22. Belinda Battley 'Archives as Places, Places as Archives: Doors to Privilege, Places of Connection or Haunted Sarcophagi of Crumbling Skeletons?', Archival Science 19, no. 1 (March 1, 2019): 1–26, doi:10.1007/s10502-019-09300-4.

23. ibid., p. 13.

24. Paul Leedy and Jeanne Ormrod, Practical Research: Planning and Design, Global Edition. Harlow, United Kingdom: Pearson Education Limited, 2020, p. 265.

25. James Drisko and Tina Maschi, 'Qualitative Content Analysis', in James Drisko and Tina Maschi (eds.), Content Analysis, Oxford University Press, 2015, p. 82, doi:10.1093/acprof:oso/9780190215491.003.0004.

26. Leedy and Ormrod, 'Practical Research', pp. 265–6.

27. See for example, Craig, 'What the Papers Say'; Cox, 'International Perspectives'.

28. See for example, Oliver and Daniel, 'The Identity Complex'.

29. Myllylahti and Treadwell, 'In Media We Trust?'.

30. Roy Morgan, '2.8 million New Zealanders read newspapers and nearly 1.7 million read magazines in 2022', news release, 27 September 2022, available at https://www.roymorgan.com/findings/9026-new-zealand-roy-morgan-readership-results-newspapers-and-magazines-june-2022.

31. Society of American Archivists, 'What Are Archives?', available at https://www2.archivists.org/about-archives, accessed April 10, 2023.

32. See for example, Sina Blassnig, Sven Engesser, Nicole Ernst, and Frank Esser, 'Hitting a Nerve: Populist News Articles Lead to More Frequent and More Populist Reader Comments', Political Communication 36, no. 4 (October 2, 2019): 629–51, doi:10.1080/10584609.2019.1637980.; Chenghui Zhang, 'Media Framing of Color-Blind Racism: A Content Analysis of the Charlottesville Rally', Race and Social Problems 13, no. 4 (December 1, 2021): 330–41, doi:10.1007/s12552-021-09321-8.

33. See for example, Michael Hameleers, 'Partisan Media, Polarized Audiences? A Qualitative Analysis of Online Political News and Responses in the United States, U.K., and The Netherlands', International Journal of Public Opinion Research 31, no. 3 (September 1, 2019): 485–505, doi:10.1093/ijpor/edy022.

34. See the original report for far more detailed methodology: Gruschow, 'Archives in the news', 2023.

35. Drisko and Maschi, 'Qualitative Content Analysis', p. 103.

36. ibid., p. 105

37. Florian Kaefer, Juliet Roper, and Paresha Sinha. 'A Software-Assisted Qualitative Content Analysis of News Articles: Example and Reflections', Forum, Qualitative Social Research 16, no. 2 (2015), doi:10.17169/fqs-16.2.2123.

38. Drisko and Maschi, 'Qualitative Content Analysis', p. 90.

39. ibid., p. 108.

40. Williams, 'Managing Archives', p. 19.

41. ibid., p. 117.

42. Pat Bazeley, "Analysing Qualitative Data: More than 'Identifying Themes'", Malaysian Journal of Qualitative Research 2 (January 1, 2009).

43. Badovinac and Južnič, 'Aspects of Representation'; Boylan, 'How Archives Make News'; Craig, 'What the Papers Say'.

44. Digital Preservation Coalition, 'Digital Preservation Handbook, 2nd Edition – Digital Preservation Briefing', 2015, available at https://www.dpconline.org/handbook, pp. 4-5.

45. Myllylahti and Treadwell, 'In Media We Trust?'.

46. Williams, 'Managing Archives', p. 147.

47. Vårheim, et al., 'The use of LAM Institutions'; Oliver and Daniel, 'The Identity Complex'.

48. Battley, 'Archives as Places'.

49. Greene, 'The Power of Archives'.

50. Battley, 'Archives as Places'.

51. Boylan, 'How Archives Make News'; Craig, 'What the Papers Say'.

52. Robinson, 'Curmudgeons and Dragons?'; Shaw, 'Representations of Librarianship'.

53. Oliver and Daniel, 'The Identity Complex'.

54. Craig, 'What the Papers Say'.

ARCHIVING DANCE

How to document and treasure an ephemeral art

By Keith McEwing

This article summarises an online ARANZ talk made by Keith on the 11 April 2024 where he discussed the archives of dance and the National Dance Archive of New Zealand Ngā Kaitiaki Taonga Kanikani o Aotearoa (NDA).

INTRODUCTION

Dance, like all performing arts, is ephemeral. And by ephemeral, I mean that once a dance reaches its conclusion it is gone. This is unlike fine arts, which often ends as a finished artwork such as a drawing, painting or sculpture. In performance, be it music, drama or dance, completion and conclusion are one and the same, with nothing but memories and representational elements remaining. Because of this, *intangible heritage* is another expression used in association with dance and the performing arts. This expression acknowledges that it is the act itself that is our heritage and not just the tangible recordings and mementos of it.

So how can one document and treasure an ephemeral art such as dance? Alternative questions may be what is recorded and how representational is it of how we dance? I have a fanciful notion of 100 years from now an archive of TikTok and other social media reels being discovered, and I wonder, what will people in 2124 make of it?!

To answer these types of questions, I should encourage us to think more broadly than what we might first think of when we talk about performing arts. While we often tend to think of dance only as a form of performance best described as *theatre dance*, the realms of music, drama and dance stretch much further than what we encounter in the theatre. Dance, along with music and drama, is not just for performance, and performance is not just for entertainment. And while dance generally may always be a pleasure to watch, there are other purposes for dance, such as cultural, political or social statement (think for example of the haka), social activity (for example, dances, hops, dance parties etc.), dance as competition, and dance as therapy.

Archives such as the National Dance Archive of New Zealand (NDA) continue to consider how to archive dance and the unique challenges that we face. In this article I introduce some

of these aspects through the use of oral histories, video and dance notation.

NATIONAL DANCE ARCHIVE OF NEW ZEALAND

In thinking about archiving dance, first let us look at what has already been done. The National Dance Archive of New Zealand, Ngā Kaitiaki Taonga Kanikani o Aotearoa (NDA) was originally formed in 1982 as a subcommittee of the New Zealand Dance Federation, the forerunner of Dance Aotearoa New Zealand (DANZ), that we have today. The New Zealand Dance Federation was created in 1973, initially as the New Zealand Federation of Ballet and Dance. The Federation's function at the time was to promote and support dance performance and education across New Zealand through its regional offices.

The original intention of the National Dance Archive was, as the name suggests, to establish a national repository of materials relating to dance in New Zealand. Problems with finding a suitable premises and funding to support the ongoing costs of such an archive meant this idea was abandoned and in 1991 what collections had been gathered up to this time were given to the Alexander Turnbull Library (ATL Ref. MS-Group-0700). The NDA still however supports these and other dance collections in a promotional and advisory capacity. I am the current chair of the NDA committee.

One of the current focuses of the NDA is commissioning the recording of interviews and oral histories with people involved in Aotearoa New Zealand dance. While initially focusing on ballet and contemporary dance practices—both the dancers and prominent teachers—the NDA has since looked more broadly in its representation in oral history projects, leading to the inclusion of Māori and Pasifika dancers, practitioners of other dance traditions and styles, and other areas supporting dance, such as accompanying pianists (notably Eli Gray Smith), design (Raymond Boyce), and administration (Bill Sheat). These interviews and oral histories are largely funded through grants awarded from New Zealand Lotteries Commission and Manatū Taonga/Ministry for Culture & Heritage, private donations, and fundraising efforts by the NDA committee. The recordings are then deposited into the Turnbull Library's *Oral History and Sound* collection. Some of these projects are located under the ATL Refs OHColl-0208, OHColl-1037, OHColl-1230, and OHColl-1630.

NDA's most recently completed oral history project was of four women significant in the dance industry. These are Jenny Stevenson, the founder of what is now the New Zealand Diploma of Performing Arts offered by Whitireia and WelTec, Jamie Bull, the founding director of Impulse Dance Theatre and artist manager, Carla van Zon, the former director of NZ International Festival of the Arts and the Auckland Arts Festival, and Shona McCullagh, a dancer, choreographer and founding director of the New Zealand Dance Company.

ORAL HISTORIES AND INTERVIEWS

Recorded oral histories and interviews are another way of documenting an individual's experience in dance. This can be in a professional or performance capacity, or in a social, informal capacity (such as going *to* a dance), or even in a passive capacity as an audience member or spectator. So long as audio quality is not compromised, a video recording of interviews with dancers can capture all the gestures and dance snippets the interviewee may spontaneously offer.

I offer as examples two contrasting oral histories. The first is the more conventional approach: an interviewer asking someone to talk about their lives via an oral recording. The person being interviewed is Russell Kerr, ballet dancer and choreographer, and former artistic director of the New Zealand Ballet (before it had *Royal* added to its title). Kerr's staging of *Swan Lake* for the Royal New Zealand Ballet has been on New Zealand stages several times, and his ballet *Peter Pan*, with the memorable Sir Jon Trimmer as Captain Hook, has also been a recent notable success. In this interview Kerr is being interviewed by Jan Bolwell. Filled with fascinating stories of growing up and his life in dance, he talks about how he started dancing[1] and his related experiences, with many interesting and humorous stories along the way.

The second interview is with set designer Raymond Boyce. Boyce was the recipient of an Arts Foundation Icon award in 2007 and as part of this, it was arranged for an interview to be made. Boyce designed for many theatre productions in New Zealand, including New Zealand Opera, New Zealand Players, and the (Royal) New Zealand Ballet. This interview demonstrates a less conventional approach in that while it is an audio recording of Boyce looking through an album of his designs and talking with the interviewer Sunny Amey about the design process and other stories of interest along the way,[2] the pages of the album have been digitised and accompany the digital audio recordings in the Turnbull's collection. *See Fig. 1., Fig. 2. on next page.*

DANCE AS A COLLABORATIVE ART

In strong contrast to the Fine Arts field, which, speaking

Figure 1.

Photograph of scenery design dioramas by Raymond Boyce for the New Zealand Ballet production of Giselle (1965), Act I. ATL Ref: OHDL-000386.

Figure 2.

Photograph of scenery design dioramas by Raymond Boyce for the New Zealand Ballet production of Giselle (1965), Act II. ATL Ref: OHDL-000386.

very generally, comprises an artist working solo in a studio to create their artwork, performing arts involve a lot more social interaction. Particularly, theatre arts require collaboration between artists in different fields. In a very perfunctory way, theatre dance—from creation to production—relies on four groups: the creators, the re-creators, the interpreters, and the underlying infrastructure. To define these groups more specifically, the creators are the choreographers, music composers and designers. The re-creators are the restaging directors, répétiteurs, and rehearsal directors—namely the people who will be restaging a performance, be it a new production of a nineteenth or twentieth century ballet, or a recent choreographic work that is to be mounted on another dance company. The interpreters are the dancers, musicians, wardrobe, set and props department—the people who bring the creative work to life. The 'underlying infrastructure' includes the managers and business support teams of a dance company, external supporting organisations and professions. This group goes beyond a theatre-dance production to include the dance schools and teachers who have trained the dancers and choreographers. This is all part of the infrastructure behind the performing art, and without it theatre dance would not exist, or exist at a much lower standard.

The representation of all these individuals and groups, as well as their working relationships, should ideally be captured in a well-rounded performing arts or theatre archive. So why does one need to capture all these details? Firstly, it is for restaging work (which I will discuss in further detail shortly) but also for documenting the career of a dancer or history of a dance company, and for providing resources for research into dance as an artform, and its development through time. Possibly the most ephemeral but most widely impacting reason is to serve as a memory-jogger for audiences, helping them to remember their theatre experiences and to relive the emotions they felt and the lessons they learnt.

When it comes to the four groups involved in theatre dance, the most significant role for dance archiving is that of the re-creators, because they of all groups rely on the documentary trail as well as people's memories to do their work. While I am a strong advocate for dance notation (and a point I will come back to), notation is not widely used for recording dance works, so restaging a choreography is often reliant on a role that the ballet world calls a *répétiteur*. The *répétiteur* rehearses the dancers with an existing choreography, using aids that recorded the work as previously staged as well as from their own memory. Both the *répétiteur's* memory and the aids are vital for restaging, as while the choreographer and dancers may have staged or performed in the work many times before, it may have been a long time previously, or the dancers may only remember their own parts.

HOW TO RECORD DANCE?

As I stressed in my introduction to this article, dance as a performing art is of the moment, and over once that moment has passed. Of course, performers can dance the work all over again, but it will be on a different time and/or day, with different energy from the performers, and possibly even a different cast. Because of this, variations will occur, with some planned, and others unplanned and possibly even unwelcome if they result in damage or injury. All variations create what is in effect a different dance. Just as a sports game finishing with the same final score as a previous match does not make it a repeat of the same game, one dance

performance is never the same as another.

When a dance is to be recreated, restaged[3] or a dance researched, the main reference tools used by the *répétiteur* or the researcher are notation (a descriptive account) and video (a transcriptive account). Notation can be a more accurate account of the choreographer's original intent but more laborious to achieve. Unlike music notation, which is incorporated into most musicians' tuition, learning to read and write in movement notation requires the dance student to undertake extracurricular learning. *See Fig. 3.*

A video, on the other hand, is quick to take, but only shows one performer's interpretation of that intent. Ideally, one would need several takes of a dance sequence: both close-up to show the finer details, and a wide-angle view to show the full effect. Several angles would also be necessary to capture movement otherwise masked by the body, other dancers, or the set. Having both a notation and video would be the most ideal. However, a key drawback of video is that video does not discern between set movement and improvisation, or for that matter movement intended and unintended (i.e. well-covered mistakes!). For example, if a dancer performs three turns in their pirouette, was it the choreographer's requirement or what the dancer felt up to on the day?

In addition to transcription and video, there are other means for recording a dance event, whether it is just to document the event or create a more detailed account for re-staging later. These include still images (e.g. photographs, designs, and sketches), written descriptions (e.g. dancers' notes and shorthand), written reviews, (e.g. published and personal reviews), journal entries (e.g. from the performers and spectators' points of view), printed ephemera (e.g. posters, programmes, and merchandise) and verbal recollections (e.g. recorded oral histories).

The business records of the dance group or company are also useful in other ways such as demonstrating the ongoing function and existence of the group and providing sound evidence for future grant applications and recruiting support for future performances. They also document the history of a theatre-dance work from original concept—be it a commission or a choreographer's idea needing funding—through to realisation and beyond, and in turn document the history of a company as it establishes a repertoire. These records also cater to study and analysis of dance as an artform, style and genre.

In the theatre-dance world there have been interesting articles about the work of restaging forgotten or nearly forgotten dance works from resources in archives. Notably, Millicent Hodson, along

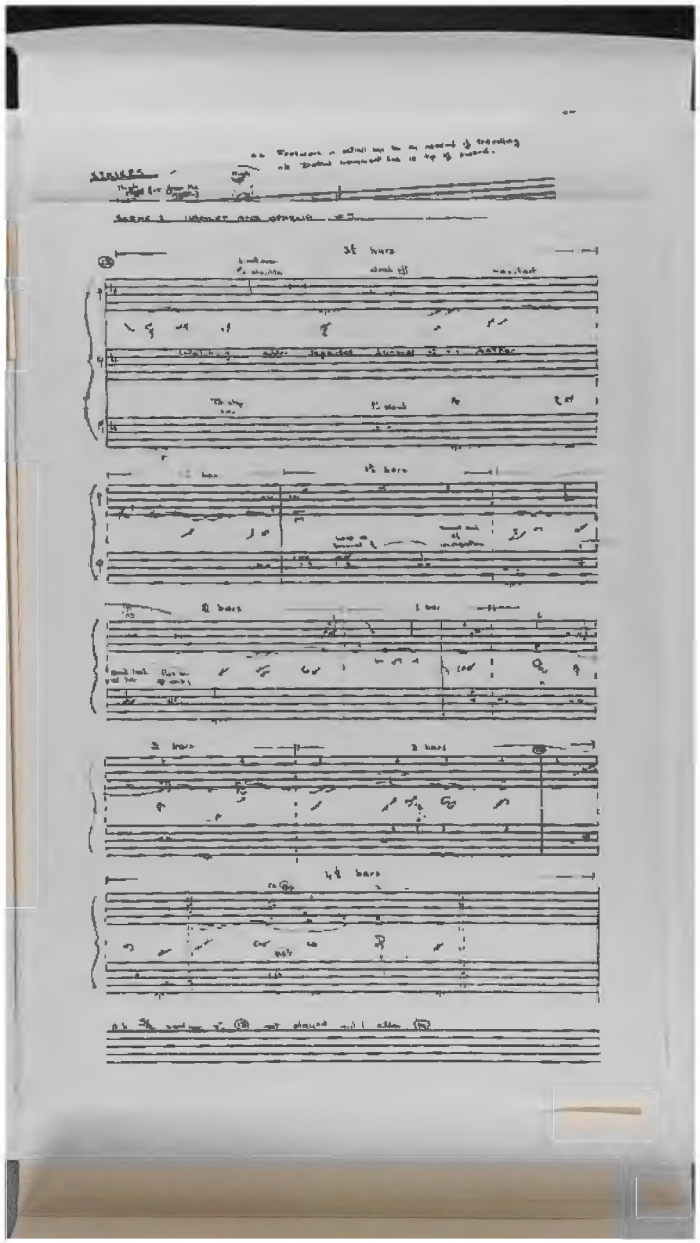

Figure 3.

Page from dance score of *Hamlet*, choreographed by Jonathon Taylor (1992). Notated by Pamela Treanor. ATL Ref MS-Papers-8867. Treanor, Pamela, 1946-: Dance scores for the New Zealand Ballet. MS-Group-1597.

with art historian Kenneth Archer, is one choreographer that has reconstructed[4] several ballets of choreographies of the leading early twentieth-century ballet company Ballets Russes.

OTHER FORMS OF DANCE

As I mentioned previously, we should not limit ourselves to thinking of dance as only what happens in a theatre or on a stage. Dance takes many other forms, and we should also be looking at archiving these to represent the variety of societies and cultures that make up Aotearoa New Zealand's rich heritage. For example, for migrants, music and dance creates a strong sense of connection with where they have come from, whether this is near and far, from the Pacific, or Asia and Europe. As well as the many Pasifika groups, currently there is a strong representation of Indian dance cultures around New Zealand, as well Polish and Croatian dance groups.

DANCE AS SPORT

The twentieth century has also seen the evolution of dance from entertainment and social activity to a competitive sport. These can be ballet competitions such as competitions between dance studios or regional competitions, national competitions, such as the Alana Haines Australasian Awards, or the international Prix de Lausanne. There is also competitive couple dancing, referred to as dance sport, with competitions ranging from regional comps through to the international Blackpool Dance Festival that was established in 1920. And then there are hip-hop competitions and breakdance battles on the street of b-boying and b-girling, and Te Matatini, the national kapa haka festival. Te Matatini is seen by those involved as more than just a competition or demonstration of vocal and physical ability and technical excellence, but also an opportunity for different iwi to present their opinions and stand as a group.

These different representations of dance create some key questions for archiving. For example, how can the kapa haka festival's between competition, individual representation and collaboration be represented in what we record and document? How do we archive the dance sport and hip-hop and breakdance battles that probably feature most prominently in TikTok and social media reels, but are they being archived? How is the social side of partner dancing being recorded for the archive? And while there are historic recordings of dance bands that played for social dances that tells us what types of dances occurred, how do we ensure that we also archive how people danced? History has not treated social dance well. Many dance types in encyclopaedias have a better description of the accompanying music than they do of the dance movement itself. From the mediaeval *Estampie* through to the 1930s *Beguine*, the music has survived through notation, where the dance has fallen away.

DANCE AS THERAPY

As I tell my ballroom students, dance was a social skill before it became a performing art. The fact that it is pleasurable to watch should be a consequence, not a goal, of dancing well. If it feels good, it probably looks good. Consequently, improving how it looks will often help with how it *feels*, which can lead us to the field of dance therapy. Defined by the American Dance Therapy Association website as, 'the psychotherapeutic use of movement to promote emotional, social, cognitive, and physical integration of the individual, for the purpose of improving health and well-being',[5] the therapeutic benefits of dance, and art generally should also be acknowledged. Why else would we have the expression, 'dance for joy'?

Dance and movement therapy are recognised practices for physical and mental wellness. There is a New Zealand organisation that promotes and provides support and training for this area, called Dance and Arts Therapy New Zealand.[6] They have a newsletter and records that hopefully are or will be archived in a repository. Again, we are faced with a key question: will these records be both an adequate and an accurate representation for future researchers looking at how dancing made us feel?

CONCLUSION

There are many ways to record a dance, just as there are many facets to how it perceived as an artform, cultural activity and social science. Some of the ways of recording dance are the typical methods of documenting events and happenings, others are specific to dance or movement, such as notation. While dance, along with other performing arts, remains in some ways an intangible heritage, the fact that it is part of our culture, and our self-expression, means that the various ways we capture how we dance can (and should) be archived. Variety is the key for giving the fullest and most tangible picture of dance in its broadest sense within the archives.

ENDNOTES

1. Alexander Turnbull Library, 'Interview with Russell Kerr', History and development of dance in Aotearoa/New Zealand, oral history project, ATL Ref. OHInt-0164/1.
2. Alexander Turnbull Library, 'Interview with Raymond Boyce', Arts Foundation of New Zealand Heritage oral history project, ATL Ref OHInt-0926-08
3. A restaging of a dance consists of repeating the same dance work at a later date. Recreating the same dance work would often involve some new input with mounting the work. Sometimes the latter is necessary if not enough documentation or memory exists from the work's premiere.
4. Reconstruction could be defined as a true a restaging as possible, but with some original material necessary to complete the work. Two such examples are Hodson and Archer's reconstruction of works by Vaslav Nijinsky: Le Sacre du Printemps (https://www.latimes.com/archives/la-xpm-1987-07-05-ca-2031-story.html) and Jeux (https://www.huffpost.com/entry/jeux-ballet_b_3080189).
5. American Dance Therapy Association, 'What is Dance / Movement Therapy?', n.d., available at https://adta.memberclicks.net/what-is-dancemovement-therapy, accessed 21 June 2024.
6. Dance & Arts Therapy NZ, 'Moving Creatively Together', n.d., available at https://dancetherapy.co.nz/, accessed 21 June 2024.

COMICS, COMMUNITIES AND COMICFEST

By Sam Orchard

INTRODUCTION

In Aotearoa we have an incredibly vibrant comics community, rich with diversity. The Alexander Turnbull Library's Cartoon and Comic Archive is one of the few archives in the world specialising in collecting cartoons and comics, playing a vital role in acknowledging the importance of this medium both as an important historical record that has unique reflections of the worlds in which we live, and as a way of demonstrating a diverse range of voices and stories.

There are currently not many national-based collecting institutions with specific cartoons and comics archives, perhaps due to a lack of understanding of how important cartoons and comics are as research tools, or because comics are something not easily definable, and people are often unsure how to categorise comics as artworks or literature. For example, there is currently debate as to whether independently produced comic zines meet the criteria of being 'published', and around how webcomics or comics with animations can be categorised.

Outside of the Archives, comics created by Kiwis have an enormous reach and popularity. For example, Avis Acres and Rita Angus are some of the early pioneers of locally produced comics for children in Aotearoa,[1] while Kim Casali's *Love Is…* cartoons are, perhaps, some of the most widely read cartoons created by a New Zealander.[2] New Zealander Ben Stenbeck has also had enormous success producing *Hellboy* and has recently launched his own creator-owned series *Our Bones Dust*, leading change in mainstream comics industries in terms of owning his own work, while Ōtautahi based creator Rachel Smythe consistently tops the most read webcomic charts with *Lore Olympus*. Currently in its final season, it has won two Eisner awards, two Harvey awards and two Ringo awards, with 1.4 Billion views and 6.50 million subscribers in March 2024.[3] Other notable and recent comics achievements include Toby Morris and Siouxie Wiles' Covid-19 explainer graphics during 2020-22.[4] This drew heavily on comic-language and served as a touchpoint for many as the pandemic unfolded, ultimately becoming so successful that the World Health Organisation picked it up. A couple of years' later