



**JMAD CONFERENCE  
2012**

**Media Histories**

New Zealand, Australia, South Pacific

*Thursday September 13 2012  
Centre for Journalism, Media and Democracy  
School of Communication Studies  
Auckland University of Technology*

**WF710 / WF711, School of Business  
Wellesley Campus, Auckland University of Technology  
Corner of Mayoral Drive & Wakefield St, Auckland CBD**



## **What is JMAD?**

The Journalism, Media and Democracy Research Centre (JMAD) was founded by Martin Hirst and Wayne Hope in May 2010.

Broadly, the aims of the Centre are to firstly, foster opportunities for individual and collaborative research, secondly, to publish reports on the New Zealand media landscape, and thirdly, to host academic conferences on pertinent themes. In September 2010, JMAD organised an inaugural one-day conference—Media, Democracy and the Public Sphere. A second two-day conference—The Political Economy of Communication was arranged in September 2011. Selected papers were edited by Alan Cocker, Wayne Hope and Martin Hirst for a special issue of the Australian Journal of Communication (December 2011). At that conference, JMAD's 2011 New Zealand Media Ownership report was presented and publicly released. Author Merja Myllyhati was interviewed for Radio Nationals' MediaWatch and TVNZ's Media 7 programme. Her 2012 New Zealand Ownership report will be released in December.

In July 2011 Martin returned to Australia, after four-and-a-half years at AUT. He is now Associate Professor of Journalism at Deakin University, Melbourne. We see this as an opportunity for the centre's expansion. At Deakin, JMAD is recognised as an Emerging Research Group within the School of Communication and Creative Arts and has five active members. This group has secured funding to establish several collaborative projects that will provide a home for ongoing staff and postgraduate research.

The JMAD group at Deakin is undertaking several mapping projects including the reach and influence of Al Jazeera and other Arabic news services in diasporic communities; mobile journalism in community settings; the journalism job market in five English speaking nations and the techno-literacy of our 'digital native' students. The group hopes to host an Australasian JMAD event in the near future.

*Martin Hirst & Wayne Hope, Co-directors*

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## **Conference Convenors Welcome**

Within the real-time cyberspaces of social networking via Facebook, Twitter, iPhones and iPads, it is easy to contract amnesia. We forget that past lives were also mediated, by the telegraph, print journalism, print advertising, cinema, radio broadcasting and recorded music. Meanwhile, the social world of television before texting and the world wide web is receding from memory.

Within Aotearoa–New Zealand, recuperation of social and media history is difficult to sustain. Neo-liberal policy agendas, commercialized media content, technological determinism, and residual monoculturalism are taken-for-granted features of public life. These developments also preclude national understandings of adjacent media histories in Australia and the South Pacific.

In awareness of these circumstances we trust that you will enjoy this forum of historical reflection and conviviality. Welcome to the JMAD, 2012 Media Histories conference.

*Peter Hoar, Wayne Hope, and Greg Treadwell*

## Sessions – Themes, Speakers, Times

<p><b>PLENARY 09:00–10:45 AM</b></p> <ul style="list-style-type: none"> <li>• Welcome: Associate Professor Martin Hirst, Deakin University</li> <li>• Keynote Introduction: Associate Professor Wayne Hope – Co-director JMAD, School of Communication Studies, Auckland University of Technology</li> <li>• Keynote: Professor Peter Putnis, University of Canberra <i>In Search of Australasian Media History</i></li> <li>• Discussant: Geoff Lealand, University of Waikato</li> </ul>	
<p><b>MORNING TEA 10:45 AM –11:15 AM</b></p>	
<p><b>PARALLEL MORNING SESSIONS 11:15 AM–1:00 PM</b></p>	
<p style="text-align: center;"><b>HISTORIES OF PROMOTIONAL CULTURE</b></p> <p>Lynne Trenwith: <i>New Zealand Public Relations History</i></p> <p>Hazel Phillips: <i>Death of the Big Three: Commission, Accreditation and the Demise of Establishment Advertising Agencies in New Zealand</i></p> <p>Rosser Johnson: <i>The Emergence of the Infomercial in New Zealand 1993–1997</i></p> <p style="text-align: center;"><b>Brief questions to speakers</b></p> <p style="text-align: center;"><b>REMEMBERING THE DEREGULATION OF BROADCASTING IN NEW ZEALAND</b></p> <p>Sarah Baker: <i>The Changing Face of New Zealand Current Affairs Television</i></p> <p>Peter Thomson: <i>Public Media Policy and Critical Academic Research: What is to be done?</i></p> <p style="text-align: center;"><b>Brief questions to speakers</b></p>	<p style="text-align: center;"><b>RECONSTRUCTING NATIONAL FUTURES AND CLASS CONFLICT</b></p> <p>Geraldene Peters: <i>Film Work and Creativity: Political and Alternative Film Making in 1940s Aotearoa–New Zealand</i></p> <p>Chris Harris: <i>The Private Future: Representations of Automobility in Auckland after 1949</i></p> <p>Joce Jesson: <i>The Strike, 1912: Recording, Remembering and Creating Popular Culture</i></p> <p>Chris Trotter: <i>Dissenting Ink: Challenging the “Iron Law of Oligarchy” in the PSA Journal</i></p> <p style="text-align: center;"><b>General discussion will occur after the speakers</b></p>
<p><b>LUNCH 1:00–2:30 PM</b></p>	

**PARALLEL AFTERNOON SESSIONS 2:30–4:00 PM**

**JOURNALISM, RADIO, AND NEWS  
DISSEMINATION: CONTEMPORARY  
HISTORIES**

Giles Dodson: *Australian War Journalism and the Fantasy of Professionalism*

Brent Simpson: *Ten Years of a Spectrum Commons: Low Power FM in New Zealand*

**Brief questions to speakers**

Grant Hannis: *From an External to an Internal News-Agency System in New Zealand: The case of the New Zealand Press Association, 1879–2012*

Gavin Ellis: *Hyper-competition and Acceptable Risk: The Demise of the New Zealand Press Association*

**Brief questions to speakers**

**MEDIATED INDIGENOUS  
HISTORIES: NARRATIVES,  
COUNTER NARRATIVES**

Sue Abel: *Indigenous News: 'Telling Our Own Stories' and/or 'Advocacy'*

Philip Cass: *Bung wantaim! Wantok niuspepa and the Path to Independence 1970–75*

Richard Pamatatau: *The King is Dead. Long Live the King*

**General discussion will occur after  
the speakers**

**AFTERNOON TEA 4:00–4:30 PM**

**CLOSING SESSION 4:30–5:45 PM**

**POPULAR CONSCIOUSNESS IN NEW ZEALAND: FROM COLONIAL  
DEPICTIONS TO IMPORTED IMAGINARIES**

Alan Cocker: *Picturing Global Settlement*

Peter Hoar: *Heeding the Call: How New Zealanders heard the films of the South African War 1899–1902*

Geoff Lealand: *In Love With Shirley Temple: Memory, Fandom...and Christchurch*

**General discussion will occur after the speakers**

**CONCLUDING REMARKS**

Wayne Hope

**REFERESHMENTS AND HISTORICAL REFLECTIONS 6:00 PM**

Brooklyn Bar (332 Queen St)

## Keynote Speaker

**Peter Putnis** is Professor of Communication at the University of Canberra. The focus of his research is on international communication and media history, especially the political economy of international news production in the nineteenth and twentieth century. He is currently working on the project ‘Shaping the National Outlook: Overseas News in the Australian Press 1900–1950’ which is funded by the Australian Research Council. He has recent publications on Keith Murdoch’s journalism, Australia’s



news links with the U.S., Reuters during World War 1, and the experience of news in colonial Australia. He is the co-editor, with Chandrika Kaul and Jurgen Wilke, of the collection *International Communication and Global News Networks: Historical Perspectives*, published in 2011 by Hampton Press.

### **In Search of Australasian Media History**

This address will explore connections between the media histories of New Zealand and Australia. It will focus on the development of international news networks in the nineteenth century and the ‘circuits of news’ these steamship and telegraphic links enabled. European settlers in each country shared similar anxieties about ‘news from afar’ and saw the establishment of regular news-flow, particularly from Britain, as a major priority for government. The address will examine various institutional arrangements which determined the spread of news, including early postal systems, the telegraph monopoly of the late nineteenth century, and the role of news agencies. In doing so, it will critique the Whig interpretation of communication history as primarily the story of how the ‘tyranny of distance’ was overcome through technological progress. The address will also demonstrate how major newspaper digitisation projects such as New Zealand’s Papers Past, the National Library of Australia’s Newspaper Digitisation Program, and the California Newspaper Project have greatly enhanced the media historian’s capacity to analyse patterns of international news flow.

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<p><b>Sue Abel</b> s.abel@auckland.ac.nz</p>	<p><b>Indigenous News: ‘Telling Our Own Stories’ and/or ‘Advocacy’</b></p> <p>A study of news on the Canadian indigenous television channel APTN (Aboriginal People’s Television Network) found strong support among journalists for “telling our own stories” and also an equally strong rejection of “advocacy”. But I would argue that where one starts and the other stops is a not so clear cut. A recent study of Māori journalists working in Māori news organisations, for example, found that, like their colleagues in Canada, one of the prime motivations for these journalists was to provide a counter-narrative to “mainstream” stories. But to what extent is a counter-narrative a form of advocacy? And indeed, where does this put the narratives in “mainstream” media? It has long been argued that mainstream media supports the status quo – why is this not seen as a form of advocacy? This paper takes examples of Māori-produced news in Te Kāreere and Te Kaea and considers these issues and their implications.</p>
<p><b>Sarah Baker</b> sarah.baker@aut.ac.nz</p>	<p><b>The Changing Face of New Zealand Current Affairs Television</b></p> <p>Current affairs television programmes are a key area of journalism and have held a privileged position in public service broadcasting in many western countries. Deregulation widely impacted on broadcasting in New Zealand in the 1980s which went from what might be loosely termed a public service broadcasting system to a commercialised system. The impact of deregulation on broadcasting in New Zealand has been widely explored in previous research into television news and this paper explores how these trends have affected the television current affairs genre. Over the last two decades the adoption and impact of neo-liberal policies, deregulation and digital media proliferation has diminished the role of public broadcasting and current affairs television. These trends have affected most western countries and New Zealand in particular. In this paper I will explore how one aspect of programme format, current affairs item length, has altered within the highly commercialized deregulated broadcasting system in New Zealand over the last twenty-five years. I will discuss how this has influenced the capacity of current affairs programmes to deliver information. To this end, my discussion draws from a sample of current affairs programmes over the years 1984, 1994 and 2004.</p>

<p><b>Philip Cass</b> pcass@unitec.ac.nz</p>	<p><b>Bung wantaim! Wantok niuspepa and the path to independence 1970–75</b></p> <p>In the run-up to independence in 1975, Wantok, the only locally owned newspaper in Papua New Guinea - and the only one printed in Tok Pisin – became an influential source for news and information for ordinary people. A newspaper aimed at the grasruts – villagers, labourers and high school dropouts – Wantok educated people about what was happening and showed them how to vote and take part in the changes around them. It provided local people with the chance to talk about the rapid political and social changes affecting them and allowed politicians to connect with local people in their own language. Drawing on interviews and archives in Papua New Guinea and Australia, this paper looks at how Wantok tried a range of tactics to help prepare its readers for independence.</p>
<p><b>Alan Cocker</b> alan.cocker@aut.ac.nz</p>	<p><b>Picturing Colonial Settlement</b></p> <p>It has been stated that “photography played a significant role in the forging of colonial identities by Pakeha settlers”. The Tyree Photographic Studio was established in Nelson in 1878. Over the remaining years of the nineteenth century the brothers William and Fred Tyree pictured the development of Nelson. Whilst William worked from the studio in Nelson town, Fred Tyree journeyed by horse and trap to every part of Nelson Province recording views, settlers, settlements, agriculture and extractive industries. The Tyree legacy of over 100,000 photographic plates provides a visual representation of the development of European settlement and a resource to measure the veracity of the claim that a dominant culture dominates simply by assuming that its cultural perspective prevails.</p>
<p><b>Giles Dodson</b> gdodson@unitec.ac.nz</p>	<p><b>Australian War Journalism and the Fantasy of Professionalism</b></p> <p>This paper argues that contemporary Australian journalists, aware of the dangers that modern wartime media management strategies represent to the monitorial role of democratic journalism, willingly co-operate with military strategy, yet do so ‘professionally’. This tension within Australian war journalism should be criticised, not as ideological misrecognition on the part of journalists, but rather as illustrating the ‘ideological fantasy’ of war journalism. ‘Ideological fantasy’ refers to the notion that journalists acknowledge and recognise their subordination to military power, yet continue to report on contemporary war through the naïve consciousness of professionalism. Rather than seeing war journalists as reproducing military ideology, Zizek’s notion of ‘ideological fantasy’ permits recasting ‘the professional ideology’ of news production for a reflexive, ironic age. This paper, based on in-depth interviews with key Australian foreign</p>

	<p>correspondents, argues that contemporary regimes of media-management offer a cynical, yet professionally acceptable escape from the heavy-handed treatment that the media corps receive from the military in previous conflicts. The structural relationships which these systems institute, when combined with the fantasy of the ‘self-aware’ professional journalistic schema, serve to reproduce military perspectives, operations and logic as privileged narratives within modern war reporting.</p>
<p><b>Gavin Ellis</b> gavin.ellis@xtra.co.nz</p>	<p><b>Hyper-competition and acceptable risk: The demise of the New Zealand Press Association</b></p> <p>For more than a century the New Zealand Press Association was a model of efficiency: stories produced for local publication were distributed free-of-charge to daily newspapers throughout the country for simultaneous circulation. An annual membership fee also gave access to international wire service news feeds, foreign correspondents and a parliamentary news service. It was a system that worked smoothly while spatial and temporal dividers shielded titles from direct competition. However, when economic pressures led to territorial encroachment, the era of cooperation ended and NZPA was remodelled on its counterpart, Australian Associated Press, which was responsible for generating its own stories using staff journalists. The restructuring failed and NZPA is a closed chapter of media history. Why did it fail while its Australian counterpart continues to survive? This paper argues that three factors led to its demise. First, there was an over-active competitive spirit on the part of the Australian owners of New Zealand’s major newspaper groups. Secondly, they were unwillingness to grant to NZPA the commercial rights enjoyed by the Australian agency in which they are shareholders. And, finally, they rightly judged that there would be little public protest over a move that, in Australia itself, would have been seen to carry a high risk of adverse public and political reaction.</p>

<p><b>Joce Jesson</b> j.jesson@auckland.ac.nz</p>	<p><b>The Strike, 1912: Recording and Remembering Creating Popular Culture?</b></p> <p>The 1912 Waihi Strike forms a key part of the identity of New Zealand unions. The story of the Waihi Strike is told annually in a remembrance of the death of Frederick Evans, killed at Waihi by a police baton, (he is now thought of as the first working class martyr). Evans is buried in Waikumete Cemetery in a grave marked by a broken plinth, to signify a life broken short. The story of the strike as it was recorded in newspapers at the time carries simplistic perceptions of strikers as anti-social, and newspaper owners as anti union–anti strike. Yet notwithstanding, there is in the newspapers of the time evidence of substantial community involvement in the Waihi dispute and other matters pertaining to class conflict in the local area. There is even reportage of a school-boy strike against compulsory participation in the New Zealand Cadet system. This presentation explicates these events and representations historically and retrospectively.</p>
<p><b>Rosser Johnson</b> rosser.johnson@aut.ac.nz</p>	<p><b>The Emergence of the Infomercial in New Zealand 1993–1997</b></p> <p>In December 1993 television viewers in New Zealand were presented with a novel form of television, the infomercial (a 30 minute advertisement designed to appear as if it is a programme). While such broadcasting had been a regular feature of American television since the 1950s, and had become more prevalent after 1984, non-traditional forms of ‘hyper-commercial’ broadcasting were unusual in the local context. The paper outlines the three key reasons why the infomercial form was introduced and quickly thrived to the point where they became a flourishing televisual form and revenue stream for advertisers and broadcasters alike. It also compares the emergence of the infomercial in New Zealand with the contemporaneous Australian experience, a comparison which highlights different regulatory, industrial, and cultural contexts between the two countries. It concludes by demonstrating the susceptibility of broadcasting systems to novel methods to increase revenue, especially when the wider economy is contracting or in recession.</p>

<p><b>Grant Hannis</b> G.D.Hannis@massey.ac.nz</p>	<p><b>From an External to an Internal News-Agency System in New Zealand: The Case of the New Zealand Press Association, 1879–2012</b></p> <p>This paper considers the creation, career and demise of the New Zealand Press Association (NZPA), the national news agency that operated in New Zealand for more than 100 years. NZPA was initially a co-operative, owned by many of the then small newspapers situated around the colony in the 19th century. These newspapers shared news copy among themselves, via NZPA. This system worked well for many years, but in the early part of the 21st century copy sharing was abandoned and NZPA closed down soon after. This paper demonstrates how it was the rise of two newspaper ownership blocs in New Zealand – coupled with the introduction of new media technologies – that spelt the end of NZPA.</p>
<p><b>Chris Harris</b> Ce_harris@yahoo.com</p>	<p><b>The Private Future: Representations of Automobility in Auckland after 1949</b></p> <p>Toward the end of her famous 1974 paper ‘The Spiral of Silence’, Elisabeth Noelle-Neumann asks the question: Which persons and arguments are accorded a special prestige, particularly the prestige of having the future on their side? In the spirit of Noelle-Neumann’s challenge, this paper will explore the construction of an ‘inevitable’ automotive destiny for Auckland, following a period of Labour Party rule, ending in 1949, in which politicians and officials had displayed scepticism toward the automobile and pursued a so-called “railway mystique” instead.</p> <p>The railway mystique dated back to colonial times and reflected the practicalities of colonisation in that era. By the 1940s, however, the railway mystique had become tinged with a more overt ideal of collective provision of all spatial services. This was summed up in officially-approved doctrines of housing as a ‘Public Utility’ and of the individual home as a “knot in a network” of physical and financial accessibilities, all of them provided by the state. In 1947, a publication of the Department of Internal Affairs had stated that “The exciting novelty of the motor car has worn off, and we are becoming aware of its problems.” Yet by 1953, the Minister of Transport could state that “Auckland’s future is with the motor car,” with little fear of subsequent correction.</p> <p>This paper will document the rhetorical discovery of Auckland’s private future and the eclipse of the earlier visions of a social suburbia linked to rail. Media issues aside, this story is also interesting because it foregrounds a forgotten anticipation of contemporary ‘green planning’; and also, because it brings to light the wider polemics of automobility in relation to perceptions of the welfare state, the shifting of the political middle, and the creation of durable</p>

	<p>electoral regimes.</p> <p>Last but not least, I will also ask why self-evident overestimates of Auckland's area and growth-room were echoed and repeated throughout the public sphere, in official circles, and even in academe for decades. My answer will reflect upon New Zealanders' (or Aucklanders') attitudes and fears concerning both urbanisation and the seductive potential of the automobile.</p>
<p><b>Peter Hoar</b> peter.hoar@aut.ac.nz</p>	<p><b>Heeding the Call: How New Zealanders Heard the Films of the South African War 1899–1902</b></p> <p>The South African War 1899–1902 was the first overseas conflict to which New Zealand sent troops. Over 6500 soldiers were sent to South Africa in ten contingents. The war was followed with great interest by New Zealanders and there was much patriotic enthusiasm for the country's military contribution. New Zealanders read about the war in magazines and newspapers but they were also able to see the conflict. Camera operators had rushed to South Africa as the war started and the films they made were seen around the world. Film was a very popular form of entertainment in New Zealand and moving pictures of the South Africa War were watched eagerly by local audiences. The earliest known film made in New Zealand is by Alfred Whitehouse and shows members of the Second Contingent prior to leaving for South Africa in 1900. However, despite their popularity, the films of the South African War have received scant attention from New Zealand scholars.</p> <p>This paper is about the war films that New Zealanders flocked to see during the South African conflict. More specifically, this paper is concerned with the sounds that went with these films. Sound is a neglected topic in New Zealand film scholarship. The latest collection of work on New Zealand film makes only brief mentions of the sounds of cinema and these are mainly about the transition to the Talkies. This paper gives an account of the sounds heard with the South African War films, along with the silences. I am recovering the sonic environments in which these films were seen to gain insights into how the films worked as propaganda, reportage and entertainment.</p>

<p><b>Geoff Lealand</b> lealand@waikato.ac.nz</p>	<p><b>“In Love With Shirley Temple: Memory, Fandom...and Christchurch”</b></p> <p>The discovery of an old, home-made scrapbook in a (now earthquake-destroyed) Christchurch antique store ten or more years ago has led to a proposal for a docudrama by a leading Auckland production house. The scrapbook is dedicated to child star Shirley Temple but it also provides a very local connection through newspaper stories about a Shirley Temple ‘double’ contest in Christchurch in 1935, which includes the names and street addresses of winning contestants. A feature article in The Press in March 2012 prompted a flood of recollections (letters, emails, phone calls), creating a unique body of information about life in Christchurch in the 1930s, information on participants and other local contests, and rich commentaries on fandom and memory. This presentation will focus on such aspects of media and popular culture. It is about a time past but also reflects on the continuing relationship between Hollywood and New Zealand, the idea of the child star, and the investments we make in the lives of stars and celebrities.</p>
<p><b>Richard Pamatatau</b> richard.pamatatau@aut.ac.nz</p>	<p><b>The King is Dead. Long Live the King</b></p> <p>The Kingdom of Tonga has experienced the death of two monarchs in the last six years. King Taufa’ahau Tupou IV died on 10 September 2006 in Auckland and his successor King George Tupou V died on March 18 in Hong Kong. Both these monarchs, like many royals, inhabited a tangled media space where the nature of their lives, converted by media selection and production, became content that displayed views of their function, effectiveness and value. As the journalist who broke the news of Taufa’ahau IV’s death through contacts within the Royal household and subsequently covered the funeral, I was fascinated by mainstream New Zealand media reporting of this event. Of interest too, is the language used in reporting both deaths, the common elements selected for repetition and how that positions Tonga (its cultural practices, and politics) as a country wrestling with its relationship with its monarch. This investigation ponders the text and images used to depict the lives, and deaths both monarchs. It will argue that white mainstream media are supporting racially based expectations of what and how a South Pacific monarch is meant to be. Some media reportage depict these monarchs as either out of touch or anachronistic in ways which reinforce Tongan cultural hierarchies.</p>

<p><b>Geraldene Peters</b> geraldene.peters@aut.ac.nz</p>	<p><b>Film Work and Creativity: Political and Alternative Film Making in 1940s Aotearoa New Zealand</b></p> <p>1940s film-making in New Zealand was characterised by the steady production of non-fiction film forms: short and long-form items for the National Film Unit’s (NFU) Weekly Review; amateur footage; industrial films; films for the war effort; footage from the frontline etc. It was a context largely mediated through the governance of state and empire. These mediations were at times consented to, and at times contested by, the creative expressions, desires and labour of film makers working inside and outside of the NFU.</p> <p>Influenced by the work of David Hesmondhalgh and Sarah Baker and in particular their focus on Raymond Williams’ “communication of experience”, this exploratory study draws from an extensive viewing programme of archival films and oral history recordings, with an eye to understanding how present forms of cultural work are historically embedded. As an appraisal of the institutional contexts and historical memories of workers and creative practitioners, it lays the groundwork for contributing to a local genealogy of film and television cultural production.</p>
<p><b>Hazel Phillips</b> hazel.phillips@gmail.com</p>	<p><b>The Death of the ‘Big Three’: Commission, Accreditation and the Demise of Establishment Advertising Agencies in New Zealand</b></p> <p>This paper investigates the demise of New Zealand’s old, established advertising agencies and the deregulation of the agency commission system. The print-driven advertising industry pre-1960 was dominated by a trio of agencies known as the ‘big three’: Charles Haines, J. Inglis Wright and Ilott Advertising. All three had started as advertising agents of the media, buying print space and selling it on to advertisers with a 20 percent commission from the newspapers. The commission amount was set in stone, making advertising a lucrative occupation. The industry was beholden to the Newspaper Publishers’ Association (NPA), which gave agencies accreditation and put in place a rule that prevented agencies from rebating commission to the client.</p> <p>The advent of television advertising in the 1960s contributed to the big three’s demise, as the agencies stuck to a ‘radio with pictures’ creative paradigm for the new medium. At the same time, breakaway agencies challenged the establishment and encountered difficulty in getting accreditation from the NPA (it was dominated by the heads of the big three agencies). Former Waitakere mayor Bob Harvey set up MacHarman Advertising (1962) and five employees at Charles Haines left en masse in 1969 to set up Colenso Communications. The latter avoided the ‘radio with pictures’ aesthetic and went on to produce some of New Zealand’s most iconic advertising, such as the Cadbury Crunchie bar train robbery commercial and the 1975 ‘dancing</p>

	<p>Cossacks' election campaign advertisement for the National Party.</p> <p>With the upstart agencies challenging the industry, the big three's stranglehold was loosened, but it wasn't until the 1980s that their grip finally slipped. The Commerce Commission began an inquiry into restrictive trade practices, and the fixed commission and no-rebate rule were overturned. The Accredited Advertising Agencies Association (the 4As) dropped 'Accredited' from its name to become the 3As. The arrival of independent advertising agencies such as Colenso and MacHarman, coupled with the demise of the commission system would eventually spell the end for the established boys' club of the big three. The young, brash upstarts drove the creative revolution in New Zealand advertising and changed the way it was done.</p>
<p><b>Brent Simpson</b> pumicehead@gmail.com</p>	<p><b>Ten Years of a Spectrum Commons: Low Power FM in New Zealand</b></p> <p>Low Power FM is one of the most under-researched forms of media in New Zealand. This presentation will provide a historical overview of Low Power FM in New Zealand and sketch a broad picture of the stations and services operating in this space.</p> <p>Minimal regulation of the LPFM spectrum in New Zealand has created a form of open spectrum commons or more accurately a common property regime. While commons approaches can create innovative and experimental spaces, they may also be subject to the tragedy of the commons. The benefits and limitations of spectrum commons will be explored, as will possible futures for LPFM and community media organisations.</p>
<p><b>Peter Thompson</b> peter.thompson@vuw.ac.nz</p>	<p><b>Public Media Policy and Critical Academic Research: What is to be Done?</b></p> <p>This is a proposal not so much for a formal paper but for a reflective discussion on the relationship between academic work and recent developments in public media policy- including the demise of the TVNZ Charter and the closure of TVNZ7, and the Commerce Commission's decision to investigate the contracts between Sky and various internet service providers.</p> <p>The aim is to clarify the critical academic mission in the current environment and to identify the channels and modes of action available to academics who recognise that research has a legitimate role in contributing to progressive social change. This includes questions about the pros and cons of engaging with political parties and the mainstream media, and also the identification of channels through which research can be brought to the attention of policy makers.</p> <p>My presentation will also include some reflections on recent academic</p>

	<p>engagements with public media policy issues. These include the academics' open letter to Cabinet on the TVNZ7 funding decision, the subsequent forum on the future of public television (which brought together academics, industry figures, regulators and MPs), and the impact of critical academic voices at the industry-focused Commerce Commission conference on superfast broadband in February 2012.</p>
<p><b>Lynne Trenwith</b> ltrenwith@unitec.ac.nz</p>	<p><b>New Zealand Public Relations History</b></p> <p>As a discipline, public relations (PR) has taken time to gather its histories and until recently, little had been written on the history of public relations outside that of the socially and culturally dominant perspective of the United States. This perspective shapes most undergraduate public relations textbooks. The little history that has emerged is uneven, resembling a patchwork with different intentions and different subjects, from different locations, and from different people – from knowledgeable insiders; hand-me-down past stories by outsiders (knowledgeable and not so knowledgeable), people writing histories of other subjects; and as a by-product of autobiographies or biographies of key figures.</p> <p>Within emerging global media environments, this dominant United States hegemony is being challenged as the cultural interplays, commonalities and differences of other media histories are examined. Recent published PR history from other parts of the globe includes the case of Britain, smaller overviews in the case of Israel, and Spain, and the research on global reach.</p> <p>The range of public relations work in New Zealand is diverse - from publicists, media relations, event managers, sponsorship, issues management corporate and public affairs to areas such as relationship management, community relationships and marketing communications. This range of modern practice has arisen from a rich background of seeds sown in the past. Importantly, the past forces that have shaped current practice, its body of knowledge, norms and practices cannot be treated as a modernist output that is neutral ideologically and strategically.</p> <p>This presentation offers a New Zealand perspective on the history of public relations. It will examine some of the forces that drove public relations in its infancy in New Zealand and discuss some of the consequent outcomes for the practice of public relations.</p>

**Chris Trotter**

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**Dissenting Ink: Challenging the “Iron Law of Oligarchy” in the PSA Journal**

Michels’ “iron law of oligarchy”, while classically associated with the growth and consolidation of hierarchical left-wing political parties, may be applied with equal efficacy to large trade unions. Such oligarchic tendencies are frequently manifested in the journals of these unions where strict editorial control over information intended for the union’s rank-and-file membership is considered crucial to the smooth operation of the organisation. Only rarely are voices of dissent permitted to contradict the “official version” of union activity. Several examples of such “leakage” did, however, occur in the May and July 1991 issues of the official organ of the New Zealand Public Service Association – the PSA Journal. Though the editorial columns of these issues remained firmly closed to critics of the PSA’s refusal to back the private sector unions’ 18 April 1991 call for a General Strike against the radically anti-union Employment Contracts Act, the PSA Journal’s Editor was able to keep the Letters columns open for members who wished to chronicle and criticise the union leadership’s decision. These letters reveal the extent to which the “iron law of oligarchy” worked to blunt the radical impulses of the PSA’s rank-and-file. In them is exposed a level of intra-union conflict more usually, and deliberately, denied journalistic expression.

# Notes