

# Phanzine

*Newsletter of the Professional Historians' Association of New Zealand/Aotearoa*  
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## **Editorial: The new history curriculum**

The release of the draft Aotearoa New Zealand Histories Curriculum in February was immediately followed by the media chasing reactions from various sources who had hardly had a chance to absorb it.

Now that the dust has settled, what have we got? Well, it's a bit difficult to tell, in that it seems to be conveying different things to different people. The structure is clear and high-level. It is based on three elements - 'understand', 'know' and 'do'. These in turn comprise three 'big ideas', revolving around migration, colonisation and power, three national contexts, and three inquiry practices. All this originates from the social sciences approach of The New Zealand Curriculum (see page 30).

For those seeking the delivery of a broad curriculum covering the sweep of New Zealand history, it seems to be a case that you can take what you want from the content. For some, the substance is there if you interpret the concepts broadly, which the structure and the language encourages you to do. On the other hand, some regard the content being served up as narrow and prescriptive, noting that although Māori terminology is used to convey some of the ideas, the relationship between social sciences and kaupapa Māori perspectives are unresolved.

So, what to do? PHANZA will prepare a submission and we urge interested members to email their 'Curriculum response' to [president@phanza.org.nz](mailto:president@phanza.org.nz) by 7 May.

—Michael Kelly  
President



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◀ School pupil making butter at the museum in Palmerston North – Lesley Courtney, 1985, Palmerston North City Library, COMM1523494714

# A new public history network

*Tanya Evans, Centre for Public History, Macquarie University, outlines work towards an Australasian network*

Since 2017 I have sat on the Steering Committee of the International Federation of Public History (IFPH). This organisation was first established as an internal committee of the Comité International des Sciences Historiques-International Committee for the Historical Sciences to promote the development of a worldwide network of scholars and practitioners working in the field, sharing details of public history courses, experts and events.

The IFPH now includes members from across the world working on and in public history, in and outside academia, the GLAM sector and heritage. Over the past few years increasing numbers of national associations have been established, such as in Italy and Brazil, and regional networks include South Asia and elsewhere. Recently the IFPH discussed affiliation of these varied groups and their relationship with the international network. It was at that moment it occurred to me that Australia and Aotearoa New Zealand did not have a network of public historians. I couldn't quite believe it took me to late 2020 to realise this!

Public history has waxed and waned in popularity and strength over the past 30 years and several institutional homes have fallen by the wayside. While the University of Technology Sydney's Centre for Public History undertakes fantastic outreach work on public history there was no network that bound us all together nationally and regionally. After discussing the possibilities with my Canadian colleague David Dean (who sits on the IFPH committee) and my Australian colleagues Paul Ashton and Paula Hamilton, (following our delightful experience co-editing *Making Histories*), we decided to establish a national network for the Australasian region.

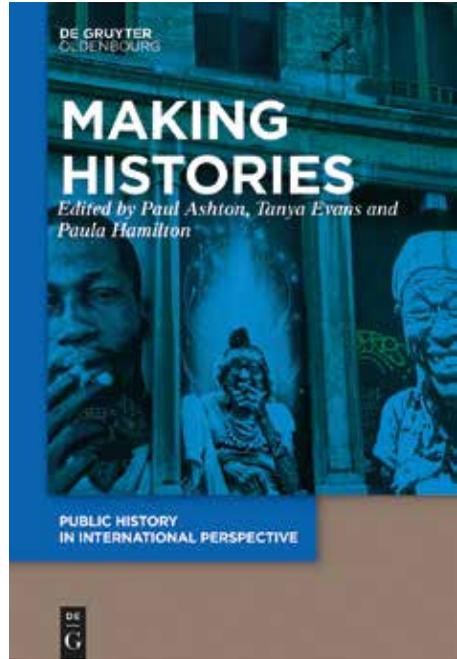
The aim of the new Australian and Aotearoa New Zealand Public History Network is to develop public history across Australia and Aotearoa New Zealand by creating opportunities to communicate, meet and share knowledge among individuals and organisations who practice public and applied history in the academy, communities, industry and professions. We aim to promote teaching, research and engagements between these

diverse communities and encourage best practice through an online portal.

There are a number of history organisations across Australia and New Zealand such as Museums Australia, Museums Aotearoa, Australian Historical Association, New Zealand Historical Association, Professional Historians Associations, History Council of New South Wales, Family and Local Historical Societies, Heritage Councils, AIATSIS, Te Pouhere Kōrero, History Teachers Associations, Oral History Australia, National Oral History Association of New Zealand and the Federation of Australian Historical Societies. However, members of these groups who understand themselves as public historians don't always communicate effectively with each other about public history. This network will encourage national and international communication and collaboration at a time when we need to emphasise the cultural and social benefits of public history learning, teaching and community engagement for everyone.

The main vehicle of the network will be a website based at Macquarie University's Centre for Applied History which will feature publications of different kinds related to public history, new courses, notices of events, discussions between members, information about current projects seeking assistance etc. It will be open to all who subscribe (our models are the Australian Women's History Network and Australian Migration History websites) and we aim to host an annual/biannual Public History Award for an outstanding publication or project.

We will soft launch the website soon and will begin with blog contributions from historians in and outside academia and heritage professionals



Paul Ashton, Tanya Evans & Paula Hamilton (eds), *Making Histories* (Berlin: De Gruyter, 2020)

from across Australia and Aotearoa New Zealand describing the state of the public history field in their respective areas. We hope as many public historians working in a variety of fields, will consider joining the network. If you have any questions about the network and would like to join, please get in touch: [tanya.evans@mq.edu.au](mailto:tanya.evans@mq.edu.au).

#### THE INTERNATIONAL FEDERATION OF PUBLIC HISTORY

If you are interested in this regional network, you may also be interested in joining the IFPH. As many of you will be aware, public history is one of the most rapidly growing fields of history. There are new programs, degrees, associations, journals, conferences, and discussions appearing in all parts of the world, as you can see by reading the IFPH's most recent newsletter.

The IFPH encourages new profiles, approaches, and languages in public history with the aim of making public history more diverse and international. It offers online workshops, supports conferences, encourages networking, facilitates discussion, and offers resources for new programs and associations, and for new scholars and practitioners. It has a dynamic social media presence, a thought-provoking blog, and its own Vimeo channel (all available on the website <https://ifph.hypotheses.org>).

Members gain exclusive access to the current issues of the peer reviewed journal, *International Public History*, a full year before they become open access. The most recent issue focuses on Identity, Memory and the Transitional Landscape. Members have exclusive access to the new member's portal with updates about the latest news and events related to public history across the globe. Members are also able to use the organisation's extensive email list to send regular updates, share news, invite other members for events, and start discussions, as well as post to social media feeds. Memberships run from 1 January to 31 December each year: <https://ifph.hypotheses.org/membership>.



Welcome to Te Whare Waiutuutu Kate Sheppard House. The envelope in the basket (on a bicycle of an appropriate era) is addressed to 'Mrs Sheppard, National Superintendent for Franchise and Legislation, WCTU...' and is one of the first of the small packets of information that visitors can discover on their journey around the house. Heritage New Zealand Pouhere Taonga/Chris Hoopmann

## Te Whare Waiutuutu Kate Sheppard House

*Julia Bradshaw, Senior Curator Human History, Canterbury Museum, reports on a nationally significant development in Christchurch*

The house that suffrage campaigner Kate Sheppard lived in while working for women's right to vote was purchased by the New Zealand Government in September 2019. Coming under the management of Heritage New Zealand Pouhere Taonga the intention was to transform what had been a remodelled private residence into a centre that would tell the story



The coat and hat stand inside the front door have more subtle clues for visitors while the hallway features short biographies of those closest to Kate. Heritage New Zealand Pouhere Taonga/Chris Hoopmann

of Kate Sheppard and the suffrage movement. It would also be a place for events and educational activities promoting equality and the protection of women's rights.

The front of the house was to be developed as a visitor experience with the more modern rear of the house being used for functions, education and research activities.

Christine Whybrew (Manager Heritage Assets South/Kaiwhakahaere Ātiha) was the project leader and StoryInc were engaged to design the exhibition spaces and interpretation. A reference group was developed to advise on the stories and how they were told and I was fortunate to be invited to become a member.

Members were Kim Manahi (Ngāi Tūāhuriri), Helen Brown (Ngāi Tahu), Angela Wanhalla (Ngāi Tahu), Katie Pickles, Margaret Lovell Smith, Helen Osborne and myself. As Christine said 'All wahine, but that's the way it rolls!'

The group met to hear about the background to the project and the



Where it happened! The dining room focuses on Kate's tireless work for women's franchise and the petition of 1893 which was collated in this room. Heritage New Zealand Pouhere Taonga/Chris Hoopmann

broad plan and over a series of meetings reviewed text, considered the relevance of objects under consideration, made suggestions, provided mana whenua connections, discussed wording, tone and messages. This might sound like a lot of work but it wasn't. The project was skilfully managed by Christine, Helen and StoryInc and most of us didn't have a lot of homework other than reading through the latest versions and adding our thoughts and suggestions. Christine and Helen were the souls of openness and accommodation which made for a very happy experience.

The challenge was to decide what the priorities were for the small amount of text that could be accommodated and to highlight what suffrage did and didn't mean for Māori women.

Two discussions have stuck in my mind, the first of which involved the



The Library celebrates the legacy that those who fought for women's suffrage left for future generations. A timeline lists milestones achieved for women's rights and there are relevant books for visitors to browse. Heritage New Zealand Pouhere Taonga/Chris Hoopmann

dining room which focuses on the petition of 1893. Initially the idea was that people associated with the petition who had visited the house would have a "place" around the table, however this proved to be too limiting and the criteria was expanded to those who had touched the petition. This meant that Rora Flora Orbell (Ngāi Tahu) who had signed the petition was added to the table.

The other was about a parrot! Kate Sheppard had a pet parrot who escaped the house in 1900 and this was included in the interpretation plan as a device for engaging children in the story. Finding a name for the parrot resulted in some amusing discussions. There was a desire to use a Te Reo name but the group was wary of associating the cheeky, errant pet with Māori cultural references. The name Polly Plum was eventually chosen, being the pen-name of 1870s women's rights campaigner, Mary Ann Colclough.

It was a privilege for me to hear Helen Brown and Kim Manahi talking



Prime Minister Jacinda Ardern speaking at the opening of Te Whare Waiutuutu Kate Sheppard House on 15 December 2020. Heritage New Zealand Pouhere Taonga/Chris Hoopmann

about the significance of the land itself to Ngāi Tahu and to see the map that Helen had found which showed the location and traditional names for the springs and waterways in this part of Ōtautahi.

The opening of Te Whare Waiutuutu Kate Sheppard House was a resounding success with a succession of wonderfully competent women sharing what the house meant to them. Prime Minister Jacinda Ardern hopes that the house will be an ongoing source of inspiration and a place for further ‘scheming and plotting’.

*— Thanks to Margaret Lovell Smith  
and Christine Whybrew for their assistance.*

*Tim Shoebridge provides an update from Manatū Taonga, the Ministry for Culture and Heritage*

# What's next for the Dictionary of New Zealand Biography?

This November marks four years since the publication of Joan Druett's *Dictionary of New Zealand Biography* (DNZB) entry on the Polynesian navigator Tupaia, the first in a new, ongoing annual publication cycle of DNZB entries to be produced solely online. By then we'll be closing in on 100 new entries, along with te reo Māori versions of those relating to Māori subjects. This article surveys the redevelopment of the DNZB programme and outlines our plans for the next stage of the process.

As most readers will know, the DNZB was the major public history programme of the 1980s and 1990s, its five print volumes chronicling the lives of 3000 people who rose to prominence before 1960 and died before the publication cut-off of 1998. They were produced by a team of researchers and editors under the general editorships of Bill Oliver (volume 1) and Dame Claudia Orange (volumes 2-5), drawing on the expertise of hundreds of authors across a wide range of subject areas and interests. Each volume included around 600 biographies from a specific era, selected to provide a snapshot of New Zealand society at that point in time.

The DNZB programme was suspended indefinitely in 2000, after the team concluded that too many potential subjects were still living to make a post-1960 volume viable. The following year the whole DNZB was made freely available online, supplemented by images and other media, and from 2003 it was administered by the team building Te Ara, the online Encyclopedia of New Zealand. In 2010 the DNZB was merged with Te Ara, and Jock Phillips, Te Ara's general editor, commissioned 15 new entries to fill some notable gaps in its coverage. These were the last new entries until chief historian Neill Atkinson and I began working towards a new publication cycle in 2017.

In September 2018 we officially relaunched the DNZB with 25 entries on women to celebrate Suffrage 125, and since then we've published new groups of entries each year, drawn from the full sweep of New Zealand



DNZB authors Sarah Burgess, Kate Jordan and Elizabeth Cox, at a November 2018 function celebrating the 125th anniversary of the first election in which women voted. Kate has also reference-checked many DNZB entries, while Sarah and Elizabeth are the guest-editors of forthcoming publication rounds. Manatū Taonga, Ministry for Culture and Heritage

society. I manage the process and oversee selection, editing, translation and publication, supported by my colleagues in reference-checking, editorial and production capacities. The DNZB has moved from production line to cottage industry, but the entries are, nonetheless, steadily stacking up.

We're concentrating on people who first came to prominence in the 1960s and 1970s, with occasional glimpses forward and backward. Freed from the constraints of the print format, we no longer need to select a 'definitive' group of 600 entries to meet a publication deadline, or indeed to use time periods at all, but we still see practical value in focusing on a particular period. Starting with the 1960s and 1970s provides continuity with the print era, along with a distance in time which enables us to see the key themes and players more clearly than might be possible for more

recent decades. There's also the grim calculus that people who were active in these decades are more likely to have died and thus be eligible for inclusion.

The last few publication rounds have been aimed at filling gaps in the DNZB's coverage and adding new people from a variety of interest areas. I've compiled lists of candidates from various sources, drawing on the advice of subject experts, and a panel consisting of Dame Claudia, former DNZB and Te Ara editor Nancy Swarbrick, Neill and myself has made the final selections. We're currently moving towards thematic commissioning rounds based on broadly-conceived topics and subjects suggested by the Te Ara subject taxonomy. The October 2021 round, guest edited by Elizabeth Cox, will focus on New Zealand design, while the May 2022 round, guest edited by Sarah Burgess, will explore New Zealanders and the landscape. I'm editing a round on storytellers to round out the 2022 programme. In future we'll probably alternate between mixed and thematic rounds as circumstances dictate, alongside very occasional rewrites of older entries (such as a forthcoming revision of the Tāwhiao entry).

The new DNZB entries look a little different from the older ones. They're generally a bit longer, giving authors more scope to contextualise and flesh out their subjects. They include informative introductions and navigational subheadings, befitting their status as content written specifically for the web and forming part of Te Ara as well as the DNZB. We're conscious that many readers will access entries through web searches rather than through the site's internal navigation, so each entry should stand alone as far as possible.

One of the biggest challenges is updating the print-era entries, which were produced using different conventions to those we employ for the new entries. The use of macrons on Māori words in English-language texts has become standard practice since the 1990s, and adding them to 3000 entries retrospectively is a formidable task. During the COVID-19 national lockdown and its aftermath, a time when we suspended our normal work programme, we added macrons to the 500 most popular entries and to all those relating to Māori subjects. This work is especially important, given the value of Te Ara and the DNZB to researchers seeking correct macron usage for personal and place names. We're also gradually working towards adding inline links, manually correcting the lists of related biographies, and adding new sources and links to the bibliography pages.



The new bilingual DNZB logo created by designer Katie Cheer in 2019. The re-branding forms part of the ongoing process of refreshing and revitalising the DNZB. Manatū Taonga, Ministry for Culture and Heritage

These efforts address the broader challenge of bringing all our websites up to a good accessibility standard, making them easy and intuitive to use for both the able-bodied user and those with disabilities. It's not currently possible to switch easily between related DNZB and Te Ara content, and over the next year we're planning to begin rolling out keyword tags across the DNZB and Te Ara which will enable users to do this. These tags, based on the existing Te Ara keyword taxonomy, will make the site significantly easier to navigate and - we hope - enrich users' experiences.

I'd like to conclude by extending a warm invitation to DNZB users to help us in our ongoing work of refining and improving our content for the benefit of all. The state of our knowledge, and assessments of individual lives, inevitably shifts over time, particularly as source material is digitised, and we're always glad to hear about errors or significant omissions in our entries. We're also committed to keeping the bibliography pages up to date, so if you notice your book, thesis, article or documentary is missing from the reading list, or could be linked to from an entry, please let us know. As always, we welcome suggestions about possible DNZB subjects, offers to write entries, possible themes for commissioning rounds or tips for images. My email address is [tim.shoebridge@mch.govt.nz](mailto:tim.shoebridge@mch.govt.nz) - please don't hesitate to get in touch.

*Ian F Grant of Fraser Books offers personal insights into publishing history*

## The business of publishing history

Fraser Books is a small, largely below the radar, publishing partnership; a two-person enterprise with wife and editor Diane, and outside help when necessary, which has published in various capacities over 150 books, many of them histories. Some have been of national and regional scope; others have traced the histories of organisations and people's lives. All have been published in the strong belief that, as the cliché has it, it's essential to understand what went before to have a better idea about the present and what the future might hold.

Despite my earlier involvements in publishing, there was no plan to begin Fraser Books until 1984 when we had the opportunity to co-publish Sonja Davies' *Bread and Roses*.

*Often too close to their creations to be objective, all writers need editing and possibly major restructuring of their work.*

We've always seen local histories as important to their communities and invaluable in the writing of more expansive history and, since 1998, we've had a close association with the Wairarapa Archive in Masterton - a serendipitous conjunction of committed publishers and an excellent archive and a shared belief in not only storing information but sending it out again to the community. We, and archivist Gareth Winter, looked at the broad sweep of Wairarapa history - the towns, land-

scape, people and events - compiled a list of topics and then searched out the best people to write about them. This has resulted in 33 books by an interesting collection of 'amateur' and 'professional' historians.

The Archive aside, we have been constantly surprised by the manuscripts we receive, unsolicited or from people we've already discussed books with. Writers of history are, in our experience, very much like other

writers. Both ‘amateurs’ and ‘professionals’ can be very good or difficult to work with, amenable to suggestions about better arrangement of material or more felicitous language – or not.

Often too close to their creations to be objective, all writers need editing and possibly major restructuring of their work. Some, enamoured by detail, forget that any book to be effective – read and appreciated by as many people as possible – has to hold the reader’s attention and interest.

Plagiarism is, unfortunately, quite common. Sometimes accidental and sometimes not, it is most often discovered when an abrupt change of style and other verbal mannerisms stick out like, well, copying someone else’s stuff.

Some of the best histories can develop from unpromising beginnings. We were rather sceptical when we first met Alan Scarfe, a self-effacing retired carpenter with a lengthy manuscript detailing the history of a swathe of Hawke’s Bay originally aggregated and developed by Sir Donald McLean. Scarfe’s *A Changing Land* told the story of ‘Maraekakaho’ and the 80 or so properties it spawned over the next century and a half. His interest, blossoming when building houses and farm buildings across the original station, led this self-styled ‘blue collared academic’ to university study and writing in his retirement, and an impressive, award-winning book. As a document recording the changes on a particular landscape over a period of 150 years it is of immense value. As Brad Patterson wrote in a *Journal of New Zealand Studies* review:

While a quite different book, with a quite different rationale and emphases, it fittingly stands alongside that other classic study of a Hawke’s Bay station, Herbert Guthrie-Smith’s *Tutira: The Story of a New Zealand Sheep Station*. . . . This ‘blue collared academic’ is to be applauded.

The promotion of New Zealand history texts has become increasingly difficult. The *New Zealand Review of Books* may have spent insufficient time designing a sustainable model not reliant on grant money, but its loss will be greatly missed, particularly as fewer publications print book reviews and generally ignore the fact that local titles will not be reviewed anywhere else. Arranging media interviews for authors is harder than it used to be and sales through publisher websites are generally unspectacular.

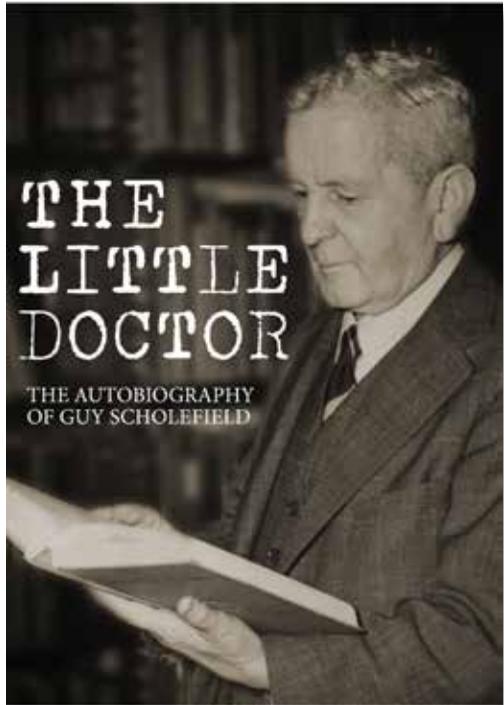
For this reason we, unlike many other publishers, always hold a ‘launch’ function for all our books. Well-organised and held in novel, inexpensive

venues, often linked to an important place or date in a book, launches can provide valuable full-price revenue, unlike the much reduced income flow left after the national distributor and bookshops garner most of the RRP.

Two of our recent books, both with a personal connection, and both launched at special functions, illustrate the diversity of history publishing. When I found Guy Scholefield's unpublished memoir - undisturbed in the Turnbull Library for more than 50 years - while researching *Lasting Impressions*, the successor to Scholefield's Newspapers in New Zealand, published in 1958, I pondered why he, much published in his lifetime, had not seen this very engaging book into print. Eventually, I concluded he was, late in life, bruised by the response of the leading historians of the day to his editing of the Richmond-Atkinson papers. There was certainly reason for their concern, but not for their treatment of Scholefield who they largely dismissed as a 'journalist'. We had no hesitation in publishing *The Little Doctor*. The book is delightful and very much more colourful and alive than his dour newspaper history.

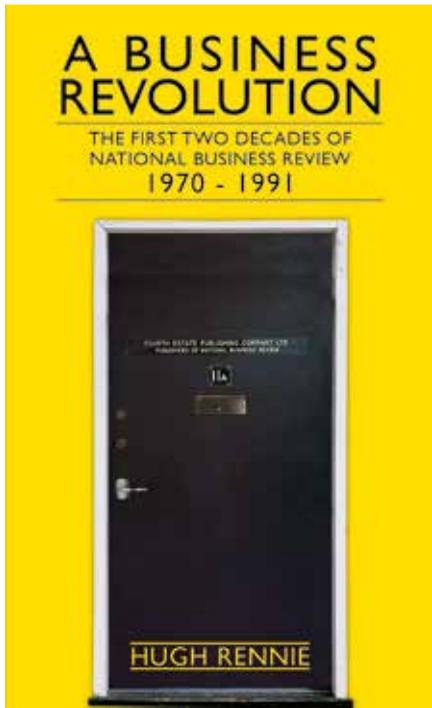
Acceptance as an historian has continued to be a challenge long past Scholefield's day. Michael King has written, with some feeling, about first being pigeon-holed as a 'journalist' and then later, after degrees and university teaching, viewed as an 'academic' when he wrote popular histories.

Hugh Rennie is a highly respected QC with the attributes of a first-rate historian - wide understanding of the world he writes about, a prodigious memory and a fierce commitment to accuracy. His *A Business Revolution*:



*The First Two Decades of National Business Review* is an important addition to media and business history. While it was a strange and slightly unsettling experience to edit a story that I had been part of - as a founding director of the NBR - it's certainly true there have been far too few business histories - apart from those by historians like Russell Stone and Ian Hunter - and possibly because so few academic historians have any practical knowledge of or interest in the business world.

Fashions change with histories as well as anything else. Some strange punctuation practices that defy logic have been widely adopted but, more



positively, a long-time obsession with footnotes seems to be subsiding. I remember a Thursday lunch at the Stout Centre some years ago when I thought I might provoke some discussion by saying that many academics viewed the number of footnotes they could achieve as some sort of badge of honour and that much of the information could be woven into the text and it was laziness not to do so. To my surprise, Jamie Belich for one, agreed, expressing the hope that the number of unnecessary foot and endnotes would lessen. We've certainly worked to reduce the number in the books we publish.

Technology has brought its changes too. The Papers Past website has revolutionised research and Wikipedia is a great deal more

accurate than it used to be. And printing on demand means that worthwhile books of limited commercial appeal can be produced in numbers that would have once been disastrously uneconomic.

Some things don't change though - to us, as publishers, historical fact is sacrosanct but page-turning readability is equally important.

Fraser Books: [www.fraserbookspublishing.nz](http://www.fraserbookspublishing.nz)

*Danielle Campbell, Manager, The Treasury Research Centre and Archive, attends a local heritage festival*

## Thames Heritage Festival: beyond the goldfields

The historic town of Thames, located near the southern end of the Coromandel Peninsula, is well-known for its gold mining heritage. Thames Goldfield was opened in 1867 and soon afterward the settlements of Shortland and Grahamstown were merged to form Thames. In its heyday, the town had a population of approximately 15,000, which locals will be quick

*Croquet was one of the first sports in New Zealand to be played by both men and women together. Women were accepted relatively early because croquet was not overly active, and they could still wear long, respectable dresses.*

to tell you exceeded that of Auckland at the time. Many of Thames' historic buildings from the gold rush era still stand, and most of its heritage attractions are focused on the town's gold mining history, including the Goldmine Experience, Bella Street Pumphouse and the Thames School of Mines.

However, this year's Heritage Festival was a testament to the fact that the rich history of Thames extends beyond the goldfields. For instance, one of the events that I enjoyed the most was a 'Have a go at croquet' afternoon and photographic display at the Thames Croquet Club, which was established in 1906. Capturing an element of Thames' early sport-

ing history, the display gave an insight into one of the first sports in New Zealand to be played by both men and women together. Women were accepted relatively early because croquet was not overly active, and they could still wear long, respectable dresses.

Another enjoyable event was a behind-the-scenes tour of Tararu Culture Centre guided by Thames Music and Drama, an organisation that has



The Treasury's very own time capsule, sealed in 2014 and not to be opened until 2114.

been producing local community theatre since the 1960s. Tararu Culture Centre occupies the former Thames North School building that was constructed shortly after the 1877 Education Act was passed and is now listed by Heritage New Zealand as a Category 1 Historic Place. It is presently used by both Thames Music and Drama and the Thames Society of Arts.

Our behind-the-scenes tour included a sneak-peek of the set design and a rehearsal for their upcoming show, a thriller titled 'I'll be back before midnight.' We were also led up to the attic, a space utilised by Thames Music and Drama for wardrobe and costume storage. I was intrigued to learn about their projects that are of a similar nature to those being undertaken at GLAM institutions, such as the 'deaccessioning' of costumes due to a lack of storage space, and a digitisation project that involved photographing their show posters from the past 50 years.

I also participated in a guided tour of the historic Shortland Cemetery, which is located on a steep hill at the southern end of Thames and was opened in the 1870s. The tour was led by a local volunteer caretaker for

the three historic cemeteries in Thames (Tararu and the urupā at Pārāwai being the other two). Graeme Pearce has spent the past twenty years clearing weeds, cleaning headstones and photographing graves for researchers and family members of people buried there who aren't able to visit themselves. Graeme is not alone in his dedication to the preservation of Thames' heritage, as the town's volunteer community contributes a great deal to this cause through their involvement with various heritage sites, societies and organisations.

My involvement in the Thames Heritage Festival also included organising a time capsule workshop for children at The Treasury Research Centre and Archive, the institution that I work for. The aim was to encourage children to start thinking about the collection and preservation of documentary heritage, one of The Treasury's primary functions. While we collect material relating to the history of the Coromandel and Hauraki regions, the focus of this workshop was for children to preserve their own memories for their future selves. It also included a sneak-peek inside The Treasury's archive to see our very own time capsule that was sealed when the archive was built and is 'not to be opened until 2114'.

Although there were various other Thames Heritage Festival events that I could not attend, I was able to experience a snippet of this town's social and cultural history and was reminded of the intense commitment of volunteers to the preservation of its heritage. While the gold mining history of Thames is certainly part of what makes this New Zealand town so unique, there are evidently many other histories being told or yet to be told.



Some people needed to leave early with Christmas commitments, but those who gathered for refreshments afterwards were left to right: Hazel Petrie, Sandra Gorter, Louise Shaw, David Verran, Susan Verran, Andre Taber and Carolyn Cameron.

## A Christmas gathering in Auckland

*Freelance historian Sandra Gorter describes a walk through Symonds Street Cemetery*

At last, in December, historians based in Auckland, Northland, Waikato and Bay of Plenty were able to share our work and research experiences after a 2020 full of Covid pandemic. We enjoyed a very pleasant stroll around the Symonds Street Cemetery with former Auckland Libraries Research Centre Team Leader David Verran. Many thanks to David who guided us through some of the intriguing aspects of history in the cemetery.

The religious split in early New Zealand society isn't always obvious as the early settlers were forced into cooperative behaviours they may not have engaged in in their more densely populated homelands. But in the cemeteries the divisions between the various Christian denominations and Jewish religion are evident in the separation of the graves of the dead. The overwhelming dominance of these two religions is also evident in the area set aside for 'other' denominations and religions, managed by the Wesleyans. Relative wealth is also represented on the ground, in that families of wealthier citizens are buried in the prime spots closer to Karangahape Road.

David's commentary also spoke to the history of the general area, and we got a glimpse of early Auckland where Karangahape Road was once the outer limit of the city. The genteel wealthy lived here and ridges of the land such as Karangahape Road were the access tracks between points of habitation. The gentle bush remaining on the Grafton side of the cemetery is now little more than a reminder that the ridges were easier to walk along than going up and down bush-clad gullies.

Road naming is a good place to start for enquiry into the history of any area, and David told us of the Ngāti Whātua chief Karangahape the road is named for, who used to walk from Ōrākei/Remuera to what is now Waterview and beyond.

As usual there was a lot of networking and helping each other sharing information for our own projects. As we were about to leave Hazel Petrie couldn't find a particular grave she was looking for. The team set to work and with David's in-depth knowledge of the site we were able to share a historian's 'aha' moment finding the grave of William Donald.



William Donald's grave at Symond Street Cemetery.

## Some of our new members



LIZ WARD

I am a graduate of Massey University with an interest in political and welfare history. My doctoral thesis on the Reform Party was completed in 2019. Prior to that I did a masters thesis on the All Saints Children's Home, an institution run by the Anglican Church in Palmerston North. I have experience conducting oral histories with refugee communities and for educational institutions, including the schools of Veterinary Science and Food and Advanced Technology at Massey. I currently work at Massey's Turitea Campus as a tutor and organiser for the upcoming NZHA conference

'Ako: Learning from History'. I am preparing a history of the Reform Party for publication in the near future.



KARIN SPEEDY

As a historian, researcher, writer, literary scholar, linguist and translator, my work focuses on the tensions at the intersections (both geographical and textual) of contact between Indigenous and settler populations in the colonial and postcolonial Francophone and Anglophone worlds. I am especially interested in creolisation and anti-colonial resistance and my writing reflects critically on trans-imperial networks, horizontal mobilities, slavery and forced labour, the colonial archive, critical race and whiteness, and African and Indian Ocean diasporas in the Pacific. With nearly 20 years in academia, I

have extensive experience researching and writing histories and have the advantage of being able to work in both English and French. I have written many academic books and articles but I also enjoy communicating histories in less formal outputs such as blogs, media articles, podcasts, and in creative histories, mostly through poetry.

#### JACQUI LECKIE

In 2017 after 35 years employment in academia, and serving as a head of department, I was forced into redundancy because of job cuts. Since then I have since completed two commissioned histories: *University for the Pacific: 50 Years of USP* (2018) and *In Our Children Lies Our Future: A 30 Year History of the New Zealand School Trustees Association, Wellington* (under publication). In 2018 I was appointed as the J D Stout Research Fellow at Victoria University of Wellington, where I completed writing *Colonizing Madness: Asylum and Community in Fiji* (2020). Currently I am an Adjunct Research Fellow with the Stout Centre and am a Conjoint Associate Professor, at the School of Humanities and Social Sciences, University of Newcastle, Australia.



My academic career has been interdisciplinary; reflected in my publications and community outputs on the history and anthropology of Asia-Pacific, spanning the Indian diaspora, development, gender, ethnicity, health history, mental health, and work. My latest book, *Invisible: Our History of Excluding Kiwi-Indians* is due to be published by Massey University Press later this year. This book follows from *Indian Settlers: The Story of a New Zealand South Asian Community* (2007). My other books include *To Labour with the State: The Fiji Public Service Association* (1997); editing *Development in an Insecure and Gendered World* (2009); co-editing *Migrant Cross-Cultural Encounters in Asia and the Pacific* (2016), *Asians and the New Multiculturalism in Aotearoa New Zealand* (2015), *Localizing Asia in Aotearoa*

(2011), *Recentring Asia* (2011), and *Labour in the South Pacific* (1990).

This year I was delighted to receive a New Zealand History Research Trust grant to write, 'There is No Depression in New Zealand'. Contact me on [jacquileckie123@otago.ac.nz](mailto:jacquileckie123@otago.ac.nz)



#### WENDY FOWLER

Wendy has extensive teaching experience in a range of educational roles. She has been a pre-school teacher, a primary school teacher, Head Teacher of a secondary school and of a primary school, as well as a Deputy Principal. Her experience includes teaching in both private and state schools in South Africa, Botswana and New Zealand. Academically, she has a Bachelor of Primary Education and an Honours degree in History. More recently, she completed the following: PGDip History, PGDip Theology, and most recently, MProf-Stud (Education) through the University of

Auckland. She is currently investigating a Doctorate in Education. She lectures at Laidlaw College, a private ITE provider. Her areas of interest are Te Tiriti o Waitangi, models of reconciliation and New Zealand history.



#### CHRIS BOURKE

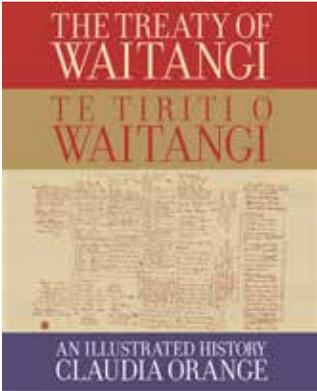
Chris Bourke is a New Zealand historian, editor and radio producer, with a special interest in music. His second book *Blue Smoke: the Lost Dawn of New Zealand Popular Music 1918-1964* (Auckland University Press, 2010) won the 'book of the year' prize at the 2011 New Zealand Post Book Awards. It was followed by *Good-bye Maoriland: the Songs and Sounds of New Zealand's Great War*, published by AUP in 2017. His first book was *Crowded House: Something So Strong* (Pan Macmillan

Australia, 1997). For six years Bourke was the producer of Radio New Zealand National's Saturday Morning programme, hosted by Kim Hill and John Campbell; he has also produced many music documentaries for Radio New Zealand. He has been a staff writer - and arts and books editor - at the *Listener*, and from 1986 to 1988 was the editor of *Rip It Up*. Since 2016 Bourke has been content director of AudioCulture, the 'noisy library' of New Zealand popular music.

## **New positions of Members**

Bronwyn Labrum has been appointed Director of Whanganui Regional Museum. A large and moving pōwhiri was held to welcome her into this new role on Friday 19 February. She has been tasked with raising the local and national profile of the museum. A series of Friday lunchtime talks focussed on an 'Outfit of the Month' from the museum's extensive clothing collection has been initiated. The first item is a glamorous gold velvet and lace outfit worn by poet Eileen Duggan when she was appointed OBE for her services to literature in 1937. For details of the 2021 WH Oliver Seminar Series to be held at the museum's Davis Theatre, see <https://www.wrm.org.nz>.

## New publications by Members



Claudia Orange

*The Treaty of Waitangi / Te Tiriti o Waitangi*

Wellington: Bridget Williams Books, 2021

Claudia Orange's writing on the Treaty has contributed to New Zealanders' understanding of this history for more than 30 years. In this new edition of her popular illustrated history, Dr Orange brings the narrative of Te Tiriti / The Treaty up to date, covering major developments in iwi claims and Treaty settlements - including the 'personhood' established for the

Whanganui River and Te Urewera, applications for customary title in the foreshore and seabed, and critical matters of intellectual property, language and political partnership. New Zealand's commitment to the Treaty claims process has far-reaching implications for this country's future, and this clear account provides readers with valuable insight into an all-important history.

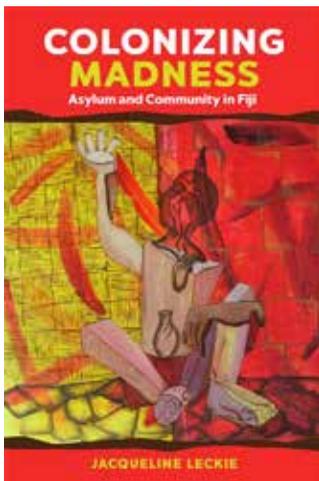
Hilary Stace

*JB Munro: Community Citizen*

Wellington, 2019

In late 2019 Wellington member Hilary Stace published a book about J B Munro which uses biography as a device to tell a story of New Zealand's disability history. JB led the IHC for two decades from 1977 in an era of a growing disability rights movement, the closure of the institutions and calls for self-advocacy and citizenship by people with intellectual or learning disability. As a baby in 1936 J B Munro became a state ward and developed polio. He was adopted by an Invercargill couple who fostered many children after their own family, which included motorcyclist Burt Munro, had grown up. JB trained in the new profession of youth social work and while running the Dunedin YMCA in the early 1960s encouraged local bands to play at the weekend teenage socials. His initial role with the IHC was as one of their first administrators before becoming MP for Invercargill in the Kirk Labour government. He helped start ACC

and oversaw the landmark 1975 Disabled Persons Community Welfare Act which provided support for those disabled not by accident. Other achievements included the 1981 Telethon to mark the International Year of Disabled Persons, the founding of the Disabled Person's Assembly and the extension of Abbeyfield community housing for older people. During the research and writing of this biography (which had some support from the IHC Foundation) JB's health deteriorated and he died in 2018, but his wife Val helped ensure accuracy. The book is not for sale but is available through libraries, including the IHC library. For more information contact Hilary at [stacefamily@actrix.co.nz](mailto:stacefamily@actrix.co.nz).



Jacqueline Leckie

*Colonizing Madness: Asylum and Community in Fiji*

Honolulu: University of Hawai'i Press, 2019

In *Colonizing Madness* Jacqueline Leckie tells a forgotten story of silence, suffering, and transgressions in the colonial Pacific. It offers new insights into a history of Fiji by entering the Pacific Islands' most enduring psychiatric institution - St Giles Psychiatric Hospital - established as Fiji's Public Lunatic Asylum in 1884. Her nuanced study reveals a microcosm of Fiji's indigenous, migrant, and colonial communities and examines how individuals and communities lived with the label of

madness in an ethnically complex island society. Tracking longitudinal change from the 1880s to the present in the construction and treatment of mental disorder in Fiji, the book emphasizes the colonization of madness across and within the divides of culture, ethnicity, religion, gender, economics, and power.

AND LAST, BUT NOT LEAST . . .

Tim Shoebridge

'Stepping out of the shadows: Lorna Hodder's quest for a vocation'

*Manawatū Journal of History*, vol 16, (2020), pp 26–37.

# NZHA 2021 Conference – Call for Papers



*Ako: Learning from History?*

23-26 November, Massey University, Palmerston North

The concept of learning from history has never been more prominent. As the world experiences the COVID-19 crisis, many people are turning to the past for lessons to hold on to. At the same time, the teaching and learning of history in New Zealand is about to go through a profound change, with the introduction of a compulsory curriculum for Years 1-10 in schools. Yet the discipline of history is also experiencing numerous challenges. Financial pressures are leading people to question the value of the humanities, while certain renderings of the past are being promoted by those with agendas to push in the present. The Organising Committee for the 2021 NZHA Conference have chosen the theme *Ako: Learning from History?* as a means of interrogating and understanding these processes, and more like them.

Planning will proceed on the basis of an 'in person' conference, to be held at Massey University's Palmerston North Campus. Tuesday 23 November will primarily be a Postgraduate Day with a keynote address in the evening, followed by three days of papers and further keynotes from Wednesday 24 November to Friday 26 November. Contingency plans will be made for an 'online' conference should an 'in person' event become impractical.

The Conference Organising Committee now calls for papers that address any aspect of the theme *Ako: Learning from History?* Submissions may be in the form of:

- *Individual Papers* – Please provide a paper title, an abstract of no more than 250 words, a short biography of no more than 100 words, and your contact details.
- *Complete Panels* – Please provide three paper abstracts of no more than 250 words each, along with a 100-word overview of the theme. Contact details and short biographies (no more than 100 words each) should be supplied for all speakers.
- *Round-Table Discussions* – Please provide an abstract of no more than 250 words that outlines the theme of the discussion, alongside a short biography (no more than 100 words) and contact details for each of the participants.

The Organising Committee have established a rolling deadline from **28 February to 30 June 2021**. Submissions can be made at any time during this period and applicants will then be notified of the outcome within one month. Please note that presenters at the conference must hold a current NZHA subscription (subscription details can be found at: <https://nzha.org.nz/join-the-nzha>)

All paper submissions should be made to: [D.C.Littlewood@massey.ac.nz](mailto:D.C.Littlewood@massey.ac.nz)

We look forward to welcoming you to Palmerston North in November.

*The Conference Organising Committee*