the operations of the RNZN in 1945 and the naval aspect of Operation DYNAMO in 1940. Both were well received and as a presenter it was informative to get live and direct feedback while presenting online. As an added bonus, my webinar appearances generated further research requests. Preparing for these online presentations took up a lot of my research time. I did notice that working from home had its advantages in that I was not constricted by the many security systems in place for the NZDF network. I had more flexibility although due to size limitations on email I had to burn to disc to transfer files from home or from my desktop.

Working from home also gave me uninterrupted time to delve into major research projects. This included a narrative of Naval POWs in the Second World War. This project has been ongoing for the past nine years as it seems I locate more information on RNZN personnel who were captured by the Japanese. As the Navy deals in individuals rather than formations the task was more difficult. I was able to confirm that the POW figures for the RNZN in the 1948 statement to Parliament and the *Oxford Companion* are incorrect. I also worked on the type of radar sets fitted to New Zealand warships in the Second World War. Another major project which is ongoing is the process of minelaying, minesweeping and mine warfare vessels. Given the RNZN's history this is a particularly relevant topic with the new HMNZS *Manawanui's* role in mine countermeasures.

Overall, the experience of lockdown was a fruitful and productive time. I am acutely aware that the historical profession has a certain level of flexibility as opposed to other professions. The Museum has embraced working from home for those staff whose roles allow them to do so. I would say that flexibility in my particular case means that I may plan no longer than one week ahead. Presently I am splitting my time between working in the research library on maintenance and cataloguing tasks and at home undertaking the many research requests from the public, the wider RNZN and NZDF.

This change to my work habits is likely to be permanent. I'm enjoying the flexibility of shaping my day by day research effort but also the focus I have working on tasks in two different locations. Despite the minor matters, this system has worked and the Museum and myself have benefitted from a working style that five months ago I could have not contemplated.



Covid collectables

*At the Canterbury Museum
Bronwyn Labrum is
documenting the Covid-19
response in Canterbury*

The Canterbury Museum, which has been collecting objects that reflect current affairs as they happen for 150 years, put out a call for photographs, art projects, journals, and any other objects that represent experiences of the pandemic and the lockdown in Cantabrians' bubbles.

Museum staff are seeking these kinds of objects:

- ▶ **PHOTOGRAPHS:** Empty streets, closed businesses, queuing supermarket shoppers, people involved in bubble activities. Anything that illustrates the Government and public response to the pandemic in Canterbury.
- ▶ **OBJECTS:** Posters and signs, social distancing enforcement, vital household items. Things that became important because of the pandemic and the lockdown.
- ▶ **ARTS AND CRAFTS:** Anything creative that individuals and others in their bubbles made as a way to record and reflect on the experience of lockdown, or simply to pass the time at home.
- ▶ **DOCUMENTS:** Diaries, journals, etc. in which experiences, thoughts and feelings were recorded during the pandemic.

While not able to accept everything, the Museum has had many offers, including photographs of supermarket shelves and queues, empty streets, teddy bears in windows; creative projects completed during lockdown; and official signage around physical distancing. Staff are talking to local organisations about official communications. With level one it appeared people had started to think Covid-19 was in the past. Museums in other countries which are experiencing rising cases and further lockdowns have a very different collecting experience. With new restrictions now in place, 'we continue to watch this space'.

▲ Museum founder Julius von Haast wears appropriate face protection for modern times.

Public Lending Right review

Peter Cooke very kindly worked on a PHANZA submission on the Public Lending Right review

PHANZA has existed for 25 years to represent professionals working in history. Our membership is largely state, corporate and independent historians (there being other associations for tertiary and secondary education-sector historians).

The independent historian category includes those who self-publish, and it is these members who will have the greatest interaction with the Public Lending Right (PLR) scheme. Their works held by libraries will include national and local histories, 'public' histories, themed histories, biographies and accounts looking at organisations, sectors, events and activities. So their outlook is very wide. Some will work to contracts, others funding their work through grants.

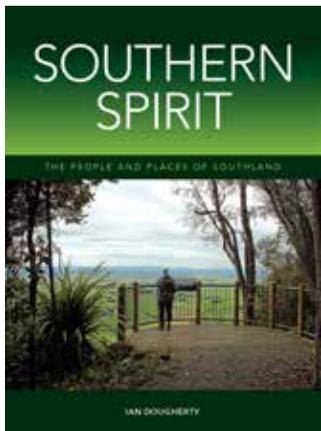
PHANZA makes the following points regarding the PLR scheme.

1. We favour its general support for non-academic, non-corporate and self-published historians. We note that adult non-fiction currently comprises 49 per cent of all titles by genre.
2. We support it engendering an independent voice, both of New Zealand in an international setting and within New Zealand.
3. In view of the non-commercial nature of some larger or 'reference' works, PHANZA recommends a review of minimum quantities (currently 50 copies) of such books in libraries. Perhaps a minimum of 30 or 40 books would be more appropriate for such books to qualify for support. Print-on-demand and the lower volume runs possible with digital printing also suggest smaller is the new norm. How these are defined, however, would need to be well thought through.
4. While private libraries are not included, corporate libraries which the public is invited to use should be included (if not already).
5. Good New Zealand histories are often bought by non-New Zealand libraries. With global cataloguing now a reality, it would be possible to include overseas libraries in the count of an historian's total books.
6. Given that public history in New Zealand is at the bottom end of affordable, perhaps the total monies available for PLR support could grow from the current \$2 million per annum. This would allow a

slight increase in the payments made to qualifying historians. It is noted the current average figure paid per title is \$3.39.

7. Registration for PLR is only open for two months a year. We question the logic for this.
8. PHANZA makes no comment on the ease of registration or of adding and confirming new titles, which are clear and simple to use.

Book notices



¶ Ian Dougherty's latest book *Southern Spirit: The People and Places of Southland* was published in May, after only a slight delay caused by the Covid-19 lockdown. The book has been designed and printed by Craig's Design and Print in Invercargill, and Ian notes that it would have been subject to much longer delays had it been printed overseas. *Southern Spirit* is available for \$30 from bookshops and directly from the publisher: Saddle Hill Press, PO Box 90, Dunedin 9054, mobile phone 027 2480714, email saddlehillpress@xtra.co.nz.

¶ Hilda McDonnell's book on *Captain Herd and the New Zealand Company settlers on the barque Rosanna 1825-1827* was published via Vera Publications in July 2018 (ISBN 9780473438517). It is available from Wheelers Books for \$36.

¶ And PHANZA members may be interested in Angela Lassig's article on 'William Clark (1830-1902): A Colonial New Zealand Draper and Clothier 1884-1888', which makes use of a rare set of business records including ledger books, to document purchases by Clark's customers. These ranged from labourers to the elite, including Māori and Pākehā. It is available online in the *Journal of Dress History*, 4:2, Summer 2020, pp 114-161, <https://dresshistorians.org/journal>.

¶ Finally, **congratulations** to PHANZA member Jared Davidson for winning the 2020 Bert Roth award for Labour History for his book *Dead Letters: Censorship and Subversion in New Zealand 1914-1920*, published by Otago University Press.