

Digitising Lilburn: Preserving the Scores and Recordings of Douglas Lilburn's Collection

Keith McEwing

Abstract

With 2015 marking the centenary of Douglas Lilburn's birth, the Archive of New Zealand Music has undertaken a project to digitise the scores and sound recordings in his collection. Great consideration has been given around the procedure and requirements for digitising the scores. This paper looks at what is involved in digitising these collections: the conservation needs, digitising procedures, and the enhanced description records that are required for the project. It will also look at the decisions made regarding the level of access the created digital files will have.

This year marks the 100th anniversary of the birth of New Zealand composer Douglas Lilburn (1915-2001). One of the first composers from New Zealand to gain international recognition, his achievement continues to be acknowledged today. Lilburn also holds much significance for the Alexander Turnbull Library and the Archive of New Zealand Music. This paper is about how the Turnbull Library is celebrating his contribution to New Zealand music and the Library.

Douglas Lilburn was born on the 2nd of November, 1915, to a farming family near Whanganui. The family farm was called Drysdale. After studying at Canterbury University College Lilburn went on to study at the Royal School of Music in London under the tutelage of English composer Ralph Vaughan Williams. In 1940 Lilburn returned to New Zealand, settling in Christchurch as a freelance composer, conductor, teacher and music critic.

He moved to Wellington in 1947 to begin what would be a long association with Victoria University of Wellington. He started as part-time lecturer then became full time two years later. In 1963 he was made an Associate Professor of Music, and eventually appointed to a Professorial Chair in 1970. He founded the University's electronic music studio in 1966 – the first of its kind in Australasia. Although quite changed from its modest beginnings, the electronic music and recording

studios of what is now the New Zealand School of Music, still bear his name today.

In 1946, and for several years following, Lilburn was composer-in-residence at the Cambridge Summer Music School where he delivered a lecture that has since encouraged many New Zealand composers: *A Search for Tradition*. This was followed by other inspirational lectures – *A Search for a Sound* in 1967 and *A Search for a Language* in 1969 – these lectures motivating New Zealand composers to find a voice that reflected their own surroundings.¹

When Lilburn gave these lectures Nationalism had been a trend in music and other arts for some time. Lilburn demonstrated this trend through his own compositions, such as *Prodigal Country* with settings of New Zealand poems by Robin Hyde and Allen Curnow (as well as Walt Whitman), *Landfall in Unknown Seas* with text by Curnow, and the song cycle *Sings Harry*, selected from the collection of poems of the same title by Dennis Glover. Notable orchestral works drawing on Lilburn's New Zealand surroundings include *Drysdale Overture*, *Overture: Aotearoa* and his *Symphony no. 2*. With these works and many more besides, Lilburn captured the attention of musicians and audiences around the globe and continues to do so today.

As the New Zealand music scene began to flourish, Lilburn realised the importance of documenting and preserving records, as well as nurturing and promoting the composers and performers delivering it. To ensure this happened Lilburn, along with musicologist John Mansfield Thomson and Turnbull Library Chief Librarian Jim Traue, instigated the Archive of New Zealand Music. In 1984 Lilburn formed the Lilburn Trust promoting the performance and scholarship of New Zealand music.

In return, New Zealand has acknowledged his fostering of talent and forethought in preservation. In 1988 he received the Order of New Zealand, and last year he was posthumously inducted into the New Zealand Music Hall of Fame, notably the first classical composer to be recognized in this way. More informally he is widely regarded as the father and grandfather of New Zealand music.

Archive of New Zealand Music

As previously mentioned, the Archive of New Zealand Music was founded at Lilburn's instigation in 1974. It sits within the Alexander Turnbull Library. A designated music librarian, Jill Palmer, was appointed in 1980; Palmer went on to develop a close association with Lilburn. Lilburn deposited his own collection of papers and recordings within the archive

and encouraged other composers to do likewise. In 2011, the positions Curator Music and Assistant Curator Music were established.

As well as entrusting his collection to the Turnbull Library, Lilburn also left the administration of his Trust to the Library, bequeathing the rights of his music to the ATL Endowment Trust.

Lilburn's collection (MS-Group-0009) is considerable. Covering 17 linear metres it consists of 953 folders containing scores, correspondence, autobiographical notes and other writings, personal and family papers, ephemera and news clippings. It also includes 101 sound recordings, as well as photographs, artworks and some curios including his piano and piano stool.

There is also a great deal more material relating to Lilburn in other unpublished collections in the Turnbull Library. Notable examples are the original compositions Lilburn gave to friends, including Leo Bensemann and Frederick Page, which can be found amongst the papers of those recipients. As well, there are numerous recordings of Lilburn's music in the New Zealand Composer Sound Archive held by Radio New Zealand – Concert who deposit copies of these recordings into the Archive of New Zealand Music.

Donations are still being made of Lilburn-related material. His music hire library that up until recently was managed by the New Zealand Symphony Orchestra has of late been passed to the National Library Choral and Orchestral Hire Service to administer. In the process, many scores and parts in Lilburn's hand have been transferred to the Archive.

Another donation recently received consists of two works for harp that Lilburn wrote for harpist and fellow composer Dorothea Franchi. They both date from 1948 – the year they both attended the Cambridge Summer Music School, and presumably were given to Franchi prior to her going to London to study for three years. These two works were not included in any listings of Lilburn's compositions prior to this,² and furthermore are the only compositions extant of Lilburn writing for harp outside of the orchestra.

Why Digitise?

Digitisation is a widely accepted means of preserving material in libraries and archives, and making it more readily accessible. It is also common for collecting institutions to celebrate significant events and anniversaries with a digitisation project of a relevant collection. The British Library digitised all of its Benjamin Britten scores to commemorate his 100th anniversary, the same for Richard Wagner's 200th anniversary.³ The Bach

Digital website was set up for the 250th anniversary of Johann Sebastian Bach's death.⁴

It therefore seemed fitting to have a similar project as part of the many events to mark the centenary of Lilburn's birth, given his significance to both New Zealand music and to the Turnbull Library. The question then, with such a sizeable collection, was where to start and what to include?

Because of their fragile nature, in both durability and handling, all audio-visual material in the Turnbull Library needs to be either copied, digitised, or in the case of published material, a second copy acquired as a listening/viewing copy. With only 64 recordings relating to his own music in Lilburn's collection, this seemed a good place to start.

As far as research is concerned, scores are the most frequently accessed component and we decided to focus first on the final versions of scores. This reduced the 282 folders containing music of Lilburn works to nearly 150 scores. Still a sizeable amount equating to approximately 4,700 pages!

Another reason for starting with the performance scores is related to use. These generally get quite a thrashing compared to other paper-based items, particularly when used frequently in rehearsal and performance. The necessary fast page turns, performers' and conductors' notes being made on the score, the constant carrying back and forth between rehearsals and performances all take their toll on scores and parts. The resultant, well intentioned mending, edging and reinforcing with a variety of sticky tapes also have their consequences when it comes to archiving and preserving.

Partly because of the fragile nature of many of the scores, and also to ensure a professional research service is provided, accessing Lilburn's scores requires the permission of the Music Curator or Chief Librarian. There are, however, photocopies of some scores in the collection and these do not require permission.

Digitising the Audio Collections

The sound recordings, being a relatively small collection of 64 open-reel and cassette tapes, were completed first. These include recordings of performances of Lilburn works as well as the master-tapes of many of his electro-acoustic compositions.

The tapes were all digitised by the Library's Audio-visual Conservation Team's Sound and Video Technician, Zach Webber. He used the Cube-Tec Quadriga system installed as part of the Audio-visual Preservation Studios'

recent refurbishment. There were relatively few problems in digitising these items. The tapes were in good condition and in most cases, clearly identified on the tape housing. The labels were also mostly written by Lilburn's own hand, and included details relating to content and speed etc. However some splices did need to be repaired and some tape speeds checked, the latter requiring more detective work for the electro-acoustic works, which consist of a lot of sampled and manipulated sounds.

Digitising the Scores

As already mentioned, it was decided to start with the final versions of the scores. Generally these are the scores neatly written out to aid performance and so pose fewer challenges for capturing a good image. That is not to say that sketches and pencil scores cannot be digitised, and nor should it be thought that they, along with individual parts for performance, are of lesser research value, but it was important to narrow the available selection somehow.

Of the 150 scores, it was then decided to start with the "Top Ten" selection Philip Norman notes in his biography of Lilburn.⁵ While Norman makes it clear that his list is not definitive, but rather casually concluded upon by himself and four other colleagues of Lilburn's, it is nevertheless a place to start. This is exactly as Norman uses it in the biography, as a way of introducing his more in-depth discussion and analysis of Lilburn's works.

Proving that it is not to be taken too seriously, the "Top Ten" actually consists of thirteen works: three orchestral, two for string orchestra, two song cycles, three instrumental, and three electro-acoustic works. Two of the last three – *Soundscape with Lake and River* (1979), and *Three Inscapes* (electro-acoustic) (1972) – exist only as recordings and do not have scores. *The Return* (1965), the remaining electro-acoustic work has a graphic score, which has already been digitised. Therefore the scores we started with are:

- Overture: Aotearoa* (1940, revised 1988)
- Symphony no. 2* (1951, revised 1974)
- Landfall in Unknown Seas for narrator and strings* (1942)
- Sings Harry for baritone and piano* (1953)
- Sonata for Piano* (1949)
- Sonata for Violin and Piano* (1950)
- Elegy for Baritone and Piano* (1951)
- Diversions for strings* (1947)

*Symphony no. 3 (1961)**Nine Short Pieces for Piano (1965-66)*

The actual digitisation itself was done using three cameras, although primarily two cameras – the Nikon D800 and Canon 5D Mark III – these are the cameras mostly used for digitising music scores and comfortably meet the Library's digitisation standards.⁶

Multi-page items are usually captured in the Library's *Image Services'* small studio. The studio's capture setup ensures the image is lit evenly with two Kaiser Lights angled at 45 degrees to light the level baseboard/table. The camera is attached overhead to an adjustable stand. A book stand or foam wedge block is used to allow capture one page at a time, with the item only needing to be open a little more than a 90 degree angle. A computer next to the capture stand allows for previews of the image using tethered instant capture, available with Capture One software.

In the Library, processing image files is either done in Capture One or Adobe Lightroom software. Images are converted to the International Color Consortium (ICC) colour profile. Once colour and image adjustments are completed, the output parameters are set to 8-bit TIFF files by using Lightroom in the Adobe98 RGB colour space.

Colour management is about maintaining a constancy in colouring throughout the process: from input to output. This means true colours must be captured by the camera, displayed accurately on the monitor, and output – whether digital or printed – must match the original item's actual colours. This is achieved by using a variety of tools both in the studio and in the image processing space. X-Rite ColorChecker Passport is a standardised colour + grey scale target for initial white-balance-off images. It is also used for checking accuracy of colours in post-processing. EIZO calibrated monitors and daylight balanced light fittings in the processing space allow for viewing the physical item in a colour neutral environment.

The Adobe Lightroom Develop module allows for adjustment of the images by setting camera profile, white-balancing the X-Rite ColorChecker target, adjusting exposure, and colour balance, saturation, sharpening, cropping and then syncing these adjustments across all the image files.

File Naming can also be done in Lightroom. Generally the library's naming conventions for multi-page items that are digitised use the format of catalogue reference-number, running-order number, and structure element. The running-order number ensures each image remains in its original sequence while using a combination of descriptive elements and

numeric ones, such as covers and title pages as well as page numbers. Without a running-order number, the structure-element descriptors would be sorted alphabetically. For example, we have the following and not the back cover showing first:

fMS-Papers-2483-040_001_front-cover
fMS-Papers-2483-040_002_front-inside-cover
fMS-Papers-2483-040_003_p-01
fMS-Papers-2483-040_004_p-02...

fMS-Papers-2483-040_059_back-inside-cover
fMS-Papers-2483-040_060_back-cover

Once finalised the TIFF files are ready for export, loaded into the National Digital Heritage Archive (NDHA) and linked to the corresponding catalogue record online. For multi-page items, such as music scores, only the modified/post-processed 8-bit TIFF files are saved as the Preservation Master copy. This is in contrast to the procedure for singular collection items where usually two copies of the same image capture are created: the Preservation Master copy (an unadjusted original capture output as a 16-bit TIFF file) and the Modified Master (the post-processed 8-bit TIFF file derivative).

In both preparing the scores for digitisation, and checking after they have been digitised, the opportunity was taken to check and enhance the descriptive records in the catalogue to assist the researcher looking at the digital version. This includes characteristics not so obvious in the capturing of a digital image, as well as overall impression gained by looking at the original at a glance that cannot be obtained looking at it page-by-page.

Conservation Treatment and the Score for *Overture: Aotearoa*

As already mentioned, due to the nature of their use, music scores can require quite a bit of conservation treatment. In light of this, it was decided to only treat the most needing of scores before digitisation. An exception to this was the score for *Overture: Aotearoa*. Possibly Lilburn's most well-known work and consequently entered on the New Zealand Register of the UNESCO Memory of the World in 2011. Due to the particular significance of this score, it was decided to not only give it extra conservation care, but to also provide digital images of the score both before and after treatment.

Phase One IQ180 digital back camera is used for image capture of this score. This camera is an 80 megapixel camera with a large sensor. Full frame capture output is a 10,328 x 7760 pixel image. This greatly exceeds the library's digitisation standards, capturing a minimum of 5000px on the long edge for music scores between A4 and A3 size. Smaller than A4 is 4000px minimum on longest edge.

Anomalies and Idiosyncrasies of Scores

As well as some of the curiosities peculiar to music scores already mentioned, there are two more that should be noted in this collection of scores. These were the editing and revising done by the composer within a score, and the writing out of the music in ways that assist the musician in performance.

A slight disadvantage of starting with the scores for the most well-known works was that these were the ones more in need of more conservation treatment than many others. Also, as is the case with the *Symphony no. 2* score, it included revisions and insertions. The ending of the second movement, for instance, was revised and shortened by Lilburn, which he did by taping together pages 58-69 and inserting new pages, 58-60. Time has now dried out the tape concealing the original ending, so full advantage has been taken and both sequences have been digitised. Another edit has been made to pages 120 to 123, which were crossed out in red. These too have been digitised in the order they are found in the original score.

This approach however is slightly inconsistent, with further possible changes having been made to the third movement (pp 74-79) and the Finale (pp 114-118) where pages have been pasted over. No attempt has been made at this stage to expose these pasted pages. However this is explained in the Scope and Contents note in the catalogue to assist researchers.

An idiosyncrasy that has presented itself is the writing of the music in a way that aids the musician during performance. This consists of careful consideration by the composer or copyist when writing out the score or part, preferably avoiding page turns altogether or when a page turn is necessary, to do it in a place that is most convenient. Such places would be when the player has a few bars rest while other musicians are playing, or in a quieter passage when, for instance, the pianist has a free hand to make the page turn.

I have come across a stunning exemplar of this in one score for the song cycle *Sings Harry*. To look at this score in the conventional manner

of page-by-page, even the most experienced musician would be forgiven for being confused! The pages appear thus:

Front cover
Song one, page 1
Blank page
Song two, page 1
Song two, page 2
Blank page
Song three, page 2
Song five, page 1
Song five, page 2
Song three, page 1
Blank page
Song four, page 1
Song four, page 2
Blank page
Song six, page 4
Song six, page 1
Song six, page 2
Song six, page 3
Song one, page 2
Back cover

With the exception of the sixth song, each song is two pages long and has been written over a two-page spread of music manuscript paper that is stored folded. Furthermore the fifth song has been written on the verso of song three, and the first song has been used as a folder for all of them with the verso of it written on as the front cover/title page.

In light of this, to both retain original order and yet also reflect how it is intended to be used, digitising each two page spread would give the following sequence of pages and a more satisfactory result for all concerned.

Front cover/Back cover
Song one, pages 1 and 2
Blank pages (verso of Song two)
Song two, pages 1 and 2
Song three, pages 1 and 2
Song five, pages 1 and 2

Blank pages (verso of Song four)
Song four, pages 1 and 2
Song six, pages 3 and 4
Song six, pages 1 and 2

Accessing the Digitised Scores and Recordings

Between the National Library and the Turnbull Library four main levels of access for digital collections are provided: open access available through the National Library website, general access in the Library premises (primarily for published collections), access restricted to the secure reading room, and access requiring permission.

As Turnbull Library holds the copyright for at least the music component of these works, we did not need permission to make these open access. It has however been decided that access to the digitised versions of the sound recordings and scores of Lilburn's collection will be restricted to the Turnbull secure reading room. This decision took into account several factors. Permission would still be needed for other intellectual property, such as texts used in the songs and musicians performing on the recordings. Equally, having the music scores more widely accessible would not necessarily mean more performances. Much, if not all, of Lilburn's music that is regularly performed has been published and available, and often as more easily readable typeset or computer-set editions.

These digitised copies of scores and sound are most valuable as a research tool used in conjunction with other collections and resources in the library, as well as with staff expertise on hand to assist with any research. Turnbull Library will therefore continue to honour the original donor request and have the copies restricted to the secure reading room.

It is expected to take several years to complete digitisation of the final versions of the scores, which is the first part of this project. Lilburn scores not already digitised that are held in other collections, such as the Bensemann and Page collections will be digitised next. After that, earlier versions, pencil scores, sketches and performance parts will be considered.

Overleaf is a digital image of the score for *The Return*. As a graphic score it represents the sounds you hear in the work pictographically, rather than by notation. This work was composed in 1965 and submitted by the New Zealand Broadcasting Corporation for the Italia Prize. A condition of entry was that it be accompanied with a graphic score. Norman in the biography claims this to be the first electronic work to be

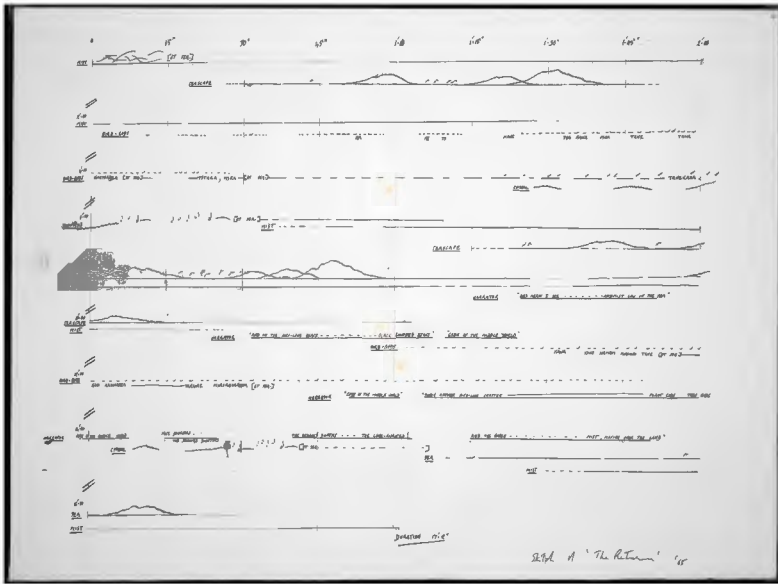


Figure 1: Graphic score of *The Return*, an electro-acoustic work by Douglas Lilburn using text by Alistair Campbell. ATL Ref. MSI-Papers-2483-1 (original size 426mmx573mm).

wholly realised in New Zealand by a New Zealand composer.⁷

Being the only graphic score Lilburn prepared it does not truly represent the collection. It does, however, use score-writing conventions of lines being read from left to right, working down the page; separate lines being marked by double diagonal strokes in the left margin. In this case, time is indicated in seconds with each line being two minutes long. It uses the poem by Alistair Campbell from the collection *Mine Eyes Dazzle*, which is read by the narrator with other manipulated text being read by the “Bird-Gods”. Vividly captured are the sounds of the mist and seascape as they swell and die away with the sampled sounds of seagulls that appear circling overhead.⁸

Endnotes

1. These three, and other writings of Lilburn, have recently been published in *Memories of Early Years and Other Writings* by Douglas Lilburn, edited by Robert Hoskins. Wellington: Steele Roberts, 2014.
2. See Norman, Philip, *Bibliography of New Zealand Compositions*. 3rd ed. Christchurch: Nota Bene Music, 1991.
3. <http://britishlibrary.typepad.co.uk/music/2013/05/wagner-goes-online-at-200.html> (accessed 31 October 2015).
4. <http://www.bachdigital.de> (accessed 31 October 2015).
5. Norman, Philip. *Douglas Lilburn: His Life and Music*. Christchurch: Canterbury University Press, 2006.
6. I am grateful to Alicia Tolley, Image Services Technician, for assisting with the technical details of this procedure.
7. Norman (2006), p. 223.
8. A recording of this, as well as available in the Turnbull Library secure reading room, can also be listened to on *Complete Electro-Acoustic Works* by Douglas Lilburn. Atoll (ACD 404), 2004.

Telling Our Own Stories: Maintaining collective memory in a world of distributed records

Belinda Battley

This paper is based on a presentation I gave at the ARANZ conference held at Auckland University in September 2015. It seemed to me a very suitable venue for the presentation, because it relates to a research project I am working on together with the Auckland University Tramping Club community and the archival community to try to find a way to help maintain the records which help maintain the club's collective memory, in a time when those records are becoming increasingly scattered between a whole range of different formats, locations and agencies. Eric Ketelaar¹ noted that a common past is what gives continuity, cohesion and coherence to a community, and the records which support a community's collective memory are a vital part of maintaining links with that common past.

This photograph shows a tramping party from Auckland University



AUTC tramping party, Wilkin Valley, c.1985. *Photographer: Andrew Poole (author's collection).*

Tramping Club, or AUTC, in the Wilkin Valley in the 1980s. Thanks to the magic of photography, careful physical storage, photo scanners, digital image storage, and digital image editing software, I can show you evidence of this trip I took up the Wilkin today, nearly 30 years later. This Tramping Club, which my family has belonged to for three generations, has been around more than 80 years. The Tramping Club is just one of a myriad of communities with records that are central to maintaining their collective memories.

Margaret Hedstrom defined collective memory as “a group’s representation of its past in terms of shared origins, values, and experiences. Collective memory is distinct from individual memory because of the emphasis on common representations of past events or experiences, some of which occurred long before the lifetime [or the community membership] of any living member”.² Each community, of course, has its own unique knowledge, values and culture, which are worth preserving – not just for the survival of the community, but because it makes the world that much richer. As for so many communities today, many of these records are distributed widely, kept and described by organisations with little or no knowledge of the culture of the club – not only archives and libraries, but also Facebook, cloud email services, Flickr, Twitter, and so on. The records are created and kept in all kinds of formats, digital and physical, tangible and intangible. The double challenge is to ensure that these records are preserved and also that the community’s own interpretations of them are maintained so their unique stories and culture are kept alive. To do this, communities need to become participants in the archival process.

Background to the Research

We and our records live in a complex, interconnected world. Records of communities are scattered between a wide range of custodians and formats, digital and physical, and according to the needs and perspectives of the organisations that are keeping them.³ As Schwartz and Cook noted in their much-cited 2002 paper, archives need to “acquire and reflect multiple voices, and not, by default, only the voices of the powerful”.⁴ Perhaps it is time we take that brave step towards what Huvila called a “radical user orientation.”⁵ Ketelaar⁶ notes that records have the power to be instruments of empowerment and liberation as well as instruments of authority and control. He avers that those who are subjects of records, “actors in the semantic genealogy of the record”, need to have their power as co-creators “recognised as much as the power of creators and

keepers.” Gilliland argues that archivists need to “move beyond the custodial and institutional mind-set that has dominated the field for centuries and instead embrace a network orientation.”⁷

We need a transformation in archival practice and theory to deal with this realignment of power, and the increasingly digital and distributed records of communities’ collective memories. This calls for a fundamental change, a new paradigm of inclusive, participatory archival description, allowing for multiple interpretations and the virtual linking of widely distributed records.⁸ I’m working together with the Tramping Club and archival experts to examine this problem in more detail, and work on a possible solution.



Distributed records of the AUTC. Photo: RS on roof of Minchin Biv, Arthur’s Pass National Park, mid-1980s. *Photographer: Peter Jenkins.*

This image, which shows the locations of some of the records of the AUTC, gives just one example of widely-distributed records: the club has an ongoing problem managing the records of its collective memory.

Defining 'Community'

Most simply, of course, a community is a group of people with certain attitudes, values, or interests in common – but the communities involved in this study have more in common than this. The AUTC is a social club, but it is also a “community of practice” – described by Wenger⁹ as “groups of people who share a concern or passion for something they do and learn how to do it better as they interact regularly” – and this is

also true for the other two communities involved in this research, the archival academic community and the archival practice community. At the same time, each of the communities is what Eric Ketelaar¹⁰ described as a “community of memory” – “a given group recognises itself through its memory of a common past.” And Jeannette Bastian argues¹¹ “Records, both oral and written, become both the creators as well as the products of the societal memory of a community.”

So, it's a multiple community, multiple archive, and multiple-format world, with distributed archives. And in this particular research, I am a member of all of these three communities, so I am taking an insider's perspective to help me understand and interpret what's going on.

Distributed Records

What's wrong with distributed records? Potentially, nothing at all – it could be a very useful model, if you know where they are, are confident of their preservation – and can access and use them within your own contexts of meaning. Distributed records could be compared with the idea of a distributed memory.

Wegner¹² described a “transactive memory system” as one which “consists of the knowledge stored in each individual's memory combined with “meta-memory” containing information regarding the different teammates' domain of expertise”. Sharing the work of memory makes a lot of sense when there is a lot to be remembered. And this model could also work for sharing the work of maintaining records, if done consciously and with an effective plan. This type of distributed memory system, where different people are responsible for different parts, already exists in the club – it's how the club manages to deal with all the different tasks that need to be done. There's a committee member responsible for trips, for safety, for the hut, for all kinds of different tasks... They look after their particular areas and get together regularly to keep each other up to date, and if anyone needs to know something, then someone can point them to the right person to ask.

It seems the club has been maintaining its collective memory pretty successfully up to now, and a large part of that has been through maintaining relationships between people. Records stored in people's houses are still available to the club, as long as the person who has them still has a relationship with current members. But with each generation it gets harder to keep up all the connections and maintain the links, so we need to find a way to work within the club structure to find a solution to this problem, which as we have seen is part of a wider problem being

faced by archival practice and research.

The club has become aware that a more conscious effort to preserve the records of its collective memory is needed. At the same time, digital technologies provide new opportunities for sharing club records and memories with members scattered all over the world. So this research relates both to a problem and an opportunity.

Research Questions

So to address the problem, we need to find a solution that will work for everyone involved: and to do this, we need to really understand what is going on, and then explore the implications of any possible solutions. And the first thing is to try to establish how this community uses records in constructing, maintaining and sharing its collective memory. So at the moment, I am working together with the Tramping Club community on the first research question: How does this community use records in constructing, maintaining and sharing its collective memory?

Then, using the combined knowledge and skills of archival experts and practitioners, we'll be looking at some of the concepts behind a model of description which allows for multiple, parallel provenance, which we know in New Zealand as the Australian Series System. The plan is to refine a model of Series System concepts as they are understood today, through discussions and by looking at the literature and some working examples of descriptive systems. The question to be answered in this part of the research is: how are Australian Series System concepts defined by 21st century archival practitioners and theorists?

Finally, we'll be investigating how well these two sets of concepts fit together, to see how well the concepts behind the series system can be used to design an archival system to meet the community's needs, as we have identified them. Of course, it will be important to have the archivists who are already looking after some of the records of the tramping club in the discussion, as they are an essential part of the equation. The parts of the research questions, which we hope to answer in this part, are how do Australian Series System concepts meet community archiving needs? And do they? How can (or can?) this model of archival description help a community construct its own worlds of meaning? And how can a community take control of its own records of collective memory?

Mediated Community Partnership Research

This research is seen from a different point of view from each of the communities involved. Each has its own needs, and its own values. Each

community also has its own skills and knowledge to add to the solution which makes for a very rich resource to work with, much richer than if they were working individually.¹³ It's really important that the final result is suitable for all of the participants, so we all need to work in partnership to define the research problem, contribute to the research design, and benefit from the outcomes. I'm an insider in all of these communities, which means I can mediate between the different perspectives and needs of the different groups, and make sure they are involved in the aspects of the research that are relevant to their knowledge and interests.

With community partnership, communication, reflection and negotiation are key to success,¹⁴ so my role as mediator is to make sure these keep happening all through the process. And I also have to be transparent about my own part in the research process, because of course I am bringing my own point of view to the research. I am blogging about the entire process as it happens, so it will be clear how my decisions and conclusions have been reached, and what the influences have been as they happen.

And finally, but importantly, as a member of all of these communities I am aware that at times there will be conflicts in values and ethics: When there is a conflict, I'll try to work together with the communities to find a solution, but if it can't be resolved, I will favour the community with the least power in this situation, which is the tramping club. There's a lovely phrase, "Friendship as method" which is really central to this research project. An ethnographer called Lisa Tillman-Healy¹⁵ said "Researching with the practices of friendship means that although we employ traditional forms of data gathering, our primary procedures are those we use to build and sustain friendship: conversation, everyday involvement, compassion, giving, and vulnerability".

Developing the Model with the Tramping Club

To develop the model of the community's use of records to maintain collective memory, we've been having semi-structured interviews and discussions. That sounds very formal, but in reality they involve conversations in cafes, pot luck dinners and going to someone's house for a cup of tea. I've found the most effective way of having these conversations is in the kinds of environments where we would normally meet, because that way you get a much quicker rapport, the conversation flows readily and memories and ideas are triggered by association. I record and transcribe these conversations, analysing as I go, and at the same time I'm seeking out the records as people mention them, wherever

and whatever they are – and as I go, I’m sharing a blog of what’s happening with my supervisors and other people in the archival research field who are interested, all the while gradually building up the model. From the interviews and discussions, themes and concepts are starting to emerge, and I’m feeding these back to the Tramping Club community to clarify and confirm them – this is a technique known as building a Grounded Theory. Once the model is a bit more developed, I will go back to the community in a more formal way to discuss and clarify it.

So, the members of this club are all university educated, they’re computer literate, they deal with data, information and records every day. So you might assume that their recordkeeping followed the recognised western tradition, and also was pretty organised? Or maybe not. A few months back, I discovered where many of the official paper club records for the last 50 years have been stored for a while: in a pile of boxes in someone’s garage. He is a life member who has been looking after them until a better place can be found. They’re not listed, just sorted into rough categories, and when I looked in the boxes it was obvious a lot of them hadn’t been looked at for years. They don’t look like something that is seen as particularly central to the day-to-day maintenance of the club’s collective memory. I’m not saying they aren’t valued, just that if the club memory is surviving as well as it clearly has been for the past 80 or more years, there must be something else going on too. You might point out that these aren’t current records – but many of the current written records seem equally disorganised, in traditional recordkeeping terms. And yet the club manages to keep functioning effectively.

Some of the Club’s records are held in Special Collections at the University of Auckland Library,¹⁶ and the members of the Club I’ve spoken to about this are happy about it, because they appreciate the skills that professional archivists have in maintaining physical records, and there was a lot of support amongst them for asking if we could transfer more of the records, such as the ones in the garage, to the same place. I did discover though that very few club members were aware that they are here, so we might need to think about increasing the club’s links with these records.

Some records relating to club activities can be found at Archives NZ. Just looking at the entry in Archway for the hut books from Great Barrier Island¹⁷ reminds me of some fantastic after-exam tramps I did in the 1980s... Again, most club members weren’t aware that these records are there, until I told them, so clearly this isn’t how the club’s collective memory is being kept alive at the moment.

A lot of club members and former members have their own individual records. They are starting to pluralise and re-create the records online, and passing on elements of club culture in Facebook for example – someone from the '70s shared a photo and reignited a memory of an evening of music at the club hut. A current member said they wished they had the same talent now, and the former member encouraged them to carry on the tradition. Someone from my time in the club, the 1980s, shared a photo of a climbing trip, leading to an online conversation with another member of the trip, sharing and comparing the different memories they had of it. So this gives an inkling of one part of the way the collective memory is being maintained.

Seeing things from the Community's Standpoint

There's something we need to define, as a club, to help find an answer to maintaining our records. What, in terms of the Tramping Club, is an authentic, reliable record? And what is the essential metadata we need to be preserving? What constitutes its content, context, and structure? These are questions I will continue to work through with club members as this research goes on.

A pointer to this was something I observed when I first began the interviews. If I was interviewing someone I didn't know, they would look me up in old club committee lists to find out about me, and when they found I had been on the committee and that my parents had been in the club too they were very happy to talk with me. When I told one that my son was also in the club he said "You're just the right person to do this."

People are seen as reliable holders of information, and also signposts to find reliable sources. When I asked people how I could find out about the club collective memory, they all pointed me towards particular people who were seen as knowledgeable, not towards records or publications.

Clearly, club members see the committee lists published in the jubilee book as a reliable record, but they understand some of the other club publications as less reliable. One told me he had recently been discussing a trip he did in the 1980s with a fellow tramper. They were trying to work out where they had been, essentially re-creating the story of the trip between them. They had written a trip account in the club magazine, *Footprints*,¹⁸ but he said they had written it as a "fairy-tale." Instead, they were using maps and photos they had taken at the time, together with their own memories of the trip and hints they could pick up from the fairy-tale they had written.

After lots of interviews and reflection, I've come to realise my first

question was from a very archives and records-centric point of view. Instead, I need to turn it around, and reframe my question, first thinking about how the Tramping Club maintains its collective memory, and then looking at the role played by records.

Preliminary Observations

– maintaining collective memory in the AUTC

It is much too early in the research to be talking about results, but the initial interviews have led to some preliminary observations.

Storytelling plays a major role – in passing on club lore about people, places to go, routes to take, possible dangers and how to meet them, all kinds of tramping skills and so on, and also in maintaining relationships, an essential part of the club. The stories are usually told with a lot of humour but also sometimes with other emotions, including remembered fear and sadness. Stories can be told for a range of reasons, often several at once: some are cautionary tales, some are very funny, but always the tendency is to help bind us together, and to bring new people in rather than to exclude, so if outsiders are there, things which are obscure to them will usually be explained.

The structure of the club itself is a significant factor, as people taking on committee positions learn a particular area of the club's knowledge from their predecessor. Vice presidents are former committee members appointed to stay connected with the club to keep their knowledge available to current members, while the President is a very long-term member who is always a University staff member, and can provide back up if there are gaps in knowledge. Life members have the same role at a greater distance.

As a community of practice, learning through doing things – tramping, running the club, playing club games – alongside experts forms a major part of the passing on of knowledge and skills to maintain the club's collective memory.

There are events repeated every year, including regular tramping trips, social events held in different specific places, as well as training schools such as Snowschool and Bushschool where tramping knowledge is formally passed on through teaching and practicing techniques. The Committee Handover dinner is a formalised chance for outgoing committee members to pass on information to the new members, while the trips launch before summer is a chance to pass on tips and advice on where to go and what skills are needed. The annual photo competition highlights the importance of photography for the club and also gathers

a body of photographs which are now shared on Facebook and often published in the annual magazine.

Groups from each generation of past members have a get-together to catch up at least once a year, while club-wide reunions, which happen every ten years or so, are an opportunity for current and former members to get together and share stories and ideas between generations – though of course this also happens naturally with the children of former members. Some recent members have been surprised to find out that events they thought they invented have been done since almost the beginning of the club. The annual May Camp is such a significant fixture that even though it's now held in July, it is still called May Camp. One year, the members at the time had a go at re-christening it "Pirate Camp" but it didn't stick: It was back to May Camp the following year.

Places are also a significant part of the collective memory maintenance, particularly the much-loved and very uncomfortable club hut, and the noticeboard or statue where we used to gather every lunchtime, but also whole areas such as the Waitakere ranges, the Hunuas, the Olivine Ice Plateau, Nelson Lakes, many South Island river valleys... For each era of trampers there are stories associated with these that can be shared between eras, and the places accrete layers of meaning which are reactivated and shared when their names are mentioned.

The club publications are important, for sharing trip accounts, whether factual or semi-fictional, and stories about other club events, as well as photos, and particularly lists of committee members, while commemorative publications such as the 60th jubilee book provide an overview and reminder of Tramping Club life for new and old club members.

But most of all, it is the continuing relationships between people as they continue to meet and share experiences and stories and ideas and memories together that keep the club's collective memory alive. The club constitution written in the 1930s stated that the aims of the club were, first: to encourage tramping and alpine sports amongst the members of the University; and secondly: to foster a spirit of comradeship amongst members of the Club and others interested in tramping and alpine sports. The centrality of comradeship also builds in, from the beginning, what I am beginning to see as the basis of the club's recordkeeping system: trusted interpersonal relationships. The club is building a resilient community of practice by consciously practicing as a community.

All of these activities form a record of the club, and at the same time more traditional records play a supporting role in all of them, in many

different ways – photos, maps, diaries support storytelling; membership lists can be used to invite people to events; and so on – there are gear lists, search and rescue forms, trip lists, the hut lease document, the club constitution and so on all resulting from these activities and structures but also needed to support and maintain them, and in so doing they also support the maintenance of the club's collective memory.

The club culture is resilient, but still many of the tangible records are at risk – for most of the paper, photographic and digital records not in archival hands there is no preservation plan in place. Soon we will be reaching the next stage of the project, which is where we need to start working out how this emerging model of collective memory maintenance can be supported by archival systems, making sure the tangible records can be preserved in context, so they will be discoverable, accessible, authentic, reliable and usable for Tramping Club members into the future.



Footprints through space and time – AUTC tramping party on the Olivine Ice Plateau, mid-1980s. *Photographer: Mark Battley.*

Footprints through space and time was the theme of the conference at which I first presented this paper, and it happens to be the name of my project too. This is an image of some footprints created by some people from my era in the club, the 1980s, in the Olivines. This image has passed through space and time to be recreated on this page today, and if I had the space, I could tell you my version of the story about them that someone told me when he found this photo in his slide collection a year or so ago.

I stated earlier that this project is aiming to bring about transformation, and already the process of this research is doing just that,

not only in raising awareness amongst club members of the importance of preserving club records and in giving them access to information on preservation, and reconnecting club members with distributed records that only a few knew about, but also in causing us all to reflect on our experience of the club and the relationships that have developed from it. The feedback I have had so far is that this reflection has led to positive results, including the renewal of friendships and more collective-memory building events and activities. In the words of one of the participants "We spent nearly 3 hours trying to understand what binds us together. We are making explicit what we all somehow know innately."¹⁹ By making this tacit knowledge explicit, it should be possible to develop an archival system to better control the records that support this community in maintaining its collective memory.

Endnotes

1. Ketelaar, E. (2005). Sharing: Collected Memories in Communities of Records. *Archives and Manuscripts*, 33, 44–61.
2. Hedstrom, M. (2010). Archives and collective memory: More than a metaphor, less than an analogy. In T. Eastwood & H. MacNeil (Eds.), *Currents of Archival Thinking* (pp. 163–179). Santa Barbara: Libraries Unlimited.
3. Cunningham, A. (2005). Archival Institutions. In S. McKemmish, M. Piggott, B. Reed, & F. Upward (Eds.), *Archives: Recordkeeping in Society* (pp. 21–50). Wagga Wagga: Charles Sturt University. Centre for Information Studies; McKemmish, S., Reed, B., & Piggott, M. (2005). The archives. In S. McKemmish, M. Piggott, B. Reed, & F. Upward (Eds.), *Archives: Recordkeeping in Society* (pp. 159–195). Wagga Wagga: Charles Sturt University. Centre for Information Studies.
4. Schwartz, J. M., & Cook, T. (2002). Archives, records, and power: The making of modern memory. *Archival Science*, 2(1–2), p.17. Note also McKemmish & Piggott on the archival multiverse (McKemmish, S., & Piggott, M. (2013). Toward the archival multiverse: Challenging the binary opposition of the personal and corporate archive in modern archival theory and practice. *Archivaria*, 76(Fall 2013), 111–144); Gilliland, Lau & McKemmish and Chris Hurley on the need to allow for multiple views of provenance (Hurley, C. (2005). Parallel provenance: If these are your records, where are your stories? *Archives and Manuscripts*, 33(1)).
5. Huvila, I. (2008). Participatory archive: towards decentralised curation, radical user orientation, and broader contextualisation of records management. *Archival Science*, 8, 15–36. <http://doi.org/10.1007/s10502-008-9071-0>
6. Ketelaar, E. (2005). Recordkeeping and societal power. In S. McKemmish, M. Piggott, B. Reed, & F. Upward (Eds.), *Archives: Recordkeeping in Society* (pp. 277–298). Wagga Wagga: Charles Sturt University. Centre for Information Studies, pp.296-297
7. Gilliland, A. (2014). Reconceptualising records, the archive and archival roles and requirements in a networked society. *Knygotyra*, 63, 17–34.
8. Shilton, K., & Srinivasan, R. (2007). Participatory Appraisal and Arrangement for Multicultural Archival Collections. *Archivaria*, 63(63); Reed, B. (2013). Access Today. Recordkeeping Roundtable. Retrieved from <http://recordkeepingroundtable.files.wordpress.com/2013/09/access.pdf>; Battley, B., Daniels, E., & Rolan, G. (2014). Archives as multifaceted narratives: linking the "touchstones" of community memory. *Archives and Manuscripts*, 42(2), 155–157. Note also the call for new professional approaches that support alternative frameworks of knowledge and memory in: McKemmish, S., Faulkhead, S., & Russell, L. (2011). Distrust in the archive: reconciling records. *Archival Science*, 11(3–4), 211–239.
9. Wenger, E. (1998). *Communities of Practice: Learning, Meaning, and Identity*. Cambridge, UK: Cambridge University Press.
10. Ketelaar (2005). p.54
11. Bastian, J. A. (2003). *Owning Memory: How a Caribbean Community Lost Its Archives and Found Its History*. Libraries Unlimited, p.5
12. Wegner, DM (1995). "A computer network model of human transactive memory." *Social Cognition* 13(3): 319-339.
13. For some examples of inclusive research designs and community partnership research, and commentary on the benefits and requirements, see Evans, J., Faulkhead, S., Manaszewicz, R., & Thorpe, K. (2012). Bridging Communities. *Information, Communication & Society*, 15(7), 1055–1080; McKemmish, S., Burstein, F., Manaszewicz, R., Fisher, J., & Evans, J. (2012). Inclusive Research Design. *Information, Communication & Society*, 15(7), 1106–1135.
14. Stoecker, R. (2012). *Research Methods for Community Change: A Project-Based Approach*. SAGE; McKemmish, S., Burstein, F., Manaszewicz, R., Fisher, J., & Evans, J. (2012). Inclusive

- Research Design. *Information, Communication & Society*, 15(7), 1106–1135; Beebeejaun, Y., Durose, C., Rees, J., Richardson, J., & Richardson, L. (2014). "Beyond text": exploring ethos and method in co-producing research with communities. *Community Development Journal*, 49(1), 37–53.
15. Tillmann-Healy, L. M. (2003). Friendship as Method. *Qualitative Inquiry*, 9(5), 729–749.
 16. University of Auckland Library (n.d.) Inventory of the records of the University of Auckland Tramping Club [sic] 1936–1978. Retrieved 13 October 2015 from <http://www.library.auckland.ac.nz/data/mss/uotramp89-22.pdf>
 17. Archives New Zealand (2011). Great Barrier Huts Visitors Books (22963). In *Archway* [Archives NZ Online finding aid]. Retrieved 13 October 2015 from <http://www.archway.archives.govt.nz/ViewEntity.do?code=22963>
 18. *Footprints* magazine, sent to all current members and life members, is also collected by the National Library, the University of Auckland library and is from time to time distributed amongst tramping huts in the back country. Some issues are also held by the Auckland City Library. A few copies have been digitised, and can be seen on the AUTC website: <http://www.library.auckland.ac.nz/data/mss/uotramp89-22.pdf>
 19. MW, by email, 17 May 2015