

TABLE OF CONTENTS

EDITORIAL	9
PRESIDENT'S REPORT	11
REVIEWS REPORT	14
ARTICLES	
UNESCO MEMORY OF THE WORLD	15
MASSEY UNIVERSITY ARCHIVES	23
ARCHIVES IN THE CLOUD	33
ORAL HISTORIES	52
LEGACY IN LIGHT	66
ARCHIVES IN THE NEWS	76
ARCHIVING DANCE	97
COMICS, COMMUNITIES AND COMICFEST	107
HIDDEN TREASURE	116
OPINION	
A NICE TO HAVE	124
OBITUARY	
THOMAS PETER WILSTED 1945-2024	130
GETTING TO KNOW YOU	
CHRISSY KNIGHT	134
RATA HOLTSLAG	136
REVIEWS	
BOOK: MUSIC, DANCE AND THE ARCHIVE	138
PODCAST: FLAME	140
NOTES ON CONTRIBUTORS	142

EDITORIAL

By Sarah Welland

Haere mai, welcome to the new look *Archifacts* issue for 2024.

This is my first year as Editor after taking over from my very capable predecessor, Linda Liddicoat. So far it has been a great experience - one made even better thanks to the help of my co-Editors, Maja Krtalić, and Ashwinee Pendharkar (who is also the Reviews Editor) and the support of the ARANZ Council.

Reading through this year's journal, I get a real sense of archival momentum. The term can mean "the quality that keeps an event developing or making progress after it has started"¹ and I think this is the quality we are seeing in the archives and records sectors here in Aotearoa New Zealand. While it has been an "interesting" time considering ongoing political changes, funding and budget issues (a situation summed up well by Richard Foy in his *President's Report*) it has also been a time where we are once again beginning to connect and advocate at a greater level to ensure the value and nature of our country's records and archives are recognised and appreciated.

Some of the fruit of this archival momentum is evident in this year's *Archifacts*. For starters, four new Memory of the World inscriptions have been accepted by UNESCO from six New Zealand organisations – you can see the details of these in our



Memory of the World entry. We also have articles from a variety of archival organisations. Louis Changuion's outline of the history and work of the *Massey University Archives* (which celebrates its 40th anniversary this year) fills a gap in the country's archival history, while Keith McEwing's *Archiving Dance: How to Document and Treasure an Ephemeral Art* provides insight into the work of the National Dance Archive of New Zealand (NDA) and the importance of documentary heritage in different forms of dance. Sam Orchard's article *Comics, Communities and ComicFest* covers the work of the Alexander Turnbull Library's Cartoon and Comic Archive and the vital role of *Comicfest* in raising awareness of the role of archives more generally. Personal and other collections are not overlooked: Evan Greenside's article *Legacy in Light: The Peter Bush Collection* documents the (sometimes fraught) process of ensuring the archives of New Zealand photographer Peter Bush are kept and maintained at Te Manawa, while Mark Pacey's article

The Importance of Oral Histories in an Archival Context discusses the value of oral histories at the Wairarapa Archive in relation to Pacey's research into the United States Marines in Masterton during the Second World War.

We also have two articles that aim to generate discussion of some key issues and their possible solutions going forward. Archives New Zealand's Proof of Concept Report, *Archives in the Cloud: Exploring Machine Learning to Transform Archives* New Zealand's Digital Services for Agencies has been published for the first time in this issue. It looks at how Archives New Zealand can ensure the appropriate transfer and identification of high value agency data while also providing better access to this material for groups including Māori. Stephen Hardman's Opinion Piece, *A Nice to Have: The Value of Community Archives*, addresses how we determine the value of Community Archives when applying for funding from a limited pool, often in 'competition' with mainstream collections.

More in-depth archival research is provided in Sam Gruschow's peer-reviewed article *Archives in the News: Investigating the Portrayal of Archives in the New Zealand Press, 2013–2023*. This summarises his postgraduate research into a topical area and contributes to the growing pool of academic research into archival topics relating to Aotearoa. In

addition, we have two reviews (one book, one podcast), and two *Getting to Know You* articles, all of which further demonstrate the depth and breadth of records and archives practice in this country. On a related note, Sarah Welland and Amanda Cossham's article *Hidden Treasure: The Ian McLean Wards Memorial Trust* provides a useful reminder of the Scholarship's existence, and its value for New Zealand residents wanting to carry out more significant writing or research into archives or records. It seems apt to finish with Stuart Strachan's Obituary for Tom Wilsted, our first ARANZ President and Life Member, where Stuart discusses Tom's ongoing legacy in New Zealand archives.

On behalf of the co-Editors and myself, I would like to give a big "thank you" to everyone who has contributed to this year's issue. I consider that 2024's issue of *Archifacts* is a testimony to the fact that we are still developing and making progress, despite setbacks and continuing hurdles. As we go into next year (and then onto what will be the 50th anniversary of ARANZ in 2026), I hope that our archival momentum will only increase!

ENDNOTES

1. Cambridge Dictionary, 'Momentum', n.d., available at: <https://dictionary.cambridge.org/dictionary/english/momentum>, accessed 29 July 2024.

PRESIDENT'S REPORT

By Richard Foy

In his final Annual Report as ARANZ President for *Archifacts* 2023, Evan Greensides closed his report with the aphorism "*change is a universal constant*". They were prescient and foreboding words for a 2024 that has seen momentous, sweeping and painful change wrought across the New Zealand public sector under the incoming National/NZ First/ACT coalition government. The severest impacts of these changes have been the cuts to the core public service felt in the form of job-losses, long freezes to recruitment and the cessation of many services during this time of enforced 'austerity'

Our Association and its members have not been immune to these changes. Some of us have felt them as public servants, especially IM practitioners, archivists and librarians working for government agencies or institutions affected by widespread job and service cuts, and also as members of the communities who depend upon the narrowing range of services offered by those same agencies and institutions.

Sadly, our sector, and the professionals and institutions that inhabit it, seldom flourish during times of austerity as central and local government—and private non-government organisations—struggle to comprehend the deep meaning, purpose and value of our work in society here in Aotearoa



New Zealand. But that's really nothing new, even in the best of times. Change is a powerful agent and timely reminder for ARANZ to continue its purpose to advocate on behalf of its members and the sector, supporting and uplifting information professionals—especially archivists and records keepers—promoting the standing of archival institutions, and to arouse the public's awareness of their importance. Change is a universal constant, but so is adaptation.

Alongside big impactful 'Change' as we're experiencing in 2024, we also live through moments punctuated by smaller, quieter change, and so it has been with ARANZ Council. In February we saw both Evan Greensides and Jennie Hood stepping down from their President and Vice President positions, as well as Danya Anderson departing as our ALERT Newsletter Editor. ARANZ Council didn't miss a beat with a smooth transition to myself as incoming President, and Michael Upton stepping up into