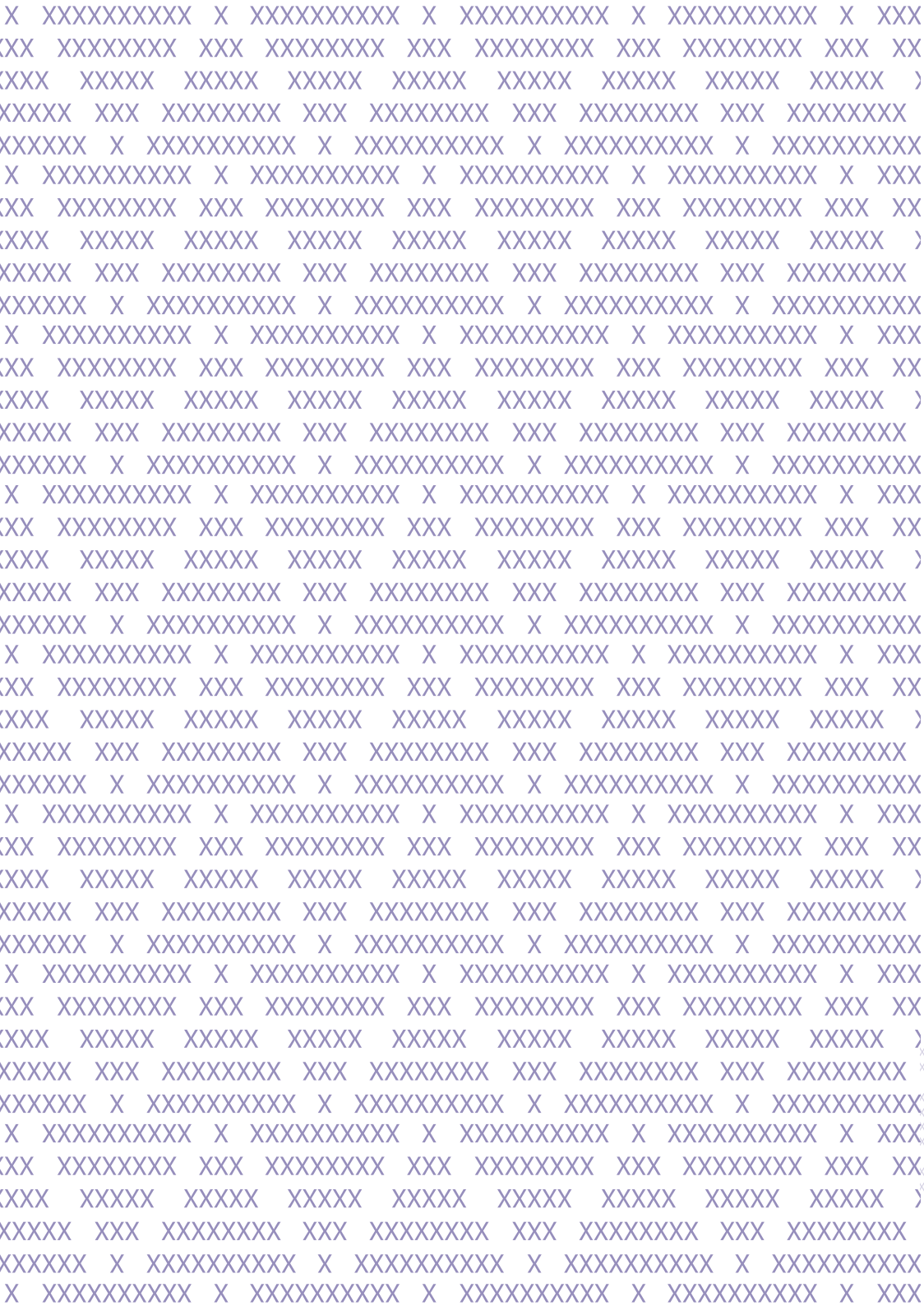
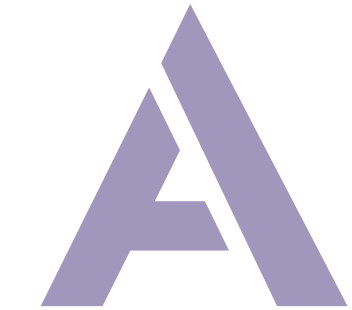
2024

ARCHIFACTS





2024

ARCHIFACTS

ARANZ ARCHIVES & RECORDS ASSOCIATION OF NZ TE HUINGA MAHARA

ARCHIFACTS | 2024

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ON THE COVER

Source: Peter Bush. Lady Diana Spencer, Princess of Wales, meets the locals on a Royal Tour of New Zealand, 1983. Collection of Te Manawa, Courtesy of the Bush Family.

OBJECTS OF THE ASSOCIATION (1976)

THE OBJECTS OF THE ASSOCIATION SHALL BE:

1. To foster the care, preservation and proper use of archives and records, both public and private, and their effective administration.

2. To arouse public awareness of the importance of records and archives an in all matters affecting their preservation and use, and to co-operate or affiliate with any other bodies in New Zealand or elsewhere with like objects.

3.To promote the training of archivists, records keepers, curators, librarians and others by the dissemination of specialised knowledge and by encouraging the provision of adequate training in the administration and conservation of archives and records.

4. To encourage research into problems connected with the use, administration and conservation of archives and records and to promote the publication of the results of this research.

5. To promote the standing of archives institutions.

6. To advise and support the establishment of archives services throughout New Zealand.

7. To publish a journal at least once a year and other publications in furtherance of these objects.

MEMBERSHIP

Membership of the Association is open to any individual or institution interested in fostering the objects of the Association.

See aranz.org.nz/membership for benefits, fee information and to register as a member.

Membership questions and correspondence should be directed to the Membership Secretary: membership@aranz.org.nz.

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– Calea Van Der Westhuizen
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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

the position of Vice President, and welcoming Rata Holtslag as a new member to Council.

I acknowledge the contributions and service of Evan, Jennie and Danya during their terms, with special thanks of appreciation to Evan and Jennie for their leadership of ARANZ during changing times in our sector.

The role of ARANZ President is an entirely new experience for me, so it has been a relief and a delight to work with the continuing officers and members on ARANZ Council, as well as our regional Branch committees. They've smoothed my transition into the President's position to fulfil my official duties, but more importantly, they've helped me get a strong sense of the culture of the Association—who we are and what we're about—beyond the essential words of the ARANZ Constitution.

For all this, I thank our ARANZ Council and Branch Committee members for their patience, guidance and support. They, along with other ex-officio members, do amazing work as volunteers for ARANZ, giving generously of their time, energy and expertise in serving our members. Thank you!

I'm also pleased to welcome some new members to Council, joining us from July: Paul O'Donogue, Treasurer; Paddy Plunkett, Advocacy; René Swan, ALERT Newsletter Editor, and Alison Day, Records portfolio. Welcome to ARANZ Council!

I've enjoyed engaging with the Otago/Southland and Wellington Branches via Zoom, and look forward to meeting the Central Districts Branch virtually in the near future. The Branches continue to have a vital role in connecting regional members to local communities of support and practice that a national Council couldn't achieve on its own.

The vitality and success of these Branches begs the question: Will we see a revitalisation of the Auckland, Waikato/Bay of Plenty or Canterbury Branches—all currently in recess—as well as other Special Interest Groups? That's something I'd like to explore with members, and especially those from those regions who may be inspired to reestablish their Branches in recess.

In my short time as President, I've been struck by the emerging opportunity to collaborate with adjacent local associations in the wider sector, to amplify our collective voices, and unite our influence around common matters of the day. I strongly believe that working in unison alongside organisations that directly share—or have strong sympathy with—our central interests and values, has enormous potential to scale our influence in a sector that needs strong voices to be heard and a presence to be felt. The notable organisations adjacent to ARANZ in our sector include (but certainly aren't limited to):

- LIANZA, *Libraries and Information Association of New Zealand Aotearoa*
- NZHA, *The New Zealand Historical Association*
- NZLLA, *New Zealand Law Librarians Association*
- NZSG, *New Zealand Society of Genealogists*
- Te Pouhere Kōrero, *Māori Historians*
- PHANZA, *Professional Historians' Association of New Zealand/Aotearoa*
- NDF, *National Digital Forum*

We've already begun to connect with these associations in finding common ground and uniting our voices to bring attention to issues of shared interest—such as the impact of recent service changes by Archives New Zealand—for our collective members and stakeholders. Expect to see more working collaborations, combos and team-ups in the future!

In the spirit of collabs, we are very excited for the joint ASA/ARANZ/PARBICA Conference, Opening the Archives, to be held from 22-25 October in Ōtautahi Christchurch. It's the first ARANZ conference since 2018, as the previously planned conference could not take place due to the COVID-19 Pandemic. While the conference will be over by the time you are reading this, I strongly suspect that this year's joint conference promises to be an engaging, rich and inspiring event with very high-quality submissions. We hope that many ARANZ members will attend in-person and help make this conference the success it deserves to be.

Finally, I congratulate and thank the Archifacts Editorial Team of Sarah Welland, Dr Ashwinee Pendharkar and Maja Krtalić, and all contributors, for their efforts in publishing this year's edition of *Archifacts*. Bravo!

REVIEWS REPORT

By Dr Ashwinee Pendharkar: Editor, Reviews

This is my final year as the Reviews Editor before I hand over the baton to someone else for 2025. This experience has been immensely enriching as has been working with the editorial committee.

I started on the 2022 issue and successfully advocated for broadening the scope of the Reviews section beyond books. This has opened the reviews space up for scholarly engagement with exciting new, or non-traditional, activities within the sector, providing a platform for new and emerging scholars within the field (as reviewers) and their work (for reviews). In keeping with this change, both the 2023 and 2024 issues included reviews of books and podcasts.

We hope to bring in more variety next year, so we encourage established and new professionals / academics and researchers to express interest in reviewing for *Archifacts*. Reviews can be great first or early publications and a helpful means of engaging with new developments in the field. Therefore, we encourage sector-relevant educational programmes and institutions to establish 'reviewing' as a scholarly activity in assignments, course work and field work.

We continue to welcome recommendations of relevant new scholarly articles / theses / podcasts / blogs / conferences / new initiatives / products (journals, platforms, tools, websites, software, etc.) to review. We are also interested in expressions of interest from reviewers for *Archifacts* 2025.

Please email us at: Reviews@aranz.org.nz if you would like to know more.

Ngā mihi, Ashwinee

UNESCO MEMORY OF THE WORLD

Aotearoa New Zealand 2024 Inscriptions

By Jane Wild

The UNESCO Memory of the World Register recognises items and collections of unique national significance,[1] with accepted nominations recognised by their inscription into the Register. The Memory of the World programme was established by UNESCO in 1992, with the objectives to raise awareness of the significance of unique documentary heritage and support preservation and access to these collections. The Aotearoa New Zealand register was initiated in 2010 by the New Zealand National Commission for UNESCO.

The four 2024 Aotearoa New Zealand inscriptions on the Memory of the World register come from six archival institutions, reflecting the distributed nature of documentary heritage. They also represent unique documentary heritage taonga, with many firsts. Each of the four inscriptions is described below, along with their related page work as it will appear on the Memory of the World Aotearoa New Zealand Nga Māhara o te Ao website.[2] You will be able to view these page works online at: https://unescomow.nz.

THE WILLIAM JAMES HARDING COLLECTION OF WHANGANUI-RANGITIKEI.

The William James Harding collection contains photographs and negatives of people and places around Whanganui-Rangitikei throughout the 1850-1890's, as documented by William Harding. This is our first inscription for a collection held across three institutions, with parts of the collection being held at the Alexander Turnbull Library in Wellington, the Whanganui Regional Museum, and the Alexander Heritage and Research Library / Te Rerenga Mai o te Kāuru in the Whanganui District Library. This collection gives remarkable insights into the people, the region and the Whanganui River, and complements Whanganui's unique status in Aotearoa New Zealand as New Zealand's only UNESCO Creative City of Design.[3]

JANET FRAME: LITERARY AND PERSONAL PAPERS

The inscription for Janet Frame: Literary and Personal Papers is timely in 2024, as it is one hundred years since author Janet Paterson Frame's birth in Dunedin. The papers archived at Hocken Collections / Uare Taoka o Hākena, University of Otago include original manuscripts, correspondence and household documentation. It is noteworthy that Dunedin is a UNESCO City of Literature and that the Hocken Collections hold significant New Zealand literary collections, including the

Charles Brasch literary and personal papers inscribed in 2013.[4]

TANGATA WHENUA: THE PEOPLE OF THE LAND

Another inscription is for *Tangata Whenua: The People of the Land*. This documentary series was broadcast on television in 1974. When it screened it reached a remarkable audience of one million viewers in a population on just three million. The kaumatua and kuia interviews in this landmark series can still be heard today, thanks to preservation work by Ngā Taonga Sound and Vision and the TVNZ+ platform. Their kōrero directed by Barry Barclay is vivid and historically poignant in 2024. It is appropriate to recognise the pioneering television production work of John O'Shea of Pacific Films in Wellington, as Wellington is a UNESCO City of Film.

THE FRANK SARGESON COLLECTION

The Frank Sargeson Collection is also inscribed in 2024. The Sargeson Archive comprises literary drafts, correspondence and photographs held at the Alexander Turnbull Library in Wellington. Frank was a friend and mentor to many New Zealand writers, including Janet Frame and Karl Stead. Janet lived on Sargeson's property on Esmonde Road, Takapuna from April 1955 to July 1956, where she worked on her first full length novel *Owls do Cry* (1975).

Literary archives often connect in our research repositories across the country. In the inscriptions above the work of Michael King is present in three of the four. He worked on significant biographies of both Frank Sargeson and Janet Frame and accessed these collections in Wellington and Dunedin.

EXPRESSIONS OF INTEREST AND NOMINATIONS

If you are interested in nominating an Aotearoa New Zealand collection for inscription in 2025, you can register an expression of interest by filling in a form on the New Zealand Register website.[5] This expression of interest will help you to establish whether your nomination will meet the required criteria. After this, it is a matter of completing a nomination form.[6] Expressions of interest close on 1 March 2025 and nominations for the 2025 register close on 31 May 2025.

ENDNOTES

1. Memory of the World Aotearoa New Zealand Ngā Mahara o te Ao, 'We Celebrate and Promote New Zealand's Documentary Heritage', n.d., available at https://unescomow.nz/new-zealand-register, accessed 30 July 2024.
2. ibid.
3. UNESCO, New Zealand National Commission Te Kōmihana Matua o Aotearua, 'Whanganui becomes a UNESCO Creative City of Design', 2021, available at https://unesco.org.nz/news/whanganui-becomes-a-unesco-creative-city-of-design, accessed 30 July 2024.
4. See: https://unescomow.nz/inscription/charles-brasch-literary-and-personal-papers.
5. See: https://unescomow.nz.
6. See: https://unescomow.nz.

… an appropriate language to deal with the material of New Zealand life

Frank Sargeson Collection

Frank Sargeson (born Norris Frank Davey) had a profound effect on the style of New Zealand writing with his focus on the voices of New Zealander's and their authentic vernacular.

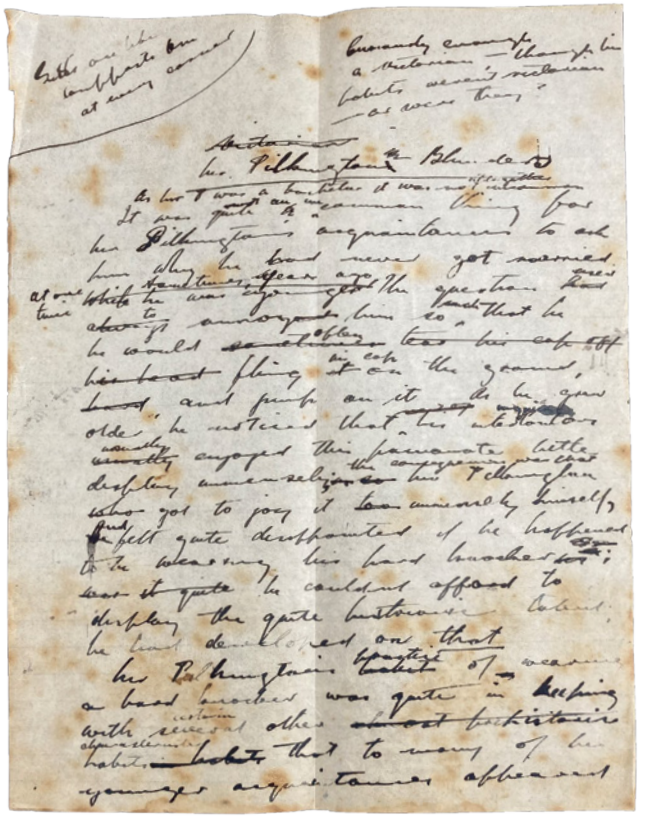
The bulk of this material contains 878 folders and nearly 400 black and white original photographic prints. Including within the manuscripts are three series of inward and outward correspondence. These letters are comprehensive covering his many relationships including those with friends, fellow writers and publishers. There are further series comprising literary drafts across all forms of writing as well as tranches of his personal and financial papers, interview transcripts, collected newspaper cuttings and theatre ephemera.

It includes annotated manuscripts, literary drafts, and research notebooks that demonstrate his creative process and allows researchers to trace the development of some of his novels, short stories and memoirs.

Sargeson was a mentor to many other writers, including Janet Frame, and there are many connections to these writers in this collection.

Archive Location

ALEXANDER TURNBULL LIBRARY
NATIONAL LIBRARY OF NEW ZEALAND
Te Puna Mātauranga o Aotearoa



Short story 'Mr Pilkington blunders'. MS-Papers-0432-260.

… she kept meticulous details of her life

Janet Frame: Literary and Personal Papers

"Janet Frame burst onto the post-war New Zealand literary scene with a series of novels which were unlike anything written in New Zealand before, with a vividly imaginative and perceptive insight into the human psyche, the workings of memory, and the manifestations of the human spirit." Literary scholar Patricia Neville.

The papers contain the details of her life – from household and travel documents to the correspondence from friends, acquaintances, publishers and family, to the manuscripts for her work. Her autobiographies *To the Is-land* (1983); *An Angel at My Table* (1984); *The Envoy from Mirror City* (1985), and Michael King's biographical work, draw heavily on the papers.

This collection forms a rich resource for scholars of the post war New Zealand literary scene. The correspondence includes letters from New Zealand and international writers, artists and other figures.

2024 is the centenary of Janet Frame's birth.

Archive Location

Hocken Collections
Uare Taoka o Hākena

University of Otago
Ōtākou Whakaihu Waka

Memory of the World
Aotearoa New Zealand
Ngā Mahara o te Ao

2024

It attracted approximately one million primetime viewers, out of a population of just three million

Production photo showing Piri Poutapu speaking with Michael King on the porch of Mahinaarangi, Tūrangawaewae Marae, Ngāruawahia.

Tangata Whenua: The People of the Land

The ground-breaking documentary series Tangata Whenua was broadcast on New Zealand television in 1974. It attracted approximately one million primetime viewers, out of a population of just three million, and captured rich details of Māori history, culture, and identity during a period of significant change in New Zealand. The NZBC said the Feltex Award winning series had "possibly done more towards helping the European understand the Māori people, their traditions and way of life, than anything else previously shown on television".

The six-part series was filmed just after the Māori Language Petition and broadcast the year prior to the Māori Land March and the establishment of the Waitangi Tribunal. We see these issues playing out on the screen, as people shared their experiences and wrestled with questions of identity.

The series was timely, providing Māori with an opportunity to speak for themselves while helping Pākehā New Zealanders understand the Māori people, their traditions and way of life.

There are 15 boxes of associated documentation, artwork and stills.

Archive Location

NGĀ TAONGA SOUND & VISION

Manatū Taonga | Ministry for Culture & Heritage

A singular insight into a period of settlement in the Whanganui-Rangitikei region

Whanganui iwi tents and waka on the river foreshore, Whanganui town, circa 1880s.
Harding studio proof print, Alexander Heritage & Research Library | Te Rerenga Mai o te Kāuru'.

William James Harding Collection

Harding's studio portraits, street and landscapes provide a detailed picture of Whanganui society from the 1850s to the 1880s, documenting in rich detail the growth of the settlement during a formative time in the history of Aotearoa.

The more than 6,500 photographs are a rich and unique source of information relating to Māori and Pākehā individuals of the Whanganui-Rangitikei population, and the growth of the settlement during a period of significant conflict and rapid expansion, characteristic of early settler colonialism in New Zealand towns.

What is unique about his approach to photography is his dedication to a faithful depiction of his subjects.

Archive Locations

Alexander Heritage & Research Library
Te Rerenga Mai o te Kāuru, Whanganui District Library

Whanganui Regional Museum

ALEXANDER TURNBULL LIBRARY
NATIONAL LIBRARY OF NEW ZEALAND
Te Puna Mātauranga o Aotearoa

unesco National Committee

Inscribed onto the UNESCO Memory of the World Aotearoa New Zealand Register in 2024

Discover more at unescomow.nz

Memory of the World
Aotearoa New Zealand
Ngā Mahara o te Ao

2024

A singular insight into a period of settlement in the Whanganui-Rangitikei region

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Archive Location

ALEXANDER TURNBULL LIBRARY
NATIONAL LIBRARY OF NEW ZEALAND
Te Puna Mātauranga o Aotearoa

Whanganui Regional Museum

Alexander Heritage & Research Library
Te Rerenga Mai o te Kāuru, Whanganui District Library

Wright family baby of Bell Street. Quarter-plate collodion silver glass negative. Photograph: Studio of William Harding, ca. 1870s. Ref. ¼-008515-G. Alexander Turnbull Library, William James Harding Collection.

unesco National Committee

Inscribed onto the UNESCO Memory of the World Aotearoa New Zealand Register in 2024

Discover more at unescomow.nz

Memory of the World
Aotearoa New Zealand
Ngā Mahara o te Ao

2024

A singular insight into a period of settlement in the Whanganui–Rangitikei region

Eel or fish weir at Pungarehu, on the banks of the Whanganui River. Whole-plate collodion silver glass negative. Photographer: William Harding, between 1856 and 1889. Ref. 1/1-000483-G. Alexander Turnbull Library, William James Harding Collection.

William James Harding Collection

Harding's studio portraits, street and landscapes provide a detailed picture of Whanganui society from the 1850s to the 1880s, documenting in rich detail the growth of the settlement during a formative time in the history of Aotearoa.

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Archive Locations

Whanganui Regional Museum

ALEXANDER TURNBULL LIBRARY
NATIONAL LIBRARY OF NEW ZEALAND
Te Puna Mātauranga o Aotearoa

Alexander Heritage & Research Library
Te Rerenga Mai o te Kāuru, Whanganui District Library

unesco National Committee

Inscribed onto the UNESCO Memory of the World Aotearoa New Zealand Register in 2024

Discover more at unescomow.nz

MASSEY UNIVERSITY ARCHIVES, PALMERSTON NORTH

An overview

By Louis Annis Changuion

INTRODUCTION

Massey University Archives is celebrating its 40th anniversary in 2024. The university itself traces its origin back to 1927 when the Massey Agricultural College was established in Palmerston North. Establishing a university archive was not a fast process at Massey University. The movement to establish an archive began in 1964, the year Massey gained full university status. In that year, the library first raised its concern at the lack of an archive repository for the university and the disparate state of storage of historical records and materials of the university.

A university archive was eventually established in 1984 to put the management of the university's archival and historical records on a sound footing. This overview will look at the history of the Archives, its spaces and facilities, the collections in its care and the systems used for intellectual control and access.

ORIGIN

In 1984, the Vice-Chancellor of Massey University called together a committee to investigate the establishment of a university archive. The Archives Committee held its first meeting on 10 May 1984.[1] Its first tasks were to determine the scope of the collection, find a suitable space for the archives, assemble and organise archival material, and appoint an archivist.[2] This it did efficiently and at the start of 1986, the university archives was able to receive its first researchers.[3] The task of assembling, organising, and laying the foundation for the archives continued over the next few years.

The establishing of the University Archives was the culmination of a two-decade long quest by the library and Academic Board of the university to get an archive established. Realising the need for an office of the university to collect and preserve material related to the history of the university, the library was the main driving force behind the efforts of getting the archives established. Through the Library Committee, the library had expressed its concern in 1964 for the preservation of the archival material of the university.[4] This was seven years after the Archives Act 1957 came into effect.

In 1967 the Library Committee

sent a recommendation to the Professorial Board (later named the Academic Board) for the establishment of a university archive and proposed an outline for the scope of its collections.[5] The Academic Board, supportive of the recommendation, sent it to the University Council who asked the Vice-Chancellor to report back on the matter at a subsequent meeting.[6] At that time, financial constraints and the demand for staff work space at the fast-growing university made it difficult to proceed with the establishment of an archive.

The recommendation to establish a university archive was repeated in 1975 by the Library Committee and the Professorial Board.[7] By that time, with the golden jubilee of the university looming in 1977, it became apparent that something had to be done to bring together the scattered historical material of the university to preserve it, facilitate access to the information contained therein, and reduce the risk of losing this material. In May 1976 an updated proposal, this time with more detailed requirements around space and staff, was tabled at a Council meeting.[8]

This recommendation was forwarded by the Council to the Deans Committee to be considered when the budget was being drawn up.[9] As it did some years earlier, financial constraints brought a halt to the process of establishing an archive. Nearly a decade later, it was a new Vice-Chancellor who, in 1984, acted on the recommendation and brought the University Archives into being.

STAFFING

The first three archivists were appointed either on a secondment basis or part-time basis. Keith Carwell-Cooke was seconded from elsewhere within the university to act as the first archives assistant (there was not an established position for a university archivist then)[10] and held the position from 1986 until his retirement in July 1989.[11] From the second half of 1987 he was given additional help by an assistant, Susan Hay. During Keith's tenure, the basis of the archival collections was laid. He brought together in the Archives much of the scattered material from strong rooms, storerooms, offices, and cupboard in many buildings.[12] After his retirement in 1989, the archives was managed by Julie McCammon (later Miller), a trained archivist and records manager, on a part-time consultancy basis from late-1989 to 1999.[13]

The Archives Committee met for the last time on 23 October 1990.[14] At the Vice-Chancellor's behest a Working Group on University Archives was called together in November 1993 to re-examine the role of the Archives and make recommendations to the Vice-Chancellor.[15]

Acting on the Working Group's recommendations, the responsibility of the Archives was partly transferred to the Library Committee in mid-1995. A few years later the reporting line of the Archivist was altered so that they, from 1 January 1998, reported to the University Librarian.

Following Julie's departure in 1999, Lucy Marsden held the position of part-time University Archivist from 2000 until her retirement in 2005. During her tenure, several jubilees were held at the university – the major one being the 75th jubilee in 2002 of the founding of Massey Agricultural College. Lucy's efforts of raising staff awareness about the Archives was very successful and lead to an increase in deposits, which made the lack of space become quite acute.[16]

The passage of the Public Records Act 2005 resulted in many improvements for the University Archives. The act required Crown entities, such as universities, to better manage their records and archives to meet various standards issued by Archives New Zealand. One consequence of this was that a full-time archivist was appointed for the first time. Another, discussed further below, was the provision of much improved archives facilities.[17]

The author, appointed in April 2006, was the first fulltime University Archivist. Initially mostly working as a 'lone arranger', in August 2013 he relinquished that status. This was partly thanks to Dairy Records Archivist, Norah Mosen, utilising the University Archives workspace from then on and the appointment of an Archives Assistant, Jo Buckland, in that month. In November 2017 another assistant, Joel Wood, joined the Archives team. February 2018 saw the appointment of the first Assistant Archivist, Dr Catherine Woeber, on a part-time basis. She was succeeded in November 2018 by Michael Biggs who was appointed as the first full-time Assistant Archivist.

In addition to paid staff, the Archives has had many dedicated volunteers (some, like Joel and Catherine, who became paid staff members) and contract workers over the years. *See Fig. 1. on next page.*

An increase in staffing in the 2010s meant that there was extra capacity to provide archival services. This made it possible for Dairy Records Archives to be integrated into the University Archives in 2016.[18] The last decade saw several important jubilees – the most important being the 50th jubilee of Massey becoming a university – all of which increased the workload of staff.

FACILITIES

The University Archives' first home was a room in the basement of the Sir Geoffrey Peren Building. This space had become available

Figure 1.

Archives staff and friends enjoying Christmas morning tea, 2022. Shown here from left are Norah Mosen, Joel Wood and Louis Changuion. Source: Massey University Archives

Figure 2.

Archives reading room in the Sir Geoffrey Peren Building, 2010. Source: Massey University Archives.

at the end of 1985 and, to make it more suitable to house archival collections, was provided with light-excluding window coverings, ultra-violet screens on fluorescent tubes, air-conditioning, and a dehumidifying system.[19] The room inherently had relatively stable temperature and relative humidity levels. A downside of the basement location that was initially experienced was the occurrence of stormwater seepage due to ineffective drainage around the building.[20] Regular maintenance checks eliminated this problem. *See Fig. 2.*

Within a short while of its opening, the collection outgrew the space allocated to the archives. Additional rooms in the basement were in time converted to archives space. Inadequate as this space was, the Archives occupied the basement rooms until 2012 when the building had to be vacated for earthquake strengthening work to be carried out.[21]

In late August 2012 the University Archives hence moved to its current home, a purposefully equipped space that was made available in the Practical Teaching Complex.[22] This was seven years

Figure 3.

Archives reading room, 2024. Source: Massey University Archives.

after the Public Records Act 2005 came into effect. The space, previously used as a teaching and demonstration space for farm equipment (the "practical teaching" in the building's name), had become available due to changing teaching needs in that subject area. The official opening of the new archives space was done by the then Vice-Chancellor Steve Maharey on 18 February 2013, in the presence of dignitaries such as the Chief Archivist of New Zealand.[23] *See Fig. 3.*

In its new, much larger repository, which provided proper storage space for its collections, the Archives now had its much-needed room for expansion. The space contained a cold store and a fumigation room and for the first time, the archives also had adequate space for its staff, processing, and public areas.[24]

Not long after the Archives moved into its new space, Archives New Zealand audited the university's recordkeeping practices and gave the new space a nod of approval.[25]

Due to the cost of equipping a space to archival standards, the storage areas were not initially fitted out with a climate control system. Fortunately, a characteristic of this new space was relatively stable temperature and relative humidity levels. A dehumidifying system was installed in 2023 and the installation of a complete climate control system is planned for the not-too-distant future. *See Fig. 4. on next page.*

To optimise the use of the available floor space in the storage areas, a programme was begun in 2020 to replace the existing static shelving with mobile shelving. About a quarter of the shelving has thus far been upgraded in this way.

SCOPE OF COLLECTIONS

The reason for the University Archives' being is its collections that comprise nearly 2200 linear metres. Today, the Archives' collections are grouped into two main collections – the institutional archive and the collecting archive.

As an institutional archive,

Figure 4.

Archives storeroom with static and mobile shelving, 2024. The door to the cold store is visible in the distance. Source: Massey University Archives.

Figure 5.

Volumes of university records, 2024. Source: Massey University Archives.

the Archives serves as the official archives of Massey University and one part of its collections reflect this. The initial focus of the Archives' collecting activities was institutional records of relevance in a historical context to the university.[26] This consisted chiefly of official administrative records. Items deemed as secondary materials were only taken on a selective basis.[27]

As the official records collection became more complete, attention was shifted to include more diverse materials and collections. The aim was to provide a well-rounded source of information about the activities and history of the university. In time thus, the collections were expanded.[28] *See Fig. 5.*

Nowadays the institutional collection includes the university's public records of archival value, along with other archival material and memorabilia of the university, material of affiliated organisations such as students' associations, personal papers of staff and students, photographs, maps, and plans. To fulfil its function of preserving the university's heritage, the Archives also collects museum objects and artwork that are relevant to the university's history.

The University Archives works closely with the Records and Information Management Service of the university. The disposal of university records is governed by a General Disposal Authority for New Zealand Universities and ensures a steady flow of material to the archives repository.

As a collecting archive, the Archives collects archival material from external sources that have broad links with the disciplines researched and taught at Massey University. Called the New Zealand Institutions (NZI) Collection, this archive may include historical material of entities like New Zealand businesses, individuals and community, cultural and professional organisations. Currently, this collection includes archival material of over 600 of these entities and is constantly growing. This archive is a good source of information about New Zealand genealogy, local history, businesses and economic activities, and some aspects of the agricultural sector.

Included in this NZI Collection is the Dairy Records Archive, one of the largest collections in New Zealand of business records related to New Zealand's dairy companies, industries and organisations serving the farming community. This important collection also contains some collections of farming records. The Dairy Records Archive collection was begun in the 1960s by the then University Librarian who, encouraged by academic staff who had research interests in this subject, started collecting this material to safeguard it from destruction. For nearly fifty years this archival collection was maintained separately from the University's archival materials and held at the University Library. With the retirement of Norah Mosen the Dairy Records Archivist looming, it was decided to transfer this collection to the University Archives in 2016. *See Fig. 6. on next page.*

The Archives collects archival material irrespective of format and both physical and digital (digitised and born-digital) materials form part of its collections.

SYSTEMS

The task of maintaining control over the collections and providing access to the information they contain, is a large one and is made possible by the collection management systems and finding aids the Archives employs.

Intellectual control of the university's institutional archives is established, and access provided by means of an alpha-numerical arrangement system, and a variety of inventories, registers and indexes. During the Archives' initial years, access to materials was provided only in-person in the reading room, or by photocopying material for those who could not visit in person. Later, as technologies improved, scanning-on-demand and emailing services were made available to researchers. While these services were effective, there were still limitations to access to the information held by the Archives.

Technology provided a solution and assisted in providing more equitable access to the collections. In December 2016 the Archives' Recollect online platform was introduced. Named Tāmiro (www.tamiro.massey.ac.nz), this platform has supported access, scholarship, and discovery by providing free online access to the open access heritage materials in the collections.[29] Providing this online access is underpinned by a digitisation programme that delivers material for uploading to the platform. This digitisation programme is based on evidence-based decision making. Limited resources meant that the deciding

Figure 6.

Processing room with dairy records being worked on, 2015. Source: Massey University Archives.

factors for digitisation are the frequency of use of the material and the physical state of the material. The most used and the most fragile materials were selected to be digitised first.

While the number of in-person visits and enquiries at the Archives has remained relatively constant over the last decade or so, the introduction of an online platform has revolutionised access to the collections. This is seen by the phenomenal increase in the online use of the archival materials since the launch of the platform. In addition to providing better access to information, Tāmiro has given archives staff with another way of intellectual control over the collections, in allowing a more integrated system of collection management.[30]

An unforeseen bonus of having an online platform was that it allowed archives staff to work from home during the lockdowns of the COVID-19 Pandemic. Staff were able to work on the digitised and born-digital materials and provide researchers with access to the information they required. The Archives' services offerings were further expanded because of the pandemic by the introduction of a virtual reading room – another access point to the information held in the collections.

The work of the University Archives has been guided by a variety of governance decisions and documents over the years. In the initial decades, though no formal policy documents existed, collecting activities and access regimes were determined by the decisions of the Archives Committee, then the Archives Working Group and later by the University Library's management team. The first formal University Archives Policy was approved by the Library Management Team in October 2009. This comprehensive policy document provided a "framework of principles, methods, policies and procedures with regard to the management of the Massey University Archives and archival records of the university."[31] Among the policies included in it are a collection policy, policy on access, and policy on use of the holdings.

CONCLUSION

In an organisation, the existence of an archival curatorial programme can be seen as an implicit acknowledgement by the organisation of the value it attaches to its heritage and identity. As outlined above, in the case of Massey University, the founding and development of its Archives is a testament to well over sixty years' worth of just this. Preserving and providing evidence of the legacy of the university has been the core of the mission of the University Archives. Whereas there was a scramble to find and bring together the scattered historical materials to support the fiftieth jubilee of the university in 1977, the centenary of 2027 will be a different matter thanks to the value since placed on its heritage materials.

Ongoing and future challenges will no doubt have an impact on the Archives. The difficult financial circumstances currently faced by the tertiary sector has had the effect of staff reductions and of a tightening of budgets. At the Archives, the resulting effect of this was that acquiring replacement mobile shelving and a climate control system has had to be postponed until things improve. Expenditure on digitisation has also been cut back significantly. An increase in university staff leaving or retiring conversely resulted in an increase in donations and transfers of material to the Archives, which put more pressure on available storage space and staff resources.

Some of the exciting current and ongoing challenges that this and other archives need to grapple with are those brought forth by developments in the digital technologies space. One such development is the emergence of artificial intelligence (AI). The advantages offered by AI to staff and users are many – the increase in findability for instance, also improved translation skills, deciphering and interpretation skills, and the ability to synthesize large amounts of information from disparate sources. These advances will no doubt outweigh the challenges that it may bring. To fully utilise new technologies, our archival collections would increasingly need to be digitised. A not insignificant challenge, given the staffing, equipment, and funding needed for digitisation programmes. Overcoming these and other challenges is necessary if we are to fully embrace a future that is digital, in order to realise and exploit the full value of the information contained in our archival collections.

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ARCHIVES IN THE CLOUD

Exploring machine learning to transform Archives New Zealand's digital services for agencies

By Archives New Zealand [1]

INTRODUCTION

Kei ngā iwi o te ao nei, ehara taku toa te toa takitahi, engari he toa takitini. Nō reira, tēnā koutou, tēnā koutou, tēnā koutou katoa.

To the many people of the world, it is not through my strength alone but the strength of the many that we will succeed. Greetings thrice over to all.

Between February and July 2022, Archives New Zealand Te Rua Mahara o te Kāwanatanga (Archives) led a proof of concept (PoC) to see how best it could transfer and identify high value agency data, including information that is of interest to Māori. This proof of concept involved analysing hyperscale cloud capabilities and machine learning tools to see how a cloud service provider can support our need to deliver. This article summarises the process and findings of the draft report. While the PoC is only a first exploratory step, findings will be used as a base for future learnings. Any policy decisions or redesigns of our archival management systems would be a separate process.

EXECUTIVE SUMMARY

Public offices like government agencies and Crown entities create huge amounts of digital information and data in their day-to-day work. Some of this information has long-term significance to Aotearoa and will eventually be transferred to Archives New Zealand's custody and form part of New Zealand's national archives holdings. The roles of Archives and the Chief Archivist are set out in the Public Records Act 2005.

Our current systems for sorting, maintaining, and ensuring the accessibility of this information were designed with paper records in mind. There are now huge stores of digital information and data held by public offices, from databases with millions of emails to legacy systems and shared drives full of content. This information needs to be appraised by agencies in line with policy documents called disposal authorities to determine how long information will be kept and what will happen to it – usually either destruction or transfer to Archives. It is no longer possible for people to sort through all of this information manually. Without looking for new approaches to appraisal, disposal, and searching for information within our archives it is inevitable that there will be gaps in the memory of government.

Archives wanted to see if machine learning tools and hyperscale cloud capabilities can help to sort this information and solve other information and

archival challenges that have arisen in the digital era. Archives received funding from the Digital Government Partnership Innovation Fund to carry out a proof of concept (PoC) from February to July 2022. The PoC aimed to test if it was possible to use these tools to

1. **Streamline the appraisal process**, specifically whether auto-classification could determine the appropriate disposal authority to apply to information and records
2. **Identify material of importance to communities**, specifically whether available tools could identify and surface information of interest to Māori

Using a nimble and iterative approach, we developed this PoC by working through issues such as where the data would live and how to keep it safe, and considerations such as what key outcomes we wanted to test in this small-scale experiment. To do this, we worked with agencies (the Ministry of Justice and Ministry for Primary Industries), technology partners (Microsoft and AWS) and information management experts.

Within the limited timeframe available, we found that both Microsoft and AWS successfully developed modelled solutions using their suites of tools that could auto-classify records and find Māori subject headings within records. With further training, these models would likely become more accurate, and further refinement and consultation could help ensure the relevance and accuracy of the Māori records identified. These models also have the capacity to inform auto-classification approaches in ways that make a significant positive impact to information managers and agencies more broadly, allowing them to carry out their obligations more efficiently.

The potential of these technologies is huge, and we want to continue developing processes and approaches to help to address the challenges we have and to grasp opportunities.

PART ONE: BACKGROUND AND CONTEXT: THE ROLE OF ARCHIVES NEW ZEALAND

Archives New Zealand Te Rua Mahara o te Kāwanatanga (Archives) preserves and protects government records which have long-term value to Aotearoa New Zealand, so people can access them now and in the future. Archives also has a regulatory role to ensure public offices create and manage information in a way that supports transparency, accountability and the rights of New Zealanders. The role of Archives New Zealand and the Chief Archivist is set out in the Public Records Act 2005.

RECORDS ARE CREATED ACROSS GOVERNMENT

Public offices like government agencies and Crown entities create records as part of their usual business practice, from finance and human resources to the specific business of the agency or organisation. Currently, most records are created in digital formats, including emails, databases, documents, spreadsheets, and PDFs. We can also refer to these records as *information* and *data*.

DISPOSAL AUTHORITIES AND APPRAISAL

Decisions about keeping or getting rid of public records are made in line with disposal authorities – policy documents which outline how long certain kinds of records need to be kept, and what happens to them when they are no longer needed for operational purposes. These documents are agreed between the Chief Archivist and agencies and developed in consultation with communities. There are two kinds of disposal authority: general and organisation-specific. General disposal authorities (GDAs) cover non-core business information and records that are common across organisations like administration, corporate services, human resources, and finance. Organisation-specific disposal authorities identify the information and records classes that are specific to an organisation, and across government there are thousands of classes and subclasses of record.

The two main ways for public offices to dispose of information and records they no longer need are to transfer them to Archives New Zealand or, if they have no long-term value, destroy them (with approval from the Chief Archivist). Before doing so, they must follow a process to understand what can be destroyed or transferred and when – this is called appraisal.

Detailed information about the appraisal and disposal of public records is in "How to manage your information" on the Archives website. (See: https://www.archives.govt.nz/manage-information/how-to-manage-your-information).

THE JOURNEY OF A GOVERNMENT RECORD: FROM CREATION TO ARCHIVE

The diagram on next page sets out at a high level the journey of a record from creation to its disposal or transfer to Archives. See *Fig. 1. on next page.*

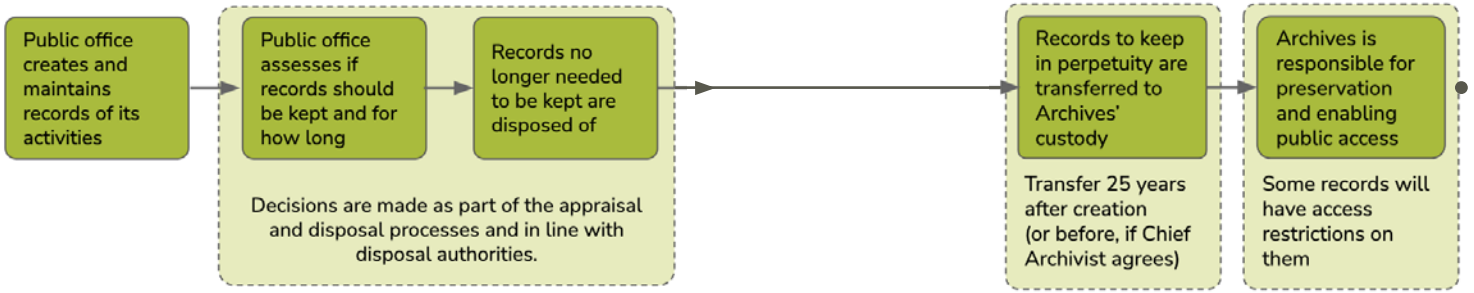
GOVERNMENT HAS GONE DIGITAL – THAT MEANS A LOT OF DATA

Digital records have been produced as a matter of course for over two decades and today most public records are created digitally.

Digital records have several characteristics that make them different from their physical counterparts. Most notably, digital technologies allow much larger quantities of information and data, including copies, to be created and stored. In addition, digital

Figure 1.

The Journey of Records.



records need regular maintenance to ensure they are accessible over time, unlike records stored on paper. Some storage and software formats, like floppy disks or Word Perfect, are now out of date and no longer easily accessible using contemporary computer operating systems. This means information in legacy systems or created using older software can be hard to access if not maintained over time.

THE CHALLENGES WE'RE FACING

While digital records have been created by public offices for decades, the practice of appraisal, transfer and disposal of digital records is still in early stages of maturity. At the time of writing, only a few digital transfers to Archives have taken place. There are huge stores of digital information across public offices, including collections of millions of emails, huge, shared drives, and legacy systems that are no longer accessible with current software or able to be migrated to new servers – and this is only growing.

Many digital records are approaching 25 years since their creation. Since Section 21 of the Public Records Act 2005 states that public records 25 years old need to be transferred to Archives unless destroyed or the transfer is deferred, the amount of digital information to be transferred to Archives, retained on-site, destroyed, or archived elsewhere is going to increase significantly. Much of this (with the exception of some very valuable records) is duplicate information or of little long-term value, yet most has not been tagged, classified, or identified effectively in ways that ensure appropriate retention or disposal. In addition, content within records that is of interest to Māori cannot be easily identified, which is something we need to address in order to ensure we are meeting our Te Tiriti o Waitangi responsibilities. Overall, this huge volume of digital information held by agencies is already too large for effective and timely processing by human beings, and the problem is only growing.

The data storage capacity required to store the digital records held across agencies is significant, and will continue to increase. The already-high cost of this storage is compounded by the fact that each of the approximately 500 core public offices have individual storage arrangements.

The old paradigms for storing, appraising, and transferring information and data are not fit-for-purpose in a digital world. These models were designed in a paper-based era for a paper-based era, making it difficult to implement the processes using automation or other digital capabilities now available to us. These systems and processes desperately need updating for the digital age, to prevent us from losing vital records and risking a gap in the memory of government. Otherwise, we risk being unable to meet our obligations to uphold Te Tiriti and fulfil our role as information stewards.

THE BIG OPPORTUNITY

There is currently a big opportunity to take a new approach to information management and archival processes. We can address the problems and add immeasurable further value by using digital tools to unlock insights that empower future decision-making and exploration of our history. In this particular case, we need a different method for appraising and transferring records that reimagines the way information is stored, classified, and transferred to Archives.

A digital-centred approach is the method we are looking at. With this, we have the opportunity to make the most of powerful hyperscale cloud storage and advanced machine learning capabilities. This includes looking to machine learning tools and automated classification to process high volumes of data and identify valuable information from within huge pools of unsorted data. It also includes working with tangata whenua to ensure Māori can access information that is of interest to them and building capabilities to manage information at an all-of-government scale while maintaining privacy, security, and cultural requirements.

Moving towards a digital-centred approach to archival processes will have positive long-

term impacts for Archives, public offices, and current and future generations of New Zealanders. It will be a big journey. But any big journey starts with a series of small steps. We will need to start modestly, test ideas, and test options for addressing some of these big issues in a way that is inclusive, equitable, and makes the most of the new tools available. This article outlines one of these vital first steps – a proof of concept to test new methods for classifying and surfacing key information from huge volumes of digital records.

PART TWO: A PROOF OF CONCEPT - SOLIDIFYING OUR IDEA AND APPLYING FOR FUNDING

Seeing an opportunity to collaborate on an innovative cloud-based approach to solving real world archival challenges, we proposed a proof of concept (PoC) to test whether hyper scale cloud storage solutions and machine learning tools can be used to auto-classify information and surface material of interest. Archives applied for, and was granted, funding for this from the Digital Government Partnership Innovation Fund. The project ran from February to July 2022.

The project tested whether using hyperscale cloud capability and machine learning tools could improve how we classify and manage information, in order to:

- **provide agencies with tools to make service improvements and enable better government decision-making**, for example through enabling access to insights afforded through more effective data analysis
- **lower costs** through more efficient data storage and information access across government and within Archives
- **meet our Te Tiriti obligations** by identifying information of interest to Māori and in doing so improving access.
- **enable agency regulatory** compliance by enabling appraisal at scale and reducing risk that information will become unusable or unfindable

A key element to enable these things would be the adoption of forms of pre-appraisal auto-classification. If successful, pre-appraisal auto-classification could be used to help agencies to filter and manage the vast quantities of unsorted information they hold, better identify material for appropriate disposal, and help to ensure people can find information that is of relevance to them.

WHAT IS A PROOF OF CONCEPT?

A proof of concept (PoC) is a term used in software development and other industries to describe an exercise to test the real-world potential of a design concept or business idea. The PoC helps determine that an idea is feasible and likely to work in practice before putting production-level resources behind it.

After a PoC is completed and the idea is verified, organisations tend to put together a prototype – a working mock-up of the full system that would implement the idea from the PoC so it can be tested and tweaked. Once the system is ready to go, a pilot can be launched. Pilots tend to involve rolling out a fully functional system in a real-world environment to test with a limited group of real users, before fully implementing the system or scaling it more widely.

BRINGING TOGETHER COLLABORATORS

The funding we received allowed Archives to bring on dedicated project resources to plan and implement the PoC in collaboration with interested agencies and technology partners – vital for a technically complex project like this. We took an iterative, collaborative approach to developing and executing the PoC, recognising that the project would not only need to meet the needs of Archives, but also solve problems for agencies.

We also wanted to collaborate with cloud providers to understand how some of the advanced machine learning tools and hyperscale capabilities available in their suites of services could be used to solve complex information challenges. For the project, we brought together:

- **project support**, including project management and coordination roles
- **technology partners**, which for this PoC were Amazon Web Services (AWS) and Microsoft
- **agency partners**, which for this PoC were Ministry of Primary Industries (MPI), and the Ministry of Justice (MoJ)
- **the Cloud Programme team** at the Department of Internal Affairs Te Tari Taiwhenua (DIA)
- **Archives New Zealand expertise**, including in digital preservation, information system design and policy development, archives appraisal and ontologies[2]
- **external auto-classification and ontology expertise** to help with the planning stages of the PoC.

A project team including practitioners from Archives and partner agencies worked with the cloud providers on two separate test environments. A governance group provided strategic direction and guidance throughout the project.

COLLABORATING WITH AGENCIES

To ensure the PoC could help achieve outcomes that were useful for the wider government information management system, it was important that Archives collaborated with public offices throughout the process. We worked with two government agencies that generously gave their

time, expertise and other resources to the project:

- Ministry for Primary Industries (MPI) contributed the data set for the PoC. MPI officials also participated at both the project team and governance level. Like most public offices, MPI has multiple decades of digital records that need appraisal and, where appropriate, transfer to Archives. This is a complex, time consuming task and MPI officials saw the potential for digital tools to assist in the appraisal process. The complexity of the information management landscape at MPI is compounded by a wide range of current and legacy information management systems, reflecting that it has a wide range of roles, multiple Ministers, a history as three separate organisations, and many legacy information systems. MPI has developed ontologies covering some of its core business functions, which made them well-placed to contribute to this PoC.

- Ministry of Justice (MoJ) officials participated as part of the project team and governance group. MoJ recently completed a similar proof of concept to auto-classify information across their shared drives, testing a similar concept within their own specific and complex operating environment. Sharing findings and comparing PoC processes and strategies with MoJ officials was invaluable, and helped ensure we work strategically and learn from peer agencies.

- Collaborating with cloud providers. For this PoC, our technology partners were Microsoft and Amazon Web Services (AWS), which both developed a technical solution using their suites of tools and services. Both providers have the hyperscale capabilities we were looking to test and are recognised government suppliers of cloud services, with some agencies already using Microsoft and AWS cloud services to generate, store, and organise information. For future projects, we are open to working with other government cloud providers to test approaches and tools.

Both technology partners have an interest in working with government agencies to develop solutions for complex real-world data problems they might be facing and are investing in New Zealand-based hyperscale data storage facilities. Participating in these PoCs gave the cloud providers an opportunity to apply their data science and machine learning tools and trial new capabilities, and the agencies an opportunity to co-develop information and data management solutions that could be applied and scaled.

The technology partners provided their time and capabilities for free, with Microsoft bringing in their partner Insight Enterprises to build the solution on their behalf. This offer to provide time and capabilities at no cost enabled us to have some of the best engineering minds on the job without committing additional financial resources. However, there is no commitment for Archives or other agencies to work with these companies on future PoCs or pilot projects.

PROOF OF CONCEPT PROCESS AND OUTCOMES

The PoC was carried out in four stages:

1. **Planning,** which included scoping the key project objectives, engaging with agency and technology partners to build a shared understanding of the project goals, and putting in place commercial agreements around the project. We also bought in some specialist auto-classification expertise at this stage, along with ontology and metadata experts, to help us think through key issues and help set the project up for success.

2. **Preparing the test environments**, which involved setting up the spaces where the technology partners would test their software and tools using the MPI data (in this case, the data stayed within an MPI system). This meant ensuring the data was going to be safe, organising the required clearances and approvals, and preparing the environments in which the solutions were developed.

3. **Preparing the data**, which began with MPI identifying a data set that would be useful and appropriate to test, and doing some pre-curation to ensure the data was secure and fit for purpose. It then involved working with the technology partners and MPI to safely export the data into both test environments. Officials at MPI had carried out manual appraisal of the records against the GDA 6 and 7 and MPI disposal authorities. The pre-appraised files meant that technology partners had accurate training data to use for the machine learning models.

4. **Solution building and testing**, which saw each technology partner develop an approach to addressing the specific challenges and outcomes and producing a trial to test their approach. Both technology partners developed their test environment within a relatively constrained timeframe of a couple of weeks. The technology partners used the data set provided by MPI to test their approach, the results of which were then shared back with the project team in a demo, and detailed further in a project report.

ABOUT THE PROOF OF CONCEPT DATA SET

The PoC was conducted using a test data set provided by the Ministry for Primary Industries (MPI). The data set was a series of about 1400 records created in the late 1990s by the Ministry of Agriculture and Forestry in relation to its preparation for Y2K. The data was in a number of digital formats including Word Perfect, and older Word versions.

REFINING THE CHALLENGES TO ADDRESS WITH THE PROOF OF CONCEPT

During the planning process, a key task was to take the wider set of challenges and narrow them down to a targeted set of actionable areas to test in this PoC.

While the challenges of assessing, managing, and surfacing insights from vast pools of government information are broad and complex, we selected two vital tasks for the technology partners to test in the PoC:

1. **Streamlining the appraisal process**, specifically whether auto-classification could determine the appropriate disposal authority to apply to information and records. It is important that the privacy and security of information is maintained, so we also wanted to test whether automated processes would recognise and maintain security protocols.

2. **Identifying material of importance to communities**, specifically whether available tools could identify and surface information of interest to Māori. This will help Archives to ensure it meets its Te Tiriti obligations. More broadly, a key need for ongoing information management and access is the ability to surface material with cultural importance

Focusing on this narrower set of issues allowed us to ensure a clearly defined scope for the proof of concept, allowing us to test whether auto-classification is likely to be a good fit for our needs.

THE OUTCOMES WE WANTED TO ACHIEVE

Taking the two challenges as a starting point, we identified a range of key requirements for the technology partners to consider when developing their solutions in the PoC.The key outcomes we were seeking from this proof of concept were:

1. **The correct policy for the retention and disposal of files is determined automatically**. The appropriate disposal authority and specific document class number are identified for each file, enabling the retention time and disposal method to be automatically identified.

2. **Information that is of interest to Māori is identified**. For this PoC, the Ngā Upoko Tukutuku were used, which were developed by the Māori Subject Headings Project. The tool provides a structured path to a Māori world view within library and archival cataloguing and description and includes a wide range of terms.

3. **The security and privacy categories applied to the provided records in the data set are accurate**. Any security classification applied to the records (for example written in document footers) was identified and records that contained personal information were identified.

The other key parameters we set for the technology partners were that manual intervention and input into these processes should be minimised and algorithmic transparency should be emphasised.

ABOUT THE SOLUTIONS DEVELOPED BY THE TECHNOLOGY PARTNERS

Following the planning and scoping process, the project team worked with each technology partner as they built a solution to reach the desired outcomes. Both AWS and Insight (on behalf of Microsoft) developed solutions that drew on their respective company's existing tools and capabilities. This included storage and file ingest systems, machine learning tools to carry out text extraction and analytics, and front-end user interfaces.

Each technology partner then trained and tested their approach with the MPI data. The aim was to test whether the concepts – auto-classification and surfacing of information – were technically possible, and to identify areas for further refinement.

BOTH TECHNOLOGY PARTNERS BUILT SOLUTIONS THAT COULD CLASSIFY AND IDENTIFY INFORMATION

Each technology partner trained machine learning models that were able to identify the correct disposal authority class with a high level of accuracy, and in both cases noted that the models became more accurate with more training. For example, Insight's Microsoft solution delivered 35-45% accuracy with training on 100 documents, which was raised to 75-85% when trained on 1000 documents. The final model that AWS demonstrated was the fifth iteration, which delivered 88% accuracy. It is expected that with additional training, the accuracy of both models would improve.

Both technology partners took slightly different approaches to identifying security classifications and private (personally identifiable) information. This reflects that the files did not consistently have security classifications included either in their metadata or in the documents themselves (for example written in the footer). Microsoft noted that it was able to identify security classifications of files when they had been entered as metadata in the Microsoft SharePoint document management system. AWS was able to identify about 89,000 instances of personally identifiable information within documents (for example addresses, bank account numbers or phone numbers) from a set of 1277 documents.

AWS noted that while it was able to identify Māori subject headings and iwi names in documents, further work would be needed to ensure that the results are both accurate and relevant to Māori. For example, words like "tikanga" may be used hundreds of times, and the particular relevance may vary

Figure 2.

Solution overview: Amazon Web Services (AWS)

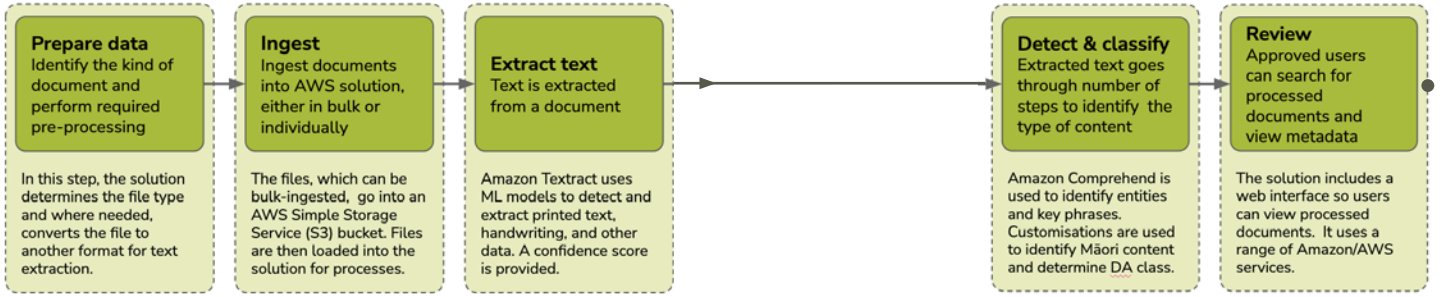
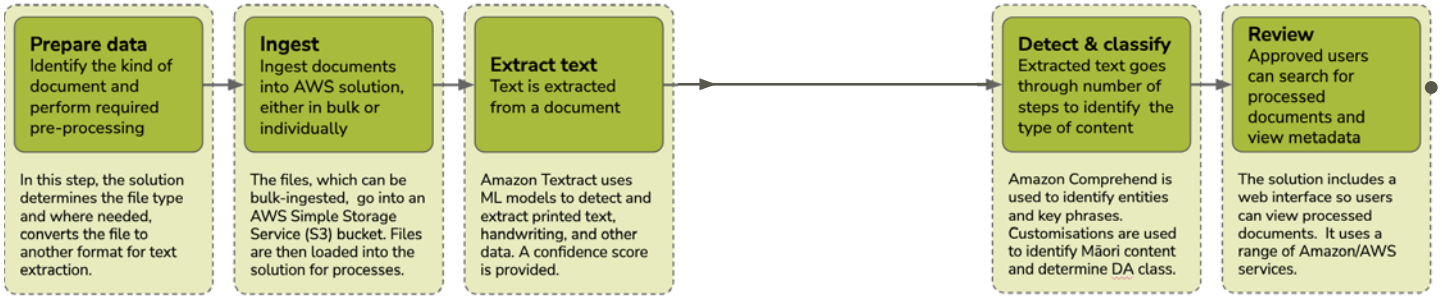


Figure 3.

Solution overview: Microsoft



depending on context. Microsoft was able to recognise and classify documents that contained selected language anywhere in the document text, including the names of iwi. However, further work would be needed if documents were to be assessed in terms of their relevance or importance to Māori (beyond containing a certain word).

FURTHER DEVELOPMENT OF THESE APPROACHES

Both technology partners provided recommendations on potential next steps towards piloting and operationalising the tasks they tested during the PoC. These recommendations reflect that there was limited time during the PoCs to automate processes, customise software or train the models.

SOLUTION OVERVIEW: AMAZON WEB SERVICES (AWS) - FIG. 2.

The AWS team developed a solution that it described as a processing pipeline with five key components. The image below (produced by Archives) outlines these components at a high level. AWS produced more detailed diagrams of their architecture as part of their project report.

The processing pipeline was built on an existing open-source solution designed and built by AWS. It uses a number of AWS services to enable understanding of document content and to provide the user interface.

SOLUTION OVERVIEW: MICROSOFT - FIG. 3.

The Microsoft team developed a solution for identifying and classifying documents from a data lake, using both rule-based classifications and machine learning auto-classification to classify documents and surface insights. The image below (produced by Archives) outlines the solutions components at a high level. Insight (for Microsoft) produced more detailed diagrams of their architecture as part of their project report.

Microsoft's solution architecture was built on a series of existing tools and systems within the Microsoft ecosystem. The Microsoft solution imagines agencies using a Microsoft 365 or SharePoint environment to store and create their information. Files would then be copied or transferred into an Azure Storage data lake, before being managed and classified using Microsoft Purview and Azure Text Analytics tools.

FROM PROOF OF CONCEPT TO WIDER APPLICATIONS

The proof of concept showed that these tools can help with classification and surfacing information.

The PoC showed there is significant potential in using advanced machine learning tools and hyperscale cloud capabilities

to address the digital information management challenges and opportunities Archives and agencies are facing.

Both trials within the PoC demonstrated it is possible to carry out auto-classification and surface information with a high level of accuracy, using machine learning and other digital tools. We think that auto-classification tools could help significantly relieve the appraisal burden for agencies and help information management specialists to work through the backlog of information that needs appraisal across agency systems.

"Seeing the possibilities of these tools is really exciting, I can see huge potential to address some of the gnarly challenges we're facing with needing to appraise at scale and enabling access in the future. Aligning this powerful technology with new processes and ways of working will allow Archives and agencies to work collaboratively on a pathway towards improved access to Aotearoa's digital taonga, ensuring the memory of government is digitally accessible for generations to come." – Anahera Morehu, Chief Archivist

The use of these tools alone will not be sufficient to address the challenges we're facing. We also need to look at how we design future projects to auto-classify and surface information, and how this work fits into the wider government information and data ecosystem. We outline some of the considerations in each of these areas below.

DESIGN CONSIDERATIONS FOR FUTURE PROTOTYPES AND PILOTS

When looking at future work that builds on this PoC, there are a number of design considerations that need to be made to ensure the approach is scalable, accurate, trusted and trustworthy.

We will need to look beyond the technical systems themselves and also examine the processes we build around them. The design considerations include:

- **Ensuring scalability**. For any auto-classification project to be successfully implemented, it will be essential that the project is granted the resources necessary to scale. Scalability is not possible with the current staff resources and access to technology, so additional dedicated funding and other resources will be needed to enable further project development or implementation roll-out.

- **Growing capability**. We executed the PoC with a reasonably constrained project budget, a small project team, and technical resources provided by technology partners for free. If we are to expand this work and implement auto-classification at any scale, we will need to build our internal capability, including ensuring we have data science skills in-house, and building leadership capability and knowledge. We will also need to support efforts to build capability across the government system and with Māori. A strategic plan around Archives' capability building is likely a necessary first step. We will need to work closely with the Government Chief Digital Officer and Government Chief Data Steward.

- **Working with Māori**. Close collaboration and co-design with Māori will be an essential part of any future work to use machine learning tools to manage, archive, and categorise government digital information. This will involve making sure any auto-classification or machine learning approaches are implemented in consultation with Māori to ensure their accuracy and appropriateness. Archives will also need to be led by Māori in regard to which types of information are of interest when developing approaches to surface information within digital government records, and draw on work on Traditional Knowledge Labels to guide terms of access to specific collections.

- **Defining accuracy thresholds**. The two technical solutions were able to auto-classify documents with a reasonably high level of accuracy, and identified that with further training and refinement, this could increase further. In future, we will need to think about the appropriate level of accuracy we would be comfortable accepting for auto-classification of documents – especially if the outcome of auto-classification is used to automate disposal or retention decisions. Conversations will be needed about trust, the accuracy levels of auto-classification vs manual human classification, and what decisions we are comfortable automating vs where a human should remain in the loop.

- **Designing in the principles of the Algorithm Charter**. DIA (of which Archives is a part) is a signatory to the Algorithm Charter for Aotearoa New Zealand, which sets out six commitments for the use of medium and high-risk algorithms. If this approach to classification and surfacing information is rolled out broadly, work will need to take place to ensure that the implementation of these tools aligns with the commitments to transparency, partnership, people, data, privacy, ethics and human rights, and human oversight.

WIDER INFORMATION MANAGEMENT SYSTEM CONSIDERATIONS

The challenges the PoC sets out to address are just one puzzle piece in a complex data and archives ecosystem – there are a number of dependencies that need to be coordinated if we are going to move the system forward. The issues that Archives and agencies face sit within a wider context that encompasses a regulatory framework for records management, Māori data governance, the design of the government data system and the

development of ontologies. We will need to collaborate with other information and data leads across government as we continue work within this framework.

Below we describe three key areas where further work is required to ensure approaches to archives and information management can make the most of today's digital tools and make the memory of government available now and into the future.

WORKING WITH MĀORI

Archives has a particular responsibility to ensure that iwi and Māori are able to access information of cultural importance and can exercise their mana Motuhake. Working with iwi and Māori is and will continue to be of importance to the way Archives does its work. It is our responsibility to ensure that data and information of importance to Māori is stewarded with care and respect.

It is also important that Archives' future work on the auto-categorisation and surfacing of information aligns with these wider discussions and approaches to Māori data governance. Throughout Archives, government, and beyond, big conversations are happening with Māori about a co-governance approach of data, how to appropriately store and categorise Māori data (recognising that the definition is still evolving), and how to ensure data and information is accessible and contributes to Māori self determination. The Data Iwi Leaders Group (DILG) is leading work to ensure full, free access and control over data about and for iwi, in order to empower iwi development. Through the *DIA Mana Orite agreement*, Archives will ensure that its approach to Māori data governance aligns with its responsibilities and obligations.

ENSURING DISPOSAL AUTHORITIES ARE FIT FOR THE DIGITAL ERA

Disposal authorities, which provide the rules and associated guidelines around authorisation for the disposal of government information and records, are currently not fit for purpose or future-proofed for an increasingly digital public service. For example, some disposal authorities cannot be automated as their triggers assume human decision-makers and paper-based processes, while the two general disposal authorities (GDA 6 and GDA 7) issued by Archives NZ to guide agencies in their disposal or retention decisions for non-core business information were written in the context of paper-based information management systems and rely on manual assessment of each record by staff.

There is a need to update disposal authorities in collaboration with a range of stakeholders to ensure they are suitable for a digital information ecosystem. There is also an opportunity for domain-wide disposal authorities to replace single agency authorities, or to embed disposal authorities into ontologies. These solutions would make it more streamlined to train machine learning models for auto-classification and reduce replication.

BUILDING AN ALL-OF-GOVERNMENT ONTOLOGY

Archives has been exploring the possibility of developing an all-of-government ontology, to enable consistent management of information across government and improve access to information holdings. An all-of-government ontology would support data interoperability and consistency across agencies and could serve as a bridge between legacy systems and future systems. It could also be an essential part of the shift to a digitally enabled approach and facilitate the auto-categorisation of content or the automation of business processes, for example with machine learning tools.

WHAT'S NEXT: POTENTIAL FUTURE ACTIONS

The PoC demonstrated the huge potential of machine learning tools to assist with the auto-classification of records and information at scale, and potentially the identification of information that is of interest to Māori. Alongside this capability, we think there is a broad range of other exciting possibilities for using advanced digital tools to transform the way we work, both to support agencies and ensure we can deal with the significant volumes of digital data coming our way.

As outlined above, there are several system and design considerations needed to facilitate the wider implementation of these approaches. We also know that changing the way we do things, and working together to change the wider system, will take time and resources to develop. We need to plan for how to progress further, together.

Our proposed next step is to continue work on approaches to auto-classification of digital records and information under the GDAs, particularly GDA 6 and GDA 7. There are a few ways to approach this, and we will be working through the options. Our current thinking is that we will continue to work alongside agencies to develop a replicable approach to auto-classification that agencies can use on records in their current systems. These "pre-appraised" records can then be ring fenced as ready to transfer to Archives. We expect that auto-classification approaches will make a significant positive impact to information managers and agencies more broadly, as it will allow them to carry out their obligations more efficiently.

CONCLUSION

To turn what we have learnt from the PoC into reality, we will need to get the right resources in place, work alongside Māori, and ensure that the wider processes are fit for purpose and in line with the Algorithm Charter. We also need to think about the wider information context across government. For example, it is likely for any large-scale project to be successful we will need to rethink how we develop disposal authorities and ensure an all-of-government ontology is built and available.

There will be a range of issues to work through before the lessons learnt from the PoC and any subsequent solutions can be rolled out to agencies more broadly. This includes working through whether disposal authorities need to be revised for the digital era before further work is progressed, and ensuring a lot of foundational work is completed in the digital storage area as we prepare for an influx of digital transfers in the years ahead.

We know that to ensure we have a trusted archives system we need to move forward to make the most of the tools available to us, but we also need to get our processes and ways of working right.

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Information and technical specialists: Namita Parshotam (DIA); Annabel Snow (Deloitte); Team IM.

ENDNOTES

1. Any queries to be addressed to Joanne.Koreman@dia.govt.nz.
2. An ontology is a system for understanding and organising information within an organisation or discipline, and can provide a common vocabulary, concept definitions, and taxonomies that define how information is classified or organised.

ORAL HISTORIES

The importance of oral histories in an archival context

By Mark Pacey

Oral histories are an often overlooked but very valuable record for archives, and an equally valuable resource for researchers. In many cases, the recordings are the only record that exists on certain topics, or the individuals involved. Oral histories have been recorded for several decades in New Zealand and vary in terms of quality and content. For this article, the oral history collection held in the Wairarapa Archive will be analysed as a case study about the quality of the recordings and their value for historical research as demonstrated by their use in the publication, *Our New Zealand Home: The USMC in Wairarapa.*

INTRODUCTION

Oral histories have been recognised as a different means of recording the past for over 50 years. In his book, *History of Oral History: Foundations and Methodology*, Leslie Roy Ballard reports that:

> ...Those who gathered in California in 1967 to found the Oral History Association, argued that personal interviews, properly researched and processed, on file in manuscript collections and archives, would provide the basis for historical research and for the publications of historians and others in the future.1

Ballard is careful to state that oral histories can be a significant record of the past, but particularly when these are "properly researched and processed."[2] This is a significant statement, in that it alludes to how oral history recordings *should* be conducted. Ballard goes on to explain the value that oral histories can contribute to wider historical knowledge, saying:

> The goal of this effort was to complement the existing written record with information gleaned from interviews to fill in the gaps in that record in the same manner that letters, journals and diaries had done since the dawn of widespread literacy.3

The United States Oral History Association had a clear mission statement that would lead to numerous recordings around the country, the magnitude of which has been appreciated by historians ever since.

In New Zealand, the realisation that oral histories were an ideal way to record history occurred around the same time as the United States Oral History Association was founded in 1967. The oral history collection in the Alexander Turnbull Library dates to this time. The Turnbull Library explains their extensive collection as:

> There are more than 10,000 recordings in the collection. Recordings include interviews with people from throughout New Zealand and the Pacific, of various ethnicities, iwi (tribe) and hap (sub-tribe), occupations, political affiliations, and interests. Talks, readings, and events are also covered.
> Most of the collection has been recorded since the 1960s. The collection covers New Zealand society, culture, community, and political history from the late 19th century to the present. Interviews usually have accompanying documentation, including an abstract – a detailed time-coded index providing quick access to the contents of the recording. A few interviews are fully or partially transcribed. Photographs and other relevant material are sometimes included.4

WAIRARAPA ARCHIVE ORAL HISTORY COLLECTION

The Wairarapa Archive's website has a section on oral histories in which it states "the Wairarapa Archive has a rich store of memories within its large oral history collection. With recordings dating back to the 1980s, memories stretch back to World War One and beyond."[5] Each of these recordings are "properly researched and processed"[6] and can be found in the Wairarapa Archive online catalogue by doing a record search on either interviewee names or the topics the recordings cover. *See Fig. 1.*

The Wairarapa Archive was founded in 1989, and while some of the recordings in the collection were made before this time, the majority are after this date. In all, there are 371 separate oral histories in the main oral history collection, and several more as individual records within the archive. The main oral history collection is a broad collection consisting of many topics.

Most of the interviews were recorded on cassette tapes and more recently digitised as a .wav file. The .wav file is the copy made available to researchers while the original cassette tape is kept as the master copy, stored in appropriate conditions. Each of the recordings has with it an abstract of the contents of the interview and a time code of where on the recording each topic is discussed. While the online catalogue is more limited regarding the subjects covered, these abstracts go into much more detail. The abstracts of the content are printed as Microsoft Word .doc files and stored with the digital sound recordings. An amalgamated file of all the oral history abstracts is also in the Wairarapa Archive collection. This makes searching possible for individual topics across all of the recordings without having to open each

Figure 1.

Box of oral history cassettes in Wairarapa Archive collection. Source: Author

individual file and helps the recordings to be a significant component of the Wairarapa Archive's historical resources.

STARTING THE RESEARCH

At the end of 2019 a land developer came into the Wairarapa Archive to enquire about a piece of land in Masterton that was about to be developed. I was asked about the history of it. Not knowing much about it at the time except that it had been used by the military as a camp, I informed the developer that I would investigate it further. Having studied military history at university and a long interest in the subject, I was very interested to find out as much as I could.

Starting with published material, I found that the land was used as a camp by some of the United States Marine Defense Battalions from 1942-1945. At that time, New Zealand was in a prime position as a base of operations for servicemen to recoup and retrain before heading back out into the Pacific, and camps like Solway were created or used to house them.

While it soon became apparent that while there was a plethora of published information relating to the United States Forces in New Zealand during the Second World War (often with emphasis on the camp at Kapiti), there was very little about the United States Marines and their time in Masterton. For example, in his book, *The Yanks are Coming: The American Invasion of New Zealand 1942-1944*, Harry Bioletti makes just one reference to Masterton, saying "there were recouperation and training camps at Solway Park and the Memorial Grounds in Masterton."[7]. Similarly, in *History of the Third Defense Battalion Fleet Marine Force U.S. Marine Corps*, Theodore Walker details the campaigns that the 3rd Defense Battalion were involved in, with Masterton covered in just one sentence that said, "camp Solway was at the site of Masterton's showgrounds made available to the Marines by the City of Masterton."[8]. A third publication, *Condition Red: Marine Defense Battalions in World War II* by Major Charles D. Melson had even less detail, simply reporting "after a stay in New Zealand, the battalion returned to Guadalcanal.'[9]

I then moved to the archives and found some records in the Wairarapa Archive about the Camp Solway site and its use during wartime, including some records on the United States Marine Corps who were camped there from February to September 1943. I discovered one photograph, a memoir of a Marine with a section on Masterton, general ephemera and some period newspapers. The newspapers contained articles and notices on entertainment put on for and by the Americans, pieces on when they arrived and when they left, and the areas they were training in, with notices warning the public to avoid the areas due to live firing exercises. There were also engagement and marriage notices involving Marines and Masterton women.

The more that I looked into it, the more interesting the topic became for me until I decided that this would make an excellent publication. This is how *Our New Zealand Home: The USMC in Wairarapa* was born, but for it to be a publication of reasonable length, more material was required. While the records I had found proved to be very useful, they did not tell the full story of the visitors. A further search of records held at Archives New Zealand provided more background information around things like camp infrastructure and communications. However, what was missing was the social history of the period from the points of view of both the Americans and the people of Masterton. While there was enough for a book, albeit a smaller book, it would be a rather sterile account, devoid of anecdotes and recollections. It would take another type of record to "complement the existing written record with information gleaned from interviews to fill in the gaps in that record."[10]

The Wairarapa Archive Oral History collection, specifically the abstracts, were the next source I checked. This contains a record where all oral history abstracts are amalgamated into a 2348-page file that allows key words to be searched across all abstracts, helping researchers to identify and access oral histories based on the search criteria used. From this I found that out of the 371 recordings held in the collection, nearly ten percent of them specifically referred to the United States Marine Corps in Masterton during the war and were recorded over a 20-year period. While the more recent recordings followed a particular structure and recording environment, the older ones did not necessarily follow the same configuration and would often have vague references to the topic alongside the time signature. For example, "370, WW2, American Marines in Masterton from Guadalcanal."[11] *See Fig. 2. on next page.*

Very few of the oral histories in the Wairarapa Archive have been transcribed to date, so each of the oral histories that mentioned the United States Marines being in Masterton or Wairarapa had to be listened to in order to evaluate and compare the contents. This is where some of the issues around the use of oral histories became apparent.

PROBLEMS WITH QUALITY OF RECORDINGS

In *Talking History: Oral History Guidelines* by Sharon Veale and Kathleen Schilling, the authors outline that oral histories should be recorded in environments that are comfortable and distraction-free.[12] I found that this was not always

Interview with Mr Wayne Leroy Harter, Michael St, Masterton

Date of interview: 21 July 1995

Subject: US Marines in Masterton during World War II

Interviewer: Alyson Thomsen

Mr Harter was born 4/12/43 in Rapid City, South Dakota, USA.

012 Came to NZ from Guadalcanal in 1943. He found it cold on arrival. The train from Wellington was very loaded, he had to walk part of the Rimutaka Incline. Marine working party had arrived first to set up camp, tents and messing. Soldiers arrived in summer uniforms. Wayne bought a double eiderdown in Mstn to keep warm.

030 Good reception from locals. Solway Camp was for rest, training, taking in replacements. Knew they were coming to NZ but not Masterton. Wayne had talked to NZ airmen at airfield on Guadalcanal and knew a little, given NZ addresses.

048 First impression of Wgtn, very like San Francisco. About 1000 men arrived (battalion) and stayed about 5 months. Marines got 2 weeks leave, free travel, went to Christchurch.

075 Quite good conditions at Solway. Little pot-belly stoves in each 6-man tent. Most food supplied locally. Some tinned food, beer from PX (Post exchange) at Solway.

124 Marines not affected by NZ rationing.

130 Father Moore took troops around in his Baby Austin. Marines obtained 44 gal drum of petrol for him as petrol was rationed. Father Moore was reluctant to take petrol.

147 Able to get into Mstn frequently. Less leave once training began. Trained in Tararuas, live firing at coast. Wayne was keen on fishing and deerstalking, enjoyed outdoor life, helped decision to live here after war.

171 Felt most marines enjoyed NZ. Invitations to visit locals' homes. NZ'ers often wrote to families of marines.

220 Marines weren't in Mstn for 1942 Earthquake but remembers locals talking about it. Met future wife (Mary Greenlees) early during stay, at St Patrick's Hall and at local dance.

273 Went on leave to Christchurch, met Mary again on ferry. Got engaged before going back to Pacific.

307 Plenty of sport and outdoor recreation in Mstn. American Red Cross club for dancing (Queen St) Concerts put on by local Maori. Still meets Maori who were children taught singing by Mary during war at Te Ore Ore.

380 Mary's mother accepted Wayne but her father was anti-American. Wayne intended to go back to school in US but after first child arrived, decided to make NZ permanent home. Plenty of work available. First job in Mstn was painting St Patricks Church.

430 Tape ends.

Figure 2.

Abstract for interview with Wayne Harter. Source: Author

the case with the oral histories in the Wairarapa Archive collection. For example, these had often been conducted by volunteers who would travel to interviewee's homes and record the histories in their kitchen or dining room. As a result, there were instances of noise contamination from traffic on roads, lawnmowers and noises inside the house such as pet birds and other members of the household interrupting to ask if anyone would like a cup of tea. While this does not distract too much from the interview, it is not something that would occur in modern recording sessions which would adhere to strict recording environments to minimise any noise contamination.

I also noticed an example of tape degradation. An interview with Monsignor Nicholas Moore was a very important record in that while it was not referring to the United States forces in a direct sense, he talked at length about purchasing the recreation hall that had been built for the Americans at the Cameron Soldiers Memorial Park where one battalion of the Marines had camped but had become surplus to requirements. He said:

> They had left behind them a tremendous series of great buildings that had been built for the Marines for certain purposes, for wartime purposes … these were the buildings left by the Americans, and the total, we spent about 50,000 pounds on the total building ... the grounds that St Joseph's was built on, there is 22 acres there, was bought for 2000 pounds. The first building there was a magnificent hall that was built by the Marines there and never used by them. We shifted that from the Cameron, the grounds there, Memorial Park.[13]

This interview had been recorded on 23 April 1983, and between the time of recording and the time it was digitised, the tape and degraded to a point that there was a constant background hiss, and this made for difficult listening and transcription. The background hiss was able to be reduced through filters in audio editing software which made some of the recordings clearer. These files were then saved separately as they are technically modified versions of the original digital surrogate. While the cassette tapes are stored in appropriate conditions at the Wairarapa Archive, it cannot be guaranteed that they were stored in similar conditions before they were donated. *See Fig. 3. on next page.*

The Preservation and Self-Assessment Programme at the University of Illinois states in its risk assessment of cassette tapes that:

> The lifespan of a cassette is dependent upon numerous factors: the quality of the original tape, the type and condition of the machine on which it is played, the amount of care the tapes are given, how often they are played, and how they are packaged. Environmental

Figure 3.

Typical oral history cassette. Source: Author

conditions--especially heat, dust, and humidity--may also affect cassettes. As this format is greatly declining in popularity, media and equipment obsolescence may become a risk; at the present however, both media and equipment are available in the marketplace. Frequent playback wears on the media and degrades the sound quality with each playback. The compact cassette medium is not considered an archival format due to its very limited projected lifespan of 10 to 30 years and due to its various technological issues. This format is vulnerable, and it should be prioritized for reformatting based on an assessment of its content value. Standard analog audio cassettes are not suitable for preservation work under any circumstances.[14]

Although there is some degradation in cassettes in the oral history collection at the Wairarapa Archive and most of them are older than 30 years, all have been digitised to ensure that these archival records are preserved.

Magnetic tape also does not have a long lifespan and is not ideal for being a storage medium for archival material. I realised this was an issue when I was given a cassette recording of my parents' wedding. This was recorded in the early 1970s so it was well past its 30-year life expectancy. The sound quality was very diminished, and it was difficult to make out much of the spoken words and organ music. At the completion of the digitisation process and as soon as the last of the recording had been transferred, the tape disintegrated, making any further digitisations of the cassette impossible. This event is now preserved - a poor-quality copy - but backed up and saved in more than one location.

Problems with quality of recordings have been addressed to some extent through advancement in technology. While the original interviews were made with simple tape-recording devices, interviews are now made with digital recording equipment which has separate microphones. This ensures that the sound quality is much higher and voice tracks are clearer. This becomes especially evident when listening to some of the older recordings where each party is some distance from the built-in microphone and their voices tend to blend in with the background noise. *See Fig. 4.*

LIMITED POOL OF INTERVIEWEES

Over the course of researching *Our New Zealand Home*, close to 35 oral history interviews were studied. Of these, 26 were selected as they each had something to add to the overall narrative of the United States Marine Corps and

their time in Masterton. Of those 26, 25 were with New Zealanders who were in Masterton at the time. While I was very grateful that there was such a large pool of interviews from which to glean from, a better picture could have been obtained had there have been a wider cross-section of society from which to draw recollections. While almost half of those interviewed were women, all the interviewees were middle-class and of European descent. There were no interviews with Māori or those from different classes. In many cases, those that were interviewed were friends or acquaintances of those doing the interviewing, and at the time there wasn't a great incentive to conduct interviews with a wider range of subjects or generate a more mufti-faceted resource of oral interviews from all walks of life. This has meant that whole sections of society are absent in existing recollections of what Masterton and the Americans were like when the Americans were here.

SUBJECT BIAS

After reviewing so many oral histories, I could see they gave interesting insight into society at the time as well as local opinions of the American soldiers. For example, the British saying "over-paid, over-sexed and over here" became used to describe the American servicemen in New Zealand, and articles in the newspapers were also critical of these visitors, with church leaders

Figure 4.

Modern digital Zoom recorder. Source: Author

calling for self-control:

> That in view of the moral laxity in the city, which is causing grave concern to the authorities, the Presbytery authorize the moderator to issue a pastoral letter to congregations, and that ministers be requested to preach on the need for personal purity and self-control, and for a better sense of responsibility on the part of the parents in the training and control of their young people.[15]

The resentment against the Americans was for a multitude of reasons, but none of them their fault. American soldiers were paid twice that of a New Zealander, and while on duty in the Pacific they did not have a lot of opportunity to spend their money. This meant that when they arrived in New Zealand, they had substantial back-pay. The reference to them being "over-sexed" is unfair as it was hardly unique to them. For example, during the First World War there were many New Zealand men who were admitted

to hospitals with venereal disease contracted while abroad in foreign countries.

Some of the interviews also included barbed comments around American servicemen becoming engaged and married to New Zealand women. The local media at the time focused on how New Zealand girls were being foolish and impulsive by fraternising with the visiting servicemen. While the arrival of the United States forces ensured there was some protection for the country when war broke out with Japan with New Zealand's troops fighting overseas, many New Zealanders did not like them being here. The arrival of men from the United States Marine Corps and United States Army into the country was originally a relief to many, as in early 1942 there was a real fear that Japan would invade, but some locals soon felt that the visitors had outlived their welcome.

The oral histories still reflect some of these feelings of resentment, even though they were recorded nearly fifty years later. For example, there was evidence of comments from the male interviewees on the unfairness of the United States men being on better rations than the civilians. One male resident said:

> That was a sad thing then, they were getting fruit for the Americans soldiers while our babies couldn't have fruit, because of rationing you see. And oranges, the yanks had all they wanted but our children had to go without.[16]

There were also comments indicating jealousy over the attention the Marines received from the New Zealand girls and jibes at their fondness for milk, hunting and chewing gum. Resentment around the Americans and their abundance of money was a common feature in many of the male interviews. The New Zealand men realised they could not compete with the resources the Americans had, with one saying:

> They had the money too you see, and they could splash it around and buy silk stockings for the girls. This was something, the girls they couldn't get silk stockings, they would have done anything to get silk stockings.[17]

Another interview covers a similar theme:

> They arrived here with lots and lots and lots of money and they had loads of New Zealand money and American money as well and the stores - they were loaded with goodies which of course none of us had seen for a long while.[18]

However, the women often had an altogether different experience, even if the opinions of the New Zealand men did not go unnoticed. They were often at the receiving end of the attention and gifts from the American visitors, with one interviewee stating, "they had chocolates, they had candy, stockings, all the things. Giving the girls good times while they [the New Zealand men] were over there [overseas] fighting, they [the New Zealand men] didn't think it was a bit fair."[19] Another interviewee said:

> ...we had a neighbour next door who got very friendly with one of them [American Marines] that was in supplies, and she did very nicely thank you very much. We got a bit of a spinoff from that because they had stuff that we couldn't get. We got, I suppose it was Spam, we got all sorts of bits and pieces. We got food I know that, but we used to have some great parties...[20]

In the same interview, the interviewee talks about the Americans being in New Zealand and their behaviour, but from an entirely different perspective to that often reported at the time.

> Oh and of course the girls you know the girls thought the Americans were lovely. Of course, their uniforms were lovely compared to the poor New Zealanders battle dress. But I don't think they did much different to what soldiers anywhere would do when they were in a strange country.[21]

To better understand what Masterton was like during 1943 when the United States Marine Corps were camped here, the oral histories are an excellent resource, with much of what was said not replicated anywhere else. But while the men and the women tend to say the same things about the Americans, they are from very different perspectives. To use just one perspective would give a warped view of society at the time, whereas using both gives a more balanced view and better insight into how the Masterton public perceived the Americans.

FACTUAL DISTORTION

Since the interviews were made with residents five decades after the events themselves, recollections can become distorted and confused. While some of the recollections are clear as being related to the United States Marines, others are not so focused. For example, in some interviews the interviewees recall that the Americans helped with the cleanup of the Wairarapa earthquakes. But this event occurred in June and August 1942, well before the Americans arrived. There were however New Zealand troops there at the time, camped in the same place that Americans would later be in the Solway Showgrounds, and they would have been the ones that helped with cleanup and garrison duty around the damaged areas. Over the decades residents' memories have blended these two events and they now would associate the troops around at the time of the earthquake as American.

Another scenario which was recalled incorrectly was type of equipment that the Marines had. The Marines that were in Masterton were two defense battalions. Their role was primarily air defence with some anti-ship defence roles as well, so their equipment included 40mm guns and heavy machine guns. Some

residents swear that there were tanks in Masterton belonging to the Americans that were camped here. Tanks were never a part of the equipment issued to the defense battalions, as they would have been ineffectual against aircraft and ships some distance out to sea. It is likely that these heavy vehicles were seen in Wellington or in the outskirts of the region where the Marines did some of their training in preparation for redeployment into the Pacific, but they were never used by any of the men stationed here as their equipment inventories prove.

THAT ONE INTERVIEW

While I was spoilt for choice in terms of oral histories mentioning the Americans in Masterton during the Second World War that help with some of the smaller details and to "fill in the gaps", most are opinions from the public that did not give the full story of what it was like for the Americans staying there. Even though many of the public formed close bonds with the visitors, with some even billeting them in their houses, there were no personal testimonies from the Marines themselves explaining what it was like to live in Masterton for a few months, and what their camp conditions were. However, there was one interview that is brimming with detail that filled in the gaps and also formed a main segment of the overall narrative in my book *Our New Zealand Home: The USMC in Wairarapa*. The Wairarapa Archive is lucky to have such a record.

When the Americans were here, many formed relationships with local girls. Some married quickly and went to live in America, but others were not allowed to elope so fast, with some fathers saying that they would allow the marriage, but only after peace was declared and the Marine returned to Masterton. One Marine, Wayne Harter, met a local girl and was told as much by her father, and did return after the war, and was married. They would live out their lives in Masterton, and in the 1990s when the Wairarapa oral historians were conducting many of their interviews, he would feature in one of them. Having the oral history with Wayne Harter added significantly to the detail of the Marine's camp at Solway. Even the early morning routines were described, and in a rather informal way which made the material entertaining to read.

> Conditions were pretty good. Once we got settled in and started to get things organised, everybody got a stove in their tent, and we could keep ourselves a little bit warm in the winter months But, mind you, we could always get out and run which we usually did in the mornings. First thing in the morning when we got up, we'd fill the old stove full of wood and coal and so on and toss in a heap of kerosene and throw a match in it and there would be a horrible explosion and the ringing of explosions all over the camp and then we would go out for a run and by the time we got back of course the fire would be roaring and be nice and warm you see.[22]

Wayne Harter also mentions how they thought they would be received by the people of New Zealand.

> Coming to a place like this, you don't really know how you're going to be accepted in any particular country. But the fact that they spoke English here was a good start, and then when we got to know the people and find out how friendly they were. They'd take you out and take you into their homes and take you out shooting and fishing and then I mean, it really dawned on us that we were in heaven here, particularly coming out of a warzone.[23]

Throughout Wayne's interview he revealed many details of his time spent in Masterton that helped to fill the gaps in other interviews. Without it, the narrative for *Our New Zealand Home: The USMC in Wairarapa* would have been rather one-sided, with just the New Zealand perspective. With any account of history all viewpoints are needed to tell the full story.

THE DANGERS OF BEING UNPREPARED

There is a discipline to recording oral histories that the interviewer must adhere to. The Oral History Association advised:

> In preparing to ask informed questions, interviewers should become familiar with the person, topic, and historical context by doing research in primary and secondary sources, as well as through social engagement with individuals and communities and informal one-on-one interactions.[24]

While there were several oral histories that I was able to draw from, there was always room for more. As part of my research, I met a man who remembered the Marines from when he was a child. I arranged to have an interview with him and record his recollections. I quickly realised that the types of questions that I asked governed the responses I got. For example, my question "Do you remember when the Japanese attacked Pearl Harbour?" was answered with a simple "yes" instead of the detailed answer I was expecting. This forced me to rethink my question, which I then changed to "how did you feel when you learned that the Japanese had attacked Pearl Harbour?" From this, I received an entirely different response which went into detail about how New Zealand felt vulnerable with all its troops overseas and how relieved its citizens were when the United States troops arrived.

Oral histories can be a fantastic resource, but their planning and recording takes skill and preparation. *See Fig. 5. on next page.*

Figure 5.

Our New Zealand Home cover – The book was made possible because of oral histories. Source: Author

CONCLUSION

Oral histories are a resource that are often overlooked by historians. This is unfortunate, as many of the recollections contained within oral histories can only be found there. They really can be the definitive record that will "fill in the gaps".

With written recollections such as autobiographies, the author has time to evaluate what they are writing about and omit details they might think are irrelevant. However, these very details could be what a future historian is seeking. Oral histories have the advantage of being less considered, and more open to showing what the interviewee is thinking or feeling about what they experienced at the time. While there may be evidence of confusion around dates, locations and so on by the people being interviewed, sound research around the topic will help to indicate which of the recollections are accurate and which are not.

Advances in technology have ensured that the quality of recordings has improved significantly. The founding of oral history associations also ensures that recording processes can be structured and administered in such a way the recordings will be of archival quality, in terms of both audio clarity and content.

Oral histories are a valuable resource. Past and present recordings will always be helpful for future historians as another means of researching the past and helping them to tell the full story.

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LEGACY IN LIGHT

The Peter Bush Collection

By Evan Greeensides

ABSTRACT

Within the heritage sector, the opportunity to incorporate a significant, standalone collection in its entirety with an existing collection rarely presents itself. The sheer size of, and topics covered by, the Peter Bush collection qualifies it as a truly unique taonga of national significance. This article details a short history of Peter Bush's life and travels, the items he collected as a prolific photographer, and the project to rehouse and begin cataloguing his life's work.

INTRODUCTION

The Peter Bush Collection See *Fig. 1.* represents a lifetime of photography, with the images captured transforming from a day

Figure 1.

Peter Bush in portrait, and in his zone, with multiple cameras. Source: Unknown. *Peter Bush*, Collection of Te Manawa, Courtesy of the Bush Family.

or projects work into culturally significant items through the lens of time. The Collection documents key moments on New Zealand's sporting fields, iconic historical events, natural landscapes, and provides insight into the day-to-day life of New Zealanders. Diverse, gritty and cosmopolitan, Peter seldom missed a chance to indulge his adventurous streak, a trait vividly reflected in the wide range of topics covered.

In this article, we dive into the captivating journey of Peter, an adventurous child whose early fascination with the camera blossomed into a legendary career as one of New Zealand's most extraordinary photojournalists. This article unveils how Peter's home evolved into a treasure trove of photographic history, bursting at the seams with his iconic work, and how it eventually found a new sanctuary in one of New Zealand's prestigious heritage institutions. Join us as we explore the discovery, rehousing, funding endeavours, and the dedicated team behind this monumental project. We'll also take a glimpse into the exciting future possibilities, ongoing developments, and the legacy of Peter's remarkable contributions to photojournalism.

EARLY EXPOSURE

Beneath the wide brim of a weathered hat, eyes twinkling with numerous tales untold, he stood at the crossroads of history and humanity. A raconteur by nature and adventurer that followed his heart, he roamed the farthest corners of the globe, his camera a constant companion, capturing the vibrant tapestry of life in all its forms. From searching the deepest jungles of Malaya for Communist rebels, to the sidelines of a sold-out All Blacks test match against the Springboks at Ellis Park Stadium in bustling Johannesburg, his lens has immortalised the essence of diverse cultures, the whispers of foreign lands, and the raw brutality, and beauty, of a national game. Each photograph, a story; each story, a chapter in a life lived beyond the ordinary, rich with experiences that defy the bounds of imagination.

Although this paragraph appears at home on the back of a thriller novel, it is, in fact, the fitting description of a real, larger-than-life swashbuckling Kiwi legend - Peter Bush. Peter's path was set on this intrepid course during his early childhood, raised on the wild West Coast of the South Island. Born in Stanley Bay in Auckland on 16th October 1930 to Louise MacDonald, a hotel receptionist, and Maurice Henry Bush, a commercial traveller, Peter grew up in Kumara, 30 kilometres northeast of Hokitika. From a young age, Peter pursued a relatively care-free childhood with school friends in tow, egging each other on from one childhood adventure to another. A regular deer hunter with Uncle Jack, his mother's younger brother, Peter also made the local creeks and abandoned mines his home away from home. During one of these escapades in 1941, when fears of a Japanese invasion were very real, Peter and his friends discovered some gelignite and detonated it, causing a panic in Kumara[1]. This appears to have been a semi-regular occurrence in the region, as the *Greymouth Evening Star* reported, "Greymouth has had a series of such explosions", with this explosion coming after an article in the *Star,* "warning parents to be on the look-out for detonators, as it was known that a considerable quantity had fallen into the hands of children…".[2]

Peter was sent to Wellington to attend Star of the Sea, a Catholic school and institution of worship, around the age of 10 as his ruffian escapades took a toll on his mother and grandma who ran the Dundalk Pub and Hotel. He soon returned to finish his intermediate schooling on the West Coast. Post-graduation, Peter attended

Sacred Heart College in Auckland as a boarder where, he cheekily stated, "my schoolwork deteriorated: I went from third in class to thirty-seventh, an extraordinary feat given that there were only 32 pupils in the class."[3] Peter enjoyed cricket and rowing, but it was at Sacred Heart that he discovered his love of rugby, playing for the 1st XV. He was selected for the Auckland secondary school reps along with four others including Keith Davis, Sacred Heart's halfback who was later chosen as an All Black. Although Peter did not pursue rugby, rugby would pursue him for the remainder of his life.

With the pay from his first job, out in the tobacco fields of Motueka, Peter purchased his first in a very long line of cameras, a Box Brownie. With this camera he took photographs of his co-workers and the Tasman region. His first paid photojournalism position was with the *Herald* as a cadet, earning 12 shillings and six pence a week ($70 NZD in 2024). Peter's first big outing was with the Tararua Tramping Club on a journey over the legendary Southern Crossing, starting at Otaki Forks and ending in Kaitoke, Upper Hutt. Upon proving his worth with the speed graphic camera by capturing 36 memorable shots of the group, Peter was sent on a follow-up outing by the *Herald* to the Hollyford Track where he promptly fell down a gully, nearly ending his life. It was to be the first of numerous, adventurous close calls throughout his lifetime.

A LIFELONG ALBUM

Returning from journeys that took him to Australia, South Africa, England, North America, India, and everywhere in between, Peter joined the *Truth* in Wellington in 1963. Covering rugby, criminal justice, Page 3 models, and any manner of events in the region, he sought to settle down and bought what would become the family house (and later, *de facto* archive) in Ōwhiro Bay in 1969. Peter's lawyer friend, Shane Treadwell, tried to discourage him from purchasing the house as it was not a sought-after address. Continuing his adventurous streak, Peter went as far as to buy the house without seeing the interior, stating to the real estate agent, "yeah, this will do".[4]

Later, the darkroom and office in the upstairs quarters of the house were created to process the latest assignment from one of many publications that contracted to Peter after he took redundancy from *The Truth*. Peter removed all his camera gear, negatives and office materials from Taranaki Street, where Truth ended up after Press House in Willis Street shut down. These rooms slowly became populated with developing paraphernalia (enlargers, film drying cabinets and negative cabinets) associated with physical film cameras. The move was made

Figure 2.

A life lived to the full, with the items collected along the way to prove it. This is one corner of the upstairs portion of the Bush family home - boxes of prints and negatives, camera gear and work documents, in a relatively good state of reference. Source: Evan Greensides, 2023.

tougher as it coincided with the steep learning curve of converting from physical to digital film formats. Later, the rooms walls took on the look of a pop-up art gallery, replete with framed photographs, wall calendars, and the famous golden "Roving Bushy" jersey gifted to Peter by the All Blacks. Downstairs, piles of negatives from a multitude of publications were filed away in labelled cabinets as projects were completed. Tripods, cameras, bags, and all manner of photographic gear collected in the minimal free spaces left over. All this while children grew into adults, friends and neighbours passed through to visit, and life continued its inexorable journey forward. *See Fig. 2.*

In amongst the boxes and ephemera collected along the path of time, a stunning array of events immortalised in film began to snowball into a taonga of national significance:

- Images of life in the army during the Malayan Emergency in 1957-58. This includes a single photograph of the infamous "Man Eating Tiger", shot and tied to the back of a car to be sold for parts in Chinese medicine.
- The Beatles Tour of New Zealand, 1964 (complete with an image of Ringo Starr hitting George Harrison in the head with a poi). *See Fig. 3. on next page.*
- The visit of Lyndon Johnson in 1966 to shore up support for the War in Vietnam, the first President of the United States to visit New Zealand.
- The only known colour photographs of the sinking of the *Wahine*, its survivors and the aftermath, in 1968.
- The 1975 hīkoi to protest the continuing loss of Māori land.
- The 1983 British and Irish Lions tour of New Zealand, where the visitors lost all four games against the All Blacks.
- 1995 Rugby World Cup held in South Africa, culminating in the epic final game between the hosts and the All Blacks.

Peter never went without

Figure 3.

The Beatles step off a Tasman Empire Airways Limited (TEAL) flight and are adorned with oversized plastic tiki and greeted by Te Pataka Concert Party. Ringo Starr finds it hilarious to swing a poi at his bandmate, George Harrison. Source: Peter Bush. *Beatles Tour of New Zealand*, 1964, Collection of Te Manawa, Courtesy of the Bush Family.

his camera, and the various personalities, topics and events he captured prove it. The family used to joke the only exception to that was when he went to the bathroom. As the archival team at Te Manawa are still in the process of identifying and flagging more topics and gems of significance, this joke rings true.

Throughout his working life, Peter lived with a single goal in mind: capturing the image. This was a mantra also applied to capturing the time he spent with his growing family: portrait shots of a 3-year-old Trinette on the front steps of a house; camping amongst the forest at Butterfly Creek in Eastbourne; an entire roll of film dedicated to capturing the majesty of Fin, the family Labrador. It is these special moments, forever locked in black and white, that show the depth of skill Peter was able to elicit from his talents.

A NEW HOME, WITH A SIDE OF FUNDING

Nearing 92 years old, with his Collection taking up the entirety of the upstairs portion of the family house, Peter and the Bush family made the decision to have Peter's lifework rehoused with an acceptable heritage institution that could ensure permanent care and access. The Bush Family thus set off on a long and arduous journey, full of its own setbacks and victories.

The first hurdle encountered was securing a new, permanent home, capable of storing and conducting the necessary archival work for the Collection. The Bush Family reached out to several institutions, including the Alexander Turnbull Library (ATL) and Te Papa. The ATL participated in funding submissions and showed interest in accommodating the Collection at their Wellington facility. Despite these initial discussions, the plans were unable to materialise. Similarly, outreach to Auckland Libraries was considered, but concerns over potential storage costs and resource limitations led to this option being unfeasible. Over his lifetime, Peter fielded requests from individuals to purchase the Collection, though, as many were overseas, these were denied as the priority was for it to remain, in its entirety, within Aotearoa. The Bush Family also explored the option of a public/private association, using the Ans Westra Collection partnership

Figure 4.

Source: Peter Bush. *Lady Diana Spencer, Princess of Wales, meets the locals on a Royal Tour of New Zealand*, 1983. Collection of Te Manawa, Courtesy of the Bush Family.

between David Alsop and ATL as an example.[5] *See Fig. 4.*

The second hurdle was securing funding to commence cataloguing work with the Collection. Two applications were sent to Creative New Zealand via Arts Grants 2021/22, rounds 5 and 6. Although positive feedback was received and encouragement was received to re-apply, funding was unsuccessful on the second try. The primary concern for Creative New Zealand was that the collection was not aligned to an organisation, and that the Collection was largely unquantified and lacking descriptive information.[6]

Thus began a Catch-22 scenario: without funding, institutions would not entertain storing the Collection and starting archival work; with no permanent storage commitment from an institution, funding could not be secured.

GETTING A LEG UP

While in talks with ATL, Rachel Bush noted that the solution to the problem was the completion of a discovery project. Peter's Collection, in its uncatalogued state, was relatively inaccessible and of an unknown quantity and quality for any suitable institution to acquire.

On 22 November 2022, Rachel was interviewed on Radio New Zealand's *Nine to Noon* show by Kathryn Ryan under the title, *Efforts to preserve photographer Peter Bush's life's work*.[7] During the interview, Rachel outlined the rugby and social history events covered by her father, the challenges encountered to secure funding and a new home, and the importance of the Collection to New Zealand. At the very end of the interview, Rachel went for the heritage sector equivalent of the long-distance drop goal – asking for assistance with funding, and an archivist with free time and resources.

It was Te Manawa Museum of Art, Science & Heritage, in partnership with the New Zealand Rugby Museum, that were able to answer the call of The Bush Family

Figure 5.

Source: Peter Bush. *All Blacks versus South Africa*, N.D., Collection of Te Manawa, Courtesy of the Bush Family.

and offer the collection a potential home in Palmerston North. Following a conversation with Te Manawa's Chief Executive Susanna Shadbolt, a collaborative effort was initiated. This included conducting a discovery report to evaluate the feasibility of housing the Collection, securing necessary funding, and embarking on the extensive process of organising, rehousing, and digitising close to 300,000 images – the heritage sector equivalent of 3 points.

With a potential solution to the first hurdle of a new home now in motion, the second hurdle of funding had been partially cleared at the same time. Focusing on the funding aspect as a matter of priority, and with Creative NZ no longer an option after two passed-in applications, the Bush Family made the decision to forgo the charity route and apply directly to grants in relevant sectors. In December 2022, the Bush Family secured funding of $50,000 from the Peter M Acland Foundation. The ball was now truly in play. *See Fig. 5.*

'THE BUSHIES'

With initial funding now secured, the discovery report was on track to be completed by April 2023. The bulk of the Acland Foundation grant money would be used to employ a full-time Archivist, with support from Te Manawa staff to re-house and transfer the collection, erect minimum archival standard shelving in an environmentally controlled storage area, organise the collection into broad topic areas, and to catalogue and describe each of the collection's subsets. It was envisaged that any images discovered during this process deemed to have exhibition, commercial or public interest value would be flagged and digitised, then made available for broader public consumption.

A fourth and final funding application was made in August 2023 for up to $450,000 to the Lottery Grants Board, Lottery Environment and Heritage Fund, with amendments made according to previous guidance that only collections that were in an institution's possession could be funded.[8 9] Over two days in early August, a team made up of Talei Langley, Cindy Lilburn, Clive Akers and Mike Parkinson from Te Manawa and the New Zealand Rugby Museum travelled south to the Bush Family home in Ōwhiro Bay to transition the Peter Bush Collection to its new home in Papaioea to check off this funding requirement. In a flurry of activity, items were wrapped and reboxed, skeletal spreadsheets of information created, and multiple van trips made. A third day trip with Talei and Stephen Berg, Director of the New Zealand Rugby Museum, was completed to make final decisions about 3D objects and ephemera to include in the Collection. As Lotteries would not consider funding without Te Manawa having ownership of the Collection, Te Manawa made a high-risk leap of faith by transferring the collection, accessioning it, and submitting to Lotteries later.

On 9th November a final decision was received – Lottery Environment and Heritage (LEH) noted that the funding request now aligned with Lottery Grants Board outcomes and the Committee's priorities and funding criteria. Even in the face of high demand and significantly less Government funding than previous years, all the funding requested by Te Manawa was granted. LEH priority was aimed at funding one year of the project, for upgrading storage facilities, forming a project team, arrangement and description, and a digitisation project.[10]

With an enlarged funding pool now in hand, plans and budgets were revised for a project team to be assembled. Juliet Galuszka, (Te Manawa Collections Manager), would be seconded to the project as an Archivist, and a job advertisement seeking a new archivist position was placed, with Eleyna Rider, an Archival Intern from Christchurch Art Gallery, accepting the role. I was offered, and eagerly accepted, the role of Peter Bush Project Manager. A room on the second floor of Te Manawa was converted to a multipurpose storage/working area, complete with environmental controls, workstations and digitisation equipment. After crafting a project strategy, adoption of best-practice guidelines, and standard operating procedures (SOPs), and learning each other's subject interests, each team member picked up their first box and dug in - 'The Bushies' were in play.

KIA WHAKATŌMURI TE HAERE WHAKAMUA

While the project has moved from infancy to walking on its own, we are now hitting a running pace. The initial groundwork laid by Te Manawa's movement team, and the relative original order of Peter's material, have enabled the Team to make discoveries and achieve early successes. These discoveries include a set of personal letters, caricature and photographs from Carmen Rupe to Peter; the 1967 visit of South Korean Vice-President, Nguyen Cao Ky, and his wife,

Dan Tuyet Mai, to New Zealand; and a multitude of portraiture shots of New Zealand personalities and political figures. To the end of June 2024, over 6000 items have been catalogued and over 500 individual images digitised.

It is an understatement that the images Peter captured of individual rugby players that formed All Blacks, regional and local rugby teams will add significantly to the historical record of the game. The New Zealand Rugby Museum volunteers, with their photographic memories and eye for detail, are amazing at identifying individuals, matches and subject matter the project team are unsure or unaware of. Of note, Peter's skill as a photographer of any subject he captured have been undervalued. His images have an artistic quality that, as an individual ignorant of the intricacies of rugby, I can appreciate. His images are iconic because his compositional instinct and skills matched, or exceeded, the significance of the sporting moments he captured.

While our sight is firmly set on securing the past and making it accessible and digital, we walk forward into the future with optimism, ready to seize the opportunities the Collection offers:

- Te Manawa and New Zealand Rugby Museum's Rugby Jamboree generated great interest in the Peter Bush Collection through talks, tours and a silent auction. This initial success has led to development of the official Peter Bush Launch Event, scheduled for Thursday, 8th August 2024, with items donated by ex-All Black Captain Dan Carter.
- We are working with the team at Digital NZ to upgrade Te Manawa's Collection Search API to make available the digital records and images the project team creates.
- A dedicated landing page for the Peter Bush Archive has been created to host ongoing social media, blogs and project developments to keep members up to date.
- As we seek to complete the arrangement and description and digitisation of the Peter Bush Collection in full, we will continue to apply for funding opportunities as they arise.
- The New Zealand Memory of the World Programme seeks to recognise items of recorded heritage which have national significance. Initial discussions have been positive, and we will apply for the Peter Bush Collection to be added to the list once arrangement description is at an advanced stage.

Sadly, Peter Bush passed away on 16 December 2023. Peter's daughter, Rachel, reflecting on her father's passing, stated:

My father was a powerful life force. A man teeming with energy, adventure and laughter. A self-made professional with a relentless passion for capturing the perfect moment. A lover of the outdoors, a hater of bureaucracy, an epic storyteller and a friend and mentor to so many.[11]

As kaitiaki of Peter's taonga, the Bushies, Te Manawa and the New Zealand Rugby Museum will keep Peter's legend and mana safe for eternity. *See Fig. 6.*

You can keep up to date with the latest news, events and developments on the Peter Bush Collection via https://www.temanawa.co.nz/category/peter-bush/ All donations to progress work on the Peter Bush Collection are gratefully accepted by Te Manawa.

Figure 6.

Peter Bush (second from right) at his Island Bay home with (from left): Peter Bush Project Manager Evan Greensides; Te Manawa Chief Executive Susanna Shadbolt; Rachel Bush, Peter's daughter; New Zealand Rugby Museum Director Stephen Berg.

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ARCHIVES IN THE NEWS

Investigating the portrayal of archives in the New Zealand press, 2013–2023

Peer-reviewed article

By Sam Gruschow

ABSTRACT

There is little analysis of press articles that report on archives, especially those from New Zealand, and archives are underrepresented in news media analysis in comparison to libraries and museums. The research outlined in this article describes the themes and topics present in written news articles, and the general sentiment of press coverage of archives. Research was undertaken in the form of a qualitative content analysis of press articles published by major New Zealand news organisations over a ten-year period. It found that portrayal of archives by the New Zealand press is generally positive, any negative sentiment tending to align with constructive critique rather than cynicism or promotion of stereotypes. Themes including digitisation, funding concerns, and access to collections are commonly presented by the press, which in turn may influence the perception of archives by the public.

INTRODUCTION

The written press is still a popular and influential source of news and information for the general public.[1] In completing my *Master of Information Studies*, I undertook a research project investigating the portrayal of archives in the New Zealand press, and the impression and image of archives that is presented to the readers of news articles. I analysed the themes present in press coverage of archives and measured the sentiment of this coverage. The purpose of the research was to better understand how news articles can affect the perception of archives, and how this might influence engagement with archival institutions and their collections. This article summarises the background, methodology, and findings of the full research report.[2]

Archives are poorly understood and often ignored by the public when compared with other knowledge institutions such as museums and libraries.[3] It is therefore important for archives to inform the public and other stakeholders of their purpose and activities, as this can lead to improved engagement with archival collections, and potentially better outcomes for archives in terms of donations, public support, and funding.[4]

Newspapers and online news articles are still considered an important and credible source of information for most people in New Zealand.[5] The written press is still regularly engaged with, and mainstream news media commands a much higher level of trust among New Zealanders than social media.[6] Due to this trust and broad reach, the press is highly influential on the knowledge absorbed by its readers and correspondingly the readers' attitudes to a particular subject. Considering there is already an identified lack of understanding of archives and archival institutions,[7] it is important that the press is portraying archives and their activities truthfully and accurately. Throughout this article, I have used the term *press* to describe the news industry and the written articles they publish, rather than the more inclusive term *news media*, which incorporates text, video, audio, and other media formats and their creators.[8]

LITERATURE REVIEW

There are several studies analysing portrayal of the information professions in various types of media, both fictional and non-fictional. A 2006 study focused on the information professions, and how they were portrayed by the Australian press.[9] The objective was to compare the representation of information professionals with common stereotypes, via a content analysis of two newspapers – one national and one regional. The study found that media portrayals were more positive and more diverse than hypothesised, not leaning on stereotypes as much as anticipated. It noted that archivists were portrayed more favourably than librarians, which was consistent with previous research, however there was not much investigation as to why this was the case, and the small number of articles about archivists in the study made it difficult to read much into this finding.

There are few, if any, recent studies specifically investigating archives or archivists in an analysis of press portrayal, but there are studies that discuss archives – or archivists – in other forms of media. A 2015 study focused on the portrayal of archivists specifically, investigating how they were portrayed in feature films.[10] The study considered the idea that the public was generally uninformed about the archival profession, and that films commonly reinforced stereotypes to the public, in a similar way to news media and other sources. Films featuring archivists were

identified and analysed based on a checklist of stereotypes and themes from existing literature. One key finding was the common representation of archivists as gatekeepers of information and their use as a plot point in films when access to information needed to be restricted in some way. This concept of archival "power" was expanded on by Greene (2009), noting that although archivists wield considerable power by nature of their roles and responsibilities, they often do themselves no favours in terms of promoting their profession, arguing that archivists have a responsibility to communicate who they are and what their role is to the communities they are part of.[11]

A common theme in the literature is the concept of an image problem in the information professions. A mixed-methods study of the portrayal of the information professions in a major Slovenian newspaper discussed whether this image problem was reflected in the press, and whether the portrayal shifted over time when considering changes in the political environment and in the education of information professionals over a period. An attempt was made to connect the perceptions to the factors that influenced them. Other studies continued the theme of concern about negative stereotypes of the information professions being promoted in the media, and noted a lack of understanding from the public of what staff in information roles actually do.[13]

It is important to understand why the press is an influential source of information for the public. In the context of the rise of social media as a news source, and the effects of the Covid-19 pandemic, a 2022 study investigated the trust that the New Zealand public has in the news media, compared with levels of trust overseas.[14] The study compared a survey of New Zealanders taken in 2020 with a 2019 survey by Reuters across 38 other countries.[15] The resulting insight was that New Zealanders had a relatively high level of trust in the media when compared with people from other countries – affecting how the public could be influenced by media articles, including those relevant to archives.

There are no recent peer-reviewed articles specifically analysing the media portrayal of archives – and none in the New Zealand context at all. There are however three older North American articles that discuss the subject. The first article analysed 300 newspaper articles from a three-year period in the mid-1980's.[16] In parallel with the broader studies of the information professions mentioned earlier this focused on stereotypes and image,[17] but the tone of the findings was more negative, mentioning "cynical" media coverage and the "oppressive" stereotype of the archival environment. It was noted that news media and the public had a lack of trust in government institutions – including archives – which manifested itself in contempt even though they were largely unfamiliar with archival institutions. The second study again discussed stereotypes and cynical media coverage of archives, but also noted the tension between this coverage and the role of archives as an important source of historical and cultural context for the press.[18] Finally, a review of articles in the New York Times over an eight-month period in the early 1990's described archives as an "authority" called upon for information, mirroring the concept of archives as a source of truth and context that the press relied on.[19]

A Master of Library and Information Studies research report focusing on public libraries was the only literature I could locate describing portrayal of information professions – not archives specifically – in New Zealand.[20] This again presented a more negative portrayal, however, it did not delve deeply into the reasons. The study did describe the dependency of individuals on media information sources and discussed the importance of institutions cultivating their public profile.[21]

Archives have an important role to play in their community, reflecting and describing the community and its people, and storing their collective memory. Battley (2019) gives context to this role and discusses the importance of community access to, and involvement with archives.[22] This is based on the concept that once items are placed into an archive, they are removed from their original context in the community, and effort must be made to minimise this disruption. Relating this to the Records Continuum model, archivists must consider the impact of *place* on how people experience records, throughout the life of the record.[23] This level of community access and engagement requires open dialogue and communication between the archive and its community, with the press potentially providing a reliable and practical means for this to occur.

RESEARCH OBJECTIVE AND RESEARCH QUESTIONS

The objective of my research was to investigate and analyse how archives are represented in the press in New Zealand, identifying the themes, topics, and coverage of archives and archival institutions, and the overall sentiment of press coverage. This could increase understanding of the portrayal of archives, and potentially inform the strategies of archival institutions when engaging with their communities via the press. The research was guided by the following research questions:

Q1. How have archives been portrayed in the New Zealand

press over the studied period [January 1, 2013, to January 31, 2023]?
a). What is the sentiment (positive or negative) of press portrayal of archives?
b). What are the recurring themes in the press portrayal of archives?

Q2. Which recurring themes in the coverage of archives in the New Zealand press could influence the perception of archival institutions by the public?

RESEARCH METHODOLOGY

I used a qualitative research strategy for my project. As the intent of the research was to analyse the subjects, themes, and sentiment of press articles, a qualitative analysis allowed me to achieve this more effectively than a quantitative study,[24] letting me focus on the underlying meaning of the articles and work in a flexible and iterative manner. The use of qualitative analysis to investigate press portrayal of various subjects is common in the existing literature, and qualitative content analysis is an accepted and effective strategy for description of textual data.[25]

The research methodology was a qualitative content analysis of a selection of written news articles, chosen to be representative of media communications around archives. Qualitative content analysis allows the identification of themes, patterns, and biases in the articles, by comparing them with a defined list of characteristics.[26] Content analysis is a method frequently used for analysis of media coverage in the Galleries, Libraries, Archives, and Museums (GLAM) sector, with a few – mostly older – articles analysing archives or archivists via content analysis of newspapers,[27] or other media.[28]

The analysis included press articles published from January 1, 2013, to January 31, 2023, inclusive – allowing the collection of enough meaningful data. I chose to focus on recent articles due to the swift changes in the media landscape in recent times, including the rise of social media as a primary news source for many people, and the rising topicality of misinformation around contentious topics.[29] There was also very little recent analysis of archives-related press articles in the literature, particularly in New Zealand.

I included in my analysis articles published in the three major national and regional press sources in New Zealand over the specified period – *Stuff*, *New Zealand Herald*, and *Otago Daily Times*. These three sources cover the majority of New Zealand's population,[30] and include a mixture of national, regional, and local news articles. Each press source publishes its articles online and can be searched with common search engines.

To capture a complete picture of the portrayal of *archives*, it was important to define what archives are, and which related areas and subjects were to be included. Archives can be collections of permanent records held in a repository; the organisation that manages the archival collections; or the buildings or repositories that house the records.[31] I included articles relevant to all three definitions in my research, covering national and regional public archives, collecting archives, community archives, and the archives of corporations and families. I included digital, physical, and hybrid repositories. In addition, I also included articles focusing on *archivists* – the people and the profession.

Searching for articles was completed via a *Google* search, then a search of *Newztext Plus*, an index of New Zealand newspapers and publications. Using two different indexes ensured I was capturing as many relevant articles as possible. I searched for simple keywords, starting with *archive*, *archives*, and *archivist*. This approach to content gathering has been used in recent studies of the press, such as those focusing on populist online content and political unrest,[32] and media bias.[33] I found that other similar terms – *archival*, *Archives New Zealand*, even *records management*, did not return any additional relevant articles.

Searching was undertaken in a private browser window with no accounts signed in, to minimise the risk of my own digital footprint influencing the search results. Potentially relevant articles were selected based on headline and description from the search results. I skim read each potential article and discarded any that:

- Were unrelated to archives in the context of my research, or only had a fleeting mention of archives in an otherwise unrelated article. This included articles using phrases like "trawling through the archives" in a general sense;
- Were unrelated to New Zealand;
- Were not in English – I had no resource for translation, and most non-English articles had a translated or equivalent article available;
- Contained primarily video, audio, or multimedia content that could not practically be extracted to a text file;
- Were exact textual duplicates of articles already included in the collection;
- Had no obvious publication date.

For each identified article I recorded metadata, including the headline, author (if known), publisher, and publication dates, among other data. I stored each article as a plain text file and stripped out any elements that were not required for my analysis – promotional material, image captions, and related article links. This left just the headline, byline or author (when specified), publication date, and body text.

I included paywalled articles in my analysis. Repeating all the above searches using *NewzText Plus* returned a good number of articles that were not returned by the *Google* search, however it also missed a number of articles that *Google* included. I am confident that between these two searches, almost all relevant articles (n=241) from the period were detected. This thorough approach to searching and data collection resulted in an accurate and reliable data set, which was consistently arranged, and appropriately formatted for analysis.[34]

I used *NVivo* – qualitative content analysis software – to match sections of the text in each article against a coding scheme, categorising the various themes and topics present in the articles. I used an inductive approach to coding – creating and assigning categories and sub-categories based on the articles being analysed and allowing the categories to emerge – rather than a deductive approach using pre-existing coding categories or frameworks. This strategy of emergent coding grounds the coding framework in the article data, reflecting the themes present.[35] In a more practical sense, there was not a recent coding framework available that would closely fit my data. As inductive coding is a fluid process, the coding framework was modified and updated as coding progressed through the articles.[36] I undertook two coding passes of all articles, with a phase of reflection and adjustment after the first phase of coding.

All actions undertaken on the data were logged, to increase transparency and reproducibility of results.[37] Some articles covered multiple themes, while others were more focused on a single theme. I separated out any articles that – in my opinion – did not meet the threshold for inclusion in my analysis. Reasons included having only a brief mention of archives in an otherwise irrelevant article, or being more concerned with library materials or current public records. Once all non-relevant articles were excluded there were 177 articles included in the analysis.

In addition to identifying themes, I also coded the general sentiment – or tone – of each article on a scale (*very positive/ moderately positive/moderately negative/very negative*), based on my impression when reading the article. Finally, I coded the types of archival institution discussed in each article, from a list of *Collecting Archive*, *Community or Regional Archive*, *Corporate or Organisation Archive*, *National Archive*, and *Personal Archive*.

This research approach did have some limitations. Firstly, qualitative content analysis can identify and describe the themes and sentiments present in the data but is unlikely to identify what causes these themes and sentiments to occur.[38] There is also a possibility of relevant articles existing that are not indexed by search engines or media databases, affecting the completeness of the data set – I believe the risk of this was minimal. I also noticed a recency bias in my collected articles – there were more articles available via search from recent years when compared with the earlier years of my search period. I am unsure what caused this – perhaps more articles were published recently due to most press publishing now being available online, meaning less consideration of space on newspaper pages.

As I was the sole person responsible for the collection, coding, and analysis of data, there was the potential for unconscious bias in the categorisation of articles and their associated themes. I attempted to mitigate this as far as possible by having a robust and well supported search strategy, consistent and specific conditions for article inclusion, and including detailed process documentation. I did not have the resources to use multiple people for coding or triangulate my results with other data.[39]

RESULTS AND FINDINGS OF ANALYSIS

My final coding framework consisted of four primary codes – or pillars – each with several subcodes covering the full range of media portrayal:

- *Collection Management*
- *Community Relations*
- *Organisation Functions and Resources*
- *User Experience and Access*

These pillars summarise the types of activities undertaken by archival institutions, and the ways they communicate about these activities with the public and other entities. In addition to these archival pillars, there were two further relevant top-level codes, each covering an overriding characteristic of the articles, but not necessarily describing the article content directly – *Institution Type*; and *Article Sentiment*.

COLLECTION MANAGEMENT

Management of collections was a theme present in over 60% of the articles (n=111). This included sub-themes consistent with the core functions of archival management, especially the acquisition, storage, and maintenance of physical and digital collections.[40] *Acquisition and Accession*, *Digitisation*, and *Preservation* (both *Physical* and *Digital*) were popular topics. *Arrangement and Description* was a theme only mentioned in a single article – this perhaps reflects its nature as an internal process, compared with external-facing services which could intersect more with public interest. *See Fig. 1. on next page.*

Articles concerning *Acquisition and Accession* were primarily concerned with donations of items from various sources, and discussion about the circumstances

Code	Number of Articles*
Collection Management	**111**
Acquisition and Accession	33
Arrangement and Description	1
Digitisation	45
Handling Iwi Collections	6
Preservation	46
Digital Preservation	*19*
Public Recordkeeping	11
Security	15
Data and/or Privacy Breach	*12*

Figure 1.

Collection Management code results (*some articles feature multiple codes).

of these acquisitions. These articles tended to be celebratory in nature, with archives' promoting and sharing details of their latest acquisitions. They often intersected with *Outreach* themes, usually *Requests for Content*, or promotion of events where some details of the internal workings of archives were discussed.

Digitisation was discussed or mentioned in a quarter (n=45) of all articles analysed and was a major topical theme with considerable interest from the media. Articles regarding digitisation intersected with many other coded themes, across different types of archival institutions. The most common of these intersections were with *Online Access* (by collection users), *Outreach*, and *Digital Preservation*.

Articles on *Preservation* (n=46) included 19 articles discussing or mentioning digital preservation, meaning the majority of preservation articles were concerned with actions on physical collections. Archives still hold vast physical collections and the number of press articles covering physical preservation appear to reflect that. Most of the digital preservation articles were published from 2019 onwards, suggesting that this is a growing area of interest. Security of collections also appears to be a growing concern, with only a single article mentioning it prior to 2019, and then 14 articles since, reflecting recent high-profile data breaches and security incidents affecting archival institutions. Whether this is the beginning of a long-term escalation of security concerns is yet to be seen.

COMMUNITY RELATIONS

Many articles (n=85) discussed how archives interact with their surrounding community, whether the public, other institutions, or particular groups. Sub-themes include *Outreach* (n=46), *Using Collections for Research* (n=26), and *Collaboration Between Institutions* (n=20). Archival institutions regularly used press articles for outreach to the community –

Code	Number of Articles*
Community Relations	**85**
Collaboration between Institutions	20
Gaps in Archival Knowledge	10
Māori	9
Outreach	46
Display and Use of Collections	*24*
Public Events	*18*
Request for Content	*12*
Using Collections for Research	26

Figure 2.

Community Relations code results (*some articles feature multiple codes).

including promotion of events and exhibitions, and requesting content for their collections. *Using Collections for Research* was a relatively common theme in articles, often as part of a larger article where a researcher called on the services of an archive, and commonly included their feedback on the user experience. *See Fig. 2.*

Finally, *Collaboration* articles mostly focused on a small number of critical projects, especially those involving public funding and large public institutions. Several articles discussed collaboration between these larger institutions and regional libraries or museums. There was little discussion in the press of collaboration between smaller institutions, outside of those which shared the same premises or parent organisation.

ORGANISATION FUNCTIONS AND RESOURCES

The theme of *Organisation Functions and Resources* (n=95) described functions of institutions that did not involve the direct management of archival material. The largest sub-theme was *Buildings and Physical Repositories* (n=43), closely followed by – and often associated with – *Financial* (n=35). Articles mentioning *Personnel* (n=23) – both paid staff and volunteers – were also common.

Articles around buildings and physical repositories were another example of press interest, potentially due to the use of public funding and a desire for public institutions to use this funding efficiently. There was also a promotional element to these articles, advertising the intention to build, upgrade, or modify their physical spaces, and celebrating when work was completed. On a less positive note, there were also articles bemoaning the poor condition of physical repositories, sometimes repeatedly over several years. *Financial* topics were a regular concern for the press, conversely, funding was celebrated by archives when approved or received, whether from public funds or private donations. *See Fig. 3. on next page.*

Figure 3.

Organisation Functions and Resources code results (*some articles feature multiple codes).

Code	Number of Articles*
Organisation Functions and Resources	**95**
Buildings and Physical Repositories	43
Financial	35
History of Archives	9
Personnel	34
Volunteers	*11*
Political Relations	10
Vendor Relations	8

Figure 4.

User Experience code results (*some articles feature multiple codes).

Code	Number of Articles*
User Experience	**54**
Frustration	9
Online Access	20
Physical Access	17
Restrictions	15
Searching and Finding Aids	10

Personnel articles focused in most cases on the achievements and hard work of both paid staff and volunteers, as well as their experiences in the world of archives. Some articles profiled archivists and other repository staff, either introducing them to the community, or recognising a long career.

USER EXPERIENCE

The theme of *User Experience* – whether positive or negative – was present in around 30% of articles (n=54). These articles could be important for archival institutions, as access to collections is a driving principle of archives, with all other archival management functions arguably contributing to the goal of making archival materials available for use.[41] They expressed how users interacted with the archive, and how satisfied they were with their interactions. There were similar levels of coverage of *Online Access* (n=20), and *Physical Access* (n=17), with both being important. Some articles talked of users experiencing *Restrictions* on access (n=15) whether deliberate – as in restricted collection items, or not – such as technical problems with systems. While access issues could be a source of frustration, there was also positivity around the relatively open access to collections in New Zealand, especially digital collections. *See Fig. 4.*

SENTIMENT ANALYSIS

All articles were coded to a sentiment, based on the overall tone of the article. Overall sentiment of articles was 75.14% positive and 24.86% negative, suggesting that the press was generally publishing articles that positively portrayed archives, but around one in four articles were negative in tone. When the sentiment data for each article was compared with the type of archival institution discussed in the article, or the themes explored by each article, the picture was a little more complex. *See Fig. 5.*

Articles discussing *Regional or Community Archives*, *Collecting Archives* and *Corporate or Organisation Archives* were primarily positive, with negative articles mostly restricted to national-level institutions, and to a lesser extent regional (public) archives. This does reflect the types of articles published about different archive types, with public institutions receiving more scrutiny of their operations. Although national-level archives were portrayed a lot less positively, there were still more positive articles than negative ones overall. *See Fig. 6.*

Themes that were portrayed particularly positively included *Collection Management* themes like *Acquisition*, *Digitisation* and *Preservation*. *Community Relations (Outreach, Events, Use of Collections,* etc.) also scored as highly positive. Articles about the *User Experience* of online collections were also highly correlated with positive sentiment.

The main article themes with a strong correlation to negative sentiment, or primarily negative

Figure 5.

Sentiment coding summary.

Sentiment	Number of articles	Percentage with sentiment (%)
Very Positive	60	33.90
Mostly Positive	73	41.24
Positive (Total)	***133***	***75.14***
Very Negative	11	6.21
Moderately Negative	33	18.65
Negative (Total)	***44***	***24.86***

Sentiment	Number of articles	Percentage with sentiment (%)
Very Positive	60	33.90
Mostly Positive	73	41.24
Positive (Total)	***133***	***75.14***
Very Negative	11	6.21
Moderately Negative	33	18.65
Negative (Total)	***44***	***24.86***

Figure 6.

Archive Type vs. Sentiment.

in tone, were topics of *Public Recordkeeping* and *Security* – including *Data or Privacy Breaches*, as well as *Frustrations* with the experience of using the collections, both generally and in the context of access restrictions – justified or not. Often negative sentiment was related to large and complex projects, or notable events such as data breaches or system outages.

INTERSECTION OF THEMES

Identifying and analysing the intersections and commonalities between themes can lead to further insights and a substantial picture of the data being analysed.[42] It was beyond the scope of this project to consider every possible connection between every identified theme or sub-theme, but there were times where connections and commonalities between themes stood out.

As one of the most common themes in the analysis, digitisation intersected with various other themes within the articles. Online access to archival materials often went hand-in-hand with digitisation projects, with archives promoting the benefits of digitisation in allowing availability of more collection items to a wider range of users, especially those who were unable to access the collections physically. In some cases, there appeared to be a genuine joy in this increased level of access both from archivists and users. Similarly, outreach and digitisation were often connected, with archives displaying digitised collections, holding seminars and events around the topic of digitisation, and providing advice for members of the public who may have been looking to digitise their own personal collections.

Digitisation was also mentioned as a preservation technique, protecting fragile or valuable materials – both paper-based and born-digital – from further degradation and physical space constraints. There was a sense of urgency and coverage of several large-scale digitisation projects. There was little discussion of the drawbacks or challenges of digitisation at scale. The actual personnel – both paid staff and volunteers – that work with archives were not mentioned in the context of digitisation at all. Digitisation projects were being undertaken across all types of archival institutions, although collecting archives were the most common to feature in articles on digitisation. The National Library's *Papers Past* online collection was the most common example of large-scale digitisation featured in the press.

There was little crossover between the few articles that mention Iwi collections – generally held by national or regional archives on behalf of Iwi, and articles discussing the relationship with the Māori community. Almost all articles mentioning Māori were detailing Iwi involvement in the *Tāhuhu* project to replace the Archives New Zealand building. There seems to be a recent awareness of the importance of working alongside Iwi, at least at the level of national projects.

DISCUSSION

Articles relating to archives were regularly published by the press in New Zealand over the studied period, although the frequency of articles appears to be increasing over time. Some of the themes identified in the analysis have the potential to affect how the public perceives archives, so awareness of these themes and how they are portrayed could be useful for archival institutions when planning engagement with the public, or interacting with the press, whether in favourable or unfavourable circumstances.

Earlier literature presented a portrayal of archives that relied on outdated stereotypes, and covered archives in a cynical way,[43] suggesting a distrust of archivists and archival institutions by the news media which was largely based on a lack of understanding of archives and general frustration with governmental authority. In contrast, the sentiment of press articles in New Zealand appears to be on balance, more positive in nature with negative sentiment often restricted to frustrations around collection access, concerns over public funding, and high-profile security incidents where public data is at risk. Any literature on press portrayal of archives is quite old, so the change in perception could be due to increased understanding of archives by the press, or other factors specific to the press – such as a change in approach, funding, or readership demographics. Geographical and cultural factors might also be at play – with little literature on the New Zealand context available, New Zealand could have always been different to countries like the United States of America or United Kingdom.

The media presented a very positive image of regional and community archives, with local press championing and promoting their local archival institutions, celebrating new additions to the collections, and supporting the staff and volunteers who kept the archives running.

National Institutions were still the subject of more positive articles than negative, but the balance was much closer to neutral. National archives and large collecting institutions absorb a lot more public funding, and are involved in larger and more ambitious projects, so attract more scrutiny from the press. Even negative articles rarely attacked institutions or attempted to spread misinformation, instead reporting on public and political concerns with funding, governance, and user access to collections. These articles were balanced to

an extent with positivity around collection management and community outreach, portraying a curiosity around new or interesting collection items, and the embracing of technology to manage collections in the future and provide new forms of access.

Outdated stereotypes and a lack of understanding appear to no longer be contributing factors to the portrayal of archives by the press, and consequently the perception of these institutions by the public in New Zealand. Instead, the sentiment expressed by the press appears to be relatively fair and supportive of archives while still being willing to identify and report on issues and failings when necessary.

The most common themes identified included digitisation of collections, acquisition of collection items, information and concerns around buildings and physical repositories, public and private finance, access to collections, and outreach to – and interaction with – the wider community. The presence of these themes in conjunction with the sentiment of the articles can shed some light on how the media sees archives.

The prevalence of digitisation in articles appeared to parallel the changing nature of media in general, with institutions of all types and sizes rushing to digitise collection items. There were objectives of preservation in the face of technical obsolescence, alleviating physical space constraints, and provision of faster and broader access to collections for a demanding and connected public. The portrayal of digitisation was almost unanimously positive, which could influence the perception that digitisation is a *win-win*, glossing over the considerable resource costs – both financially and in terms of staff or volunteers – and the complexity of maintaining and preserving digital collections in the long term, including data storage, maintaining integrity of files, and managing obsolete formats and platforms. These considerations are well documented and understood within digital preservation circles,[44] but may not be familiar to collection users and the public.

Articles discussing acquisition of collection items were relatively common, and almost all positive – the few relevant articles with negative sentiment bemoaned the lack of space for further collection storage. These articles often read like advertisements for archives, with details of the latest acquisitions giving a peek into the collection. Some were likely pushed to the media as press releases or other communications. It seems likely there is a positive influence on the perception of archival institutions from the publication of acquisition-themed articles.

The media have an ongoing concern around the allocation and use of public funds for archive projects, especially regarding physical repository buildings and other major construction projects. As one of the primary ideals of the press – at least in theory – is to hold the public service to account,[45] it is understandable that there is such a focus on these large projects, and regular scrutiny of cost overruns, delays, or less than optimal use of public resources. Researchers, professional associations, and other members of the community also used press articles to call out the poor condition of certain physical repositories, and pushed for resolution, in one case in multiple articles over several years. Having said this, there were still more positive articles than negative regarding buildings and physical repositories. Archives celebrated milestones in the construction and refurbishment of new facilities, provided progress updates, and occasionally gave the public a peek into their repository operations. These types of articles may help to allay fears from the public, reassuring them that money is being well spent, and progress is being made.

Outside of major projects, finances were often mentioned in the context of grants or donations, either being requested or received by an institution. Many archives may struggle to maintain both public and private funding, so could use the press for advocacy and promotional purposes to increase awareness of financial needs. It is important to advertise what is being achieved to stakeholders, in the interests of maintaining or increasing existing funding levels.[46]

User Experience had the lowest percentage (58.9%) of positive articles of the four main pillars identified by my analysis. This reflected user frustrations with finding aids and reading rooms, and other barriers to collection access, some of which were explained by legitimate use restrictions on collections, temporary actions due to security breaches, and in once case acts of vandalism against collection items. Interestingly, articles discussing online access were positive overall, even when considering frustrations with finding aids and systems. As noted for digitisation, there seems to be plenty of positive interest from the press and the public around the increased access to collections that new technologies and processes are enabling. The increased availability of collections online provides new ways for users to interact with collections and allows more serendipitous discovery of collection items and knowledge. Improved access, whether via institutional finding aids, digital repositories, or shared discovery platforms, appears to be driving engagement with archival institutions, over and above the traditional outreach programs that many institutions undertake.

Outreach in a more traditional sense is already commonly

undertaken by archival institutions via the press, at both national and local levels, and is important to help archives develop and maintain the relationship with their community.

Outreach articles were almost all positive, advertising and promoting the organisations, their collections, and events they were running. It appeared that many archives were already aware of the potential uses of news articles for self-promotion, and were engaging with the press at least on some level.

While not directly evident in the content of articles themselves, an observation that arose from the analysis was the crossover between archives and other cultural institutions, especially libraries and museums. Often housed in the same building, arranged as part of the same parent organisation, or even sharing the same staff, it could be a source of confusion when determining the nature of an institution. Examples of this included city libraries which also housed a local archive collecting public records and historical documents. Community archives could be almost museum-like and somewhat flexible in their collecting approach, including objects and ephemera in addition to documents and records. Digital collections and aggregation services seemed to blur this distinction even further.

One of the prevailing themes in literature on the portrayal of archives in the press and other media is that there is a poor understanding of the role of archives – and archivists – in society, with a generally uninformed and unengaged public.[47] It seems that press articles in New Zealand are providing some information in this area, with regular publication of articles covering the various ways that archives are interacting with their communities, and discussion around topics that have a direct effect on society – use of public funding, acquisition of collection items that reflect the community, and preservation topics. Areas where there still appears to be a lack of information presented include the inner workings of archives, especially the process of arrangement and description – in many cases archives seem to be presented as a *black box* that takes in items and eventually shares them again. Additionally, there is little discussion in the press of the unique protocols involved with Māori collections, or those for handling sensitive and restricted information.

In addition to this, the wealth of cultural heritage and knowledge that is held by archives does give them – and the staff that manage the collections – considerable power, making decisions on what is preserved or not preserved, as well as managing access. It is argued that not only do archives have to respect and maintain the context of the collective memory they hold on behalf of society,[48] they also have a responsibility to have open communication with their community, both steps that can help to alleviate this power imbalance. They must strive as far as possible to maintain their collections in the context of the community that created them – not just via archival description with metadata and documentation, but by keeping an open dialogue with the public.[50] It is impossible to know from my analysis if there is an open dialogue – in both directions – between archives and their community, but there does appear to be a high level of engagement with the press. Positive and informative content is pushed out from archives to the public, informing them at least superficially of some of the actions being undertaken by archives. Counter to this, there is also a degree of accountability on behalf of the public, with investigative articles exposing failures, cost overruns and other items of public interest, in a generally fair and justified manner. The written press remains an important way to maintain this dialogue, even while considering the changes in the media landscape, and wider disruption in communications technology in recent years.

The inaccurate stereotypes and image problems of archives and the wider GLAM sector that were frequently analysed and discussed in the past,[51] and which seemed to already be fading somewhat in later literature,[52] were not generally represented in my analysis – the concept of surly gatekeepers of information[53] does not register at all in any of the analysed articles, instead there seems to be respect for archivists and archival institutions, and plenty of hype around new technologies such as digitisation and accessible online repositories. Negativity and frustration are more aligned with difficulties in accessing and using collections due to technical problems and inflexible processes, rather than any kind of issue with the staff themselves. The cynical and untrusting media environment described by Craig,[54] is not one that seems to exist in New Zealand currently, and nothing in my analysis suggests any attempt by the press to mislead the public about the nature or activities of archives, or to perpetuate stereotypes of any kind. Instead, they portray archives as imperfect but valuable guardians of cultural heritage, with an eye on the management and preservation of collections into the future, but not always the resources to achieve this aim.

Positive and engaging press coverage of archives could lead to higher levels of community engagement, and in turn access to greater resources in future, whereas negative coverage could turn things towards an untrusting, uninterested public. Ideally the former would be maintained.

Accurately confirming whether

the portrayal of archives is truthful or reflects the reality of archival institutions was outside the scope of this research project but could be worth further investigation. It would require data collection from within the archives themselves for comparison, either by content analysis of policies and practices, or via surveys, interviews, or other investigative methods. The findings could be compared against actual readership data from news media sources, identifying how real-life readers are being exposed to the themes discussed, and what influence this may have.

CONCLUSION

Archives have been portrayed in recent years by the New Zealand press in a generally positive and engaging way, with press coverage balancing promotion with critique, and no sign of deliberate misinformation or cynicism present. Dated stereotypes have largely disappeared, and topical subjects like digitisation, public funding, and collaborative projects are presented in press articles, hopefully engaging and capturing the interest of the public, in turn driving increased knowledge of archival activities. The relationship between archives and the press can have mutual benefits, but like any relationship, requires a degree of nurturing and maintenance to be productive and successful going forward.

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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

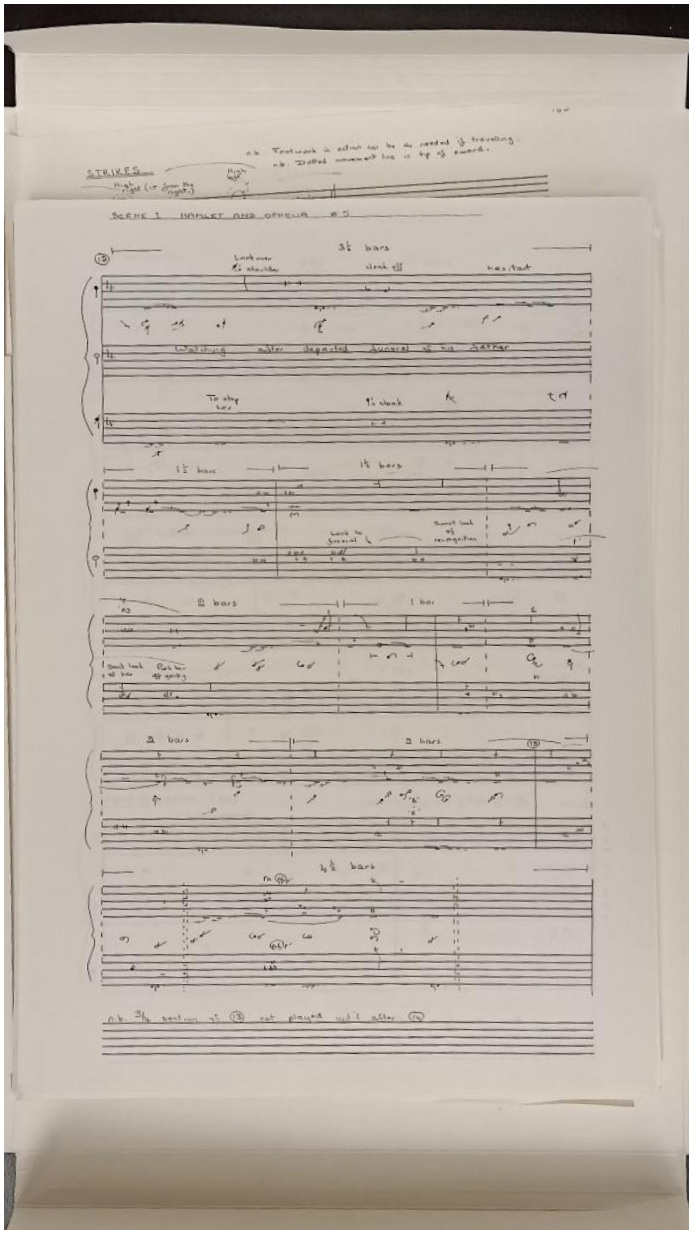

Figure 3.

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).
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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

Huia Publishers, an important publisher of Te Reo Māori comics (among other works) won the 2024 Bologna Prize for the Oceania Best Children's Publishers of the Year.

CARTOONS AND COMICS IN THE CARTOON AND COMIC ARCHIVE

While comics have been added only recently (in 2019) the Cartoon and Comic Archive has been operating for over thirty years, playing an important role in cementing political cartoons as a uniquely important source for understanding our histories. These political cartoons reflect key political events in Aotearoa (and the world), discussions around those events, and contextual viewpoints, biases and / or social (mis)understandings. Because it's a combination of both visual and written (and good cartoons and comics elevate both elements) political cartoons give a really rich array of information about the topic in hand. That is, who's being depicted, how they're depicted, the setting, the clothing, the topic, and what the people are doing and saying – each adding to the layering of information researchers can use.

Comics can also do the same. When we look at comic strips like Murray Ball's *Footrot Flats* we get insight into humour, rural life, environmentalism, farming, masculinity and gender, not only from the language used, but from the visuals depicted. When we zoom out and understand the impact of *Footrot Flats* on communities in New Zealand, we get a building sense of national identity. The fact that this strip was widely popular, both in New Zealand and internationally, tells us something about how we see ourselves. Researchers then can reflect on how that sense of identity continues today or is perhaps changing.

A recent acquisition to the Cartoon and Comic Archive has been Sarah Laing's *Let me be Frank* autobiographical comics. Not only does the original art tell us a lot about how these comics were made and her skills in combining ink and watercolour, but the content of each individual strip gives us rich information about Sarah's life, values, thoughts, and contemporary contexts. Sarah's work in *Mansfield and Me*, and as one of the creators of the *Three Words* anthology celebrating women's comics, are really important published pieces that speak back to the decentring of women in comics histories and literature, the importance of queer storytelling, and the ways in which traditional literature and comics interact with each other. There's so much in Sarah's oeuvre that researchers can and will delve into and it's exciting that Sarah's work is in our collection.

Kia Mataara, similarly, is a treasure trove of information for researchers. This resource, created by the *Kia Mōhio Kia Mārama Trust*, is a thirteen-part graphic novel drawn by Moana Maniapoto as a way to explore Aotearoa's history of colonisation and its ongoing impact on Māori. It was disseminated nationally and used as an education tool for Māori communities, using mediums that work for Māori, and sat alongside a series of community-made resources. Such is the power of comics – they are useful tools in taking complex ideas, or scary topics, and breaking them down into something accessible, non-threatening and easy to understand. This resource is as relevant today as it was when it was created. *Kia Mataara* is not only a really important resource, but it's also something that has sprung from collective organising and is self-published.

Collective organising is a common thread that runs through comics creation in Aotearoa. This can be partly attributed to our comics history. The comics industry was beginning to establish itself in the 1930s in Aotearoa and was booming in the 1940s with both the popularity of American-style comic books our own style beginning to emerge.[5] However, in 1954 the *Mazengarb Report* was released, which was an inquiry into 'juvenile delinquency'.[6] This inquiry was partly established after some high profile teen crimes in Aotearoa, but also reflected trends internationally with moral panics around youth. Comics were expressly identified in the report as something corrupting youth. As a result, our burgeoning comics publishing industry was decimated.

Whilst cartoons in newspapers continued, comics began to find their place in counter-culture movements, challenging censorship laws. Strips was New Zealand's first comic magazine aimed at adults and emerged in 1977 out of the student underground movement.[7] *Razor* and *Jesus on a Stick* followed in the 1980s, these publications were often collectively driven, non-profit and independently published. Comics Collectives – like *Funtime Comics*, *Oats Collective*, and *Māpura Studios* remain as current independent community-driven publications. Comics collectives are part of our proactive priorities for the Archive[8] as they capture the important role that communities play in creating comics, as well as voices left out of mainstream publishing houses. In recent times new comics publishers, like *Earths End Press*, have begun to emerge, and there are a number of publishing houses in Aotearoa who are open to publishing comics.

Part of the work of the Contemporary Voices and Archives team is to critically engage in our collecting practices and to address the silences and gaps in current collections. Part of this is to examine things that sit in grey areas, and things that are not easily definable. In libraries we really value categorisation, we want to put things in the right place – so they're easily findable and useable – and that is an important value

set to have. If we didn't, we'd be in chaos. However, in putting things into neat little categories we can create gaps with things that don't easily fit. Comics are one of those things. The fact that as a collecting institution we are ensuring that there is a focus on them means that we are able to be responsive and flexible in making sure that these important forms, and the voices that create them, are not missed.

COMICFEST

Starting in 2014, ComicFest is a festival that showcases and celebrates New Zealand cartoons and comics, their history, journey and value, and the people who created them. This involves holding a free public event (usually every two years) for a wide range of age groups that involves a variety of opportunities to engage with comics and comic artists through exhibitions, cosplay, panels, live-drawings, drawing competitions, and workshops.

Connecting with communities of creators and readers is a key part of ensuring that the Cartoon and Comic Archive is keeping up to date with what is happening. Since 2015 ComicFest has become a cornerstone event for celebrating and promoting the Archive, helping the Archive to foster and elevate important voices and works that are coming out of the cartoon and comics communities. While it relies on the hard work and dedication of staff from both Wellington Libraries and the Alexander Turnbull Library, this work and dedication has resulted in a collaborative approach that staff have found to be an enriching experience, and one that raises the profile of comics and cartoons as being more than just entertainment. Involvement in ComicFest has also developed long term relationships between Wellington Libraries and the Alexander Turnbull Library, the Wellington comic store *Graphic,* and the *Read NZ/Te Pou Muramura* (formerly the New Zealand Book Council) and attracted a wide variety of sponsors including NZ Armageddon, Ministry of Education, Weta Digital, Pukeko pictures, Creative New Zealand, Unity Books, and Gecko Press. ComicFest also creates opportunities to raise the profile of comic archives. For example, ComicFest 2024 deliberately aligned with Victoria University of Wellington's inaugural *Comics Studies Symposium* and Wellington Zinefest's *Comics Makers Market* to help support the various comics communities.

COMICFEST BEGINNINGS (2014)

The first ComicFest occurred in 2014. Running over two days, it was founded by Monty Masseurs, Wellington City Libraries' Collection Development Specialist. The intention was to highlight the existing collections at Wellington City library, encourage more readership of comics, and highlight the talent that exists within Aotearoa – which can often be overlooked, or not included, in literary festivals. This first event generated core elements that have existed in every festival since, such as ensuring that it is a free public event, it has a family-focused, and it is inclusive and diverse. It also includes free comics. In his 2021 LIANZA conference panel, *How to save a ComicFest*,[9] Monty talked about how ComicFest has used free comics as a way to bring people in, using that opportunity to represent Aotearoa's comic creators through displays, panels, workshops, comic sales and more. The inaugural 2014 ComicFest included a panel discussion and display by Weta Workshop artists Greg Broadmore and Paul Tobin, workshops by Ant Sang and Gavin Mouldey (who was also responsible for the original ComicFest poster), and author panel with Ant Sang, Robyn Kenealy and Grant Buist. These panels were all recorded and can be found on the Wellington City Libraries blog and MixCloud accounts.[10]

COMICFEST ESTABLISHED (2015-2017)

Building on the success of the inaugural event, ComicFest was put on again in 2015, this time expanding the programme over four days. This included exhibitions, a film screening, panels, workshops, a delightful children's cosplay event and the continuation of free comic give-aways. It also featured talent from across the motu, including Sarah Laing, Tim Gibson, Matt Emery, Rae Joyce, Jonathan King, Sharon Murdoch, Toby Morris, Cory Mathis, Tim Bollinger, Indira Neville and Chris Guise. A particular highlight was the exhibition that Matt Emery put together about Noel Cool. Noel Cook (Ngāti Toa) was a pioneer of science fiction comics; *Roving Peter* was an instant hit,[11] and *Planet of Fear*, *Adrift in Space* and *Cosmic Calamity* reached international audiences. ComicFest 2015 also heralded the involvement of the Alexander Turnbull Library for the first time, with then-cartoon Librarian Melinda Johnston hosting the panel *From Cartoons to Comics* with award-winning cartoonists Sharon Murdoch, Toby Morris, and Cory Mathis, and comic writer and historian Tim Bollinger.

Whilst ComicFest 2015 was a success, it was decided that it would become a biennial event to ensure the festival's longevity and sustainability. ComicFest therefore returned in 2017 and featured Dylan Horrocks, Ant Sang, Andrew Burdan, Jem Yoshioka, Giselle Clarkson, Sally Bollinger Robyn Kenealy, Toby Morris and Sarah Laing. Hannah Benbow (the then Cartoons Research Librarian at the Alexander Turnbull Library) hosted From Where We Started: Reading New Zealand's Comic History, which highlighted New Zealand cartoons in the collection. In this, Hannah shared early newspaper strips and children's

annuals through to contemporary graphic novels and zines and discussed how the Cartoon and Comic Archive worked to preserve these materials. Hannah's work on the role of women in early children's comics remains an important part of New Zealand cartoons and comics history.[12] There was also a panel on the importance of the *New Zealand School Journal* as a site for New Zealand Cartoons and Comics, and how this journal gives us many insights into the rich and diverse history of comics in Aotearoa. The *New Zealand School Journal* still uses comic artists each year in its publication and is ripe with opportunities for further research.

A DRAMATIC SHIFT (2019)

ComicFest 2019 came with plans for the biggest festival yet; seventeen events across three days with twelve guests from across Aotearoa, and a very special guest from London, Roger Langridge, whose work includes *The Muppet Show Comic Book, Thor: The Mighty Avenger* and his own self-published *Fred The Clown*, which was nominated for Eisner, Harvey, Ignatz and Reuben awards.

Six weeks before the event, the ComicFest team got word that the Wellington Central Library, the home of ComicFest since its inception, would be closing immediately due to concerns about the building's structural safety. The organising team had to choose whether to cancel the event and risk the future of ComicFest or work extremely hard and think creatively about how to make it work. The team chose to make it work by arranging spaces for the event at the National Library of New Zealand, and putting together a plan that enabled the festival to still happen in largely the same way as intended. ComicFest 2019 ended up with 2,300 people coming to the three-day event at the National Library building - a 78% increase on 2017. Neil Johnstone noted the commitment by staff to continue with the event, saying "we never wavered in our task to make the best ComicFest ever, and it was almost more important that we make the event successful, because if it failed, what could this mean for what happened next?"

PLANNING A FESTIVAL IN A PANDEMIC (2021-2022)

In 2020 plans began for ComicFest 2021, with a commitment to continue the partnership between Wellington City Libraries and the National Library of New Zealand. In addition, in 2021 the role of the Assistant Curator for Cartoons and Comics was established, and I was lucky enough to get that role. In my very first week on the job, I headed off to a meeting to discuss the programme that had been put together for ComicFest in August 2021.

However, just four days before the start of the Festival, Aotearoa had its first community transmission of the Delta strand of Covid, and its first community-transmitted case in six months. As a result, the government announced a nationwide lockdown, and ComicFest had to be postponed. While public events had to be held very lightly during these times and the chance of a snap lockdown meant that any event was at risk, it was pretty devastating to go into lockdown mere days before the event. However, just as the 2019 Central Library closure presented a new opportunity for a deeper collaboration between Wellington City Libraries and the National Library, the lockdown became an opportunity to further develop ComicFest a different way. In the end ComicFest became an online festival, held in 2022. The programme was pared down so that one event could be screened at a time, and some sessions prerecorded in case the artists were unwell on the day. The issue of getting 2000 free comics out to people was solved by putting together ComicFest packs that were delivered to all Wellington City Library branches. Each branch got involved and made displays, and had opportunities to contribute to the Festival's drawing competition.

Going online provided the opportunity to break down geographical barriers – travelling to Wellington was no longer a requirement for attending ComicFest. Thanks to a phenomenal tech team, the National Library's auditorium was transformed into a live stream studio for the day, delivering eight hours of non-stop comic content for anyone to tune into from across the world. People engaged not just from New Zealand but also from Germany, Hawai'i, and beyond. People were also able to text their questions to artists, watch Michel Mulipola draw *Moon Knight*, chat about superheroes and Samoan comics, listen to Jem Yoshioka teach about creating webcomics, watch Kay O'Neill create *Tea Dragons* and creatures, and hear Giselle Clarkson talk through the process of creating commissioned art. All of this was recorded so that it can be watched by anyone who missed it or re-watched.[13]

EMBEDDING LEARNINGS (2024)

2024 heralded the tenth anniversary of the festival, which was held on International Free Comic Book Day, Saturday May 4th. This festival offered those involved a chance to reflect on how far things have come, what was learned along the way, and to think to the future. Organisers were excited to return to an in-person event at the National Library of New Zealand and to create an energetic and open space for people to immerse themselves in the world of comics through in person workshops, live drawing, free comics, and spaces to draw. The day also featured a range

of comic artists including Poet Laureate Selina Tusitala Marsh (whose graphic series Mophead is not to be missed), current Arts Foundation Laureate Giselle Clarkson, and Daniel Vernon who is changing the face of political cartoons in Aotearoa. Selina Tusitala Marsh also did the keynote address, *Dr Mophead*, which was skilful and beautiful as she wove together her approach to art and storytelling, emphasising the importance of being vulnerable and powerful. New features were also integrated into the event, such as a digital slideshow highlighting some of the cartoons and comics held at the Alexander Turnbull Library's Cartoon and Comic Archive. Increased access to the event was aided by livestreaming all panels and the keynote address, and a new quiet reading space was created with services to schools comics for those needing a bit of low-sensory time.

The workshops were thoroughly enjoyed, so much so that Sarah Howell from *Squish Studios* in Melbourne hosted an extra impromptu workshop on the day to meet demand which, like the rest quickly hit capacity. The cosplay costume competition had record numbers and was an absolute crowd-pleaser, with tamariki as young as two entering. Many of the visitors had never been to the Library before, making the event a wonderful way to manaaki them and give them an exceptional experience.[14]

CONCLUSION

The New Zealand Cartoon and Comic Archive is a national collection, developed to preserve, record and provide access to this country's rich and diverse culture of comic-making and cartooning. The Archive has led the way collecting our cartoon history, as well as using them to document our wider social and political histories in various publications and exhibitions. With over 60,000 cartoons in the archive, it is the largest collection of its kind in the country. In 2019 the scope of the Archive was expanded to include comics to capture the diversity of voices, perspectives and art created by cartoonists and comic creators in Aotearoa. The change in scope also allows us to evolve as cartoons and comics do.[15]

ComicFest is a wonderful opportunity to share the work the Alexander Turnbull Library's Cartoon and Comic Archive is doing, both to promote the expanded scope of the Cartoon and Comic Archive, and to create meaningful relationships with potential donors and researchers alike. It has also been a fabulous opportunity to partner with other information organisations such as Wellington City Libraries and provide opportunities for collaboration within the GLAM community. We are excited to see where ComicFest takes us over the next ten years.

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14. If you didn't get a chance to join the 2024 Comic-Fest in-person, you can watch the talks and panels in their entirety over on Wellington City Libraries YouTube channel. See https://www.youtube.com/live/8q8naXKrz0A?si=yFoajAOxoVTt3hlI.
15. The evolution of webcomics and gaming comics are but one example of the ever-changing landscape.

HIDDEN TREASURE

The Ian McLean Wards Memorial Trust Scholarship

By Sarah Welland and Amanda Cossham

INTRODUCTION

Since its inception in 2013, the Ian McLean Wards Memorial Trust Scholarship has been one of the more generous scholarships available in Aotearoa New Zealand for archives, records and information professionals. It provides $10,000 towards research that supports the management of heritage materials in particular, archives, records and manuscripts.[1] The research generated by scholarship holders has made a notable contribution to professional knowledge but it has been awarded only three times. The Trust is keen to see more use made of this funding and a diversity of research generated. The Scholarship is open to those working in archives, libraries, museums, information and records, and galleries. This article provides some background to both the Trust and the Scholarship and highlights the research of past holders.

THE IAN MCLEAN WARDS MEMORIAL TRUST

The Trust, a registered charity, was established in 2010 to honour the "outstanding cultural contributions of the late Ian McLean Wards (1920-2003)".[2 3] Ian Wards was Chief Government Historian between 1968 and 1983,[4] and a life member of ARANZ (Archives and Records Association of New Zealand) and Friends of the Turnbull Library.[5] He was widely remembered for his "untiring campaigns to safeguard the nation's historical records and the integrity of the institutions holding them". [6] The Trust is made up of trustees who have demonstrated "an interest in the arts sector, cultural matters generally and the preservation and effectiveness of archives and libraries".[7] Current trustees are Donald Gilling, Jim McAloon, Lindsay Fergusson, and Brad Patterson. Kathryn Patterson was co-opted to the Trust to provide professional advice.

The Trust's current mission is the provision of "tangible support for, and defence of, cultural institutions holding historical records".[8] This includes advocating for the work of archives, records and libraries and providing grants and bursaries for the heritage-related education and training of individuals. This may include sponsoring visits within New Zealand.[9]

The Scholarship is a vehicle by which the Trust can support practitioners, researchers and academics in the heritage sectors in Aotearoa New Zealand to undertake a specific research project that will advance knowledge or improve practice "relating to the recording, care, or conservation, of historical research materials".[10] The scholarship will help recipients with research expenses or expenses that arise as a result of the research (e.g., travel for interviews, software licences for data management or analysis, publication of results (for example, editing and design-work), koha, additional childcare).[11 12] It is open to any New Zealand resident. While not intended to support post-graduate study directly, appropriate proposals can be considered.[13] Potential applicants do not need to hold a tertiary qualification, although they need to "provide evidence of ability to carry out research leading to a research report suitable for scholarly, professional, or popular publication, whether in print or electronic form".[14] This can be through previous experience of research and publication, or through attestation of an employer or senior colleague.

The process is straightforward. Applicants provide a curriculum vitae and the names of two referees who can comment on both the applicant and the proposed research project. A research proposal of two to four pages will outline the proposed programme of research, including a provisional budget and a timeline indicating significant milestones.[15] Applicants are interviewed, and the Trustees may seek additional clarification including advice from others in the industry on the merits of any proposal.[16] If there are two outstanding proposals, Trustees may divide the Scholarship between them, or allocate one to the following year.[17]

SCHOLARSHIP PROJECTS

Sarah Welland, Open Polytechnic lecturer and information management consultant, was the recipient of the inaugural Scholarship in 2013. She used the scholarship money to fund research into five types of small community archives. This resulted in the 2015 report *The role, impact and development of community archives in New Zealand: A research paper*.[18] The key result of her research was that those responsible for small community archives focused more on practical day-to-day management issues rather than areas of greater concern to archivists more widely, such as digitisation, training, and marketing. While the causes behind this polarity of viewpoints are varied, it continues to create implications for the ongoing role and purpose of community archives generally.

The Scholarship was awarded to Elizabeth Charlton in 2014, who investigated the management of digital archives in small community collections, based on her experience as an Archivist for the Society of Mary Marist Archives in Wellington. This resulted in Elizabeth being able to demonstrate how digital archives can be collected and managed even within a small archives

collection with a limited budget. Elizabeth gave presentations and wrote articles, including at the Society of American Archivists 2016 Research Forum (available online).[19] This experience led her to write a book chapter in *Reappraisal and Deaccessioning in Archives and Special Collections* in 2019.[20]

There were no applications in 2015 or 2016. In 2018, Sean McMahon (Alexander Turnbull Library) and Dylan Owen (National Library: School Services) were awarded the Scholarship to aid the ongoing management and preservation of horse-racing archives. This research project resulted in the publication *Racing This Time: Guidelines for the Care and Preservation of Records and Archives in New Zealand Thoroughbred Racing Clubs*.[21] It was "designed for New Zealand thoroughbred racing club members whose responsibility it is to manage their club records",[22] but has also been used to inform the ongoing management and care of heritage records owned and kept by other small groups and organisations. The Scholarship was awarded in 2019 but was not used due to ongoing travel issues caused by Covid-19.[23] No scholarships have since been awarded.

WHAT IS THE ONGOING VALUE OF THE SCHOLARSHIP?

In the Trust Minutes of 2023, the Trust Chairperson, Brad Patterson, asked whether the Trust should reconsider the "general objectives set out in the Trust deed and other appropriate ways in which [the Trust] might contribute to industry".[24] Since the scholarship is one of the key ways in which the Trust has contributed to industry, three recipients were interviewed to see whether they consider the Scholarship to be a worthwhile initiative for the Trust to maintain long term.

1. How did you find the experience of applying for the Scholarship?

Elizabeth: As an early career archivist at the time, it was a bit intimidating, especially when I was called to an interview to discuss my application. However, I was fortunate to have trusted colleagues, who gave me useful feedback while I was preparing.

Sean: I found the process of applying for the Scholarship easy enough and the contact with the Trust board members was effective and helped the process of applying correctly.

Sarah: It seemed a bit daunting to start with because I didn't think I was knowledgeable enough or experienced enough to 'deserve' to apply, but once I started the actual process, it went smoothly. The process also made me think further about what I planned to do, and whether it would be manageable.

2. What was it like doing the actual research?

Elizabeth: The actual research was relatively easy as I'd found a gap with my own skill set, so I was motivated to solve the problem. I did have to pivot during my research from what I had initially intended to do, because I found that it was not achievable within the time frame and finances provided by the Scholarship. However, the research methodology I'd selected covered this eventuality, so it all worked out.

Sean: The work was fun for Dylan and myself, as we got to travel to race courses to talk to committee members about caring for their records. We also took photographs, which appeared in a related exhibition and in the *Racing This Time* publication. The most difficult and time consuming part of our project was working on the publication. Luckily the Trust took over arranging this as we did not have the editing and publication skills to print a manual like this. We did, however, provide all the content for it.

Sarah: My research took an entire year, so I found I was thinking about it constantly. I was also doing most of the research, writing and travel around my normal (part-time) work, so it led to a number of late nights. Saying that, I met some wonderful people and gained real insight into and a real appreciation of small community archives. Up until that time, apart from one or two significant exceptions,[25] the area had not been researched much.

3. What skills did you learn?

Elizabeth: Accepting feedback from peer-reviewers! It also helped me gain new technical skills in the digital preservation space. Overall, the skills I gained helped me to demonstrate that it is possible even for very small institutions to take charge of their born-digital material.

Sean: As we were visiting racing club members, we got to learn a lot about the racing clubs, how they work and how they look after (or don't look after) their records. We also learnt a lot about the racing industry itself and its politics, as the industry was being restructured at the time. As we progressed, we found we developed good communication and networking skills, particularly when it came to finding the right people to contact for our questions. We also learned a lot about putting on a photographic exhibition, and how to create a records management guideline for organisations.

Sarah: I increased my understanding of research skills such as planning for and conducting interviews, and transcribing and analysing results. I also learnt a lot about how to write more professionally, because writing up research has its own rules and guidelines. And I had the opportunity to use a research approach, the Delphi method, that was completely new to me, which was a lot of fun.

4. Was there anything you would do differently if you had the opportunity to do it again?

Elizabeth: Yes, very likely, as there was an iterative approach to my research. Furthermore, considering my research topic, resolving what was my research problem in 2014 would look very different today, given further changes to technology and the fact that many technological solutions created during the time of my research are no longer supported and current.

Sean: If the goal was to produce a publication, then yes, there would be things we would do differently, as we realise now that this process takes a lot of work and energy to keep driving forward. We were not aware of this at the time, so we would now factor this into the initial application. Also, publication costs being what they are, we realise that if we did it again it might require more money than we got from the grant itself. We were lucky at the time that the Trust provided further funding to make the publication happen.

Sarah: I don't think there is much I would do differently, however, on reflection, I think I would spend a lot more time on initial planning and research, to save having to learn things 'on the job', and potentially doubling up on effort.

5. Do you think this scholarship has helped you in your career?

Elizabeth: It assisted in widening my professional network. For example, I had two peer-reviewed articles produced from it and I presented my research in New Zealand and the United States. I have also continued to apply non-technical skills gained from this research into my daily professional practice.

Sean: I am not so sure it has helped my career as such, but it certainly has helped me in other ways, such as growing my understanding of organisational groups and their records-keeping and conservation practices. It was great that the research has been written up as a guide, as there is not a lot of guidance available for small organisations and groups like the racing clubs. One unintended benefit from the publication is that is can be useful for a diverse range of groups, and not just racing clubs. For example, I have been giving it out to iwi and other groups who are interested in managing their own records.

Sarah: Yes, definitely. Getting the Scholarship gave me confidence to be a 'real researcher'. It also gave me the opportunity to dive into an area of archives that I was really interested in, and I have been carrying out research into different aspects of community archives ever since. The skills I learnt (and continued to learn) have also helped me to be more confident in doing research and have strengthened my knowledge in terms of what I can teach others.

6. What would you say to others who may be considering the Scholarship?

Elizabeth: Go for it!

Sean: I would say go for it! This is a wonderful opportunity to be supported in a project. I feel that $10,000 is very generous and a large enough amount to actually achieve something good. I don't understand why more people don't make applications for it. Maybe it needs to be better promoted? Or explained. It is records based but this can be quite broad and with the changing technology environment there's lots of scope. Maybe someone should do something on the effect of AI of records management and creation, values, authenticity of knowledge etc. People just need to think outside the square when applying for the funding.

Sarah: Yes, definitely, go for it! It is an opportunity to create some research and make an impact in a really important area, particularly since the value of records, archives and information are often undervalued in wider society, and the ramifications of mis-management can play out across generations.

7. Anything else you want to add?

Elizabeth: Long term, what my project really brought home to me was to keep the following quotes at the front of my mind: "What is good enough in your situation?" This keeps things manageable for me as a lone archivist. "Records preservation starts from the moment of creation." I need to plan before diving in!

Sean: We got really good support from the Trust Board and it was a worthwhile project. I hope organisations keep using our guide (there are still copies available from the Trust). On another note, I think it was important to have some defined outcomes for the scholarship. We gave quarterly reports to the Trust, and while this wasn't a stipulation of the grant at the time we felt it helped keep the project on track.

Sarah: The Scholarship is a fabulous opportunity, and it needs to be more widely promoted and explained. I also found that reporting back to the Trust on a regular basis helped me to keep focused and keep to the schedule of work, so like Sean, I think this is something that future recipients would find useful to do as well.

CONCLUSION

There is little doubt that the mission and purpose of the Trust and the scholarship can have a significant positive impact on the heritage sectors, and the value of the scholarship is such that quite large projects can be developed. Those who have completed the Scholarship see it as worthwhile in terms of professional development, and in terms of advancing and developing new information about the heritage sectors. We also think the Scholarship still has an important part to play.

The Trust is considering how to promote and advertise the Scholarship more widely, and how they can support people to put together an application for a funded piece of research. Potential applicants could think about the problems they encounter in their work and the ways in which solutions could be sought as a starting point. They should also be prepared, as Sean said, to think outside the square when applying, and to consider this as a professional development opportunity for themselves as much as a chance to generate new knowledge about heritage institutions, practices, and situations in Aotearoa New Zealand. Is there a project in your workplace that you could take on? A problem that can't currently be solved, or a collection with specific preservation issues to be explored? There is still plenty of scope to address these and other areas. For example, research tackling issues around representation and diversity; collaborative and co-created research with local communities and iwi; projects addressing gaps or backlogs in digitisation; user studies; work that aids the development of finding aids and /or training guides, and research addressing key issues impacting heritage and information. For example, as Sean mentioned, conducting research into the impact of AI in its many forms on heritage in galleries, libraries, archives, museums and records.

Anybody interested in applying for the Scholarship in 2024 or 2025 should contact the Ian McLean Wards Memorial Trust. info@e-recordkeeping.com.

We encourage you to take the plunge!

ENDNOTES

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A NICE TO HAVE

The value of community archives

Opinion piece

By Stephen Hardman

Over the past few years, I have been involved in writing a number of grant applications to funding agencies on behalf of associations and organisations who hold important local archives and collections. In doing so, I have faced the same frustrations experienced by many when looking for funding for the cultural heritage sector, and indeed for all not-for-profit organisations. There is the economic reality of limited (and diminishing) pots of funds, competition between many worthwhile organisations, and in New Zealand, a small economy with limited tax revenue.

I was recently writing a grant application for a small association that holds a nationally significant historic collection but no money. I was told by the funding agency that what I was asking for was seen as a *nice to have*. The lack of understanding shown by this response goes to the heart of the myriad problems faced by small community archives — that is, lack of funding creates a cyclical process that causes the lack of proper facilities, lack of training, limited staff, and over-reliance on volunteers.

This lack of funding can also create a state that can lead to the perception that community archives are less important when compared to other archives such as those managed by a library or museum. For example, people may think community archives are 'just' run by enthusiasts (many are, but the term is perceived differently in many quarters), and therefore not *proper* archives, which then places them in the *nice to have* category when it comes to funding.

But how do we break this cycle? I would argue that the issue comes down to the question of value, and how the value of community archives relates to the larger question of how we value history and its associated narratives. This question can be broken into further questions such as, what is the value of community archives? How do we quantify this value, and how do we convince funders, both government and non-government, of this value?

Research on the issues faced by small community archives in New Zealand is patchy at best, possibly again due to people's sense of value around what these archives are. For example, are they *proper* archives and therefore the right subject for professional and academic interest? The limited research that exists is full of hard evidence of the value of community archives. Sarah Welland's 2015 report, *The Role, Impact and Development of Community Archives in New Zealand*, is a comprehensive assessment of many common issues faced by community archives.[1] Sadly, many of the issues outlined in Welland's report are still with us today, implying that people still underestimate the power of community archives for research and other purposes.

When it comes to funding community archives, the problem seems to come down to the fact that to get money, you need to prove value, and with no money, you cannot prove value. Therefore, people assume the archives has no perceived value. It is this *perceived value* I want to address. Many of us may be familiar with the process of writing funding applications, and the requirement to match our grant applications with the *outcomes* asked for by funding agencies. Funders often want to see what they are funding — a playground, a new building, an event. Physical things that they can point to and say, "I funded that". What follows when you start a funding application are those moments of head-scratching where you are forced to wordsmith what seems obvious to you and others in the sector. Broadly, the value of community archives rests on understanding the value of community history, and this is a difficult concept to quantify. For example, how do you quantify the value of gaining knowledge, or the joy of discovering a photograph of one of your ancestors?

Therefore, when exploring the value of community archives, we need to understand what community archives are about. But there is a problem in defining what we mean, as "the concept of community archives is still somewhat ambiguous."[2] Most people involved in heritage-related funding approvals are clearer on the distinction, for example, between the National Library, Archives New Zealand, and Te Papa, and may also have a reasonable idea of the professional expectations, statutes, and guidelines around how these are run. Community archives however are often a combination of different types of archival practice (and more), making them harder to define. For example, they may also be a social hub, and a repository of things people are not quite sure of but believe there is value in holding them. This shows how community archives have often evolved - organically, responding to community needs and specific collections as they become available. They operate not from a top-down acquisition programme, but through a bottom-up response to the actual community they were created for. This can mean that

(for instance) one day you can have a surplus of antique prams, while on another, the recipient of a recently discovered rare Bible (real examples!). But national narratives are not comfortable with this type of messy and the random. National narratives, around the world, thrive on coherence and key defining features. In New Zealand this is typically around such things as self-sufficiency, biculturalism and multiculturalism (to varying degrees), the environment (*Nature*), and ingenuity. These are then embedded in such things as food, music, and sport. But not long after I had arrived in New Zealand, I asked a class I was teaching for the key features of New Zealand culture, and of course rugby came up high on the list. I then asked how many of them watched rugby and only three out of over twenty put their hands up. And one was from the United States. And this leads me to think of another of the challenges for community archives, in working without a defined narrative and with disparate materials. It is a real skill to craft meaningful stories from the bits and pieces and fragments that are unearthed in the community.

I was a lecturer in History (yes, big H) for many years, and I was at pains to teach students that history was not the clear national or global narrative that the textbooks can teach. (This was a shock to many of my students of course!) Instead, history, like life, is fragmented, chaotic, reactive, and, crucially, its memory and reconstruction are contested. I can see a parallel in our different heritage institutions. For example, we have the textbook *grand narratives* in big institutions such as Te Papa and to a certain extent the National Library. I *am* exaggerating somewhat here, and I don't want to downplay the importance of these institutions and their role as custodians of historic memory. I am also aware of places like the Turnbull and Hocken who do collect local and regional memories, and other archives such as religious archives. However, I do believe there is a difference between these institutions and the smaller community archives beyond the professional/amateur distinction. The larger national, and indeed, regional narratives can often only be more fully understood within the context of local narratives, and this is where local community archives are crucial. These archives add context and layers of complexity to aspects of the wider narratives.

The *local*, like many of the community archives themselves, is messy, somewhat chaotic, and yes, often poor. The *local* is the *lived experience*. It is where cultures and identities such as race, ethnicity, class, gender, and sexuality stumble over each other, sometimes in cooperation and other times, (mostly even) in conflict. This is why these local histories can ask difficult questions of the national narratives and provide uncomfortable, but crucial, counter-narratives. As Andrew Flinn has pointed out in reference to the UK, "the very existence of community archives, by documenting and recording the lives of those hidden or marginal to formal archives, challenge the legitimacy of the mainstream sector"[3]. I am never quite sure with some funding providers, whether there is a genuine lack of understanding of the nature of local and community histories or a clear ideological decision not to allow these histories to be told.

Then there is the moment funding becomes available to a group or association and the question of what to do arises. The main purpose of the funding application is to raise the standard of the archives – such as improved buildings and storage facilities, more effective record keeping or digitisation. But this often involves bringing in experts, which in a way reinforces the perception of the *amateur* status and perceived lack of *professionalism* in community archives. There is danger of this being seen, as Cook puts it, as "professional archivists jumping to the rescue".[4] As mentioned above, community archives are often made up of a wider range of material than other, mainstream archives, and they have their own longstanding traditions and necessary skills particular to these archives, many of which can stem from the community itself. It is important to recognise that community archives are different, certainly more democratic and disparate. Any investment should be in harnessing these traditions. This may include allowing the breaking of some traditionally applied mainstream rules to achieve the shared outcome of preserving these archives and making them available in ways the community agrees with and has control over. A different way of managing local archives *in partnership* with the mainstream archives is a much-needed discussion.

There have been exceptions in heritage funding recently that demonstrates the value of local archives and collections. The Library Partnership Fund (https://natlib.govt.nz/about-us/collaborative-projects/new-zealand-libraries-partnership-programme) although targeted at a branch of government, was spent in ways that impacted positively on many community organisations and groups, along with the Cultural Sector Regeneration Fund (https://www.apraamcos.co.nz/about-us/news-and-events/cultural-sector-regeneration-fund). We can see material outputs from these in the many worthwhile groups and projects funded, and they are important to celebrate. But the huge excitement that was generated by the availability of these funds shows that these examples are the exceptions and not the norm. For instance, with the Cultural Sector Regeneration Fund, there were over 690 applications and only

86 were funded. The Museum and Heritage sector received only 13% of the total $28.3 million. But even the $28.3 million across the cultural sector is actually not that much in the grand scheme of government spending.

However, it has been heartening to see how the Library Fund has proven so successful for many local communities and how this was driven by community-engaged librarians. In my own Waimakariri region, the local Library has done an incredible job working with local communities, museums, and archives. The result is a programme where the Library engages with schools, enabling students to discover their own history, their ancestors, the history of their street and their school - not by being told, or from a book, but by discovery and activity. And yes, the learning process often matches the content of the material: it is messy and complicated, but its theirs, and they own that. In fact, I believe children are more effective learners when it is seen as play and a bit chaotic. As they build their own history, they can understand how history is always in construction. They can then take this knowledge that history is complicated and constructed when they visit the Big Museums and learn how to read those constructs for themselves. For example, an exhibition on World War II would be enriched by the knowledge that a person from your street or town or school was directly involved, and you were in possession of a personal story to relate to. Many groups and individuals are often dissuaded from heritage institutions as they feel out of place or it's not about them. Community archives are the places that start to enable this broader engagement between people and history.

My reason for writing this piece is that I have recently had the honour of being appointed a Trustee of the Ferrymead Heritage Trust, which manages the Ferrymead Heritage Park in Christchurch. One of my tasks will be to secure funding for the various associations associated with the Trust and their important collections. From experience, it is going to be challenging, and more so in today's rather arid climate. I will also likely be competing for the same funds against many of you who are reading this. It is a harsh reality, but I have found that discussion and collaboration in the sector will make us all better at writing funding applications and wordsmithing the value of community archives. The more we debate the value of what we do, the better we get at articulating the value of the archives, as well as the wonderful and dynamic complexity and diversity of the communities our archives serve. Maybe, one day, local archives will be valued for more than just *nice to have*.

I would like to finish by returning to my opening comments about the conversation I had with the funding agency. At the time, I was putting together an application for a community museum. This museum has a magnificent collection of photography equipment and cameras, and an important collection of photographs from across the Canterbury region that reaches back to the nineteenth century. This collection documents the lived lives of thousands of people from all backgrounds and identities. If anyone has the wherewithal and desire to fund this *nice to have* collection — please get in touch!

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OBITUARY

Thomas Peter Wilsted, 1943 – 2024
ARANZ first President and Life Member

By Stuart Strachan

Of Danish settler parentage, Tom Wilsted was born in Detroit, 16 April 1943, and grew up in Greenville, small town Michigan, where his parents had a furniture store. From 1962 he attended Kalamazoo College, where he met Mary, his future wife of 57 years, before going on to the University of Wisconsin at Madison. Here in 1968, he graduated MA in history with his American Civil War thesis: Roger A. Pryor: Secessionist and Soldier, 1849-1865. So, a lifelong fascination with history and its sources was confirmed.

While a student he received early archives training working part-time in the manuscripts section of the State Historical Society of Wisconsin before taking up a position as a field representative with the Illinois State Historical Society at Springfield, where he was responsible for all Library acquisitions including manuscripts, books and newspapers. He quickly became an active member of the Society of American Archivists, from 1971 serving on its Collecting Personal Papers committee. He also became a member of the Midwest Archives Conference and the Organisation of American Historians.[1] Jim Traue, then Chief Librarian of the Alexander Turnbull Library, is credited with spotting Tom on a visit to the United States, leading him to come to New Zealand in November 1973, with his wife Mary and young son Jeffery, to take up the position of Manuscripts Librarian at the Turnbull in succession to Margaret Scott.

Figure 1.

Thomas Peter Wilsted, 1943-2024
Source: Author

Tom's arrival here came at a watershed moment in the development of archives within New Zealand, both institutionally and professionally after a long period of slow growth. On arrival he very happily joined forces with a small number of other engaged archivists: Rosemary Collier, Stuart Strachan, Peter Miller, Robin Griffin, Ian Matheson, Ian Thwaites and others, who then had as their vehicle the Archives Committee of the New Zealand Library Association with its fledgling journal *Archifacts*. It soon became apparent that remedying the arrested state of our governmental National Archives and the disparate arrangements for archives preservation outside Wellington required more forceful advocacy and a gathering of interest than could be provided through the Library Association. So supported by sympathetic seniors, Jim Traue at Turnbull, Michael Hitchings at Hocken, and Judith Hornabrook at the National Archives, the group collectively resolved to form its own dedicated association, with Tom taking on a leading role.

Encouraged by the formation of the Australian Society of Archivists in 1975 and with much testing of the water beforehand to establish interest, the inaugural general meeting of the new Association was held in Wellington on 2 October 1976. However, unlike the Australian Society, its membership was made broadly inclusive, welcoming interested academics, genealogists and local historians, as well as archivists and records keepers, to gain better numbers and give a greater national presence. Tom was elected President. He was an obvious choice, with his professional experience of archives associations in the United States and his key position as Manuscripts Librarian at Turnbull. Moreover, he had shown considerable initiative and energy in the lead-up to the inaugural meeting. Subsequently, he was instrumental in instigating the invitation to Dr Wilfrid Smith, Dominion Archivist of Canada, to report on the state of archives in New Zealand, much as Dr Kaye Lamb had earlier reported on archives in Australia in 1973. The resultant Smith Report (1978) had success in gaining some additional resources for National Archives from its parent department, the Department of Internal Affairs, and in giving fresh urgency to a long overdue look at its dated governing legislation, the *1957 Archives Act*.

Within Turnbull Tom was also busy. He introduced special sub-collections on personal war documents to help stem their loss to overseas collectors, on women's papers and organisations as feminist history began to take hold, and on the relatively neglected field of records of members of parliament. These did not always endear him to those reinvigorated institutions outside Wellington which now had their own ideas for collecting these!

He also raised Turnbull's standard of physical care by importing in bulk direct from the United States preservation-quality folders and Hollinger boxes, as well as introducing standard archives transit boxes. Equivalent locally made or sourced supplies are now generally accepted for most of our archives and manuscript collections.

Tom was with us for just a further two years, during which he proved a strongly engaged President promoting seminars,

writing articles, touring the country and raising ARANZ's profile generally. But in the end the call of his native land with family and friends proved too strong for us to hold him. He left in June 1978 to take up the position of national Director of the Salvation Army Archives in New York, but not before a special dinner was held for him and the conferment of the Association's first life membership.[2] Tom's time here and his presidential incumbency were seminal and in retrospect may regarded as an all too brief honeymoon. Foundations were surely laid, but tougher times lay ahead.

In the United States Tom was to have a long and distinguished archives career. Following his directorship of the Salvation Army Archives, he was appointed Associate Director of the very voluminous American Heritage Centre archives at the University of Wyoming in Laramie, and then in 1996 was appointed Director of the newly opened Thomas J. Dodd Research Centre at the University of Connecticut, Storrs, remaining in that position until retirement in 2008. Here Tom was probably at his happiest. His colleagues remember him as a strong leader, who "established the prominence of many of the programs and collections of the archives, most notably in Human Rights."[3]

At the same time, he began publishing, authoring several books on archives management, particularly on the design and build of repositories, beginning with co-authoring *Managing Archival and Manuscript Repositories* (1992), which won the Society of American Archivists Waldo Leland Gifford Prize. He followed this up with *New and Remodelled Archival Facilities* (Society of American Archivists, 2007).

On his retirement in 2008 Tom and Mary moved to Green Valley, Arizona, for its greater warmth. At the same time, he founded Wilsted Consulting, simultaneously leading the team with Michelele Pacifico that in 2009 produced the very comprehensive *Archives and Special Collections Facilities: Guidelines for Archivists, Librarians, Architects and Engineers*, which was endorsed by the Society of American Archivists as its national standard. It won glowing reviews both nationally and internationally from such luminaries as Britain's Tim Padfield and Australia's Ted Ling. Not surprisingly, it was awarded the Society of American Archivists 2010 Preservation Publication Award. He had already the previous year deservedly been made a Fellow of the Society of American Archivists, his nominator describing him as "a dynamic and visionary leader who sees the big picture and commands respect in a very natural and unassuming way."[4]

As a consultant, up until his second retirement about 2015, Tom is reported by the Society on its website as having "worked with dozens of architects, planners and building owners in planning and designing archives and archives-museum facilities".[5] He was also much in demand across the country as a lecturer and teacher, leading seminars and workshops.

Tom and his wife Mary had all their lives been people of committed Christian faith, supportive of their local church wherever they were. This expressed itself most forcefully in their later years in Green Valley, particularly with programmes of assistance given by their church to distressed migrants from across the southern border, including the leaving of water where it could help them. This was not popular and took congregational courage, but certainly accorded with Tom's keen interest in human rights from his days at the Dodd Research Centre.

It was then also that he rediscovered his interest in road biking, riding almost every day, whatever the conditions, with local groups, including the Posada Peddlers and GVR Cycling groups, both of which he founded with a colleague. He wrote and edited their newsletters, organised bike drives for local charities, and volunteered generally within La Posada retirement village. Each year he would ride his age in miles, a considerable achievement that he would proudly post.[6]

Tom retained a strong attachment to New Zealand and would regularly send back links and snippets from the United States concerning our country. And he revisited at least three times, last in 2017 when in succession he rode with me the West Coast Wilderness, Roxburgh Gorge and Clutha Gold trails. It was an unforgettable experience for us both, then in our seventies.

Tom rode for the last time on 6 April 2024. When out riding he died of a massive heart attack, just ten days short of his 81st birthday and yet another post. A born organiser and dedicated archivist, Tom Wilsted, our first president and life member, will be well and kindly remembered for his selfless and important contributions to archives and the archivist profession in two countries, New Zealand and the United States.

I wish to thank Mary and Jeff Wilsted for their assistance with the writing of Tom's obituary.

ENDNOTES

1. 'News Notes', *Archifacts* 2 (June 1974), p. 2/7.
2. 'Analecta', *Archifacts* 6 (June 1978), p. 139.
3. University of Connecticut Facebook Page.
4. Society of American Archivists, 'Fellows', 2008, available at www2.archivists.org/recognition/2008/fellows, accessed 6 August 2024.
5. Society of American Archivists, 'Thomas Wilsted', n.d., available at https://www2.archivists.org/prof-education/faculty/thomas-wilsted, accessed 6 August 2024.
6. Memorialsource.com, 'Thomas Wilsted', 2024, available at https://memorialsource.com/memorial/thomas-wilsted, accessed 6 August 2024.

GETTING TO KNOW YOU

Chrissy Knight, Congregation Archivist, Sisters of Mercy, New Zealand.

1. What is your name and what do you do?

My name is Chrissy Knight, and I am currently the Congregation Archivist at the Sisters of Mercy, New Zealand. This role is a good fit for me, as I like the variation of a sole archivist role. It includes the management of both the archival collection and a mini museum of objects.

2. Can you tell us a little bit about the path that led to your current role?

My first career was in fashion design and tailoring with a specialty in kiltmaking, so when I was initially transitioning into a heritage career, I was dreaming of curating a fabulous textile collection. However, my path has happily led me into other areas that I did not anticipate. I spent ten years in a University Library, servicing research enquiries and working with the special collections. I loved the research environment and the students' energy there. Following this, I had two years working on the Digitisation Programme at Archives New Zealand. This was a very rare opportunity for me to work in a state-of-the-art facility that was digitising on a major scale. After this, I became the Congregation Archivist for the Sisters of Mercy New Zealand, and this is where I still work.

3. What is your biggest challenge in your current role?

Responding to requests for information relating to out of home care – mainly from people asking for the records we hold of their time in care with the Sisters of Mercy. This is sensitive and sometimes emotionally painful work. There is no room for mistakes. However, it is also very significant work.

4. What is your favourite archive or collection you have seen or would like to see?

The Victoria and Albert (V&A) Museum's online textile collections (see https://www.vam.ac.uk/collections/textiles). I have used this for remote research. The site is so easy to use, with so many beautiful quality images available for download (with copyright permissions clearly explained).

The NZ Fashion Museum (online at https://nzfashionmuseum.org.nz/) is another inspiration and a wonderful hub showcasing our own cloth creatives.

My favourite physical objects would be the chemical samples of plastics in the Alan MacDiarmid collection in the JC Beaglehole Room at the Victoria University of Wellington. For chemists, colour is an indication of a dramatic reaction - it shows stuff is happening. MacDiarmid said, "colour continued to be one of the driving forces in my future career in chemistry. I love colour".[1] I quote this, as I, too, have always loved colour. This chemist's perspective gave words to the thrill I feel when I see dramatic colour combinations.

5. What do you most enjoy about the work you do?

I enjoy having to be on top of all aspects of a collecting archive that is connected to a living community. I take a very systematic process-based approach to the heritage collections. I like to be strategic and consistent in my methods. But on the flip side, I also love storytelling and creative communication. I use both approaches in my role. My archiving and collection management is very systematic but my creation of exhibitions and displays requires an artistic bent. 2025 will be a big year of Sisters of Mercy anniversaries which we are planning for with different celebratory events.

6. Do you have any recent notable acquisitions or taonga that you'd like to highlight to ARANZ members?

I have discovered some unexpected items in the collections which have required research and appraisal to determine the merits of their continued presence in the Sisters of Mercy collections.

One example of this was a collection of rocks containing samples of gold ore. I was puzzled by their presence until I found an entry in the Annals from the Hokitika Convent which said:

"31 October 1878

Mr [John] Dowling presented [to the Sisters] a very fine crayon portrait of Most Rev. Dr Redwood, handsomely framed, also some fine specimens of quartz rock containing veins of gold".

The full picture became clear as I learned it was common practice in the late 19th and early 20th centuries for members of the community to support the ministry of the Sisters by giving them items of value that the Sisters could hold onto for re-sale in lean times.

Once I had the context and the provenance, the value of these rocks rose in my eyes. This was a lovely instance of the relationship that can exist between objects and records.

We kept the rocks.

ENDNOTES

1. The Nobel Prize, 'Alan MacDiarmid', 2000, available at https://www.nobelprize.org/prizes/chemistry/2000/macdiarmid/biographical/, accessed 8 July 2024.

GETTING TO KNOW YOU

Rata Holtslag, Assistant Curator, Acquisitions Services, Alexander Turnbull Library.

1. What is your name and what do you do?

Kia ora, I'm Rata, an Assistant Curator in the Acquisitions Services Team at the Alexander Turnbull Library. This team was established toward the end of 2023 to manage incoming donations.

2. Can you tell us a little bit about the path that led to your current role?

I have always been interested in cultural heritage – I come from a family of artists and archivists – but my career kicked off after I completed a Postgraduate Diploma in Museum & Heritage Practice at Te Herenga Waka. After finishing my studies, I got a Library Assistant job at the Alexander Turnbull Library. I was intending for this to be a stopgap as my goal was to work in galleries and museums, but I fell in love with the collection and the variety of the work.

I secured a role in the Arrangement & Description team, and then later a fixed-term role in the Curatorial team, which later became Acquisitions Services. I have been at the Turnbull for over five years now and am lucky to have worked in a variety of roles during that time, getting a taste of how different parts of the Library function.

3. What is your biggest challenge in your current role?

The volume of work. The Acquisitions Services team primarily deals with incoming donation offers, appraisal, and accessioning. But we also assist the Curatorial team with collection backlogs, complete desk shifts, work on projects, and retrieve collection items for internal and external clients, amongst other things. As is the case for most repositories, the collections come in faster than we can process them, so there is always work to be done. Each and every one of us has several projects we'd love to dedicate ourselves to (for me it's a full audit and rehousing of the Ephemera collections) but there is not enough time in the day! We've been lucky to have some very diligent interns over the years, but it would be great to see some resources be dedicated to getting all of the collections to a manageable state.

4. What is your favourite archive or collection you have seen or would like to see?

Two stand out to me, as a lover of both fashion and music. In 2015, I was lucky enough to see the *Björk* exhibition at MoMA (the Museum of Modern Art in New York). The exhibition showcased the singer, songwriter and artist and included sound, film, visuals, instruments, objects, and costumes, as well as plenty of ephemera. It was a really incredible, immersive way to understand Björk's body of work and attempt to get inside her head (an impossible feat!). The costumes were out of this world, but I found her lyric drafts most touching. Her handwriting is beautiful. Very Scandinavian. In a similar vein, I saw *David Bowie is*, at ACMI (the Museum of Screen Culture in Melbourne) later that year. It was equally unusual, as expected. The highlight there was definitely the costumes!

I am also morbidly fascinated by the Wellcome Collection (a free library and museum in London focusing on health) and am interested in how it's morphed over the years to become a more inclusive, contemporary-focused institution.

5. What do you most enjoy about the work you do?

While I've pointed out the volume of work as the biggest challenge, it is also one of the things I enjoy most. My role is incredibly varied, meaning I could spend a whole day on paperwork and then follow it with a whole day working with collections. I love being able to move between tasks. It keeps the days very interesting! We've undergone some changes in process recently too, and I've loved the strategy and planning associated with that. But most of all, it's the people! I have an amazing team who make even the most banal tasks seem fun. I have been very grateful to learn from my colleagues across the Library; everyone is so passionate and very generous with their knowledge. There is a real shared purpose of ensuring collections are accessible to and representative of Aotearoa New Zealand, and I feel very lucky to be part of that.

6. Do you have any recent notable acquisitions or taonga that you'd like to highlight to ARANZ members?

To follow on with the music and ephemera theme, I have recently accessioned a collection of posters by Garage Collective. Garage Collective was an independent screen-printing collective founded by fellow ARANZ member and Turnbullite, Jared Davidson, with the intention of avoiding the commercial design and printing industry. The Collective was run out of Jared's garage in Christchurch between 2006 and 2009. Jared hand-screen-printed posters and other ephemera for bands, political groups, and artists in small, limited edition runs. Some of the posters were designed by Jared himself, but most are by illustrators and designers such as Toby Morris, Hadley Donaldson, and Luke Wood. This is a really fun collection, and of interest to me as a former Ōtautahi resident who was going to gigs during the years that Garage Collective was active. The posters are visually interesting and feel very characteristic of the late 2000s. I hope they get plenty of use!

BOOK REVIEW

Music, Dance and The Archive, edited by Amanda Harris, Linda Barwick and Jakelin Troy

Review by Keith McEwing

The preface of this book indicates that this collection of essays originated from a project looking at creating a better record of the histories of Australian Aboriginal and Torres Strait Islander people, particularly their practices around music and dance. Funded by the Australian Research Council's Discovery Project Scheme, the project was titled *Reclaiming Performance Under Assimilation in Southeastern Australia, 1935–1975*. The book's nine chapters stretch much further than this, however. As well as covering First Nations people in Northern Territory and Western Australia, it also includes two chapters relating to Aotearoa/New Zealand, and further chapters on the Indigenous practices of Taiwan, and the Haudenosaunee in North America.

Music, Dance and the Archive, Sydney | Sydney University Press | 2022 | 206 pages | Open Access (eBook) | ISBN: 9781743328675

Most chapters address both the archivist and researcher's dilemma of dealing with records related to music and dance and how to document both the tangible—recordings, photographs and other documentation, and the intangible—the actual performing art itself. Other chapters challenge the Western notion of objects as stand-alone items of purely physical significance. A third theme considers the human body as an archive, holding knowledge, and in turn, expressing that knowledge.

The two Aotearoa chapters create an interesting contrast in approaches to archives and museums. Marianne Schultz writes of two performing artists of Māori songs and dances from the beginning of the twentieth century. Both toured internationally, generating great interest in Māori culture/Te Ao Māori. Princess Iwa (Evaline Skerrett, Ngai Tahu)—dubbed the Māori nightingale—travelled with Makereti Papakura's Māori concert party to Britain. Staying on in London, she broadened her repertoire to include English ballads and opera arias.

In distinction to this 'British-ised version of Māori', Schultz then focuses on Bathia (Bathie) Stuart, a Pākehā woman who specialised in Māori repertoire. Footage of Bathie Stuart performing exists in the 1925 comedy drama, *The Adventures of Algy*, while Princess Iwa's career is documented largely by photographs and newspaper accounts. Questions of authenticity are raised by Schultz, both in terms of Bathie Stuart's performance being tailored as international entertainment, and in one of Princess Iwa's signature songs being 'Waiata Poi' by the Pākehā composer Alfred Hill.

The second essay relating to Te Ao Māori is a contemporary artistic response to Māori artefacts. Jack Gray, co-founder of Atamira Dance Company, visited the wharenui of his tupuna, Ruatepupuke II, now standing at the Field Museum in Chicago, Illinois. In the process of being interviewed by Jacqueline Shea Murphy, Gray presents two themes: that of artefacts being more than museum objects and having a life or spirit of their own, and that of the human body as an archive, storing knowledge that is then expressed through movement.

Although the book is broader than its preface outlines, this is of great benefit to the reader. Opening gateways to understanding many different Indigenous groups in the world's use of music and movement, the book also presents some common themes and approaches shared amongst the different groups. These include how to view archives and collections of artefacts, and furthermore how to respond to them. Archives hold historic detail; artefacts share a spirit or presence; and the human body—particularly one well immersed in the customs those archives and artefacts represent—becomes an archive of knowledge historically informing music and movement practice.

Music, Dance and the Archive was the winner of the *2022 Mander Jones Award* (Category 1B).

PODCAST REVIEW

FLAME (Future Libraries, Archives and Museums in Excavation) – Council on Library and Information Resources (CLIR).

Podcast series of the CLIR Curated Futures Project | Season One | 2021-2023

Review by Lindsay Bilodeau

FLAME (Future Libraries, Archives, and Museums in Excavation) is a podcast series that ran from December 2021 to September 2023.[1] It was created by Laura Wilson, Ece Turnator, Petrouchka Moise, Jennifer Grayburn and Keith Smith as part of the Council on Library and Information Resources (CLIR) Curated Futures Project within the CLIP Post-Doctoral Fellowship programme. The Podcast series has eight episodes consisting of interviews with experts, researchers, and gallery, libraries, archives and museums (GLAM) sector workers who focus on the decolonisation of GLAM institutions. Interview segments are interspersed with commentary from the hosts, in which they connect themes from across the episodes and include data and other citations that reinforce or provide context to the interviewees' statements.

Host commentary is differentiated by vocal modulation, designed to make the hosts sound like they're speaking through a recorder, which is at times distracting, but the content of the podcast is engaging enough that this is not a serious issue. The hosts create a listening experience akin to reading an edited volume by highlighting two main themes across all eight episodes: the current lack of BIPOC (Black, Indigenous and People of Colour) people working in GLAM institutions, and the need for more reparative practices in the sector.

The most prevalent theme in the series is the lack of diverse voices in GLAMs and the need for more BIPOC people to take part in the sector. Several solutions to this issue are suggested, including encouraging BIPOC people to pursue library school or other related academic studies, engaging with BIPOC community groups, and changing the fundamental ways institutions operate. One example of this last solution is the creation of an Indigenous-led version of the Native American Graves Protection and Repatriation Act (NAGPRA).[2]

Though the podcast is successful in highlighting the need for diverse voices in GLAMs, the question of *why* there are so few BIPOC workers in the sector remains to be fully addressed. This is arguably a question that cannot be addressed in an eight-episode podcast series, but it is worth noting that there is room for more discussion about how the sector excludes these people and why individuals are reluctant to study, apply for and work in GLAMs.

The second theme is the turn toward reparative work within GLAMs. Both the guests and hosts highlight emergent reparative / restorative practices across the sector, from reparative description work to reparative archaeological practices. Episode seven, titled *Indigenous Knowledge is Living Knowledge: Context and Resources for Describing Indigenous Collections* was of particular interest, with a discussion of Indigenous knowledge and copyright. In a 2021 interview with PhD student Lydia Curliss (Nipmuc), hosts Wilson and Turnator interrogate the ways archival collections are described, how their copyright is managed and how this might change in the future. One of the most poignant segments in this episode is when Curliss reminds listeners of the need to challenge the supremacy of the written record and emphasises the need to find ways to support and preserve Indigenous history-keeping to privilege Indigenous voices.[3] She reminds listeners that Indigenous knowledge, as is quoted in the title of the episode, is living and dynamic knowledge and therefore copyright cannot be applied to it in the same way as a static, written document. In this episode, both hosts and guest highlight the themes of the whole series by demonstrating how current GLAMs practices and laws cannot serve Indigenous peoples and therefore the field needs more Indigenous / BIPOC peoples on the ground to change Eurocentric GLAM practices.[4]

This podcast series challenges the GLAMs sector, bringing together diverse, expert voices who are all calling for a change to the ways heritage institutions work. FLAME maintains a strong position – that the decolonisation of the sector is the way forward and that this can only be done through the inclusion and privileging of underrepresented people. Though the podcast is focused on the United States, it has implications more broadly, as there are collections related to BIPOC communities at GLAM institutions across the world.

ENDNOTES

1. Available on Spotify. See https://open.spotify.com/show/5dq7mdhEPnc3i2nhsYpsyD.
2. Laura Wilson and Ece Turnator, hosts, '"Indigenous Knowledge is Living Knowledge", Context and Resources for Describing Indigenous Collections', FLAME Future Libraries, Archives, and Museums in Excavation (Podcast), February 27, 2023, available at https://podcasters.spotify.com/pod/show/futures-flame/episodes/Indigenous-Knowledge-is-Living-Knowledge--Context-and-Resources-for-Describing-Indigenous-Collections--A-Conversation-with-Lydia-Curliss-e1vick5, accessed May 16, 2024.
3. ibid.
4. ibid.

NOTES ON CONTRIBUTORS

LINDSAY BILODEAU

Lindsay Bilodeau is a member of the Algonquins of Pikwàkanagàn First Nation (Canada). She has a deep interest in issues surrounding the representation and preservation of Indigenous knowledge(s) and perspectives. She holds a BA in history from Acadia University in Canada (2016), an MA in Museum Studies from the University of Leicester (2017) and a Doctorate in Museum and Heritage Studies from Victoria University of Wellington te Herenga Waka (2023). Lindsay's research focuses on Indigenous Museum practice, decolonisation and indigenisation, and Indigenous methodologies.

LOUIS A. CHANGUION

Louis Changuion is the University Archivist at Massey University. He holds a master's degree in Cultural History, a postgraduate diploma in Archives and Records Management, and a postgraduate diploma in Museum Studies. Apart from a short sojourn into the museum world, he has spent most of his career in university archives in New Zealand and South Africa. He serves on the committee of the Central Districts Branch of ARANZ and has in the past been a member of the ARANZ Council, serving as its secretary.

AMANDA COSSHAM

Dr Amanda Cossham is the Research Development Leader, Open Polytechnic | Kuratini Tuwhera, and previously a lecturer in Library and Information Studies.

RICHARD FOY

Richard is an Aotearoa New Zealand-born son of Chinese immigrants, accomplished public speaker, failed comic-novelist and a public servant who's enthusiastically committed to a career of public service and leadership. Richard is a former Chief Archivist of Archives NZ, our National Archives, an LDC (Leadership Development Centre) 2019 Fellow, 2018 Geoffrey Bolton lecturer (State Records Office, WA), President of ARANZ (Archives & Records Association of NZ) and a wannabe Starfleet Officer. Richard is currently Kaiwhakahaere, Pūnaha Mōhio (Knowledge Systems) at Te Puni Kōkiri.

EVAN GREENSIDES

Evan Greensides has worked in the GLAMR sector in Aotearoa for 15 years. When the call to help find a home for the life work of Peter Bush went out, Evan took it as a personal mission to re-house the Collection at Te Manawa and continue work as Project Manager. His work has included various roles on ARANZ Council as President, Vice-President and 2024 Conference Committee, Trustee for the Te Manawa Museums Trust, and Senior Archivist at Archives Central. Evan works from a home office in The Garden City, Ōtautahi, as an Information Management Consultant.

SAM GRUSCHOW

Sam completed his Master of Information Studies at Victoria University in 2023, specialising in archives and records management. With a long and varied background in information systems Sam has a personal and professional interest in digital preservation, information security, and the use of technology to improve information management and access. Sam currently works for an intellectual property law firm in Wellington and can be contacted via sgruschow@gmail.com.

STEPHEN HARDMAN

Dr Stephen Hardman is a Trustee of the Ferrymead Heritage Trust in Christchurch, co-founder and Secretary of the Preserving Local History and Educational Trust, and a co-founder and former Chair of the Baroque Music Community and Educational Trust of New Zealand. Stephen previously taught History and Cultural Studies at the University of Canterbury, with a research focus on working class history. During the day, and on occasion evenings and weekends, Stephen manages the South Island for NZMS and Recollect.

RATA HOLTSLAG

Rata Holtslag is an Assistant Curator in the Acquisitions Services Team at the Alexander Turnbull Library. This team was established toward the end of 2023 to manage incoming donations to the Alexander Turnbull Library. (Rata has since moved to Christchurch and into a new role).

CHRISSY KNIGHT

The last 30 years of my working life has seen me as a: car groomer, self-employed tailor, kiltmaker, and fashion sales assistant. I have worked with collections in archives, and an academic library, based in the design school and the special collections. My work history has taken me to some varied places, but now as sole archivist in a private collecting archive which includes a small museum, I get to tap into most of these interests.

KEITH MCEWING

Keith McEwing completed a Bachelor of Music degree (VUW) in 1988 and has worked in various music-related library positions since. He is currently Assistant Curator, Music for the Archive of New Zealand Music, Alexander Turnbull Library. Other interests include Baroque dance, completing a MA thesis on the Chaconne (2009). He also teaches Ballroom and Latin dance and Taiji Quan.

SAM ORCHARD

Sam Orchard is the Assistant Curator of the New Zealand Cartoons and Comics Archive at the National Library of New Zealand, and a working comic artist. He has developed comic resources and contributed to publications and journals across the globe. Sam is particularly interested in inclusive and intersectional ways of working that acknowledge the importance of accessibility, decolonisation and feminism. Sam is motivated by finding new and accessible ways to communicate complex ideas aligned with these key principles.

MARK PACEY

Mark Pacey works as a Local Heritage Specialist at the Wairarapa Archive. He has a degree from Massey University with a double major in History and Defence Studies. He is the author of eight books and numerous newspaper, magazine, and journal articles. He has a specialized interest in the United States forces and the time they spent in New Zealand during the Second World War.

ASHWINEE PENDHARKAR

Dr Ashwinee Pendharkar is an academic and heritage professional with deep commitment to diversity, equity and inclusion. Ashwinee was the inaugural Curator Contemporary Voices and Archives at the Alexander Turnbull Library and is now leading Collection Development (Legal Deposit) for the National Library. She is handing over the Reviews editorship from 2025.

STUART STRACHAN

An original member of ARANZ and founding Editor of Archifacts, Stuart was the first archives curator at the Hocken Library, then formally trained at University College London, before becoming Senior Archivist at the National Archives. In 1985 he was appointed Hocken Librarian at the University of Otago, retiring in 2008. A current member of the Archives Council and ARANZ Life Member, he was awarded QSO for services to archives in 2006.

SARAH WELLAND

Sarah Welland is Editor of Archifacts and Senior Academic Staff Member in Library and Information Studies at the Open Polytechnic | Kuratini Tuwhera.

JANE WILD

Jane Wild is Chair of the UNESCO Memory of the World Aotearoa Trust. She is also a Rare Books Curator at Auckland Libraries.

ARANZ ARCHIVES & RECORDS ASSOCIATION OF NZ TE HUINGA MAHARA

CONTRIBUTIONS

The *Archifacts* Editorial Team welcomes contributions on archives and recordkeeping and related preservation issues. Heritage components of information and /or document management will also be considered.

Contributions can relate to Aotearoa New Zealand and the Pacific or be of an international nature.

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