

# ARCHIFACTS

2022

# ARCHIFACTS

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# Editorial

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*Linda Liddicoat*

Kia ora koutou and welcome to the 2022 issue of Archifacts.

By way of introduction, my name is Linda Liddicoat and I have been editor since 2020. I have held various roles in libraries, the education sector and councils in my career. I work in Information Management, currently as Team Lead at Ko Taku Reo: Deaf Education digitising the collection and moving to Office365.

This edition has a report from our new President, and I'd like to welcome our new Reviews Assistant Ashwinee Pendharkar, (Curator, Alexander Turnbull Library).

In this issue contributions from people across time, cultures and countries mean the topics are diverse - some are reflections on history, others lend themselves to future development. It is also with great pleasure, I include an appreciation written on Sir Michael Cullen's life and contribution to the sector.

There are two articles on school archives, which perhaps show the depth and breadth of experiences available in the archives realm: from the challenges faced in daily working life (Eric Boaham), to the highlights of an international conference one may only get to have once in a lifetime (Vickie Ward).

I hope you enjoy this year's edition and that it will stimulate sharing, learning and debate. It is a labour of love produced by people who give their time voluntarily which is greatly appreciated.. Be sure to read our Notes on Contributors section for more details on the people behind the articles.

While the articles are varied in nature, the opinions expressed in them are each contributor's rather than the editor's or ARANZ. Comments or feedback are welcome: [editor@aranz.org.nz](mailto:editor@aranz.org.nz)

# ARANZ President's Annual Report 2022

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*Evan Greensides*



Tēnā koutou,

Greetings to all ARANZ members across our motu. We find ourselves at the beginning of another financial year with AGMs and conferences ahead and a year of events and progress behind us. In this year's President's Letter I will look back on where we placed the focus and efforts of the Association, how much we achieved and where ARANZ is headed in 2022-2023.

## **What was promised?**

After a year of minimal in-person interaction and isolation from each other, Council set a lofty vision to pivot from traditional workflows and support our members in a "new normal" of distance-based, digital activities. In my letter to members of the Association at the start of 2022 I defined the goals of Council for the year.

These were:

- Creating Regional Interest Groups (RIGs) to supplement professionals in regional areas where there is no active branch;
- Progressing regional symposiums with a focus on New Zealand GLAMMiR professionals;
- Providing digital training opportunities and presentations for our membership;
- Re-establishing the equal importance of archives and records through the creation of a dedicated Records Management portfolio on Council;

- Guiding the future of professional organisations in New Zealand through attendance and participation at a hui for GLAMMiR organisations on 1 March; and,
- Collaborating on future projects with our colleagues at the Australian Society of Archivists (ASA) after renewal of our MoU last year.

## **What have we delivered?**

The first issue I would like to touch on is the regional symposium. COVID once again put a damper on in-person events for the year, with “digital fatigue” also noted after multiple years of lockdowns and restrictions. We did not achieve this focus, but it is with pleasure that I can say that we are focused on a “Re-Opening” phase for the Association – ARANZ has advanced in-person events and will continue to implement learnings and strategies from the digital-only era of COVID. The first of these events will be a one-day joint event in Wellington with RIMPA in late-2022, incorporating training, workshops, presentations, and digital-streams on key records and archives topics. We are looking forward to “Putting the R back into ARANZ”.

Regarding training opportunities and presentations, our Lunchtime Kōrero sessions run by ARANZ branches have received outstanding feedback, allowing our members to connect and showcase information management projects, ideas and research. Other digital presentations have included learnings from use of the Recollect platform, staff from the Office of the Privacy Commissioner, and the annual talks by the ARANZ President to Victoria University Wellington (VUW) and Open Polytechnic information studies students. Even with COVID restrictions in place, the Central Districts Branch managed a Sole Archivists Day Out to multiple archival repositories in the Manawatū, while Wellington Branch co-hosted a successful GLAMMiR event featuring Dr Abi Beatson at Vicbooks, Pipitea. I would like to also thank Claire Dowling for the continued running of the monthly Information and Records Management (IRM) meetings with Otago/Southland Branch members.

The last three points were also achieved in 2022:

- Our inaugural Records portfolio seats were taken by Abby Wharne and Jennie Hood, liaising with our members to canvas topics of importance and progress events. Abby and Jennie have moved to other portfolios, with Michael Upton joining Council as the new Records Portfolio holder. Michael is a Director of Metataxis New Zealand and has extensive experience in information management over a 20-year career.

- The much-delayed GLAMMiR Hui took place in April over two days. The event was well attended by Information Management leaders, with a general consensus amongst all that our sectors need to break down barriers, increase collaboration, share resources and speak with a single voice on major advocacy issues.
- Continuing the momentum of our re-signed MoU, we have conducted multiple meetings with our colleagues at ASA. We are now progressing several projects, including a joint issue of Archifacts/Archives and Manuscripts and conference in 2024/2025.

Over and above these goals, your Council also:

- Signed an MoU with Open Polytechnic to offer reduced fees for ARANZ members in the Library and Information Studies course.
- Continued to communicate with our colleagues in the information management sector through bi-monthly Chief Archivist meetings, attending Open Polytechnic Special Advisory Group meetings and progressing multi-organisational special interest group support networks.
- Continued advocacy by providing feedback on retention and disposal actions to Archives New Zealand, the New Zealand Defence Force and Te Papa Tongarewa.
- Finally, several ARANZ members in areas without active branches have expressed interest in forming a Regional Interest Group (RIG). While the formal branch model provides the historical backbone of the Association, Council continues to progress the development of this decentralised model that will empower ARANZ members to collaborate, share local resources and host events where distance was previously a barrier. Council hopes to have an overall structure completed and first RIG in place by early 2023.

## **Where are we going?**

The Association has successfully overcome the challenges of COVID and effectively seized upon the opportunities created. Reflection on the Association's past efforts affords us the insight to witness our strengths and guide us to a successful future.

Your Council will continue to leverage off the successes of the past year. Lunchtime Kōrero sessions will continue to be hosted on our Zoom account and be open to both current and non-ARANZ members. We will support our active branches to hold new, exciting events, both in-person

and online. We will also push for further collaboration with our GLAMMiR colleagues, share resources and keep open our communication channels to seize opportunities as they arise. We will also continue our focus on advocacy, providing an authoritative voice on matters of concern relating to archives and records.

The continued exponential growth of information creation and management, adoption of new technologies, changing of work patterns and a dynamic professional environment are all impacting our professional roles and the organisations we work for. Our joint event with RIMPA is focused on the upskilling, training and sharing of knowledge with our GLAMMiR colleagues. We foresee that the success of this event will witness follow-on events throughout New Zealand in 2023 while providing grass-roots momentum for our membership to host their own records, archives management and special interest support groups.

## Thank You

I would like to take these final few lines to thank our Council members that have contributed much to the Association over the preceding years and will be cycling off Council this year:

- Sean Connelly, for his excellent work as Webmaster, Social Media and tech guru extraordinaire.
- Sue Hanham, without whom our financials would not be in as pristine an order as they currently are, and for utilising her experience and wisdom in the Vice-President role.
- Chris Meech, maintainer of our membership portfolio, Twitter feed and work within the Otago/Southland Committee.
- Linda Liddicoat, for her work in collating a bumper issue of Archifacts for 2022, liaising with authors, managing the proof-reading team and providing a great runway for our future editors and issues.

I look forward to continuing our work with those staying, and those joining, our Council for 2022-23: Kathleen Stringer, Jennie Hood, Danielle Campbell, Abby Wharne, Haylee Anderson, Jennifer Jeffrey, Michael Upton, Brad Wija and Belinda Battley.

Change is a universal constant, and the Association could not have achieved what it has in 2021-22 without the continued support of our

membership. Council thanks all members, whether student, individual or institutional, for your continued support. We encourage you to advocate on behalf of the Association by encouraging colleagues and friends to join ARANZ and get involved by participating in local and national activities.

Our success and your support will continue to see membership fees as the lowest in New Zealand for an information management professional organisation.

I look forward to continuing the ARANZ journey with all of you as we shift into a brighter future.

Nāku, nā

Evan Greensides

President

# Reviews Editor's Report

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*Dr Ashwinee Pendharkar*



Dr Ashwinee Pendharkar is the inaugural Curator ContemporaryVoicesandArchivesattheAlexander Turnbull Library. In this newly established role, she leads the organisation's efforts to build a diverse and inclusive documentary heritage that represents all New Zealanders.

She is striving to achieve this through :

- 'Corrective collecting' with focus on under and un-represented communities, events, and formats to address silences and gaps in the Library's Collections
- 'Contemporary collecting' with focus on new and emerging communities and formats
- 'Rapid-response collecting' in immediate response to events of high national and global significance

Her aim is to build connections with culturally and linguistically diverse diasporas as well as marginalised communities in New Zealand; and to engage with emerging formats and history as it happens. She is a professional librarian, archivist and academic with an MIS from Victoria University of Wellington and a PhD in Comparative Literature from University of Auckland.

Ashwinee is currently a member of the ARANZ Wellington Branch Committee as well as the current 'Reviews Editor' for Archifacts.

On stepping into the role of Book Reviews Editor, Ashwinee proposed broadening the scope of the Book Reviews section by including new scholarly articles and theses, special collections, initiatives (e.g. podcasts, blog, journal, virtual reading rooms, etc.), repositories (digital archives/museums/corporate or smaller independent archives) and products (platforms, tools, websites, software, etc.) in the GLAMIR sector.

The aim is to open up the space for scholarly engagement with exciting new, or non-traditional, activities within the sector and also offering a platform to new and emerging scholars within the field (as reviewers) and their work (for reviews).

Preference would be for the focus to remain on Australia, New Zealand, and the Pacific in terms of area, communities, activities, and scholars. Ashwinee will soon reach out to institutions for them to recommend 'material' for review and also establish 'reviewing' as a scholarly activity encouraged for assignments, course work and field work.

# The Importance of Placenames

*Kathleen Stringer*



Placenames are sometimes overlooked as a valuable tool in research. Obviously, they can pinpoint a location, but they also provide information on that location and its history. Placenames also can connect the area with a person, activity or event.

I applaud the efforts of Ngāi Tahu and their cultural mapping project Kā Huru Manu. If you haven't visited it yet, it's a great resource and full of fascinating stories. I am certain with the introduction of Aotearoa Histories, (now next year) it will be a 'go to' resource. It is hoped that

the example of Ngāi Tahu will encourage other iwi to share their stories.

The problem however, of an iwi focussed repository is just that, it only tells one story. It is not uncommon for other iwi to have ingoa noho for the same area. An example of this situation is where I have my home. Now incorporated into South Oamaru, the area's post office was referred to in European publications as Kaiarero (Walter Mantell spelt it Kariarero). This name is not on the mapping project, so may well be Waitaha. Such omissions, and the misspelling of many Māori placenames by early anthropologists and historians, reveals a need for an inter-tribal atlas.

That atlas is a long way off. However, what are we as gatherers and disseminators of history doing to record and preserve placenames in our rohe?

Back in the glorious days of PEP and TEP employment schemes, the then North Otago Museum (now Waitaki Museum and Archive) developed a comprehensive placenames database. Locations from the local authorities from files, maps and other sources were entered, given the GPS coordinates, alternative names / spellings and history. Any time a new farm name or location was found it was added. It was a very interesting tool to learn more about the area and certainly helped researchers who had no idea where the location mentioned in letters or other archives was.

The importance of such a register was brought up again when I was talking to my partner, who was born in Nelson. I was explaining that Oamaru's hospital was once on a hill (to isolate the ill from the well and because it was thought the wind would blow the bugs away). It is now on the flat.

Anyway, I was explaining how Oamaru people of a certain age would know the phrase 'Up the Hill' meant the person spoken of was in hospital. I added that that was totally different from 'going down the line', which meant going to Seacliff Lunatic asylum (as it was called). This was because the most usual means of transport to the asylum was by train. I pondered what people below Seacliff used as a euphemism. My partner responded that in Nelson people referred to people with mental illness as being on the green bus, as a bus of that colour took patients for drives and was a common sight.

Are terms such as these being recorded? It would be a shame if they weren't as they are part of the culture and history of a community. Perhaps, as part of the Aotearoa Histories, we could encourage children to record the placenames of their generation. Terms do change, although sometimes we don't know why. Again using an Oamaru example, an oft used track to get the old swimming baths in Oamaru was always referred to as 'Dead Man's Gully' when I was a child, yet in the 1920's it was called 'Lover's Lane'. No one could tell me the reason for either name, or when and why it changed.

As the landscape changes and the holders of local knowledge become fewer, we need to consider compiling a list of placenames and descriptors of areas before they are lost. It could become an intergenerational and multicultural project that the entire community could participate in. It's yet another task for busy archivists, but one that could reveal an exciting aspect of a community's heritage.

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“ I now understand the importance of information collection and information management, not only in the library and information services but also in different types of organisations such as early childhood. ”

– Mihi Henare

*New Zealand Diploma in Library and Information Studies (Level 5) graduate.*

**Open Polytechnic**  
KURATINI TUWHERA

 **Te Pūkenga**

# UNESCO Memory of the World: 2021 Inscriptions

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*Jane Wild*



UNESCO Memory of the World Aotearoa New Zealand is delighted to continue with page-work features in Artifacts featuring the new inscriptions into the register.

The Memory of the World programme was established thirty years ago (1992) and was established in Aotearoa New Zealand in 2010 by the National Commission for UNESCO.

There are three specific objectives for the programme: to facilitate preservation by the most appropriate techniques; to assist universal access to documentary heritage; to increase awareness of the existence and significance of documentary heritage.

The 2022 inscriptions on the register span the 19th century with the Clendon Papers.

Mother Aubert's letters bring the time frame into the early twentieth century, including letters home from Rome following World War One.

'This is New Zealand' takes us to the Expo in Osaka, Japan, in 1970 and demonstrates the power of film as a format in documentary heritage.

We are now in the UNESCO decade of indigenous languages and of oceans and some of the new inscriptions in years ahead will feature these elements. Te reo Māori is already a strong feature of inscriptions on the Register. We'll reach our 50th inscription in 2023 and we look forward to celebrating the unique taonga which bring insights into our cultural identity in Aotearoa New Zealand.

Jane Wild,  
Chair, UNESCO Memory of the World Trust Aotearoa New Zealand

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

2022

# James Clendon's wives were both from newly emerging societies in Australia and NZ.

## Clendon Papers

The Clendon papers include personal, business and official correspondence and papers, letterbooks, registers, journals, memoir, ephemera, photographs and inscribed books. Some material is in te reo Māori, including letters, land leases and a manuscript copy of the Treaty of Waitangi in Māori. The role of women represented in the papers is important.

From the 1830s to the 1850s they show the importance of family and financial links with England, Australia, and the United States for the early traders. The development of government in New Zealand is seen through James Reddy Clendon's sale of land at Okiato, his part in the Northern War and his lifelong administrative roles.

Thereafter the papers reflect the changing bi-lingual, bi-racial society of the Hokianga through the Clendon family's correspondence, business and leisure affairs and their administrative roles in government.

## Archive Location



Jane Takotowi Clendon holding a baby, circa 1860. HNZPT Clendon House. XCH.203



Inscribed onto the UNESCO Memory of the World Aotearoa New Zealand Register in 2022

Discover more at  
[unescomow.nz](https://unescomow.nz)

# The Clendons continued to live in the same house for over 100 years.

## Clendon Papers

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From the 1830s to the 1850s they show the importance of family and financial links with England, Australia, and the United States for the early traders. The development of government in New Zealand is seen through James Reddy Clendon's sale of land at Okiaio, his part in the Northern War and his lifelong administrative roles.

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## Archive Location



Manuscript map and sketch at Okiaio 1833. Auckland Libraries Heritage Collections NZMS 849/1/8; Map 5449.



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# A unique, technically sophisticated portrayal of our national identity.



## *This is New Zealand*

Produced to showcase New Zealand at Expo '70 in Osaka, Japan, *This Is New Zealand* is one of the National Film Unit's crowning achievements, showcases its creativity and is a joyous summation of who we were as a nation in 1970. The film was structured around two major aspects: The Land and The People. Filming was undertaken by three different crews over six months in 1968-69, with the idea to cover impressions of all the four seasons.

*This is New Zealand* proved to be an astonishing success. It was a unique, technically sophisticated portrayal of our national identity to an overseas audience and, later, an opportunity for New Zealand audiences to enjoy an affirming, visually delightful and uplifting portrait of Aotearoa.

It is unusual for a promotional film to ignite so much genuine adoration. But at its heart *This Is New Zealand* had all the characteristics

New Zealanders love to celebrate about themselves: a no. 8 wire ingenuity in its creation, independent spirit, cheeky humour and a backstory which spoke of the modest underdog punching above its weight.

### Archive Location



Inscribed onto the UNESCO Memory of the World Aotearoa New Zealand Register in 2022

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# The life of an intelligent, educated, observant and warm-hearted woman.

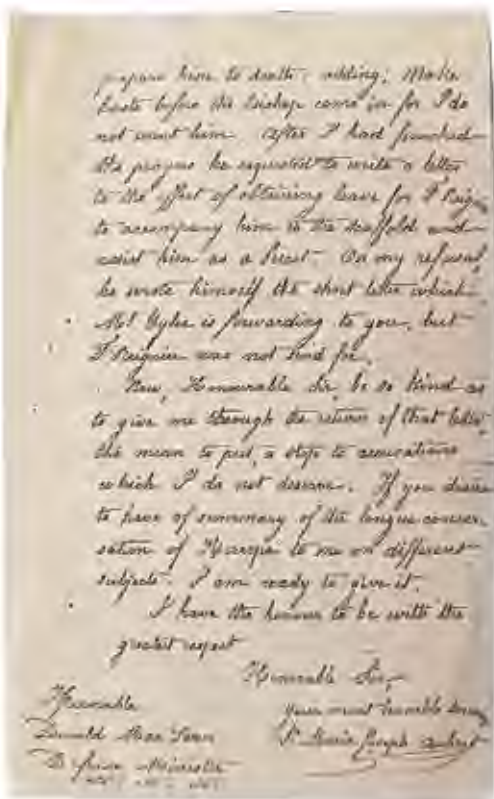
## The letters of Meri Hōhepa Suzanne Aubert

Suzanne Aubert, intelligent and observant, was a prolific letter writer. Through her letters, she reached out to others, offering encouragement, support and friendship, advocating on their behalf and expressing appreciation and friendship.

Her letters convey much of the social and political context in Aotearoa New Zealand from the mid-nineteenth to early-twentieth century, covering war and settler influx with their traumatic consequences for Māori, and a developing country still lacking social welfare provisions.

About 825 letters written by Meri Hōhepa Suzanne Aubert have been gathered and preserved in the Sisters of Compassion archives. Suzanne Aubert copied most of her letters in case of loss, in a few instances a draft is all that remains. Much of her writing was in French, especially in the earlier period. Since her death, people to whom she wrote letters in her old age have generously donated original documents or copies.

### Archive Location



Inscribed onto the UNESCO Memory of the World Aotearoa New Zealand Register in 2022

Discover more at [unescomow.nz](https://unescomow.nz)

# Frank Stanert's Journal

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*Barbara Brookes*



On 2 July 2010, I received an email from the Curator of Manuscripts at the National Library headed 'Dr Longshore Potts' in which David Colquhoun informed me that the library had recently acquired 'the journal/scrapbook' of Frank Stanert, the stereopticon (or lantern) slide operator for Dr Longshore Potts on her 1892-1894 world tour. I was seized with excitement. I was doing occasional research on Dr Longshore Potts, whose 1887 book, *Discourses to Women on Medical Subjects*, had been given to me in 1983 as a present by Michael Cullen, at that time MP for St Kilda, one of my former history lecturers. It was a gift that, nearly forty years later, is resulting in a biography of Dr Potts.

That email from David Colquhoun proved invaluable. I now had access to something I never imagined existed: a journal of someone who accompanied my subject on her second world tour. Composed retrospectively, that journal is Stanert, Frank C, b 1893 : *Journal of his travels as a stereopticon accompanying Dr Longshore Potts<sup>1</sup>*, MSY-6809: <https://tiaki.natlib.govt.nz/#details=ecatalogue.584005>

Who was Frank Stanert and why did he compose this journal? A large bound volume measuring 335 x 215 x 25mm, the journal consists of 107 pages, and although it had entries that take it to 1907, it is primarily concerned with the years 1892 to 1894. The Alexander Turnbull Library purchased it in 2010 from Antipodean Books, Maps and Prints in the United States. Somehow the Journal had survived to be picked up by this company.

The hard to read inscription on the front of the volume appears to be 'My Dollar Hunt' although the middle word is particularly difficult to decipher.<sup>2</sup> It might then be seen as a record of a young man's employment for extraordinary world travel in 1892 to 1894, composed retrospectively before he forgot the details of where he had been. He included in it photographs, perhaps taken by himself as he was a keen photographer, hotel cards and cuttings from his travels. Did he write it all down as an aide memoire for himself or was it for his family?

Frank was born in Philadelphia on the 6th of February 1872<sup>1</sup>, one of four children, two of whom lived to adulthood. His father was a brass finisher but Frank aspired to be an actor. We could speculate that his father worked for the Louis E. Stilz & Bro Company, Manufacturers of Society, Military and

Theatrical Goods in Philadelphia who produced magic lanterns with brass fittings.<sup>3</sup> Whether or not that was the case, at some point Frank learned to operate what was known as a 'stereopticon', a magic lantern which had a double lens that allowed images to dissolve, creating a spectacle of movement. The lantern threw up images on a very large screen, said to be 115 feet square (35 meters). Audiences were thrilled by such dramatic images in the days before the advent of moving pictures.

In late March 1892, Mrs Anna Longshore Potts MD was giving a series of lectures "illustrated with magnificent stereopticon views of subjects discussed, also of Art, Travel, etc" at Philadelphia's Broad Street Theatre and then the Chestnut

Street Theatre.<sup>4</sup> Perhaps it was there, or at her lecture at the YMCA Hall, that Frank Stanert met Dr Potts.<sup>5</sup> The twenty-year-old aspiring thespian was prepared to join Dr Potts's theatrical "combination" for a great adventure. Combinations were touring companies that brought theatre to small towns across the United States, particularly after the railways developed from 1869 with the completion of the trans-continental railway. Dr Potts was at the centre of a combination that gave medical lectures and also medical consultations. The party that Stanert joined included George Harrison MD, her business manager, his brother J. Charles Harrison MD, and their mother, Polly Harrison who acted as a companion to Dr Potts. J. Charles Harrison gave lectures to men only. George Harrison's wife, Carrie, accompanied the combination on the tour which Stanert's journal describes.



Stanert, having been recruited in Philadelphia, accompanied Dr Potts on the express train to Chicago and then to cabins near Park Rapids, Minnesota, where they set up camp in the pine forest and practised the show.<sup>6</sup> They spent five months there, holidaying, Stanert exploring with his camera, and working. The latter involved preparing the smooth integration of words and images that their show demanded for success. They broke camp around October 3rd and went to San Francisco. On

October 14th they sailed out of the harbour across the Pacific stopping to perform in Honolulu, a brief stop in Samoa and then to Auckland for a seven month tour of New Zealand.<sup>7</sup>

In New Zealand, a country with a widespread population of circa 700,000, women doctors were still a novelty, but debates about women's rights were high on the agenda. Twenty thousand women signed a petition for a failed attempt at women's suffrage in 1892 and a new petition was circulating in 1893. No woman had yet entered the country's only medical school in Otago, tentatively begun in 1876. George Harrison took the opportunity of Longshore Potts' status as an MD to write a column for the Hawke's Bay Herald on "Female Physicians" in which he outlined how forty years ago there were no opportunities anywhere for women to train as doctors. At that time married women in Pennsylvania had no rights over their own property and they were "practically unknown as clerks and saleswomen, very little known as teachers, and the professions were regarded as entirely beyond their reach". Even twenty years earlier a woman doctor was "next to a freak in her community, and contemptuously frowned upon by the profession". By 1893, he claimed, there was "general popular welcome" of women doctors. "The world" had "advanced with wonderful rapidity during the last half century in the recognition of the rights and capabilities of women". Longshore Potts was heralded as being at the forefront of change, in the "first class in the world to graduate in medicine" in 1852.<sup>8</sup>

Anna Longshore Potts expressed her enthusiastic support for women's suffrage while in New Zealand.<sup>9</sup> Such was the interest in her lectures in Blenheim that the local branch of the Women's Christian Temperance Union postponed their meeting in order for members to attend.<sup>10</sup> There the local paper, perhaps feeling the rising tide in favour of women's suffrage had gone too far, objected to Dr Potts' views on marriage, aligning them with those of Annie Besant, that "Married women are among the persons in subjection to the power of others." Her words on divorce, the paper noted, may "have been applicable to American audiences; but they had no bearing whatever on colonial experiences".<sup>11</sup>

Stanert was fascinated by the differences between the colony of New Zealand and the United States, noting them in his journal. The American expression "Board and lodging", for example, was called "board and residence". New Zealanders spelt wagon, "waggon". The currency amused him: "quids, tanners and bobs". Saloons were called "Public Houses or Pubs" and the bars were tended by barmaids "with hair dressed on the top of their heads". He heard "thank you" and "I beg your pardon" so often he got tired of it but soon found he was saying these phrases himself. He asked a landlady for

a match and she replied “she had nothing but lucifers”. Policemen were called “bobbies” and janitors “custodians”. Boxing day was new to him and New Zealanders apparently had “numerous other holidays”.

The layout of the theatres was the reverse of the American model. In America, the main seating area was known as the parquet circle whereas in New Zealand this was known as the “stalls”, the “gods” were “below instead of above, the highest prices are paid for the dress circles”. Many of the theatres seemed to him to be “barns”. He observed how trains were divided into first and second class apartments.



Stanert claimed that the Salvation Army were everywhere in New Zealand. That was perhaps to counter the other obsession of New Zealanders: “the colonials are terrors for horse racing”. Racing and gambling, in his view, “are the curse of the colonies”. He noted that “ladies” did “a good bit of horse riding” although there was much walking in the streets rather than on sidewalks. In Nelson he observed the horse-riding city lamp lighter who, when he came to a lamp, stood on his horse and lit it with a match, and then rode to the next one.

The combination travelled around much of the country by steamer. They sailed from Onehunga to New Plymouth where Stanert found “Mount Egmont” to be a “beautiful sight”. There they ordered pamphlets advertising Potts’ and Harrison’s lectures from

Thomas Avery, a printer in New Plymouth, a sample of which resides in the Aplin Family Papers in the Alexander Turnbull Library.<sup>12</sup> Christmas in that town, according to Stanert, was like being in “a morgue”. New Year’s Eve in Wanganui was more lively with a parade, music and fireworks. Wellington was better again, the only town since Auckland that boasted electric lights and trams. Thanks to historian Ben Schrader, I know how one member of the combination’s Wellington audience responded to the show. Ben alerted me to the diary of Herbert Spackman, held by the Turnbull. In his diary entry for February 16, 1893, Herbert, awaiting the arrival his fiancée from the United Kingdom, recorded that he attended “Mrs Potts’s lecture

on 'Hearts and Homes: or Is Marriage a Failure?' at the Opera house. In his view the second part of her lecture "being the most practical" was the most enjoyable.<sup>13</sup>

From Wellington the combination boarded a boat to Nelson which the young man reported was "known for its high proportion of girls, 7 to one man". Nelson to Westport was another boat journey and then a boat to Reefton. In Greymouth the combination were serenaded by the town band several times.

The trip from Hokitika to Christchurch took two days and a perilous coach ride through the Otira gorge. When Stanert requested that the driver slow down, the man replied, "he knew the road and wanted no foreign influence". Warner's Hotel welcomed the party to Christchurch by flying the American flag. Their arrival coincided with two upheavals. First an earthquake, and second a scandal. The earthquake followed previous ones they had experienced in Napier and Wellington. The scandal involved another American woman, Mary Worthington, formerly Mary Plunkett, a "high priestess" of Christian Science who had arrived with her family in New Zealand in 1890 and had funded the family's enterprise.

Mary, along with her supposed husband, Arthur Worthington (Samuel Oakley Crawford) was one of the architects of Christchurch's Temple of Truth, a popular city church where enthusiastic followers had helped raise funds for a large temple and the Worthington residence. At the time of the combination's visit, Mary had become Sister Magdala. Her husband renounced her for inciting her followers to take a vow of celibacy. Since Arthur had already married and defrauded at least five women in the United States of their funds, Mary was taking steps to protect herself after coming to understand his true nature.<sup>14</sup> Arthur had insisted that Mary sign an agreement that she would not divulge his past or use his name, that he would keep the children and that she would leave New Zealand.<sup>15</sup>

As the saga unfolded, Dr Potts leapt to Sister Magdala's defence, giving, according to Magdala, "a truer estimate of him than any other person could", which she shared with the newspaper. Dr Potts expressed the wish that her "Darling Sister" had come to

"not to believe that it is God's will that masculine human beings shall rule all the female department of the race. No one need try to convince me that God ordains that His followers should rupture family ties, separate mothers from their children, confiscate their property and send them adrift from the country, and gag them from speech or action..."<sup>16</sup>

In his journal Stanert mentions meeting and liking Mrs Worthington but says nothing about the goings on at the Temple of Truth.

In Dunedin, Stanert left the Potts' combination for a time "owing to the 'bullheadedness' and the desire to impose on me by her manager" (p.44). He joined and stage managed the London Gaiety Burlesque Company, a large variety show with lots of young women and men around his age. That company made their mark on Dunedin by attracting crowded houses and by wrecking the premises of the Otago Workman newspaper. The latter had cast aspersions of the characters of some of the women of the Company. Five women members and some of the men went to the Workman and thrashed the editor and printers present with horsewhips. When ejected, they broke the windows, smashed the doors and trashed the interior, leaving one printer on the floor with his face blacked with ink. They enjoyed the following court proceedings as much as a performance and after paying £4.10s for the damage to property, they went on to have another triumph at the theatre.<sup>17</sup>

Stanert stage-managed the London Gaiety's company's performances in Gore, Wyndham, Bluff, Winton, Orepuki, Invercargill, and Riverton. In Invercargill, after the Gaiety company departed from Bluff, he rejoined the Potts' party for their performances in Gore, Balclutha and Ashburton. On the 18 July 1893, the combination left for Sydney from Lyttelton, on "the little tub" S.S. Wakatipu. Stanert recorded that the almost seven month journey around New Zealand had been "most enjoyable".

Sydney, however, offered a great contrast to all the small New Zealand towns. Stanert recalled "I felt as if I had been turned loose after being penned up for the winter". The venues were large, one holding over 3,500 persons. Newcastle, the next stop, appeared to Stanert to be "a morgue" in comparison. In the town of West Maitland, the Combination found floods had devastated the area and people were nearly starving, hence there was little interest in their lectures so the Combination provided the light effects for a charity concert "which turned out to be a great success".<sup>18</sup> Armidale followed and then great success in the bigger city of Brisbane, with packed houses. Stanert enjoyed Brisbane very much: "I was treated as one of the family at the hotel where I stayed and made to feel quite at home by the ladies of the family ... together with a comedy company that made Rome howl". He then went as the advance man to prepare for show in Adelaide from where the combination planned to depart for India. In Adelaide, Potts and Harrison presented him with "a full dress suit" for his services during the year.

Stanert wrote: I never spent such a year every day something new occurred, new faces, new scenery, the different ways of the people, the lovely climates and last but not least the charming acquaintances I made both in Australia and New Zealand will always be a bright and pleasant spot in my memory, and broke down some of my erroneous ideas of English people.

How can one form any idea of a thing when they see it burlesqued as they do foreigners on stage, of course there are some ways of the English I do not like but as a class of people I find they are pleasant to deal with very hospitable and kind but inclined to take things much easier than their American cousins.

The combination departed Adelaide on 18 October 1893 on the SS Austral, the biggest ship they had been on, which, he remarked was "fitted up beautifully". In first class quarters he could only look down enviously on the steerage and second class passengers who seemed to have a good time. George Harrison had gone ahead to arrange their performances in what was then Ceylon. The oppressive heat and monsoon rains in Colombo perhaps convinced Harrison and Potts that India would not be a good idea, to Stanert's disappointment. On 16 November he left for England on the Orient liner Cuzco with the Harrison brothers and their mother. Mrs Dr Potts and Carrie Harrison remained in Ceylon to leave slightly later. They all reunited in London on 22 December.<sup>19</sup>

Stanert's record of his time with the combination in England, from December 1893 until April 1894, is more sketchy than his fulsome notes on New Zealand. He left Potts's employ in early April 1894 and joined a dramatic company in order to get "back on stage". His fondness for Anna Longshore Potts was such that when he had a holiday, he chose to spend it with her in London. Eventually he teamed up with Miss Jeanna Binns and started his own company, headquartered in Bradford, aptly named "The Wanderers".

Stanert's journal has been invaluable to me as I near the completion of my biography of Anna Longshore Potts. Most of my research has been in digital sources, newspapers in particular. I have trolled through thousands of reports of Longshore Potts (very thankful for the usual name which she came to adopt) in *Chronicling America*, *Newspapers.com*, *Paperspast*, *Trove*, *Nineteenth Century British Newspapers* and the *British Newspaper Archive*. *Ancestry.com* has also proved vital. But without Stanert's journal, I would have had no idea of the months of practice put into refining the show in the Minnesota forest and less appreciation of the internal dynamics of the combination. Examining the physical volume put me directly in touch, I felt, with the young man writing about his exciting journey.

Through the study of the newspapers I have come to appreciate how many columns that appear to be glowing reviews of the combination's shows were actually penned by George Harrison. Newspapers were hungry for copy and he willingly supplied it. The digital allowed me to follow the combination's two tours of much of the English speaking world

(1883-87; 1892-1898) in a way that would have been impossible without the word search facility. Ancestry's terrific collection of census documents meant I found out that Dr Potts was divorced, not the "widow" she was said to be by the Ashburton Guardian.<sup>20</sup> Ancestry has also allowed me to reconstitute family relationships. And on there I found Frank Stanert's Certificate of Registration of American Citizenship (c 1911), when he was resident in Liverpool, which to my delight, had a photograph appended.

As far as I am aware, and I have searched, Anna Longshore Potts left no personal papers. The closest thing I have to her voice is the lengthy newspaper reports she sent back to San Diego to the National City Record, a newspaper edited by her brother-in-law, about her first world tour. Because my interest in her is registered in the digital sphere, I was fortunate to be contacted through Facebook by a person in the United States who was delighted to send me a family photograph of her which had come into his possession. I also have her carte de visite, sent to me in digital form by an American collector of such cards. When the Wellcome Library was offered some ephemera related to her, they emailed me to learn more about her. This material has also proved invaluable. I have benefited greatly from the detective work of archivists looking for individuals who can round out knowledge of their collections. I am in David Colquhoun's debt, in particular, because, thanks to being alerted to Stanert's journal, my study is much the richer.

While the newspapers are addressed to a wide public, and much of the newspaper content about the combination takes the form of their prolific advertisements, Stanert's Journal presents a singular view. It has given me a sense, from the twenty year old's decision, first to accompany sixty-three-year old Dr Potts on a world tour, and second to spend valuable vacation time with her, that she was good to him and he liked her. The singular Journal, together with the multiple newspaper sources, has given me a stereoscopic view of Anna Longshore Potts, one that helps give a three-dimensional portrait of a canny show woman, and pioneering doctor, who also endeared herself to others.

## Endnotes

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3. For one example, see [https://www.luikerwaal.com/newframe\\_uk.htm?/merk\\_divusa1\\_uk.htm](https://www.luikerwaal.com/newframe_uk.htm?/merk_divusa1_uk.htm)
4. Amusements column, 'Broad Street Theatre.' The Philadelphia Inquirer, 24 March 1892, p.6.
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6. Detail on practising the show and all Stanert's observations that follow derive from his journal.
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## Designing the Archives 2019

Held in Adelaide, Australia, 21-25 October

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*Vickie Ward*



Two and a half years ago I was extremely fortunate to have been the recipient of the ARANZ scholarship to attend the combined ICA/ASA / ARANZ/PARBICA conference in Adelaide. I was so excited and, after securing the additional funding required from the school I work for, was off on an amazing adventure – an entire week in a city I had never been to before and totally on my own.

Monday was all about SIGs and I attended the school archives SIG with a diverse group. I was the only international attendee and upon arrival felt a bit awkward. However, it was not long before I felt welcomed into the fold and listened to some very interesting discussions around some of the very things that I see come up for NZ school archivists: space, electronic born material, membership rules of professional bodies and how they are applied, and the use of social media.

The day was hosted at Prince Alfred College (PAC) where we were taken on a tour. I came away with serious space envy – they have a museum plus their archive areas for storage. A few of us managed a peek at the library as well and that is another impressive space. After learning that PAC Archives have their own Instagram account, I got all inspired and when I bounced back into work, I asked our Director of Communications if St Margaret's College (SMC) Archives could have their own social media accounts, the short answer was "No! There are too many departmental social media accounts as it is".

The last session of the day was all about a piece of SAAS called SchoolBench. This is software designed to manage school photos and uses facial recognition to identify people in the photos and tag them accordingly. The developers of this software are adding in archival features so that a school archive can use the software to manage historical content, even the material that is not a photo. It is quite labour intensive to add exemplars for all students so photos uploaded can get appropriately tagged and then there is the double checking required as sometimes there are mistakes. Here is a link to the SchoolBench website <https://www.schoolbench.com.au/features/archive/>

The welcome reception was held at the Art Gallery of South Australia which had just opened the 2019 Tarnanthi exhibition, a magnificent display of contemporary Aboriginal and Torres Strait Islander art. The setting was a lovely way to start the conference in earnest, I even caught up with some of the people I had met during the day at the school archives SIG.

The venue for the conference was the Adelaide Oval, home of sporting fixtures and conferences, just a few minutes' walk from my accommodation. At all sessions during the conference the people of Kaurna were acknowledged and thanked as the indigenous people of Adelaide. There were four plenary sessions on the opening day with two sessions of your own choice. The plenary sessions covered the user-centred-ness of the conference and why that is so important to the future of archives and how they operate. Identifying who accesses, visits, and why that is important for archivists to think about.

Ancestry, the major sponsor of the conference, had Senior Director Quinton Atkinson present (his presentation starts at minute 36:03 of the video) to address the attendees about how Ancestry can assist an archive to keep and make available information about past generations and what their lives were like at a fixed moment in time. The very poignant video of the son of a Holocaust survivor coming across a list of women that his mother had kept from her time at Auschwitz and the research he was doing to find out what had happened to the women on that list humanised the impact that archives can have on lives (AusArchivists - TV, 2020).

The two sessions I chose for the afternoon were "Making archives accessible through innovation, redesign and digital initiatives" and "User-centred design thinking as a driver for innovation". The first of these sessions had three speakers from the national archives of Fiji, United Kingdom, and Korea who each told of their archive's journey into the public eye and the change in perception of the general public of what a national archive can mean to them.

Fiji did this by becoming more visible with outreach programs, garnering trust within the community by partnering up with like-minded, and respected, organisations. Slowly the wider community is coming to see that their national archives are relevant to everyone (Balenaivalu, 2019).

The UK took a slightly different route and used publicity and inclusive outreach programs that encouraged people to become involved in archives. By changing the way the UK National Archive looked at themselves, they changed the way they were looked at by the community they serve. Korea took a more educational approach to get people involved at all levels of archiving with a strong emphasis on the youth of the country being involved (James, 2019).

Wednesday was another scorching day and the air conditioning was pure bliss after a short walk to the Oval. An interactive workshop kicked the day off and this was very much the start of a new awareness for me as I have worked in one archive and that is a school archive where the content is fairly vanilla with very few records or items that could upset or traumatise someone, but that is not the case for all archives. I had never before considered how a description of a record might affect the end user, be they a researcher looking into atrocities committed during any of the many conflicts e.g. WW2 holocaust records, or an individual who has been in the foster care system for part, or all, of their life who wants to see their records which may contain disturbing images or reports. The big questions about these records are: how do you put warnings on records that may disturb some people but not others? How do you describe records so that even the description does not cause additional trauma?

In the first plenary session of the day, Professor Elizabeth Sheperd from University College London, provided more food for thought on the how and why records are kept, in this instance focussing on the records of care-experienced people accessing their records after they leave care. The way records have been written can, and does, impact on the care leaver. When they view their records and there are pages completely redacted or only a sentence about why they have been returned from a placement, feelings of rejection can resurface. The dehumanising aspect of reading records that are about them, but do not include their voice in any way can conflict with their memory of that time or situation (Shepherd, 2019).

I think my eyes may have leaked during this session as it became extremely clear that there are generations of people that have experienced the harsh bureaucratic processes of record keeping and have lost chunks of their lives and identity as a result. The four recommendations on how records should be created and managed to promote human-centred recordkeeping are profound. It would be interesting to undertake the same research in New Zealand to determine how closely the experience here matches the UK.

Prof. Marek Kowalkiewicz took us into the next plenary session with a great discussion on archivists remaining relevant by understanding the future of record keeping and the shift to the digitalising of processes and how that impacts on the findability of information and not just from those inside your organisation. This is not the same as the digitisation of previously analogue information which is a different beast entirely, but it is the combination of the two that will give us digital businesses (Kowalkiewicz, 2019).

The rest of the day was made up of optional sessions which for me included “ICA Congress and conferences: Path to new partnerships” and “Digitisation strategies” the first of which was ICA young professionals sharing their experiences of conferences and congresses.

Digitisation strategies had three speakers with Inga Bolstad, Director of the National Archives of Norway, a country only 300,000 people bigger than New Zealand, leading the way. I’ve added that little statistic because the vision of the National Archives of Norway is for “Global access to all of Norway’s historical data” (Bolstad, 2019, p. 11). Can New Zealand follow Norway’s lead in providing one platform for all sectors that want to share their historical data?

The remaining two speakers spoke on how their organisations were handling various digitisation programs, detailing the challenges, the experiences, and the results.

The last session for the day started with China’s push to manage the use of electronic records under big data circumstances was an interesting peek into the challenges of information management in China and creating a digital environment for everyone to access and use.

Brenda Gunn took us through the differences between reading something on paper vs reading something on a screen. How our memories behave differently with these different formats and how the immediate environment can be altered to maximise the workers and users of spaces in archives. Being aware of the users of space and the images displayed, e.g. not displaying images of people that have committed crimes against the ancestors of people undertaking research in that space. Gunn concluded with some steps to take to make spaces contemplative with practices, instruction and check-ins (Gunn, 2019).

A group of people from the Public Records Office of Victoria (PROV) discussed their integrated web platform and how their records have changed and how this in turn affects researchers. The new model with an enhanced description results from more flexibility in describing, assigning more labels, and permits any level of description. This is just the start of how things have been changing at PROV, there have been challenges, but the overall result is a better research experience for the end user. This session was the end of the presentations for the day, but not the end of events as the conference dinner was that night. Held at The Ellington, the former Adelaide Electric Tramways Club, we had a wonderful dinner with fantastic company and music. There was a 1919 or black, white, blue or green theme to reflect the rebranding of States Records’, who were celebrating being 100 years old, that most people well and truly participated in.

Thursday dawned bright and hot and we were off and racing through the final day of conference. The first plenary session for the day “Honouring Indigenous Voices and Relationship – Indigenized Archival Praxis,” presented by Camille Callison - an Indigenous librarian, archivist, academic, and cultural activist who is a member of the Tsesk’iya Clan of the Tāltān First Nation, British Columbia, Canada. This was a very thoughtful look at indigenous knowledge and the impact of how that knowledge is held and the role that colonialism and de-colonialism plays in the understanding of the needs of the people that knowledge belongs to. This is definitely an area that I would like to understand more.

Peter Lester from the University of Leicester discussed the benefits and rationale behind user-centred design. There was an emphasis on both the physical environment design and the way all staff interact with the people coming into the archival space and for the staff to give the visitors the tools to fully engage with the archives. This presentation was followed by Odile Welfele, Chargée de la coopération archivistique internationale aux archives de France and as my French is non-existent, I went on a wonderful pictorial journey viewing archive buildings from around Europe that have seen extensive change and modernisation that is user focussed (It help that the slides were in English!)

Session 1.8 had three separate presentations by a total of five people all talking about recent initiatives that involved making archives more accessible to everyone, not just researchers, but anyone that wants to know about their history, or society as it was or even just see what is in an archive. From digital archiving to shaking up the archives by changing the way the organisation thinks about things to how machines impact our lives, this was an inspirational session that left me thinking about how I could shake up my wee archive!

Then we were into the final plenary session of the conference, the closing ceremony along with the ICA Section of Professionals (SPA) Film Awards with the winners from twelve nominated films were announced. But wait, there is more ..

On Friday I attended the Designing the user-centred digital archive workshop at The Armoury - South Australian Museum. This was a full-on day of very interactive tasks and exchanging of ideas that was motivational and inspiring. It was the first time that I had ever created a user profile. I used a typical student and thought about the things held in our archive that they may be interested in and how I could empower them to find relevant materials.

This was an amazing opportunity, thank you ARANZ for the scholarship that precipitated this great journey. I learned a lot, and absorbed just some of the passion that was evident on everyone's faces as they spoke, demonstrated, and presented to equally passionate audiences. This conference gave me the confidence to continue building a database for St Margaret's College which is now available to all staff of the college to view, explore, and request material if they wish.

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## It Takes Two to Tangle

Discovering the universe next door

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*Harley Couper, Tauranga City Libraries*



At some point in 2018 the newly formed Heritage and Research team of seven, surfaced from a meeting room, brains labouring like beached tohorā. Tauranga City Libraries had 18 months to launch what would become Pae Korokī, our online heritage platform. But we were stuck. Copyright, access, Creative Commons (CC) and kaitiakitanga tangled into a stubborn knot behind our eyes.

*"We're using old western tools that don't quite cut it for Aotearoa. And I'm worried we're starting to use words like kaitiakitanga to smuggle in even more Pākehā ideas."*

I was talking to Elisha Rolleston, our Matanga Taonga Tuku Iho Māori. He nodded slowly at the Pākehā before him, looked at the ceiling and sighed.

*"Yep, yep... these meetings go round and round in circles. Can you map that out then, on a piece of paper, how you see all those tools fitting together, so we can see what's missing."*

And so began a collaboration over many months, as we each worked to understand the 'universe next door' and the implications that would have on our practices.

We created four things. The first was a visual framework which gave us a way to look at information access with both a Pākehā lens and, to some degree, a Māori lens. With these two lenses, we were able to develop additional tools and practices more aligned to a Māori perspective. We called this our "Kaitiakitanga Framework". The second thing we developed was the "Waka Hourua Model", which presented the worldview and values foundational to the framework and toolset, framing these as a migratory waka. The third was a more detailed case study, requested by staff at the National Library of New Zealand after presenting to them online. The fourth was a 15-minute presentation, "Whoops, I think we're racist", delivered, among other places, at the 2022 National Digital Forum and indicative of how we have presented across a handful of places, locally and online.



**Figure 1.** Kaitiakitanga Framework. Source: Tauranga City Libraries, Waka Hourua, a model, p 22

In this article I want to briefly introduce the framework, describe the tools developed with some insight into the thinking behind them, and finish with the model that resulted.

The framework, Figure 1, recognises that copyright, licensing, and notions of the public domain, are tools in service of intellectual property and a creator's right to control and profit from their intellectual work. These are arranged on the left-hand side vertically by degrees of openness, anchored by the phrase "it's mine, I made it". Other tools such as an institution's risk posture toward orphaned works, and its access policy regarding practices such as charging for services, also sit here. This left-hand side, the status quo, represents the approaches developed largely from within Te Ao Pākehā. On the right and in contrast, the anchoring phrase "It's ours, we connect to it" is more emblematic of a Māori lens. The tools we developed in service of this orientation are as follows.

### **A kaitiakitanga statement**

This was the first tool we developed and represents our awareness that in Aotearoa, the legal minimums encoded into copyright and privacy law, are too low a bar. This statement below is applied specifically when the item is clearly something of interest to or emerging from Te Ao Māori.

*“Please use taonga Māori materials provided by Te Ao Mārama - Tauranga City Libraries appropriately. Ensure to respect and be mindful of the creator/s, and the mana and dignity of personnel, iwi group/s, and environmental subjects within the material used.”*

And for more general material:

*“We ask that, in addition to normal copyright and privacy considerations, users of our heritage resources uphold the mana and dignity of the people, communities and places depicted within.”*

Behind these statements is the recognition that mana, mauri and tapu are guiding principles within Te Ao Māori. Our case study elaborates on these principles.

## **Whakapapa fields**

During the establishment and implementation of Pae Korokī, archivist Abby Wharne joined us from the United Kingdom and was instrumental in setting up the metadata templates underneath the site along ISAD(G) lines.<sup>1</sup> It's by the metadata within these templates that items are described, organised, and made discoverable online. Organisation and discovery are of course also important to our treaty partners, tangata whenua, and we recognised that whakapapa plays a crucial role in this regard. Elisha explains that as “a guiding principle for Māori, whakapapa describes the connection to all things whether physical or spiritual”, indeed the “connection and relationship between all celestial and terrestrial things”.<sup>2</sup> He developed a group of fields common to pepeha, drawing inspiration from the National Library Iwi Archives register developed by Katrina Tamaira, which itself was built on work by Julie Black of Archives New Zealand.<sup>3</sup> We inserted these fields amongst the ISAD(G) fields and elected to consider them core metadata. At the same time, we protected them from overuse by limiting the responsibility for this data to one job description, the Mātanga Taonga Tuku Iho Māori, or Heritage Specialist (Māori).

This was a delicate conversation.

Many Pākehā are familiar with pepeha. I myself have used pepeha as part of Te Reo Māori evening classes and occasionally Pākehā will introduce themselves in group settings using pepeha. However, Elisha and I were not entirely comfortable opening up the whakapapa fields on Pae Korokī for Pākehā to create metadata. The whakapapa fields are intended for Mātauranga Māori (Māori knowledge), to the benefit of Māori. When I reflect on my personal background, none of my ancestors are Māori. I grew up in Kirikiriroa Hamilton and lived for a time right on the Waikato

River. I can love this river, swim, and fish from it, write poetry about it, tell stories about it, get married beside it and even describe a spiritual connection to it, but I don't actually whakapapa back to it. To assert that I do, outside of a language learning context, begins in my opinion, to stray into cultural appropriation.

Our decision was also pragmatic. Should our whakapapa fields be heavily used by Pākehā, that metadata would begin to swamp the useful linked data within Pae Korokī – creating too many false positives. Examples of these fields are in the Brad Burch collection “Āku Taumata Kōrero 1989 Book” on Pae Korokī.<sup>4</sup>

### **Memorandum of understanding**

In reviewing our donation forms it became apparent that by and large, for Tauranga City Libraries to invest time and effort into looking after collections, a transfer of ownership needed to have taken place. Such donations had for a long time been made via a simple donation form and receipt book. If we used the term deposit it was most likely understood as a synonym for donation, despite on occasion keeping material on behalf of other organisations.

Upon looking from a more bi-cultural lens, we realised the mana of ownership, and the institutional role in caring for an item, need not be one and the same. In fact, assuming the permanent perpetual and exclusive transfer of ownership has historically been traumatising for Tangata Whenua. How then might we receive content from Te Ao Māori that doesn't replicate, at smaller scale, the very injuries our national history is rife with? Elisha worked with the Tauranga City Council legal team to develop a Memorandum of Understanding (MOU) that would address this.

This MOU is in his words:

*“... built on the concept of “takoha”. Tangata whenua might consider “takoha” as an appropriate concept to reflect the entrustment of something. This MOU recognises that though the care and protection might at a point be passed to the Heritage and Research Team for a time, the donor’s rangatiratanga has not been diminished by this deposit or entrustment.”<sup>5</sup>*

At this point, our team had some animated debates around whether this MOU should be the norm, or at least available to Pākehā as well. Some of the debate centred around individual positions with some staff considering that they too would like to deposit with TCL (retaining ownership) rather

than donate. Other positions considered the operational practicalities of numerous MOUs for relatively small offerings. Perhaps the most difficult conversations revolved around individual Pākehā claiming they had a Māori worldview when it came to such matters. In the end, we developed a second MOU option that was more standard, English language based and catering for anyone in the community to deposit collections with us for care and access management, while retaining personal ownership. An example MOU – Taonga Māori – can be viewed in Appendix A of our case study on Pae Korokī.<sup>6</sup>

### **Cultural/Ethical Status**

This was one of the most difficult tools to develop and one that underwent several modifications. “Tapu”, like “Kaitiaki”, is a word most Pākehā have heard before and as such featured early in conversations between Elisha and myself. Our initial thoughts were to consider our digital preservation master as tapu, and our access version as noa, but this was eventually abandoned, being mostly an internal matter. At the same time, Abby and I were developing the family of templates that would sit under Pae Korokī with, as mentioned earlier, ISAD(G) gradually taking shape under her direction. As our templates became closer to their current state, we started to think in terms of “Access Status” represented as Tapu and Noa. The three of us wrestled for some time over whether Access Status would be informed by legal matters, material /physical condition, and cultural and/or ethical considerations? Perhaps instead of Access Status, it was Cultural Status? Or Ethical Status? And what about occasions when the access was not entirely closed or open but partially or for a certain period of time? These conversations took place over several months and settled after Abby asked Elisha about other concepts linked to Tapu and Noa and connected to how Māori understand access. Our field became “Cultural/Ethical Status” and rather than two options, we developed four. These states could be understood as similar in function to the open/closed scale, though the states of Rāhui and Aukati are more akin to different applications rather than degrees of openness.

Elisha<sup>7</sup> summarises these states as:

- Tapu, to be sacred, prohibited, restricted, set apart, forbidden
- Rāhui, a temporary prohibition/ restriction/ ban. A protocol to separate people from tapu things for a set period.
- Aukati, a partial restriction
- Noa, to be free from the extensions of tapu, unrestricted, unprohibited

criteria for assigning a state are further detailed in the case study. Any status other than Noa, is implemented using whatever site capabilities are deemed appropriate, including redaction, offline status, download limitations, statements and requests within the restrictions field and so on.

The framework enabled us to address intellectual property obligations for material originating from, and of interest to, both Pākehā and Māori. At the same time, the framework gave birth to the tools to address additional needs for Māori, such as a desire to deposit material, or discover material via whakapapa as well as have the cultural/ethical/spiritual state of something expressed clearly in terms of aspects of tapu.

### The Waka Hourua model

While the framework is quite practical in orientation, the Waka Hourua Model (Figure 2) roots the behaviours and practices to the very values and principles underneath them. Each hull of the waka hourua is a world, or universe, one Te Ao Pākehā, the other Te Ao Māori. The anchoring phrases emblematic of each world are assigned to each hull, which float upon Te Tiriti and are bound together by the treaty values.

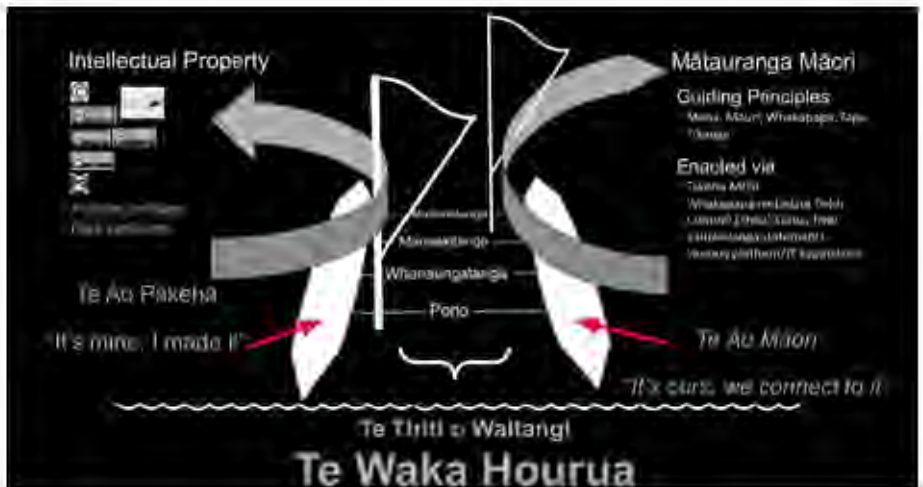


Figure 2. Te Waka Hourua. Source: Tauranga City Libraries, Waka Hourua, a model, p 22

Each sail is trimmed and set according to the conditions necessary and represents the tools that spring out of each world. As such the model could be adapted to other sectors reflecting other partnership approaches between Pākehā and Māori and expressing the tools recognised and developed within those contexts.

To access the case study and view the 15 minutes presentation, please visit Pae Korokī, Tauranga Archives online. The link is under “more”, then “The Waka Hourua Model”. As a memory institution, we want to continue to improve as treaty partners and we hope other institutions will take up and build on what we have begun as well. As such, the Waka Hourua Model, framework case study and presentation are all licensed under a CC BY 4.0 license. Please feel free to contact the Heritage and Research Team<sup>8</sup> if you have questions or suggestions.

## Endnotes

1. 1 International Council of Archives. ISAD(G): General International Standard Archival Description - Second edition. ICA: International Council of Archives. [Online] 2020.
2. 2 Rolleston, Elisha and Couper, Harley. Te Waka Hourua. Pae Korokī, Tauranga archives online. [Online] 2021. P. 7. Retrieved 5 June 2022 from <https://paekoroki.tauranga.govt.nz/nodes/view/53930>
3. 3 Tamaira, Katrina. Ngāti Porou Iwi Archives workshop (Gisborne). 2019.
4. 4 Birch, Brad. Āku Taumata Kōrero 1989 Book (photograph collection). Pae Korokī. [Online] 1989.
5. Retrieved 2022 from <https://paekoroki.tauranga.govt.nz/nodes/view/44040>
6. 5 Rolleston, Elisha and Couper, Harley, p 11.
7. 7 Ibid, p 12.
8. 8 Email the Heritage and Research Team – [research@tauranga.govt.nz](mailto:research@tauranga.govt.nz)

# Combining Our Past Creating Our Future

A case study on the Archives Central Database redevelopment for a Digital Future.

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*Evan Greensides*



*Let us save what remains: not by vaults and locks which fence them from the public eye and use in consigning them to the waste of time, but by such a multiplication of copies, as shall place them beyond the reach of accident.*

*- Thomas Jefferson to Ebenezer Hazard, 18<sup>th</sup> February 1791*

## Foreword

As archivists, we are at times caught in a contradiction of history and our own profession's making. We strive to maintain order and make available physical mountains and digital megabits of historical information in our repositories, yet the history of the organisation and the people who manage those records within goes unwritten. While the following article is focussed on the recent upgrade of our digital repository, it also serves as the first manuscript to detail the relatively short existence of Archives Central, a unique information management institution within New Zealand.

## Our History

The history of Archives Central begins in 1989, when the New Zealand Local Government Reforms were enacted. This was the most significant reform of local government in New Zealand since the abolishment of Provinces in 1876, with 850 local bodies being amalgamated into 86 local authorities made up of regional and territorial levels.<sup>1</sup> The resultant enlarged authorities were required not only to merge multiple predecessor councils' closed archives and open records with their own, but also continue council processes at pace - the metaphorical lifting a bucket whilst standing in it. As with any change in local or central government, the results were varied. Numerous local authorities' setup dedicated archival repositories, with the best-known example in the Manawatū-Whanganui Region being

the Ian Matheson City Archives. Others struggled with the changing times and continue to do so to this day.

The need to reduce costs, increase efficiency and share resources amongst councils has grown as time marches onwards. The Manawatū-Whanganui Local Authority Shared Services (MW LASS) was formed in 2008. Consisting of seven-member regional, district and city councils in the Central North Island, the primary function of MW LASS is to combine council functions and services at a lower cost or in a more productive manner than if a council undertook it as a sole operator. The success of the initiative was proven in the first 4 years of operation, with ratepayers accruing savings of over \$2 million across all services provided by MW LASS.<sup>2</sup> A speech at the launch of the Archives Central website made by then Minister of Internal Affairs Nathan Guy stressed the importance of preserving local history and embracing the digital future.<sup>3</sup>

Archives Central opened its doors at 40 Bowen Street, Feilding as a shared facility in October 2012. Initially, the facility stored and provided access to council staff and the public the physical archives of the Rangitīkei, Manawatū, Tararua and Horowhenua district councils, and Horizons Regional Council. Palmerston North and Whanganui city councils maintained a digital presence through the public digital database, with the physical collections stored in their respective locations.



**Figure 1.** The Archives Central Team in early 2020. Front Left to Right – Danya Anderson, Evan Greensides and Heather Taylor

## **Kete – The Innovation Basket**

The original Archives Central digital repository ran on Kete open-source software, developed by Horowhenua Library Trust and managed by Katipo Communications Limited.<sup>4</sup> Originally developed as a replacement Information Library System (ILS) solution, Kete was, “a community-built digital library of arts, culture, and heritage resources: images, video, audio, documents, web-links, encyclopaedia-like articles, and discussion threads, with related material clustered together”.<sup>5</sup> The Archives Central iteration utilised “baskets” to manage council collections of series and records according to the Australian Series System, with agencies being separate entities. The Kete platform also incorporated innovative features, including RSS feeds to facilitate data reuse. Kete utilised the Ruby on Rails language’s open-source OAI software library to create a built-in OAI-PMH for each digital repository. This enabled DigitalNZ to harvest participating Kete sites quickly and efficiently, “thus building up the metadata records that users could search via the DNZ search site or through external services using the DNZ API”.<sup>6</sup> This integration led to a steady increase in unique visitors, page views and total searches for Archives Central from 2012 onwards.

The inherent modifiability of the Kete system was also exploited to develop several innovative solutions specifically requested by Archives Central. One such module was the ability to bulk import/export data to/from the database. The ability to add metadata in bulk, where substantial amounts of information can be replicated *ad infinitum* for similar records within a series, was critical, especially for an institution where a single transfer’s total record count can potentially run into the tens of thousands. The ingest function was extended to allow updates to existing records on the database, updating those entries and fields listed in the file and verifying records via the unique system ID. Another innovative module was the creation of a location control module and user interface. Designed to show staff the current location of records and boxes, control movements of physical material, create tracking lists and search by physical location, this functionality greatly enhanced staff ability to retrieve physical records.

## **Difficulties**

By 2015, the Kete platform celebrated its 8<sup>th</sup> birthday, being adopted by over 30 New Zealand organisations in that time. While a first stage update was completed in 2014, no further upgrades were progressed for multiple reasons - funding from participating organisations was not forthcoming, caring for New Zealand libraries digital collections was out of scope for

the Horowhenua Libraries Trust, and National Library's resources were focussed on development of Supplejack and migrating Kete records into the upgraded DigitalNZ platform.<sup>7</sup> The vulnerability of a small, New Zealand-based development community with limited funding to maintain an open-source platform had been exposed. As a result of stalled development, the Archives Central version of Kete began to approach end-of-life status, reaching a point where the system returned substantial amounts of HTTP 400 (client error) and 500 (server error) codes daily. On a long enough timeline, with technological developments marching onwards, the platform would cease to operate with modern servers and web browsers.

Other users of Kete across New Zealand were contacted by Archives Central to assess the viability of upgrading the platform and funding capabilities. All replies noted that consideration was focussed on migrating away from Kete or that another solution was already in place. As the theoretical replacement DigitalNZ platform focussed on digital content and did not provide scope for the management of paper-based archives, the search began for a replacement digital solution.

## Users

Within a positive customer-led feedback loop, the first crucial steps are to ask for opinions and collect data. The discovery stage of the process was initiated through an in-person canvassing of our 7 member councils' records teams, part of an established Archives Central Technical Group. To supplement answers, an online survey for public researchers and general users was launched. In addition, we shoulder tapped experts in the digital database and information management sectors for advice and guidance around specialist subject matter including metadata fields, Open Archives Initiative Protocol for Metadata Harvesting (OAI-PMH), application programming interface (API), and other crucial issues.

While the critical functioning problems detailed in the previous section were raised by internal users, the following are a selection of user quotes from the Archives Central Needs Assessment which reveal several other issues considered from an External User Experience (UX) point of view:

*The website design is dated and confusing – there is no responsive functionality, design capabilities or mobile site...*

*Search functionality not meeting expectations of non-expert users...*

*There is limited ability to integrate maps, with no ability to incorporate bounding boxes or polygons...*

*Animations and slideshows are out of favour/hinder the working environment...*

*Images uploaded are separate entities from text records.<sup>8</sup>*

These problems led to user confusion, imprecise search results displayed, duplicate records/images and a high bounce rate on pages. There was also an increasing expectation with the exponential rise of smartphone use, processing power and capabilities, that the digital repository would be either mobile-friendly or mobile-first. The most pressing problem was that if Kete stopped working on modern browsers, member councils and the public would not have digital access to archives that, according to legislation, are mandated to be accessible.

One way of defining the principles that would drive the overall development of a replacement platform was to undertake a 'one or the other' principles preference survey. The choices for Technical Group users were accuracy or usability; simplicity or powerful functionality; community engagement or standards compliance; control or collaboration; free access to content or strict legal compliance.<sup>9</sup> Another measurement tool to assess user worth of the digital repository was the ranking of values from a set list. Value drivers are factors that increase the worth of a product, service, asset or business which could be a differentiating capability that makes the product a must-have for customers. In our analysis, collaboration between councils, the public and Archives Central, as well as compliance with relevant legislation, scored highest for Technical Group members.<sup>10</sup>

The answers collated through the survey process were critical to forming a picture of how our users viewed the current system, their requirements and how we could best serve them when assessing digital solutions. The process led to an executive summary which guided the project going forward:

*Our vision is to create a replacement database and platform that is user-friendly, powerful and exceeds the needs of MW LASS member councils now and for the foreseeable future.*

*Based on the components, functions and features that the project team, in conjunction with feedback from our stakeholders, have decided upon, our goal is to create a modern, flexible digital database and platform that is mobile-compatible, retains the ability to increase functional capabilities and links with national content aggregators to increase our exposure beyond MW LASS boundaries.<sup>11</sup>*

## Method & Candidate Assessment

Analysis in hand, our team started to assess potential candidates for a replacement platform. A pool of proprietary systems and off-the-shelf solutions were drawn together before the Council of Australasian Archives and Records Authorities (CAARA) scoring system was applied to each candidate. The CAARA scoring system provides a high-level view of the principles of an archival management system and incorporated all four elements of the ADRI Framework: receiving, accessioning, managing and access.<sup>12</sup> The system also included technical and functional questions which would form the backbone of the replacement digital system. Examples of the applied scoring system included:

- Principle - System must be extensible for development of new functionalities
- Technical - Must be able to export to open standards
- Technical - Compatible with significant NZ Heritage APIs, such as Digital NZ
- Functional - Must be able to import archival description data from external sources

Scoring was between 1 and 10, with a total of 76 questions.<sup>13</sup> All candidates scored above 100, with most potential solutions proving to be adequate for Archives Central requirements at this higher-level.

From an initial pool of a dozen systems, we were able to whittle the number down to four for further analysis: Vernon CMS, New Zealand Micrographic Services (NZMS) Recollect, Archives Space and Islandora. These systems were chosen as they ranked highest within the CAARA scoring system and provided an even balance of off-the-shelf products and open-source platforms. In-house discussions ensued, with the two open-source solutions receiving a higher score on the CAARA ranking system due to the specific characteristics of open-source software approaches relative to long-term solution viability, functionality and flexibility, and established community support. To choose between Archives Space and Islandora, staff placed emphasis on our learnings from the falling away of the Kete support community and adopted a view to not only manage physical archives efficiently, but also embrace a future filled with born-digital objects and the semantic web. Of these two solutions, only Islandora<sup>8</sup> incorporated a full web Content Management System (CMS), enabling a full spectrum of web interaction for our users, including

search engine optimisation (SEO), digital exhibitions, media carousels and publication pages. Islandora was chosen for its support of linked data via incorporation of services including Blazegraph, Triplestore, Resource Description Framework (RDF) and SPARQL graph queries.

## Development Phase

A half-day meeting with members of the Archives Central Technical Group followed, laying out the Archives Central staff rationale, the direction we had followed during the process and demonstrations of the final four digital solutions. After assessment, consultation on the CAARA scoring system and presentations, the group agreed that Islandora would be the system to adopt, with Catalyst IT undertaking development work. With Phase I of the project complete, milestones were set out for following phases.

Phase #	Description
Phase II	Engage developer for software solution/architecture – Structure intent Setup project management platform as primary communication channel Agree on project milestones and deadline
Phase III	Data Migration – Preserving critical data for future use/re-use Development & Implementation User Testing & Staff training – Testing, Learning, Adapting Shutdown of old Archives Central website – Launch of new site

**Figure 2.** Follow-on phases of the project.

To manage development cycles and emerging issues throughout the project, Gitlab was chosen as the software development and IT operations platform (also known as DevOps). Gitlab offers a location for online code storage and capabilities for issue tracking. As a centralised repository, it enables hosting of different development chains and versions, allowing users to inspect previous code and roll back in the event of unforeseen problems.<sup>14</sup> At a basic level, individual issues are created and can be assigned to users, participants added, labels and milestones applied, time tracking enabled, due dates created and user permissions/confidentiality

Workflow



**Figure 3.** Agreed upon process for issues during the Development Phase.

enforced. As a project progresses, Kanban boards can be utilised by teams. Kanban boards allow “Scrum Teams” to plan, visualise, and manage sections of work during a series of “sprints”. Boards were set up according to an agreed upon workflow chart, with the Developer and Product Owner assigned specific responsibilities within the process. The boards ranged from “Open” and “Doing” at the beginning, on to “Staging” and “Review”, ending with “Sign Off” and “Closed”. Failed testing would start the process afresh.

The agreed process allowed the developers to provide continuous delivery milestones, keeping the Archives Central team informed of progress and acting as a centralised store house for development specific information.

A positive outcome of the adoption of Gitlab was that it meshed well with current Archives Central practice, as staff had previously adopted Agile methodology and principles into every-day business operations and processes. In addition, the Kete database was produced via open-source software. The adoption of open source based Gitlab as a project management platform was

a natural outcome. The Archives Central team found the process intuitive and increased efficiency to a large degree so that a dedicated Archives Central Gitlab instance was eventually adopted to manage archives-only projects.

## The New Way to Manage Old Records

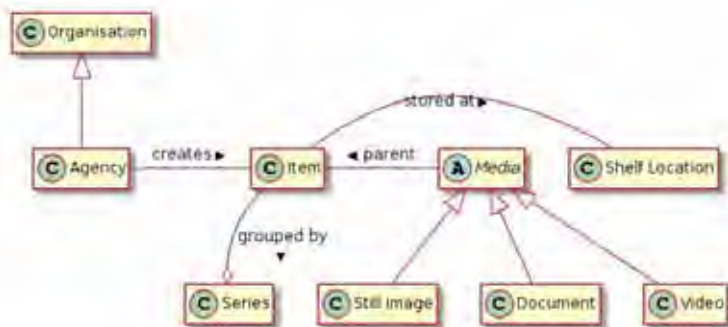
We recognised early on that a new database would be required to incorporate flexibility in order to manage born-digital records and media, including support for commonly used Microsoft Office file formats, web archives (WARC), flexible metadata, external authorities and linked data. On this last point, it was agreed that Semantic Web (W3) conventions were the future path for digital information, which are explained as:

*...a Web of Data — of dates and titles and part numbers and chemical properties and any other data one might conceive of. The collection of Semantic Web technologies (RDF, OWL, SKOS, SPARQL, etc.) provides an environment where application can query that data, draw inferences using vocabularies, etc.*

*However, to make the Web of Data a reality, it is important to have the huge amount of data on the Web available in a standard format, reachable and manageable by Semantic Web tools. Furthermore, not only does the Semantic Web need access to data, but relationships among data should be made available, too, to create a Web of Data...*

*To achieve and create Linked Data, technologies should be available for a common format (RDF), to make either conversion or on-the-fly access to existing databases (relational, XML, HTML, etc.).<sup>15</sup>*

The use of the General International Standard Archival Description (ISAD-G) on the Kete database allowed Archives Central to capture important datasets and apply basic relationship links in the past. For example, an agency creates an item; the physical item is stored at a physical location; the item acts as a parent record for several types of media; comparable items are grouped into series; an organisation controls multiple agencies.



**Figure 4.** Existing relational model, Kete database.

To take full advantage of Semantic Web conventions, a comprehensive taxonomy was required. The International Council of Archives (ICA) Records in Context - Conceptual Model (RiC-CM) provided the answer. RiC-CM combines four separate descriptive standards into a single standard: General International Standard Archival Description (ISAD-G); International Standard Archival Authority Records—Corporate Bodies, Persons, and Families (ISAAR-CPF); International Standard for Describing Functions (ISDF); and International Standard for Describing Institutions with Archival Holdings (ISDIAH). At its heart, RiC-CM is described as, "...[a] model for archival description [that] aims to be a comprehensive descriptive standard that reconciles, integrates, and builds on the four existing standards... RiC aims to move from a hierarchical model to "multidimensional description" modelled in the form of a graph or network."<sup>16</sup> Analysis of RiC-CM, along with the implementation of Resource Description Framework (RDF) as a standard model for data interchange on the Islandora platform, proved that the integrative nature of the model would allow increased flexibility and relational links over the previous utilisation of ISAD-G.

Another problem that arose was that the previous Kete platform had "siloeed" records and series within a council collection. This issue limited the ability to link to other related council collections, an important feature with the overlap of multiple regional, district and city councils' boundaries and functions over time. The RiC-CM model overcame this issue through the addition of relational pathways between agents, series, records and media. A record with multiple agencies input was previously owned by a single creating agency, with any further information on creation or management held via the free-text Descriptive Note field. With the RiC-CM model, this record would reside within a single council collection, but could now incorporate multiple creating, managing or holding agencies through the relationship type field. A series containing a record could also be linked to other antecedent, subsequent or related series, forming an unbroken history of council functions and projects and aiding researchers in the search for similar records and media.

## **The Project Begins**

With new system structures agreed and Gitlab in place, the start of the Archives Central digital repository Development Phase began on Monday, 2<sup>nd</sup> March 2020. The first weeks for Catalyst IT were dedicated to building the User Acceptance Testing (UAT), staging and production environments. With the system retaining nine unique regional, district and city council collections, unique council sections were created and permissions for

council users defined to control access, uploading of digital material and ability to make modifications to records. Basic pages were added, a web form linked to our in-house request management system was created to automate user requests and Search Engine Optimisation (SEO) friendly paths were established.

On the archival side of development, two prominent issues were progressing. Firstly, the management of copyright via multiple licensing systems. Four types of Creative Commons New Zealand Version 3.0 licenses were already in use on the Kete system, but the need to future-proof and cover a wide spectrum of copyright permissions for all our users required us to look further afield. It was decided that six types of Creative Commons Version 4.0 licenses would be adopted. The 4.0 licenses were chosen as they incorporated three "Layers" - the Legal Code Layer, the Commons Deed, or Human readable, Layer and Machine-Readable Layer. The result is a coverage of use and re-use rights that lawyers, content creators, content aggregators and machines can read and understand.<sup>17</sup> Rights Statements were also adopted as an auxiliary licensing system - it was decided to activate 4 of the 12 licenses as the majority overlapped with Creative Commons licenses. The final piece of the puzzle was to condense a multitude of user-generated values for a 'Copyright of Item' field from Kete. As this was a free-text field, a variety of entries held the same meaning, but varied slightly (i.e. Four individual entries, each being, "No known Copyright", "No known Copyright restrictions" [sic], "No known Copyright restriction", and "No known Copyright restrictions" [sic]).<sup>18</sup>

The second issue to complete was the implementation of basic OAI-PMH (Open Archives Initiative-Protocol for Metadata Harvesting). This step was progressed to continue exposing metadata surrounding records and media hosted on the Archives Central database to DigitalNZ and web search engines. This involved defining Dublin Core variants that included DigitalNZ usage fields - the default Dublin Core protocol would return only generic fields, including title, identifier and description. DigitalNZ's Metadata Dictionary allowed for a wider array of fields to be matched, such as copyright licenses and start and end dates.<sup>19</sup> An accessible OAI endpoint was set up, allowing the National Library Team to easily create and run a harvesting script for the Islandora digital repository and conduct incremental harvests of newly created or edited items. Since the implementation of OAI-PMH, DigitalNZ has seen a drastic reduction in elapsed time to harvest metadata from the database - from 13 days for a full harvest on the Kete platform to a range of nearly 9 minutes, down to 12 seconds, for Islandora.<sup>20 21</sup>

## COVID strikes

On Monday, 23<sup>rd</sup> March Prime Minister Jacinda Ardern announced New Zealand would enter Alert Level 3 at 1:40pm, and that after Wednesday, 25<sup>th</sup> March the country would go into Alert Level 4 for a minimum of 4 weeks. In the weeks leading up to what would be termed the first lockdown, the Team at Archives Central had tracked the spread of COVID and prepared for a home-working environment. With restrictions in place and no access to physical archives for the next month, the digital repository development would be our team’s sole focus.

Lockdown coincided with week 4 of the redevelopment project, at which time the UAT environment was functional, Archives Central employees given necessary application permissions and home IP addresses white-listed, allowing the first testing of the Islandora system by backend users. Testing started off slowly, with familiarisation of new metadata fields, creation of single records and uploading of several types of media. After system familiarisation, we understood the modifications required to efficiently create records and update existing metadata. This learning was crucial in developing a bulk ingest Comma Separated Value (CSV) spreadsheet template utilising core metadata fields developed in the RiC-CM project. This development also allowed the system to attach media to records in bulk – by first uploading multimedia to Catalyst Cloud, a unique Uniform Resource Locator (URL) could be added to the bulk ingest spreadsheet via the “file” field. After the first pass of the CSV created the digital record, a second and third pass applied the file information and digital media to the record. Where multimedia was previously added to a single record at a time, the automation of the bulk ingest process by Archives Central staff increased team efficiency dramatically and reduced arrangement and description project times.



**Figure 5.** Mapping of Kete fields to Islandora fields used as part of the project administration

Unfortunately, word constraints for this article do not allow for elaboration on other issues we worked through during the Development Phase. These other issues included location control via containers,

creation of a geographical place name taxonomy utilising the official New Zealand Gazetteer, PDF and OCR text extraction for documents and setting up facet search results, URL standard naming conventions and redirects, amongst others.

## Migration and Launch

The final piece of the puzzle also proved to be the most difficult - migrating all 200,000+ records from Kete to Islandora. Initial conversations with DigitalNZ at the beginning of the redevelopment project in July 2019 revealed that the Extract, Transform and Load (ETL) process would be complicated and that a Kete extraction tool would be created to assist migration.<sup>22</sup> The extraction tool was created by Walter McGuinness as a docker-based, Elixir language tool which, "migrates Kete's data to modern PostgreSQL based tables and columns using standard data types rather than Kete specific Extended Fields... returning JSON or TSV files... so that you can import the data into other systems."<sup>23</sup>

During the initial Discovery Phase with Catalyst IT, multiple options to perform the Extract stage were listed - via existing OAI-PMH, Screen-scraping HTML, Kete MySQL Database, or use of the Kete extraction tool. Using existing OAI-PMH was ruled out due to extended Kete fields being collapsed into a single Dublin Core field, leading to a loss of semantic meaning. Screen-scraping was also discounted due to loss of relational data points between records. In the end, a combination of the Kete MySQL Database and Kete extraction point tool were utilised to extract a wide variety of information and media, though certain fields were deemed unnecessary for migration. These included historical user search terms, metadata surrounding previous bulk imports/exports and 36,894 rows of every CAPTCHA generated since 20 May 2010.<sup>24</sup>

The Transform Stage brought about opportunities to enrich existing data - standard Extended Date Time Format (EDTF) was adopted; duplicated data, primarily between records and media, were merged; reciprocal relations were added and filled gaps where Kete had viewed them as non-mutual; and, key terms were changed to provide better definition for users and to align with RiC-CM (i.e.. "Item" to "Record" and "Agent" instead of "Agency"). Finally, as detailed above, the Load Stage provided us with the ability to utilise the Drupal Migrate framework to customise CSV and XML templates for ingest processes, with the option to complete the same for JSON and SQL templates in the future.

During the migration process we encountered problems that tend to crop up when large amounts of information are migrated from one platform

to another. An example of learning through testing is detailed below in an e-mail reply dated 5<sup>th</sup> May 2020:

As discussed, I tried a complete migration on our Staging instance last night. Unfortunately, it halted after 10564 out of 201075 rows...

In this case I think it's something in the Islandora pipeline. The first issue is the default JSON Web Token Expiry of two hours; JWT is how Drupal authenticates with the microservices and our migration is longer than two hours and so things began to fail after that; I've deployed a longer token expiry time.

Otherwise I think it's a memory issue; the migration has to hold all of the 200,000 plus rows in memory in case there are references to them...<sup>25</sup>

Although best efforts were made at the Extract Stage to utilise customised processes, the migration period ended up being complicated and drawn out over multiple weeks. Optional platform developments were pushed into the backlog channel to free-up resourcing for data migration. While the migration issue pushed back the planned launch date from late March to early June, the continued functionality of the Kete website and a significantly lower number of public and council requests gave the development team breathing room to complete migration in full. At the end of the migration stage the following statistics were recorded as follows:

- 211,708 individual records
- 174 Accessions
- 3880 Series
- 7.3 gigabytes of public documents and media (including 6,400 jpegs and tiffs)
- 33 megabytes of private document files
- 816KB private image files.<sup>26</sup>

## **Archives Central 2.0**

On 2 June 2020 at 9:41am, the new Archives Central site went live. Post-launch, Archives Central was determined to be the fifth institution globally to implement Islandora8, alongside other prestigious institutions including Johns Hopkins University and Carnegie Mellon University.<sup>27</sup> The Islandora platform for Archives Central includes the following features:



**Figure 6.** Aerial Photograph Contact Print, Napier-Taihape Road, SN 6668, Sheet A/2. 30<sup>th</sup> October 1985, New Zealand Aerial Mapping Archives Central. Ref: RDC 00245:1:A/2. Archives Central /[node/130306](#)

- Mobile and tablet-friendly platform
- Solr enterprise-search platform for indexing, replication and load-balanced querying. Advanced search functionality returns relevant items which can be filtered according to council, type, content type, media type, included in (Series) and tags
- Enhanced browsability via listings for Agents, Accessions, Series and Records.

- A modern, zoomable, high resolution web-based viewer for digitised items via OpenSeaDragon. High-resolution images are maintained via Cantaloupe dynamic image server.
- RiC-CM provides machine-readable metadata and a common framework that allows data to be shared and reused across application, enterprise, and community boundaries.
- A dedicated Triplestore database utilising Blazegraph, allowing a range of relations to be built between Agents, Series and Records over time and convey the benefits of Linked Data.

The International Council of Archives (ICA) also confirmed Archives Central to be one of the first institutions in the world to adopt the Records in Context - Conceptual Model for the description of records.<sup>28</sup> The project was a high-risk endeavour, taking place in a historically risk-averse sector, utilising leading edge technology and theoretical concepts - and it paid off.

## Conclusion

Archives Central is now well-positioned to continue preserving metadata, allow for born-digital only content transfers from member councils and adhere to international standards across the information management sector. Over time, Archives Central will add more features to empower our users and make full use of the Islandora platform. In-house analytics show a continued linear monthly rise for total search terms since launch: (+70%), unique visitors (+74%) and unique page views (+38%).<sup>29</sup>

Never forgetting our archival duty, the original Archives Central Kete database was fully harvested and archived by DigitalNZ before shutdown. It is now maintained via the National Library of New Zealand for use by historians, web researchers and the public.<sup>30</sup>

In the intervening 10 years since opening, Archives Central has proven to be a shared services success story. We have expanded to 10 participating councils, our digital repository contains over 230,000 individual records, we store over 4,000 linear metres of physical records and archives, and we maintain a leading-edge digital repository platform that is future fit. We will continue to live by our motto: "Combining our past, creating our future".

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# Suffrage and Silences: Wāhine Māori and the Vote

*Katrina Tamaira*



This essay is based on a paper written for the 2018 'Symposium on Petition Movements in the Nineteenth Century' held at the Advanced Centre for Korean Studies, Andong, Republic of Korea.

Aotearoa New Zealand was one of the last nations incorporated into Britain's empire, but the first to extend voting rights to women. 1893 will forever be remembered by New Zealanders as the year women won the vote and first went to the ballot boxes. However, it was a privilege that didn't come easy. Women's suffrage activists,

suffragists, spent many years advocating, lobbying and petitioning against the inequality of women's disenfranchisement. An inequality that if overturned could create opportunities for wāhine Māori to amplify their voices. The suffrage petition of 1893 is recognised as an important tool for achieving that goal. Why then did so few wāhine appear to sign them? In this paper I bring together Māori political struggle, the 1893 Women's suffrage petition and archival theory. I begin by providing some context and briefly discuss conditions many Māori communities found themselves following the erosion of their rangatiratanga and mana motuhake, or autonomy, authority and self-determination. This follows with an analysis of petitioning and the inherent contradictions of petitions as tools of liberation. I then discuss inequities connected with the suffrage petition, including archival silences.

## **Under Crown control**

The 1890s are celebrated as a period in which women of Aotearoa made their voices heard and affected change. A decade when women took power and forever altered the country's political landscape. At barely 40 years young, the colony was beginning to find its feet and mature as a nation. Cities were growing, industry and innovation was transforming the political economy, New Zealand was developing its character.

For Māori however, the adjustment from an autonomous society to one living under the thumb of British rule had not been a smooth transition. While the effects and extent of Crown control and settlement were felt unevenly across Māori communities, land sales, land confiscation, and armed violence left deep wounds across the country. The New Zealand Wars, or “sovereignty wars”<sup>1</sup> as Moana Jackson referred to them, left parts of the country devastated and demoralised. Even those who had fought alongside the Crown faced ongoing difficulties. In 1872, just 21 years before women attained suffrage, Major Ropata Wahawaha gives insight to conditions felt by his hapū, for whom starvation remained a real threat;

*“E taku hoa aroha kua mate matou ko oku Hapu i te kai, kaore hoki ha parahanga kore rawa atu.*

*We and my hapu are in great trouble because we have no food. There are not even scraps left, none whatsoever.”<sup>2</sup>*

Throughout these periods of change Māori attempted to regain control, and self-determination, using strategies that suited their various situations. Some, like Wahawaha, cooperated with the Crown. Others, Kīngitanga and Parihaka Pā, for example, took paths viewed by the Crown as oppositional. Another, Kotahitanga, adapted Western political structures to meet Māori needs from within Māori cultural contexts. Kotahitanga established its own pan-tribal Māori parliament to run in parallel with that of the Government parliament. As Keene notes, a central goal of the movement was the expectation “that Māori would be able to control their own land.”<sup>3</sup>

Although men dominated Kotahitanga, wāhine were a common feature at sittings and held speaking rights. Unlike their European contemporaries, wāhine often advocated for themselves at Kotahitanga parliament. The suffrage petition signatory Ākenehi Pātoka was one such wāhine, another was Meri Te Tai Mangakahia. In 1893, both were members of the newly formed Ngā Komiti Wāhine, a national Kotahitanga network.<sup>4</sup> That same year they too called for greater voting rights. On 18 May 1893, Mangakahia presented a motion requesting that women be granted voting rights and be accepted as members of the Kotahitanga parliament. Her argument acknowledged the responsibilities placed upon women, some as a consequence of war and widowhood, in managing parcels of land.<sup>5</sup> Voting rights were not extended to wāhine until 1897, but in 1893 Ngā Komiti Wāhine and Mangakahia had set the agenda. She too, like Women’s Christian Temperance Union (WCTU) organiser Kate Sheppard and conservative parliamentarian John Hall, can be considered a suffragist and an active petitioner.

## PETITIONS FOR THE PEOPLE?

In his paper, 'Writing Upwards: How the weak wrote to the powerful', Martyn Lyons discusses the relationships between those who use and write petitions, and those to whom they are addressed.<sup>6</sup> For Lyons one of the defining features of a petition is the power dynamic between the two parties. One group is writing to another about a particular cause and asking for a particular outcome, and those being addressed have the power to say no, and even the prerogative to say nothing at all. An inequality exists. To a cynic's eyes, petition writing is a submissive exercise. Whether they are workers demanding higher wages or suffragists calling for voting rights, petitioners are constrained by rules set and maintained by those with greater power. Because of this inherent inequality petitions often fail, as was the case with the women's suffrage campaign. Between 1888 and 1893 suffragists submitted at least seven petitions to parliament seeking electoral reform.

Like petitions, letters too can be used as a vehicle for agitation from below – variants of writing upwards.<sup>7</sup> Both involve those with little control over processes appealing to people in higher positions of power. In 1891 Helen L Nicol wrote to the Colonial Secretary, "I trust you will use... best endeavours to secure for the women of New Zealand the right of voting on all questions."<sup>8</sup> While this letter shares commonalities with other forms of writing upwards, it is difficult to ignore one key aspect of a petition's potential power; numbers. The same year of Nicol's letter, a suffrage petition with 9,000 signatures was forwarded to the Legislative Executive.<sup>9</sup> It's probable that a cause with thousands of supporters would have more political power than one with a single signature. Another point of difference between letters and petitions is that of formality; petitions use legal channels and processes. While this requires working within Crown frameworks, there is the potential of turning rules of the State against itself. For those with few options available to them and limited capacity to influence decision-making, petitions are a legal means to express dissatisfaction and provide a platform to have their voices heard.

There is no denying the political agency shown by petitioners, however the inherent inequities of petitions cannot be ignored. Inequalities, when viewed in the context of 18<sup>th</sup> Century New Zealand, were especially problematic for Māori. Submitting petitions to the Government meant appealing to a young colonial government that reflected British norms and laws. Legal systems that constrained Māori political power and were skewed in favour of settler interests.<sup>10</sup> Lyons points to such power imbalances and specifically refers to the colonisation of indigenous people and the failure of colonial powers to adhere to their agreements.

“Indigenous petitions thus assume the existence of a contract which the colonisers have not faithfully carried out. The contract could not be an agreement between equals, for it rested on forceful dispossession of the indigenous population.”<sup>11</sup> Petitions then are not only a request for change or action but can also be a call for accountability and a reminder of agreements that had been made and broken.

Despite these limitations, when viewed in a larger context even failed petitions have their uses. For archivists and historians, suffrage petitions and related documents act as a paper trail. At the very minimum the presence of these records shows that women were politically engaged very early on in the colony’s life, and that this engagement was on-going. Unsuccessful petitions can also be exploited as tools forming part of a larger political campaign. Writing in *Rampant Women: Suffragists and the Right of Assembly*, Linda Lumsden examines the women’s suffrage movement in the United States. Lumsden asserts that “the petition’s true value lay with its tremendous publicity value”.<sup>12</sup> which in turn can play a role in building political momentum. The upward trajectory of signatures accumulated in New Zealand’s suffrage movement supports this theory. Two of the earliest petitions were submitted to parliament in 1888, by Emma E. Packe and J. A. Kelly<sup>13</sup>, both on behalf of the WCTU. The number of signatories supporting Packe’s petition isn’t documented in the public record, but we do know that 778 people, presumably women, supported Kelly’s submission. Three years later in 1891, signatures jumped to roughly 9000 and in the next year, 1892, the numbers again increased, doubled to almost 20,000. When the final petition WCTU was presented to parliament in 1893 almost 32,000 women, and some men, had signed.<sup>14</sup> Lumsden admits that the success of suffrage petitions was not instant, but maintains that although “petitions worked no overnight magic upon politicians, they helped women win the vote.”<sup>15</sup> In a battle of ideas, suffrage petitions provided a tangible focal point for campaigners to promote their cause, raise morale and apply political pressure.

## **Suffrage Petitions and the Archive**

The 1893 Women’s Suffrage Petition, also known as the ‘monster’ petition, comprises 546 sheets pasted together into one roll. Today that roll accounts for at least 24,000 signatures, but government records show when the signatures were submitted to parliament, thirteen petitions were actually received.<sup>16</sup> Twelve smaller documents accompanied the monster roll into the colonial halls of power, and were subsequently lost. On these petition sheets were more than 6,000 signatures and names now missing from the archival record. Almost 32,000 people, mostly women, signed the 1893

Petition<sup>17</sup>, and the number of these signatories identifiable as Māori? The current number sits at around just ten, nine of which are listed on the NZ History petition database:<sup>18</sup>

- Matilda Ngapua (Napier),
- Mary Bevan | Mere Ruiha Hakaraia (Ōtaki)
- Mary | Mere Cross (Bluff)
- Jane Driver | Jane Tini Riko or Reko, (Pūrākaunui)
- Mrs. Rangiora (Rangiora)
- Rhonda | Rora F. Orbell (Dunedin)
- Fanny Ada Orbell (Dunedin)
- Sarah | PAETAU West (NGAI TAHU)
- Mrs Hassall, Tapanui
- Ākenehi Pātoka (Ngāti Kahungunu)<sup>19</sup>

Looking at the figures and names above it is easy to be disheartened by the small number of wāhine Māori who signed the 1893 petition. Why so few? Did they not want the right to vote? Although the suffrage petitions were mainly organised by European women, notably lobby groups of the Womens' Christian Temperance Union, Salvation Army and Dunedin Tailoress' Union, it was a medium that Māori had become accustomed to. Finny estimates that between 1871 and 1900 the Native Affairs Committee reviewed 2,300 petitions, the vast majority from Māori, both tāne and wāhine.<sup>20</sup> Petitioning was not an unknown concept and Māori were not strangers to 'writing upwards'. As Lyons remarks, "dispossessed and disenfranchised, indigenous people adopted the medium of white colonialism – writing – in order to be heard."<sup>21</sup> When searching for the names of Māori on the suffrage petitions, it is worth asking how are we looking and through which cultural lens do we see, or not see the wāhine who signed them?

Archival institutions the world over contain gaps of knowledge, information holes often referred to as 'archival silences'. These silences cast shadows over specific sectors of society whose contribution was or are undervalued and whose presence are likely to be obscured. Women, poor, non-European and indigenous people, the disabled and LGBTQI are often delegated, even if unintentionally, to the sidelines. Australian historian Yvonne Perkins contends that "if the archival records were taken at face value they would reveal a distorted view of the past", and the suffrage petitions are proof

of this.<sup>22</sup> It was common practice in the 1890s for women to sign using their husband's names rather than their own, as has been observed on the 1893 Petition. It was also not uncommon for Māori to use anglicised versions of their names. Maybe they felt these Pākehā words gave them more authority and respect, or made it easier to get by in the European world. Some of the European-sounding names on the petition are only known to belong to Māori women because someone recognised them as being Māori and subsequently identified them as such. Ngāi Tahu woman Sarah PAETAU/West is one such example. West's whakapapa Māori was only publicly identified in 2018 by a descendant through comments on the NZ History website.<sup>23</sup>

It is not only the 1893 petition where the experiences of wāhine have been overlooked in the suffrage story. Another is the date celebrated as the first day women went to the polls; 28 November 1893. On that momentous day 90,290 women cast their votes, including so-called 'half-castes'. Only Māori classified as half-caste or less than, were allowed the option of which electoral ballot to vote on. For those Māori considered more than half-caste, their only option was to vote in the Māori election for Māori candidates standing in one of four seats.<sup>24</sup> The Māori day of universal suffrage didn't occur for wāhine until three weeks later on 20 December. Perhaps this day was chosen for reasons of logistics, organising elections can't have been an easy task during the era of horse and cart. Regardless, the day is a significant milestone in the nation's suffrage story. It and the 4000 or so wāhine who voted deserve to be celebrated. Unfortunately, the number of wāhine voters was not recorded in 1893, and as a consequence the actual number of women who voted that first year will never be known.

## Conclusion

Whether it consists of a single letter and a lone signature, or scroll with the names of thousands, a petition represents a desire for change. The 1893 suffrage petition remains a powerful symbol of progress and possibilities; the under-dog can win. However, this era also serves as a reminder of the differences between wāhine and European women's political experiences. In 1840, at least thirteen Māori women were signatories to the Te Tiriti o Waitangi | Treaty of Waitangi. At that time they could hold a status so high they were entitled to sign international agreements on behalf of their people, but after the colonial government assumed control not only were they barred from speaking within the settler house of power, they were also prohibited from participating in the decision-making processes. This

isn't to say that before colonialism Aotearoa was a women's paradise, but wāhine, including takatāpuhi, generally enjoyed more freedoms as gender roles were more fluid than those of Victorian England. Unlike their European counterparts, the ability of wāhine to own and control land, and pass these privileges to the next generation, was an accepted and common practice.

While archival records are varied and tell us many things about our pasts, they are not culturally or politically neutral. It's an important point to make because in the world of archives, context and provenance are everything. Viewing the 1893 suffrage petition alongside activities of Te Kotahitanga gives us a fuller picture of electoral franchise in Aotearoa at that time and potentially suggests some reasons why so few wāhine appeared to have supported the WCTU petition. For some wāhine the suffrage petition, assuming they had the opportunity to sign their names, may have represented an opportunity to reclaim fragments of political power they had lost through colonialism. Others may well have been occupied with circumstances occurring in their own communities. Eria notes that wāhine representation "is not solely about women or their misrepresentation, but is a wider discussion about land and the continuation of whakapapa."<sup>25</sup> And, despite the importance of individual's agency, Ballara reminds us that "the disadvantages suffered by Maori society as a whole through its domination by colonial authority and legislation were always more important".<sup>26</sup>

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# Understanding the Issues Facing School Archivists

*Eric Boamah*



## Introduction

The purpose of this article is to explore the issues facing school archives (henceforth, archives) and highlight the resilience of school archivists (henceforth, archivists) to effectively maintain the value of records in New Zealand schools. The archives play an important role in the school system, including supporting the delivery of the school's curriculum. Archivists require integrity to ensure the lasting value of the records. The role of the archivist is key to the successful functioning of the school. Nevertheless, archivists in schools do not appear to receive the needed recognition

and encouragement to perform their roles effectively. Also, it is unclear how well archivists receive support to effectively keep the records of archival value in the school for as long as needed. Furthermore, there does not appear to be enough research conducted in New Zealand with a specific focus on archives in schools. The overarching aim of this article is to promote the role and functions of the archives in the school. It is also to attract attention from the archival research community to the challenges affecting archives in the school sector and how archivists in this area can be equipped to perform their roles effectively. When it comes to archival literature in New Zealand, a key resource is a book titled *Informing New Zealand* published by the Open Polytechnic. In this book, experts discuss several information management topics, including archival concepts and issues in New Zealand. One of the chapters of this book is dedicated to discussing the different types of records and archival organisations in New Zealand (Sanderson 2018). But there was no mention of school archives. This suggests that archives in the school sector are either forgotten or neglected. This article, therefore, seeks to encourage all archivists in schools to keep up with their good work. Information on the Special Interest Group (SIG) page of the website of the Archives and Records Association of New Zealand (ARANZ) for instance, reveals that there are only about 50 members (ARANZ 2022) in the 'school archives SIG'. There are some archivists in schools who may be a member of ARANZ. There doesn't seem to be many archivists in the school sector in New Zealand. Archives in schools appear to face many challenges in different forms. The seemingly few available archivists appear to manage to achieve their purpose in the face of the challenges they encounter. It is unclear what

motivates them to build courage, integrity, and passion for their work. Their ability to consistently push through the challenges they face needs to be encouraged through research that explores their issues, and their efforts need to be commended through publications like this. In this study, engaging with archivists in some New Zealand schools has helped this author to understand how archivists demonstrate integrity to achieve their purpose. Thus, the interest is to explore a deeper understanding of the issues affecting archives and archivists in schools.

## **Approach**

This article is part of a research project in progress that employs an interpretative qualitative approach to engage with archivists to collect their perspectives on the issues affecting them. Qualitative approaches are found to be effective in exploring and understanding people's perspectives on issues that affect them (Walsham 2006; Creswell 2003; Kaplan and Maxwell, 2005). The main population for the study is school archivists in New Zealand. Efforts are being made to reach as many archivists as possible. Initial contacts are archivists identified from some secondary schools in the Wellington region. Data is collected through semi-structured interviews to gather perspectives from school archivists and relevant stakeholders where appropriate. A snowball sampling technique is being used to identify more schools and archivists as interviewees. Details of the methodology used will be presented in the publication of the main study. The perspectives presented in this article come from the initial contacts of seven archivists. Thus, the ideas presented in this article may not fully represent the general perspectives of archivists on the issues archivists face in schools in the whole of New Zealand. A generalised perspective may be realised at the end of the main project. Nevertheless, publishing this paper is key to attracting more archivists to take part in the project.

## **School archives**

Schools generate different types of records and other materials of archival value. The schools need to keep their records to comply with legal requirements. They also have the responsibility to retain some of the records for archival purposes. The Public Records Act (2005) does not provide specific guidelines on how to keep school records. But the Ministry of Education, Te Tāhuhu o te Mātauranga provides schools with guidelines (Ministry of Education 2022) on how to manage and access school records. Under those guidelines, school administration staff, school librarians, school archivists, principals, tumuaki, boards, and proprietors

are all required to learn about the appropriate ways of archiving and disposing of school records following the Public Records Act 2005. Based on this provision, the Ministry of Education has grouped school records into six major categories. Any other specific records a school may create that are not already indicated in the guide will need to fit in one of the six categories. Records that are considered to have broader archival value are eventually required to be sent to Archives New Zealand to be kept for the long term. The archivist has the responsibility to decide which records to retain and which ones need to be disposed of, and after what period should they be disposed of based on the guidelines (Ministry of Education, 2022).

A careful look at the Ministry of Education Fact Sheet on school records retention and disposal schedule also reveals three ways the archivists can plan their retention and disposal of school records (Ministry of Education 2022). This distinction between records retention and disposal shows that establishing an archive in a school is different from keeping and maintaining official records of the school. Specific materials kept in the school archives comprise mainly historical records, which is the sixth category of records described in the Ministry of Education Fact Sheet (Ministry of Education, 2022). A school archive can, therefore, be defined as the collection of historical records of the school and their associated backstories. From the literature (Society of American Archivists), two elements can be identified to define the primary purposes of the archive in the school:

- a repository for the collection and preservation of historically valuable documents relating to the history of the school or the community, which otherwise would be lost.
- a programme for teaching research-related skills to students.

In other words, the archive is the place to preserve the memory and identity of the school, and to a larger extent, the community.

The core function of the archives is to collect and maintain records of enduring value to provide administrative, research, and educational services (Society of American Archivist 2022). Thus, obtaining records of value to the school and preserving them for as long as needed, is the key function of the school archivist. Fernekes and Rosenberg emphasise that collecting and documenting school history helps to build an important memory programme for the school (Fernekes and Rosenberg 2008). But highlighting and promoting such importance and functions of the archives to the school's community can be a daunting challenge. The archives provide tangible evidence that can exist for a long time to demonstrate

memories and meanings of significant events in the lives of participants, especially alumni (Mackey 2012). How people habitually project emotions onto artifacts as a means of managing inexpressible feelings, offers some explanation for reactions to such objects as memories are triggered (Mackey 2012). The archives reveal how an institution's legacy is cultivated and preserved and how all the stuff the school collects over time can reveal the culture of the place (St Germain 2016).

### **Core functions**

Perspectives of the initial archivists engaged so far in this study reveal certain key functions of the archives in the school system, including functioning as:

### **Sources of information**

The archive in the school is an important source of information for researchers wanting information about the history of the school, staff, or students. According to the archivists, such researchers are usually old students wanting information on some memories of their time in school to share. Sometimes families of old students, who have passed on, contact the archivist for information about the school life of their loved ones during their time as students. There are also times when family members pull information from the archive to surprise their loved ones on special events such as their birthdays. For instance, an archivist in a school in Wellington explained, "we had one major project recently where a mother was putting a book together with a professional photographer for her son's 50th birthday celebration. That was a lot of work for me". The engagement with archivists further revealed that the archives in schools are also a source of useful information for corporate people who require certain facts about past staff members, particularly if they have gone on to great things. Another archivist gave this example: "one time, I was contacted by the literary executor of... [a named estate]. One of our teachers used to work with him and continued correspondence. But alas, we don't hold the letters". The archive as a source of information is useful to both internal and external members of the school community.

### **Supporting teaching**

Within the school, the archives provide useful information to teachers to support curriculum delivery. Some of the materials in the archives are

used by teachers as teaching aids. Such teaching materials help students to live some of the experiences of historical events of the school and help transform their learning. Where necessary, some of the archivists are invited to the class to talk to the students about some of the histories of the school. The archivist engaged in this study so far explained that this way of teaching history does not mean that the archives can fully support the delivery of the new history curriculum the government has recently developed for New Zealand schools. That is a different form of history with a broader narrative that goes beyond the specific history of the school. The history curriculum includes the history of the community and the whole country, whereas the history of the school is unique to only the school. One archivist described this function in these words: “whereas I would love to think that the archivist would be involved in the new school history curriculum, I do sort of wonder in real terms. I guess it will be different for all schools. Yes, I sometimes ‘teach’ the history unit of this to year 7s, but that is more to inculcate them into the [school] environment, traditions, and history than the school’s place in NZ’s history or local community – and [the person this school is named after] himself was a very complicated character for 11-year-olds to deal with. However, this is not a reason not to promote school archives”. In other words, even though the archives support teaching with materials in their collection, including the teaching of history, it can only effectively support the teaching of the history of the school than the history of the whole community or nation. This is because the narratives of history can be different from school to school and community to community.

### **Preserving identity and memory**

Another function of the archives is to preserve the school’s identity and memory for the future. The uniqueness of the school and its distinctive characters, values, and principles can be maintained over the years through the memorabilia, records, and artifacts that are kept in the archives to remind students, staff, and all stakeholders of what the school stands for. This helps the school to improve, cherish, value, or do away with principles that are no longer working because of changes in the community in which the school is located. The archives, therefore, perform several tasks and roles to ensure that materials in the archives and their backstories are preserved for as long as needed to effectively support the life of the school. The archivists ensure these functions by performing a series of specific tasks.

## **Key tasks**

The engagement with archivists reveals several specific tasks they perform, including both those that are archives-related and non-archives-related tasks. Analysis of the comments shows the following archives-related tasks:

### **Collecting**

Archivists collect materials and information relating to the school and after assessing their archival value, process them for long-term keeping. The materials they collect can be anything the school regards to have heritage significance. These materials come in both physical and digital forms. The ability of an archivist to collect any of these forms of archival materials for keeping depends on their skills and interest in the use of specific technologies. For instance, some archivists identify elderly old students in their 70s, 80s, and 90s and then travel to their homes to listen to their stories about life in school during their time as students. The archivist then video-record these stories and keeps them on the school's websites and social media platforms. These archivists are technology savvy and enjoy working with digital technologies to collect their materials. Other archivists do not trust digital platforms. They prefer non-digital materials. So, even if some of the materials come in digital forms, they convert into print forms for 'safe-keeping'. In describing some of the processes they follow to collect materials for the archives, one of the archivists said: "...I take a proactive approach to history. That is a great deal of collecting items, particularly as I am trying to print some items like COVID-19 emails. I don't trust the cloud. We accession donations only now. But this is in a Word document, so they are searchable, and I am also creating finding aids for collection items and research I have done to date, so easy to check if we hold anything. Work in progress!" In other words, the archivist's discretion is instrumental in the collecting process of archival items, and the form of the materials collected depends more on the interest of the archivist in specific types of technologies used in collecting and keeping the archive.

### **Organising**

Archivists in schools follow various processes to organise and maintain their collections. They apply different forms of cataloging, listing, indexing, and adding metadata to order the school's historical information. To them, any process that may enable easy access and use of the archives by those who need them is just useful. Because of their level of skills and training, not all archivists can follow these tasks effectively under acceptable

standard archival practices. But they find their own ways to ensure that materials are well organised and made easily accessible as possible. One archivist said: "I am amazed other school archivists find time to catalog their documents. I try to keep up with filling and running a database which means uploading all the photographs and adding metadata each year. But also trying to get previously digitised materials as well as historical items that have been scanned or are new donations. Big job." Organising the materials improves access as it enables the archivist to provide swift and effective responses to requests.

### **Reporting**

A key task performed by the archivists is to write reports in various forms on their work and about their activities to different stakeholders. Apart from writing formal reports to update principals and boards of the school on the activities and the state of the archives, the archivists also write articles for school magazines, yearbooks, and newsletters. These articles help students, staff, and other members of the school community as well as stakeholders to understand the nature and purpose of the archives. The reports and newsletters also clarify for readers the importance of keeping the materials as the school's heritage and memory. These reports and articles are important ways for the archivist to create awareness of the archives in the school community.

### **Display**

Another way of creating awareness of the archives in the school is through displays. The archivists periodically display the school's heritage to the school community and the public. Most of the archivists explain that they plan to maintain such exhibition events as they not only enable the school community to be mindful of the archives but also help people to know about things they can request from the archives and how they can search for them. The displays also help the archivists to understand which of the materials are people's favorite and how best they can preserve such materials for as long as needed.

### **Enablers**

Certain factors enable the archivist to perform their tasks effectively and help the archive to achieve its core functions. Some of the enablers identified through the engagement with archivists so far include the

provision of key resources by their schools. Such resources include tools like school tablets in addition to other forms of technologies like computers, storage spaces, workstations, file cabinets, storage boxes, and glass cabinets just to mention a few. The provision of resources helps the archivist perform not only their archival work but also other school-works that sometimes falls on them to do when needed. Although some of these resources are inadequate and challenging to work with, they still enable the archivists to achieve their purpose.

Also, most of the schools have specific pages on their websites that are dedicated to the archives. Such online spaces help with the online display of some of the archival materials and provide a useful opportunity to share information about the archives and the work the archivists do. In addition to the websites, most of the schools have dedicated social media platforms which are not only used to share information about the archives but also enable engagements between the archivist and users of the archives both internal and external to the school. Such social media platforms, which are mostly Facebook, LinkedIn, and Twitter, are used by the archivists to initiate discussions about some of the materials in the archives and attract contributions of ideas from users and stakeholders on their value and how to preserve them.

Some of the archives receive support in terms of funds and aid from old students' associations of their schools to augment what the archivist receives from their schools. The archivists explained that building communities, such as archivist groups, student associations, and boards have been very instrumental in enabling them to achieve progress in the management of their archives.

Above all, the passion of the archivist has been the key enabler to push them through all the challenging situations they face in maintaining the archives in the school. Because of their passion, they have few concerns about most of the issues they face.

## **Challenges**

From the perspectives of archivists interviewed in this study so far, the main challenges they face in the performance of their tasks related to expertise, which is the lack of professional training and skills development, resourcing, time, space, recognition, and the lack of awareness of the existence of the archives on the part of key stakeholders. These issues affect the effective maintenance and preservation of the collection.

## **Training and skills development**

Most of the archivists in this study do not have professional qualifications in archives administration. There is a serious lack of skilled archivists in the school sector. According to the interviewees, most of the schools they know share the same professional archivist for a while. Most school archivists learn archiving skills on the job by taking advantage of training opportunities through professional development workshops and conferences to develop their knowledge and skills. One archivist described how they received some training and skills development through ARANZ conferences and workshops. "I have attended several ARANZ conferences, especially when they dealt with education matters...used to be every second year...I am not a member. I have also attended several workshops days up in Auckland with the school archivist there and I learned a lot. But somehow, the archiving of school history has been subsumed into school records management and the last Auckland session was totally on that... the retention and disposal schedule." The line between the role of school administration and archiving is not always a clear one. Thus, school archivists need to be supported with resources to develop their skills and expertise to enable them to effectively manage their archives.

## **Resourcing**

Resources are key to the success of any venture, and they come in different forms including time, space, funds, collaboration, and many other forms of support. The archives reveal that they can see a lot of training opportunities. But they require financial support from the school. However, not every school has enough finances to support its archivists to attend professional development programmes. The archivists emphasised that funding is one of the major issues as most schools are expected to pay their archivists from the schools operational grants. One of the archivists for instance stressed that. "Having also been a school librarian for many years, I know that funds for the archives have been one that has been cut back significantly in schools" operational grants. Some schools get support from the pupils' associations. But not all schools have wealthy past pupils' associations to make up the difference, and "there will always be the issue of succession planning, which continues to affect funding". Other archivists also commented that their principals have explained to them that the school's budget is not enough to fully cover the archives. They receive promises every year that the school archives would be included in the next year's budget. But it never happens. Despite the limited support some archivists use

their own resources to attend training workshops and conferences to develop skills in managing the archives for their schools. Using personal funds to support training and development is a gesture that needs to be recognized and commended. But archivists believe they have issues with how their efforts are recognized in the school community.

## **Recognition**

The archivists interviewed in this study perceive that stakeholder holders do not appreciate them enough. Archivists believe they are not given the needed recognition for the task they are performing. Most of them complained that they are usually not involved in the decision-making processes by the school, especially when it comes to what records to keep in the archive or destroy. This issue also affects the collecting process of materials and their value for the archives. In some schools, the administrators or other staff members keep what they want in separate places. The archivist only looks after some memorabilia of the school's history that have been handed to them and does not have access to other forms of records they can collect for the archive. One of the archivists, for instance, lamented that "without my two volunteers, it would be a lonely job since there is not a great deal of engagement and appreciation from the school. Nobody recognises that we are here. Fortunately, I get some support from the Old Boys Association. They come here most of the time for different types of information to enable the organisation of their events. Apart from them, it does not look like other people in the school know that we are here. Things may change with a new Headmaster". Another archivist indicated that when they started their work, everything was scattered. The staff of the school just located an unused space in the attic and dumped any material they are no longer using there without telling the archivist. It takes the archivist a lot of time to arrange the materials as the dumping does not stop. They do not seem to recognise that a lot of work is being done here to put some order in the arrangement of these materials. In other words, not every record of enduring value in the school finds its way into the school archives because some schools do not recognise the importance of involving the archivist in the effective collecting of materials. Also, archivists do not have much authority in the school to determine what type of record goes in the archive, although the Ministry of Education Fact sheet mandates school archivists to collect and maintain all school records following the Public Records Act (2005) of New Zealand.

### **Inadequate facilities**

Because the majority of the materials in the archives are memorabilia that do not require strict preservation conditions to maintain, most archivists believe that they do not require many sophisticated facilities to keep their collections. Yet, the facilities available for the majority of archives are woefully inadequate. There are inadequate storage rooms and spaces, limited or no storage cabinets, poor room temperature, and storage conditions, which are causing the fast deterioration of the materials. Most of the schools visited have had their archival spaces constantly moved from various rooms, chambers, or parts of buildings, none of which are conducive for keeping archives, including old toilet spaces.

### **Inadequate collaboration**

Working together with other key stakeholders is very essential for archivists as most of them are new to the archival profession. Some of the people archivists want to collaborate with include teachers, school administration staff, school librarians, principals, tumuaki, boards, proprietors, and other archivists' groups. But most of these stakeholders do not even know that their schools have an archive to think of collaborating with the archivist. Most of the archivists engaged so far are working in secondary schools. Some of them were not sure whether other school levels like primary schools also have archives or not. But they collaborate better with other archivists from secondary schools. This is because they understand the issues they face better. Some of the archivists also indicated that they have attended workshops where the presenters were school archivists from other school levels, and they found the issues discussed at those workshops to be completely different from what they are facing in the secondary school. So, it was difficult for them to understand.

### **Lack of awareness of the archivist role**

From the perspectives of the archivists engaged so far, there is a lack of awareness on the part of stakeholders about the importance of the role of the archives in school. They believe the archives are very significant in supporting the successful delivery of the curriculum. This belief stems from the way they have seen some teachers making use of some of the materials from the archives to support teaching and learning in the classroom. But they observe that most school stakeholders do not appear to see the importance of the archives. According to the archivists interviewed, some school leaders believe that anybody can manage the school archives. So,

they do not see the need to spend other resources to equip the archivist. Because the archives are not seen as very important, school leaders are not willing to give archivists a lot of working time. Most archivists are allocated 4 hours two times a week. Also, the MOE fact sheet stipulates that it should be the discretion of the archivist to determine which materials should be stored as an archive or not. It is not appropriate for other staff members to decide what should be kept and what not to keep. But in most schools, the archivist is just given what record to keep and what not to keep. In most cases, the school leader decides or delegates other staff such as ICT staff, librarians, or school administrators to make that decision and not the school archivist. But school archivists believe that at least they should be contacted for their opinion or be involved in the decisions to determine what needs to be kept in the archive or not. Sometimes some archivists come to work and see some materials just dumped around. When they ask, they are told a teacher, or a staff member came to drop the materials. Sometimes it is difficult to locate who brought the item to find out and the backstories of those materials.

### **So what?**

There is clear passion and spirited efforts demonstrated by archivists to consistently push through obstacles to maintain the value of school records and archives. This also means that when school archivists are well supported, they will achieve more benefits for the schools. At the moment, the archivists emphasised that their passion is more about their school than the archive, which is often seen as a thankless task. One archivist explained that “we all do different things and are at different places in our projects and that have different backgrounds. The sharing of it all is valid.” Through the initial engagement and observations in this project, some suggestions have been made to support the archivist. For instance, there are efforts by a group of stakeholders to create a stronger School Archivists Community to strengthen collaboration and support for one another. Through this initiative, some past principals, teachers, archivists and other stakeholders have started regular meetings to discuss the issues they face and find possible ways to address them. Also, suggestions for training opportunities have been discussed with the archivists. For instance, the Open Polytechnic has offered support for the research into the issues affecting school archivists. So, engaging the archivists through projects like this is important. The hope is that this will generate more conversation in the wider archival community. Such conversations can create awareness of the integrity of the role of archives in schools and the resilience the archivists show to maintain the value of school records to

benefit the schools and members of the community, especially those with links to the schools. The majority of the school archivists are not ARANZ members. So, through the engagement in this project, they have been encouraged to take ARANZ membership. This way, they can take advantage of some of the training opportunities ARANZ provide. Recently, ARANZ signed a Memorandum of Understanding with the Open Polytechnic and the details have been announced by the ARANZ council. In the MoU, the Open Polytechnic provides an offer that extends a 10% discount on all course fees for ARANZ Members for the NZ3467-New Zealand Diploma in Records and Information Management (Level 6) and OP7040-Bachelor of Library and Information Studies. In addition, the LIS507 -Principles of Records Management and LIS610 - Archives Management courses are provided fees-free under a relevant qualification. So, school archivists are encouraged to take ARANZ membership so that they can take the free courses with the Open Polytechnic. This will help to address the lack of training and qualification issues that most school archivists are facing.

## **Conclusion**

The overarching aim of this article is to promote the importance of the functions of archives in the school and to advocate for the recognition of the role of the school archivists. Despite the important functions of the archives and the useful roles of the school archivists, most of them are not usually supported by key stakeholders to mitigate the challenges they face. Although most archivists receive their training on-the-job, most school budgets do not cater to their needs, including training support through workshops and conferences. Where budgetary needs are met, some secondary school archivists face the issues of effective collaboration with other school archivist groups. There is a lack of respect for the archivist in the school system and they have inadequate storage facilities and resources to enable them effectively to preserve the materials.

Even though these challenges can be overwhelming for any archivist group, the passion and belief of the school archivist enable them to show integrity and resilience in the face of all the issues. They adapt to the challenges and achieve their purpose of maintaining the value of school records to support the effective delivery of the school's curriculum. Because archivists are passionate about their school and archives, they achieve progress even with limited resources. They demonstrate that where there is a will, there is a way. They have their will, and the way is opening for them to achieve their purposes for the archives in schools. This is the key resilient factor that is moving most archivists engaged in this study.

When archivists are well supported, and given recognition by key stakeholders, they will be fully equipped to maintain the value of the records to support the schools. Archivists talked to so far believe that they can be more effective if school authorities and other staff support them to attend workshops and conferences, and take up training opportunities both online and through other means. They also believe that involving them in school decision-making processes will provide useful perspectives that can contribute to the effective development of the school. This article is to encourage all archivists on the work they are doing and initiate a conversation that will bring all New Zealand archivists together and inspire a collaboration between them and their stakeholders to address issues of common interest to them and their various schools.

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## Hardship and Hope in the Trenches:

John Trevor Thomas, and the act of crafting stories from the archives.

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*Connor Lysaght*



For the relatively short time that I have been immersed in the GLAMR world, I have felt myself gravitate towards personal stories more than anything else. So, naturally the category of archival material that piques my interest the most are letters, oral histories and diaries. I try to weave the contents of such materials as best I can into my weekly local history articles for the *Ashburton Guardian*, and while the feedback we receive from the public and our historical society is always positive, I often find myself in the doldrums while writing these columns. After all, how will my words compare to the eloquent prose so frequently penned, typed or chicken-

scratched upon the various mediums I use as sources of information? The difficulty with which I sometimes struggle to craft a cohesive story from a series of scribbled nonsense is so variable that I think it is about time I address my personal demons.

My problem lies not in deciphering late nineteenth century cursive, nor is it actually being able to empathise with the people from our past. Crafting a narrative using archives, which can include letters, diaries, newspapers, local history books and public records, that actually makes sense not only to myself but to readers of all calibres can be daunting. I find that I must take great care to balance my ramblings with the right level of detail, navigate colloquialisms so as to not alienate anybody, and above all else I feel the compulsion to make sure that there is a point. However, it needn't always be, or at least it does not have to be, explicit. After all, the only thing I really care about is making sure that the public are made aware of the incredible things that slumber behind our archive store's double doors.

I consider myself very fortunate to have been able to work and become familiar with the Ashburton Museum's community archives, and I am equally fortunate to be able to share with you one very interesting tale from the archives.

The story of 2nd Lieutenant John Trevor Thomas, as told through his diary entries and letters that he wrote whilst at a prisoner-of-war camp, is

nothing sort of captivating. John's diary alone, which consists of hundreds of typewritten pages, serves as a veritable index for his entire life. His letters are merely the icing on the cake. Condition varies across this series; John's diary was greedily munched on at some point in the past, presumably by silverfish, yet the letters he wrote are as close to pristine as they can be given their age.

Let us now take a look at a portion of this man's life through the words he chose for us to read, see how he represents himself and see what sort of narrative we can extract from his writing.

### **John Trevor Thomas**

John was born on 17 November 1887 and attended primary and secondary school in Ashburton. Before the Great War he was involved with several local clubs and associations, and he had also built a reputation for himself as a stock auctioneer around Canterbury and elsewhere. John also managed to snag himself the opportunity to go on two overseas tours, during which he visited China, Egypt, Tonga and Japan (he even took the opportunity to climb Mt. Fuji!)



[Figure 1. John Trevor Thomas (front and centre) with his siblings Rene, Joy, Isobel, Douglas and Walter, April 1942.]

Clearly John was a highly energetic and motivated person, which is also reflected in the fact that he very happily signed up for overseas service with the New Zealand Expeditionary Force in December 1914. After a stint at the Officers' Training Camp at Rangitoto and the N.C.O camp at Trentham, he made the rank of Lieutenant on 28 May 1917 and subsequently left for England.

### **Curried oysters and chutney**

John was conveyed to England aboard the TSS *Maunganui* and he was placed in charge of the canteen, likely due to his business aptitude in civilian life. He enjoyed the job, however he did mention that there were some difficulties. "It was fun catching up with the suppliers of stock for there was grave dishonesty in loading that boat with goods for the boys. We restocked at Cape Town but as we approached the British Isles our stocks had become very low or non-existent."

He mentions in his diary that the food aboard the *Maunganui* was "excellent," however there was one dish which he would not dare try twice. On 15 June 1917 he wrote: "Rough weather. I have been mostly on bed down. Had a splendid "hic" just prior to arrival of steward and felt splendid so when he flashed the menu and asked what i would like I said the thing I would best and saw on top of the menu "Curried Oysters and Bengal Chutnee". I wasn't so well after."

After an exciting maritime journey which included such activities as going on submarine guard, attending lectures and "loafing around," he arrived at Sling Camp north of Plymouth on 16 August.<sup>2</sup> He described Sling as follows: "Sling is a huge place but nothing near as good regarding huts for men and officers - baths, mess as either Trentam or Featherston. Discipline is very severe and as there is no political influence or public opinion to consider justice is short and sharp. Everything hums with work and as the daylight saving bill is working we are up most of the day."

There was much drilling and marching to endure, and John had the very important task of "inspecting men's feet and hair" which I am sure was every bit as enjoyable as it sounds. Despite the discipline, John managed to find for himself some leisure time on the odd occasion: "9 September. A wet Sunday so after bunking church Hamilton and self adjourned to my cubicle and wrote letters all day. Resting at intervals to eat chocolate out of the box."

It is also worth noting that John may have had an anti-authoritarian streak. On 15 September he was obliged to attend a 2½ hour lecture on

the subject of “Crimes and Punishment,” delivered by a General. “Of all the rot a man ever talked nothing could beat it” John said. “Honestly, it was the poorest effort I have ever listened to. By jove it was an eye opener for incompetence.” Despite being an officer, did John have a disdain for authority or did he just think he knew better than the General? The latter is more likely, judging by some of his actions to come.

While at Sling, John also qualified as a first-class shot, practiced with live bombs, Lewis Guns and he also faced tear gas. The same day he went through the gas, he had a good long talk with three men from Ashburton and two men from Oamaru, one of which having just returned from a field hospital with a wound. To have encountered some familiarity on the opposite side of the world, knowing you may not return, must have been therapeutic for John. Although, his diary seems to suggest he felt no homesickness nor discomfort with regards to his circumstances whatsoever, so this social encounter may not have had such an emotional impact on him as we may try to project.

On 1 October, John picked up his draft for overseas service and the next morning he was off. According to his own figures, John and 206 other freshly trained men set off for Boulogne aboard a paddleboat accompanied by two other vessels, destroyers and an airship above them. The boys reached Boulogne and hunkered down at St. Martins Camp (located in Saint-Martin-Boulogne, France.) Things went smoothly for most of the day, but John’s first impression of France was spoiled at the very last moment: “Had tea, settled men down with 1 blanket and turned in. Germans dropped bombs on camp and set fire to P.M.O. tent 100 yards from us, they were trying for the wireless station here.”



### Crime without punishment

Let’s fast-forward to 1918, which is when John’s military career takes some very interesting twists and turns. At this point, John is part of the 7th Wellington West Coast Company, 2nd Battalion Wellington Infantry Regiment.<sup>4</sup>

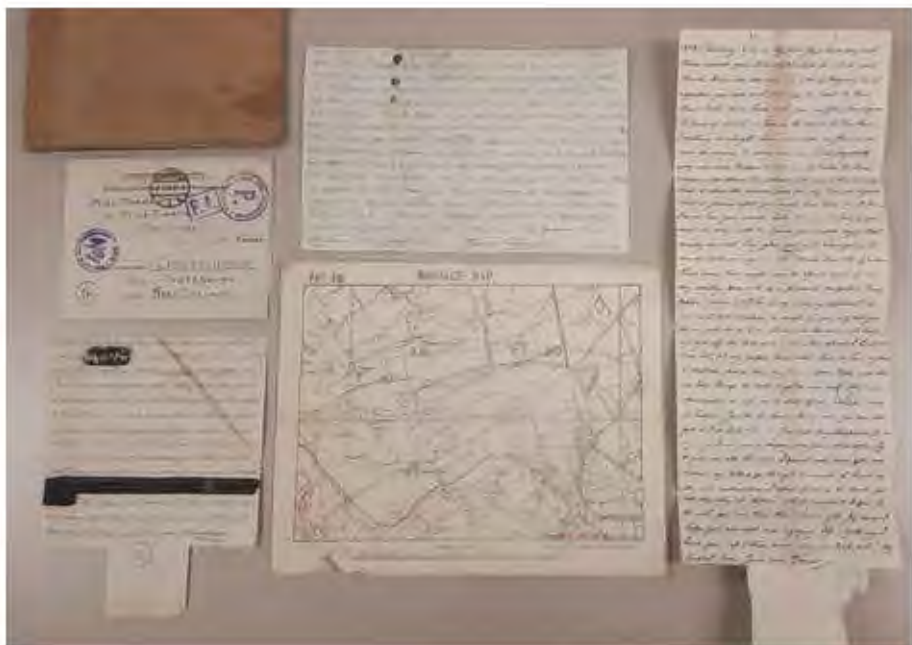
**Figure 2.** As stoic as John appears throughout his reminiscences, there is one incident in which an entire platoon under his charge are killed by a shell. The words “I sat down and cried” stand out on the page.<sup>3</sup>

On 21 March 1918, rumour reached John and the 2nd Wellingtons, who had recently pulled out of the Ypres salient and had regrouped in Staple, France, that the Germans were attacking the Somme and that the British were in serious trouble. The boys were therefore told to do three things: “(i) that all men had to make their Wills and (ii) then go to the grindstone and sharpen bayonets and then (iii) prepare for divine service.” The Spring Offensive of 1918 had begun.<sup>5</sup>

The brigade travelled by train from Cassel to “Ailly-sen-Somme” (possibly Ailly-sur-Somme) on 24 March. During the journey John managed to find his brother, Corporal Donald Thomas, which must have been a welcome surprise and some comfort knowing what lay ahead of them. When they detrained, the brigade had to face a tremendous march to the front lines in full gear. “The 2nd Wellingtons were the only Battalion thrown into action which had no assistance of transport by motor bus from the detraining point” according to John.

“When the halts were called the lads would simply sit where they had stopped – in the mud and slush. I had “had it” particularly as I was carrying 3 extra rifles to help some of my lads.” As an officer, John was called into a small chapel at Port Camon and he received his Company’s orders from Major McKinnon. The orders given were confusing and unhelpful, as the Major repeatedly confused himself as he tried to orient himself with his battlefield map. After a botched briefing, John brought his Company over the frontline under whistle signal command and a serious firefight occurred due to the fact that a serious strategic gap caused by another officer had exposed John’s Company’s flank.

John and his Company held the German soldiers off for a while, but they were soon in serious trouble and had to make an escape. During the process of pulling his men out of danger, almost all of them were wounded in one way or another, and John claims that he made sure to dress as many of their wounds as he possibly could “in double quick time.” As it turns out, John’s Company were victims of friendly fire. While they retreated, an allied Lieutenant Colonel had ordered his gunners to shoot the Company as he believed them to be Germans. After retreating from danger, John was notified that he had been placed under arrest by Brigadier General H. T. Fulton for “retiring and leaving his flank exposed.” John’s story could have ended here, but in a strange twist of fate he soon learned the following: “Fulton was killed by a shell in his leg before the Court-martial.”



**Figure 3.** Letters written by John Trevor Thomas from Graudenz, as well as a Message Map of his from late 1917 and his Field Message Book. This book has entries describing the wounded among his platoon up until before he was captured.<sup>6</sup>

### **Prisoner of war**

The events that led to John's capture and imprisonment by the Germans is long and complicated, therefore hard to summarise. While out on night patrol in No Man's Land with a small platoon, John and his companions were caught in the open and fired upon. A hand grenade sent our writer tumbling to the ground with the bridge of his nose split open and all the rest of his platoon were wounded. They were hurried into a dugout, John was brought to a German officer and before he knew it he was on his way to the Marcheennes camp for prisoners of war. John was brought here by mistake; this was not a camp for officers, rather it was a place only fit for animals.

The building the soldiers were kept in was nothing more than a dilapidated old wooden glass factory, with dirty grass straw strewn about for bedding. The prisoners were on a starvation diet, had no blankets, no water for bathing, and were infested with lice. John tells us that the

inmates consisted of "several hundred Tommies of many Regiments, 2 Russians and 4 N.Z. lads." It is here at Marchiennes that we catch a glimpse of John's real character.

In a blind rage, John sought to procure washing water and blankets for the prisoners: "I disliked the Camp Serg. Major ... I told him I wanted to speak to the Commandant but he tried to dodge the issue. This Commandant we could hear approaching the Lager. He walked and yelled. The gates were thrown open and he entered with his grey overcoat thrown back to display the red lining and wacking his leather boots with his swagger cane. I went to the Serg. Major and told him he had to act as interpreter for me and he refused so, I caught him by the back of the neck and marched him straight up to the Commandant who yelled at me and the more he yelled the louder I yelled back. Eventually I made him understand I demanded water for washing, blankets, baths etc. After a rumpus wherein I expected all sorts of penalties it was agreed that I could send 16 men out for water."

Eventually John was transferred to Graudenz prisoner of war camp, which was comprised of large buildings with proper amenities and medical care. During his imprisonment here, he wrote letters home which were conveyed to New Zealand via Mrs. Edith Lyttelton, a well-respected activist, Red Cross associate and author under the pseudonym G. B. Lancaster.

At Graudenz he also became best friends with a Colonel, surname Corpe, who helped to nurse John back to health when he had fallen ill with influenza: "I was supposed to have expired and was covered up. Col. Corpe was not satisfied that the Doctors were right and all night he put hot water bottles at my feet. When it broke day I was breathing and the Colonel having acquired some German brandy forced half a pannikin down my throat. Soon the Doctors came to see the corpse and in their way prescribed some Brandy which was produced by the Colonel and the Doctors pushed another half pannikin into me. They saw the Colonel laughing and asked what was the joke. Upon the Colonel telling them he had already given me about ½ a pint the Doctor exclaimed "My God we have killed him now."

Once the war ended, Trevor was allowed day leave around Graudenz before he was shipped home. Curiously, he went into the biggest and most popular coffee-house in the town itself, only to find it full to the brim with jovial Commonwealth and American officers, who outnumbered the Germans by a great deal! After all the suffering he endured it must have been quite a surreal sight. Once he made it back home, he went into business in Ashburton and became very successful. During the Second World War, he helped to establish the B Company of the Ashburton Home Guard and he was eventually taken on as a member of staff at Burnham. Clearly, this sort of thing was in his blood.



**Figure 4.** John Trevor Thomas' business premises on Tancred Street, Ashburton c. 1950s.

## Conclusion

By studying John's letters and diary and crafting some of the events into a story, I feel as though I have become more aware of what I struggle with most when it comes to extracting a narrative from archives: relevance. By that I mean, being able to include details and anecdotes that serve to effectively tell a story without embellishment nor exaggeration, while carrying through a central narrative. In this case, I tried my best to include extracts from John's writing that were most relevant to his character and the wider context in which he operated. I was not surprised to find that some of the language used and comments made by John Trevor Thomas were problematic, which obviously I have excluded.

At the time of writing this, we currently have one Ashburton Museum volunteer transcribing copies of John's letters, and she has expressed great enthusiasm and emotional investment in John's story. Once the letters have been transcribed, our volunteer is very keen to transcribe his diary. I am currently exploring alternative options to the 'old fashioned

approach' – OCR, dictation, as I am aware that these may be valuable time-savers and I will continue to explore some options. At the moment, the plan is to photograph the diary and for our volunteer to type it out.

I would ultimately like to fact-check many of the events, figures and places mentioned by John in his diary, to at the very least evaluate the factual accuracy and usefulness of his writing, as I would consider it to be one of the most fascinating and significant items in the Ashburton Museum and Historical Society's archive collection (in my totally non-biased opinion, of course!) Not only are the war sections of John's diary of interest, but chapters describing his normal life in Ashburton and around the country are also worth promoting and exploring. The story of John Trevor Thomas is not over yet.

## Endnotes

1. J Trevor Thomas and siblings digital image, April 1942, digital file only, Photograph Collection, Ashburton Museum.
2. Ministry for Culture and Heritage, "Sling Camp," New Zealand History, accessed May 24, 2022, <https://nzhistory.govt.nz/keyword/sling-camp>
3. Diary of 2nd Lieut. John Trevor Thomas WW1, typewritten in retrospect, 07.2020.0035.1, A 15 Box 8, Archives Collection, Ashburton Museum.
4. Ministry for Culture and Heritage, "Infantry units page 5 – Wellington Infantry Regiment," New Zealand History, last modified March 22, 2017, <https://nzhistory.govt.nz/war/infantry-units/wellington-infantry-regiment>
5. Ministry for Culture and Heritage, "1918: Spring Offensive and Advance to Victory," New Zealand History, last modified October 8, 2018, <https://nzhistory.govt.nz/war/western-front-1918>
6. John Trevor Thomas' correspondence, field message book and trench map, 1918, 07.2021.0047, A15 Box 8, Archives Collection, Ashburton Museum.
7. J. T. Thomas & Co Auctioneers premises, Tancred street, taken by photographer Charles Tindall, 1950s, 05.2007.0297.1, Photo Store D / Freezer Store, Photograph Collection, Ashburton Museum.

# Provenance in Books in a Post British Colony-

Examples from the University Archives and Special Collection at the University of Hong Kong.

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*Garfield Lam*



This essay aims to introduce the research in provenance of some of the western books in both the Morrison Library and Hankow Club Collection held by the Special Collection (SC) and Edmund Blunden's rare books collected by the University Archives (UA) at the University of Hong Kong Libraries (HKUL). The provenance includes their history of use and acquisition, physicality, marks of ownership, colonial legislation that affects acquisition, and the loss of ownership during the Japanese Occupation. It will also discuss the different bookplates found in some of the books and the use of the University Coat of Arms which

indicates colonial ties.

Book provenance is defined as information concerning the transmission or ownership of a book. A special binding, bookplate, or inscription may indicate previous owners, collections, or institutions through which a particular book has passed. The intent of capturing such information is to provide proof of a continuous chain of custody and therefore the authenticity of the work. Another, more common reason for securing this information is to highlight the prestige of the copy in-hand by enumerating illustrious past owners. Hence, the provenance of a rare book assists in determining an acquisition and, in some cases, be used for retrieval at collecting institutions.<sup>1</sup>

Researching provenance in books is based on physical evidence present within the books. The physical evidence of ownership takes many forms including bookplates, signatures, inscriptions, stamps, annotations, marginalia and stamped bindings. Records of book ownership and physical format should be maintained for research value to literary, historical, and bibliographical scholarship, as well as sentimental reasons. Traditional recognition of the importance of provenance evidence has been confirmed and expanded by the development of the recent study of the history of the book and its explorations into the social history of book production, reading, book ownership, book collecting, and histories of personal, public as well as institutional libraries.<sup>2</sup> Another significant aspect of recording ownership in book

collecting and the records of cultural heritage is that provenance concerns not only the initial origins of books but also the ongoing connections to collectors and collections. This defines the owner(s) or the collecting institution(s).<sup>3</sup> For special collections librarians, archivists and patrons, provenance is an important aspect, highlighting the evidence of previous ownership of materials. In addition to research interests in the content of rare books, scholars working in archives and special collections may also focus on the materials as objects and the evidence of provenance they reveal.<sup>4</sup>

For researchers of provenance of books, provenance information may cover the whole life cycle of the archival materials, books, or records, from their creation and evolution to acquisition, processing, preservation, access and trades. All socio-political context, technical and physical details fall within the scope of provenance.<sup>5</sup> Therefore, understanding the history of acquisition is a way to explore the provenance of some rare books in addition to studying the physicality of the books at HKUL. Investigating the acquisition history of a particular book or collection helps with reconstructing the content of an historical library, which is one of the aspects of provenance research in books.<sup>6</sup> Acquisition, changes in stewardship or ownership, and transfer of ownership forms provenance.

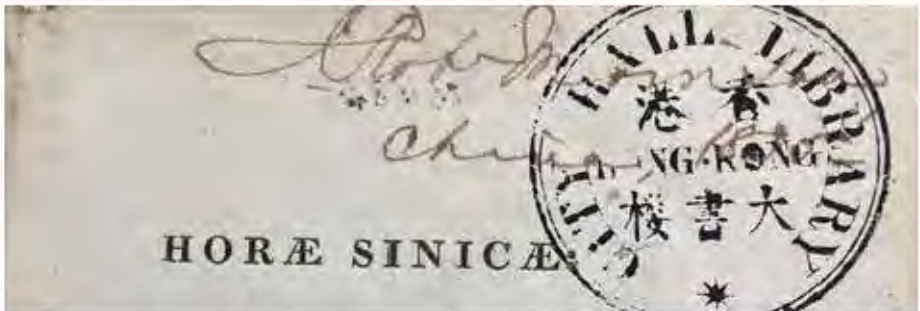
Most of the rare books held at HKUL were collected through acquisitions and donations. HKUL was established when HKU first opened in 1912 and was housed in two rooms of the Main Building until after the Second World War when the University entered a period of unprecedented expansion, including its collections of books. In 1912, Colonial Secretary and Sinologist Sir Cecil Clementi donated the first rare books collection in Chinese comprising a 1,628-volume edition of a Chinese Encyclopaedia, known as *Gujin Tushu Jicheng* (in Mandarin) or *T'o Shu Tsap Shing* (in Cantonese) meaning mixed collection of pictorial books. These encyclopaedia were completed in 1725 during the reigns of the emperors Kangxi (1662-1722) and Yongzheng (1723-35). 1912 was also the year in which the Library was gifted its first major rare book collection – the Morrison Library. It originally formed the basis of the Morrison Education Society Library set up in 1806 by members of the English 'factory' in Canton and was named after the protestant missionary Dr. Robert Morrison (1782-1834). The collection of 3,500 volumes was moved to Macau in 1841. In 1869 the collection became part of the newly opened City Hall Library in Central, Hong Kong.

## Morrison Library

The Morrison Library was originally opened to the public in Canton in 1838 but, as a consequence of the threatening state of political affairs at the time, was removed to Macau. The Library was then transferred to Hong Kong in 1842 and the private library of the Honourable J R Morrison, son of Robert Morrison, was added to the Collection. After returning to Canton the interest previously taken in its fortunes by the foreign community subsided. The books, once shelved in a room at Honam, China, were left in non-environmentally controlled conditions where damp air from the local river resulted in degradation. Few people except students of the languages or manners of China ever consulted the decaying volumes. A partial effort at restoration was made, with around 1,500 volumes expertly rebound. These volumes constitute the usable portion of the library today. In 1845, when the last printed catalogue of the collection was issued, 4,140 volumes were listed and these were remarkably rich in topics such as languages, biblical literature, geography, voyages, travels and history, including 438 volumes on China. Many of the volumes had been added to the collection back then, but no record of them exists in the current HKUL catalogue.<sup>7</sup>

The recording of provenance is of particular importance in finding aids and catalogues of archives and special collections as knowledge of provenance lends authenticity and reliability to the materials held. Therefore, the documented circumstances by which individual materials were originally assembled, created and then received by the holding institution constitute perhaps the most valuable pieces of documentation relating to a collection as a whole and provide scholars with a record of authenticity and reliability essential to research. Provenance evidence in books consists of documentation of acquisition, their ownership, and those markings left by not only former owners in the legal sense but also by any who may have had temporary custody of the materials.<sup>8</sup> The Morrison Library was loaned to the newly-established University Library in 1914 and permanently transferred in 1925, even though there were doubts about its usefulness to the general public. In March 1914, an *ex parte* petition for the transfer of the Morrison Library from the City to the Hong Kong University was launched in the Supreme Court. His Majesty's Attorney General for the Colony of Hong Kong, the Honourable John Alexander Strachey Bucknill, commented on the provenance of the collection:

*Mr Morrison was one of the first Protestant missionaries in China...he deposited these books in the library at the City Hall under somewhat curious terms. The books consisted of a number of Bibles and sermons,*



*dictionaries and books of reference...there were some books of early travel in China, which would be connected with the public...there were several thousand of these books and there was a minute in the City Hall indicating that the Library of the Morrison Education Society be handed over to the City Hall Committee, as a free gift for the use of the public... the books be kept distinct from all other collections in the City Hall and designated the Morrison Library, in commemoration of the great missionary's memory...the petition did not seek that property in the books should be pass, but the books should be housed in the University building...where people could have access to the books, and the building is more suitable.<sup>9</sup>*

The petition made no suggestion that the University was to own the books and it simply said that the collection was to be housed at the University. If the books were housed in the University building, they were likely to be of greater public use than at City Hall. The terms defined the custodianship of the Morrison collections by stating that if the City Hall Committee required the return of them they should be handed back, with the University bearing the cost of storage while retained.<sup>10</sup>

### **Provenance in the Morrison Collection**

The best example of showing provenance of ownership in the Morrison Collection is *Horae Sinicae: Translation for the Popular Literature of the Chinese*, printed in 1812 in London.

There are three markings of ownership found on the front page including Robert Morrison's signature, place (China) and the year of purchase (1816), a stamp of City Hall Library, and an embossed stamp of the University Library. The stamps of City Hall Library appear consistently throughout the book, but there are neither annotations nor marginalia found inside the book and the binding is not original. It is worth nothing that the embossed stamp appeared again on page 51, which seems to be a convention in other surveyed books as well.

### **Hankow Club's Library**

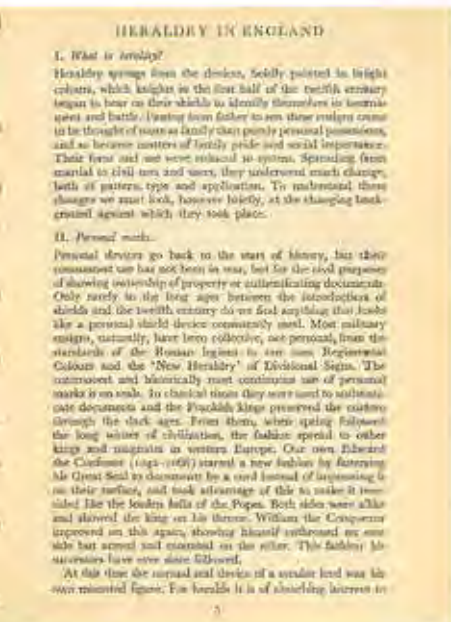
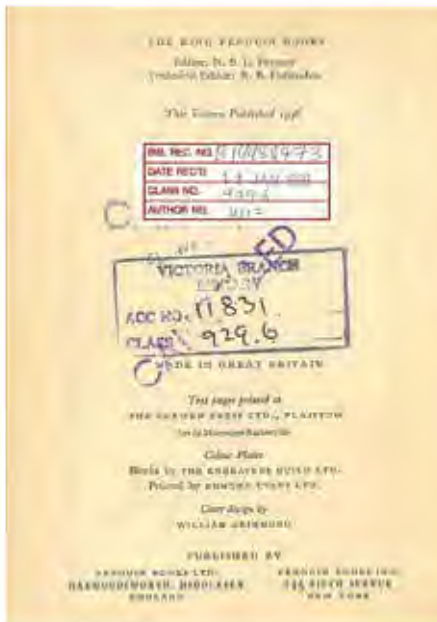
Hankow Club was a private recreation club in Hankow, the treaty port in Wuhan City, China. The Club occupied a unique position consisting of several thousand acres of land devoted to golf, horse-riding, polo, football, cricket, hockey, tennis, baseball and kindred sports. There was also a large dance hall where daily tea dances were held, along with a swimming bath for the summer months.<sup>11</sup> Former University Vice Chancellor Sir William

Provenance in Books in a Post British Colony



## Provenance in Books in a Post British Colony









Hornell was astute and forward-looking, especially in acquiring books. In 1932 he acquired Hankow Club's Library of books on China for HK\$25,000 in a sale and the acquisition was believed to assist the Colony in "fulfilling its natural role as a meeting place of Eastern and Western culture and understanding".<sup>12</sup> Sir William commented on the acquisition of 2,690 volumes of the Chinese section of the Hankow Club's library:

*Ever since 1927 when first the suggestion had been made, a controversy has cropped up annually round the question of whether or not the Hankow Club should dispose of its famous Chinese section of its library.*

The Club at first considered disposing of their collection relating to China when a trade depression hit in 1927. The asset was tied up in the Library, which was thought better in part because few of the members showed interest in them, except from a sentimental point of view. They did not wish to have the collection broken up and hoped to keep it intact to form the nucleus of the Library of an interested institution, such as a university within China. However, the decision to sell the Chinese section was never rescinded and for six years many attempts were made to find a suitable buyer, including Shanghai Municipal Council, which turned down the opportunity due to insufficient funds. The Club decided to ship the library to London to be auctioned piecemeal. Although the volumes were packed in readiness, HKU heard of the matter and decided to acquire the books. The collection had been built up largely through the efforts of Dr Skinner of Hankow, greatly assisted by Max Bisker, formerly of Lever Brothers. Both gentlemen were retired and well known within Shanghai. Dr Skinner had taken a tremendous personal interest in assembling the collection and had gathered statistical publications by various associations and learned societies that had appeared from time to time relating to matters in China and the Far East. The selection of Foreign Office and medical reports, in conjunction with the copious newspaper clippings, had been considered by certain authorities in China to be not only extremely valuable records, but also one-of-a-kind, much of which was unobtainable elsewhere.<sup>13</sup>

The provenance of the Hankow Collection in terms of its integrity and completeness is summarised in the 1935-39 Memoranda held at the UA and it reads:

*Hankow Collection was purchased at a very low price in 1932 from the Hankow Club. It is said to be the complete collection of books on China, in English, and other European languages. A condition of purchase was that the collection should be maintained unbroken. The University has never been in a position to add to the collection either early works, or works of recent publication.*<sup>14</sup>

### **Provenance in Hankow Club Library**

An excellent example of the provenance of a book is *A General View of Chinese Civilisation and of the Relations of the West with China*, by M. Pierre Laffitte, printed in London in 1887.

Its cover shows two distinct past and present ownerships, including a Hankow Club stamp on top of its golden embossed logo at the bottom and a rectangular golden embossed logo of the University Library at the top right corner. Two bookplates are on the flyleaves, including a

modern University Library bookplate with the University shield and the original Club one with regulations and the shelf number of the book. The embossed stamp of the University Library again appears on page 51 and two library stamps from Hankow Club and the University Library appear together on the last page of the book.

In 1970, the University of Hong Kong received a generous donation of HK\$100,000, known as the Hung On-to Memorial Fund, which the University Council determined should be used for building up a space for a special collection within the Library building where all the Eastern and Western rare books, including the Morrison and Hankow collections, are currently held.<sup>15</sup>

### **University Archives**

The University Archives were established in 2006 with a mandate to be the central repository for records of enduring value to the University. Its charge is to identify, collect, preserve, describe and make available records of historical value to the University and its alumni in all their various formats by maintaining their physical integrity.<sup>16</sup> Part of its scope of collecting is to acquire rare materials relating to the alumni of the University, including our former staff member, British author Edmund Blunden.<sup>17</sup>

In 2018 the University Archives acquired , *Sixty-five*, a collection of tributes to Blunden Originally published in November 1961 in Hong Kong, the book was previously held by Manchester Public Libraries. There are multiple signs of ownership inside the book, including a golden embossed stamp on the cover, a bookplate, library stamps inside, one on the bottom edge, as well as on the original loan slip with the original shelf-mark on the flyleaf.

Another rare book related to Blunden was *Paley's Philosophy – The Principles of Moral and Political Philosophy*, by William Paley.

It is a pocket size book printed in London in 1822. Blunden signed the flyleaf in 1964 and his lover, Aki Hayashi, signed it in London in 1930, 34 years earlier. This book is believed to have been given to Blunden as a gift, with their signatures being the only provenance of former ownership and proof of their relationship.<sup>18</sup>

### **University Bookplates**

Bookplates are the use of engraved or printed paper labels carrying an owner's identity in order to mark the procession or gift of a book.<sup>19</sup>

All bookplates used in the HKUL are printed with the Shield from the University Coat of Arms.

Illustration five shows an early bookplate, which acknowledges Sir Robert Morton Dyer, one of HKUL's early senior professors at the Faculty of Engineering Dyer donated the book titled *International Law*, by Thomas Baty, external examiner for Law Faculty at HKU<sup>20</sup>, printed in London in 1919, from his late father's book collection. This was accessioned in 1969, acknowledging the donor and signifying the reason for acquisition.

Illustration six shows a bookplate confirming the transfer of book ownership via gifting from the University of Oxford to the universities of China with the book titled *Introduction of Study of Law of the Constitution* by A. V. Dicey, accessioned in 1969 for the stated purpose of "the fellowship of learning".

Illustration seven shows a bookplate in the book titled *The Invention of Printing in China and its Spread Westward* by Thomas Francis Carter, accessioned in 1999, acknowledging and appreciating the donation by Lady Ride, wife of Sir Lindsay Ride who was the Vice-Chancellor of the University. Since then the design of the bookplates has been standardised, with only the shield and the Latin motto present.

In illustration eight, the bookplate in the book titled *Heraldry in England*, by Anthony Wagner, printed in London in 1946, identifies and shows appreciation to the previous depository 42 Command Library of the Osborn Barrack in Kowloon Tong, Hong Kong before the handover in 1997. The original marking of ownership on the right hand page was torn, but some information relating to Army Form and RAF Form is still present on the left hand side of the page, suggesting the book was formerly owned by a military library. Another library stamp showing its former ownership before arriving in Osborn Barracks was that of Victoria Barracks Library in Hong Kong.

Illustration nine shows the bookplate inside the book titled *Heraldry Customs, Rules and Styles* by Carl-Alexander von Borth, accessioned in 1983. This reads, 'the book was received in accordance with Books Registration Ordinance Section 4', showing not only the ownership of the book but also the legal obligation of acquisition. *The Colonial Books Registration Ordinance* was first introduced in Hong Kong in 1888 to, "provide for the registration of, and the preservation of, copies of books printed in the Colony".

The Ordinance requires 'three copies printed in the Colony...one copy shall be transmitted to the Secretary of State; another copy shall be disposed of as the Governor may, by general or special order, direct; and the remaining copy shall, after a memorandum containing the particulars respecting

the book has been registered as hereinafter provided, be deposited in such public library or be otherwise disposed of as the Governor may determine'.<sup>21</sup> This shows that national and colonial legislature shapes the convention, practice and behaviour of book acquisition, which forms part of the provenance of books in some institutions. Another example is also found in *The Oxford Guide to Heraldry* by Thomas Woodcock, accessioned in 1988 but with a more modern looking bookplate.

Illustration eleven shows the most recent and standardised bookplate used inside the book titled, *The Coming of the Book – the Impact on Printing 1450 – 1800*, by Lucien Febvre and Henri-Jean Martin, accessioned in 1977, with only the University shield and Latin motto.

### **University Coat of Arms and Shield on the Bookplates**

Many universities in Europe use symbolic designs on their seals with heraldic elements. Other colleges have heraldic shields with opened or closed books as charges. In Great Britain, it is normal for universities and colleges to use armorial bearings. Most of these consist of shields and motto only.<sup>22</sup> The original design of the coat of arms of HKU represents the aspirations of the future university, chief among them being the balance of Chinese and Western elements. This is most evident in the design of the shield and its supporters. The lion against a red background refers to the coat of arms of England, while the open book at its centre is a symbol of learning used by many European universities. The juxtaposition of the colours blue and green is not ordinarily allowed in heraldry but permitted in this case to refer to the islands of Hong Kong and the surrounding sea. Above the shield is usually a knight's helmet topped with a crest. In this case, the crest is in the form of a lion with an open book, echoing the design of the shield.<sup>23</sup> In short, the heraldic shield used in the Coat of Arms of HKU was clearly modelled structurally on British tradition, representing one of the European powers present in Southeast Asia since the 17<sup>th</sup> Century.<sup>24</sup>

The University Coat of Arms comprises the shield, the motto, the helmet and crest, and the supporters, which are the four essential elements of heraldry. The design of the Coat of Arms was assigned to the Governor of Hong Kong and Chancellor of the University, Sir Frederick Lugard, the first Vice-Chancellor Sir Charles Eliot, and S H Ixer of the Public Works Department of the Government, who drew the caricature of Francis Clark, the first Dean of the Faculty of Medicine of the University, in 1912.<sup>25</sup> A design was sent to the College of Arms in October 1912 with the suggestion

that if more distinctive emblems were needed, then the University would prefer a clump of bamboo. The Court Minutes at the UA reads

*"The Coat of Arms circulated among Members was approved and it was ordered that the design should be submitted to the College of Heraldry for approval and ratification, in the event of their demanding any addition of distinguishing emblems, some bamboos to be introduced into the design."*<sup>26</sup>

Arms, without bamboo, were granted by letter patent of 14 May 1913 with a blazon couched in the arcane phrases of heralds, quite inscrutable for the uninitiated "per pale vert and azure an open book proper bound and edged or inscribed with Chinese characters sable on a chief gules a lion passant guardant or; but only after some trouble with the Chinese text."<sup>27</sup> The Chinese ideograms on the two pages of the open book (an Oxford book, rather than a Cambridge book), which are closed, have caused comment, two of them being of unusual form. They are a combination of two phrases in the Confucius classic 'The Great Learning', which indicate broadly the Western concepts of moral and intellectual training. The characters are written in the old *lishu*, or clerical, script, in vogue during the Han Dynasty and still favoured for the writing of inscriptions. There are several variants in this style for the two characters *ming* and *de* (to manifest virtue); the forms used were taken from some of the most highly regarded Han inscriptions. Shortly before the University opened, the Court had already selected *auspicium melioris aevi* (augury of a better age) as the official motto. However, the motto below the shield brought confusion with it until about twenty years later when the earlier motto was officially discarded. In the official Council Minutes it says

*"The Council took note that the present motto of the University "Sapientia et Virtus" (Wisdom and Virtue) had never been formally sanctioned by the Court, the original motto having been "Auspicium Melioris Aevi". The Council recommended that the Court be asked to accept the change in the motto from Auspicium Melioris Aevi" to "Sapientia et Virtus"."*<sup>28</sup>

HKU has the distinction of being the only university in Hong Kong to have a complete Coat of Arms assigned by the College of Arms in London. The shield and motto were granted in 1913 by the College of Arms, while the remaining components of a full coat of arms were applied for in 1981 and granted in 1984.<sup>29</sup> Unfortunately, the official blazon and all authentic colour copies of the Shield of Arms disappeared during the Sino-Japanese War. When the University was preparing in 1958 for the Golden Jubilee three years later, these were obtained anew from the College of Arms.<sup>30</sup>

Heraldry is a phenomenon not only confined to European history, but also

pervading the other continents or former colonies like Hong Kong, where it was introduced by migrating and colonising Europeans.<sup>31</sup>

To conclude, the western books at the University Archives and Special Collections of HKU have a limited number of provenances comprising mostly bookplates, library book stamps, embossed stamps, and signatures of the collectors and donors. Annotations, marginalia and historic binding are absent.

However, the bookplates used in the HKUL have all adopted the shield from the University Coat of Arms, which is a significant element of heraldry in British culture. It shows not only that the establishment of HKU was modelled on British higher education, but also the influence of colonialism since 1841, when Hong Kong was ceded to Britain.

While investigation into physical markings is important for research on the provenance of books, it also leads to another important issue, namely the processing of acquisitions in libraries and archives. The former term applies to bookplates, stamps and stencils, and even embossing stamps on both covers and the inside of books to claim ownership. The latter term covers protecting the physicality of records in all formats in order to maintain their physical integrity and authenticity.

The research and practice of the history of the book developed in Europe on a regional basis and has been taken as a universal model. The provenance research of western books remains attractive and fascinating because of its maturity and the alluring history of the printing press as an agent of change, as print culture led the way to the Renaissance and then on to the Copernican Revolution, print capitalism, modernity, and to our cherished freedom of speech and the press.<sup>32</sup> Nowadays, as electronic media has substantially replaced printed books, the physical provenance will become obsolete. Digital technology has much to offer for new publishing, but the existence of digitised versions of books cannot replace the evidential value of books and artefacts.<sup>33</sup> (4,172)

### ***Acknowledgement***

*I thank the following friends and colleagues who read and commented on the drafts of this essay including William Buchanan, Diana Rose, Jason Wordie, John Dolan, Christopher Munn, Dr. David Pearson and Professor Graham Hutchings.*

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## Facilitating Change:

The challenge of telling the stories of our past through technology

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*Alison Breese*



This article aims to give some insight into the challenges I faced when completing a digital thesis, rather than the subject content itself. My digital thesis aimed to showcase archives and create new stories and experiences for the reader through different multimedia technology.<sup>1</sup> I will explain how I enabled accessibility of my research outside of academia, and the importance of cross collaboration and communication with people from multiple institutions, and the issues created by various policy and technological challenges.

In 2018 I undertook the challenge of a Masters of Arts at Otago University, part-time, around a full-time role as a Digital Archivist. My thesis topic focussed on the demise of the Dunedin underground toilets, which I had researched and studied for some years. I felt I could enhance this research with a more interactive thesis – a digital one. From the beginning, I wanted a virtual reality (VR) concept of “time travelling” back to the underground conveniences which have long disappeared in Dunedin. This was to enable readers to experience in a different way what it may have been like in the underground spaces and could further enhance my arguments around their accessibility in the past. I envisioned an interactive timeline where viewers could click on parts they wanted to learn about and not be constricted by how they read through the thesis. Most importantly, I wanted this to be accessible to the general public, outside of the academic walls of a University.

But how to do this and where to start? I googled a lot! I had to choose a platform that would meet my needs but also that would meet the postgraduate standards from a New Zealand University. Through my research I happened upon two PhD works which were both using the platform Scalar overseas. I emailed the two PhD candidates (Celeste Sharpe and Kate Nesbit), who in quick response, gave me great advice and extremely helpful suggestions for format approval and getting over the line for acceptance.<sup>2</sup>

I contacted several other New Zealand Universities to see if they had policies and procedures around digital only theses, with most responding they did not know of any ever submitted or being undertaken. I read a lot of overseas Universities digital policies, in particular from the United States, and received some advice from those University Libraries and Humanities staff.

With all this information (or lack of) I chose to present my thesis using the open source platform Scalar (<https://scalar.me/anvc/scalar/>), used by both Sharpe and Nesbit. Scalar is an open source authoring and publishing platform that is designed for authors to write long-form, born-digital scholarship online. Scalar enables its users to assemble media from multiple sources and juxtapose them with their own writing in a variety of ways and displays similar to a website.

Using this platform, I believed I could still have the core elements of historical scholarship (critical engagement with primary and secondary sources, and a clear analytical argument) and I could also use it for public engagement and extend their interest and knowledge of New Zealand history. Readers from anywhere would be able to read the work which would be accessible through a web search. There will be no hard copy output.

I wrote my explanation of this with Scalar information, its use overseas and acceptance by Universities, (including Sharpe's History PhD) to the Graduate Research School as part of my overall Masters submission. Unfortunately with some back and forth, the Graduate Research Office had their reservations. They had concerns over the platform's longevity, how markers would access and assess it, and the thesis deposit. I provided answers to these concerns and was finally given permission from the Vice-Chancellor of Humanities.

I was asked frequently was the extra effort "worth it" when I would not receive any extra marks from the "presentation" of the thesis. My argument to this was why should I not try my hardest for an innovative and interesting thesis? Why settle for "it's always been done this way" (yes, I'm one of those people).

With the digital format finally approved I then had to produce the content itself. My "showpiece" was a virtual tour of the underground structures using VR. With this format I could clearly demonstrate the lack of accessibility of the toilets but also could show their original design and architectural style.<sup>3</sup>

The virtual reality designs were developed with a fantastic collaboration with Design Lecturers from the Otago Polytechnic. Using original plans



**Figure 1.** Render of the interior of underground toilets, created using original specifications and plans from archives, designed by Michael Findlay, Otago Polytechnic Design School.

and contract specifications for the conveniences from the Dunedin City Council Archives, the VR showed what the spaces were like to physically walk through. The staircases were narrow and wound down into the facility. They were tight to negotiate but once in the space, people can appreciate the beautiful structures that were built, with skylights and interiors that were modern, fashionable and aesthetically pleasing.

The VR software was available on a specifically specified laptop and funded as part of archive outreach work within Dunedin City Council. However, while it was very popular with staff and my heritage colleagues, it was not the easiest platform to push out to the public as it was confined to one laptop and one headset which could only be viewed in a certain room.



**Figure 2.** What viewers see when they are in the Virtual Reality experience

With another collaboration developed with the Otago Polytechnic IT School, a third year student, Mitchell Briggs, was assigned to help develop an Augmented Reality (AR) application of the toilets from the VR version previously designed.<sup>4</sup> This meant people could view the



**Figure 3.** Render of the interior of underground toilets with coloured tiles added from photos from Manor Place toilet, created using original specifications and plans from archives.

same experience but with a smartphone slotted into an easily accessible and less expensive headset (in this case a Daydream headset).

Together Mitchell and I showcased this to the public as part of the Dunedin Vogel Street Party (which mixes heritage and technology) to huge success with often queues wanting for a turn throughout the event.



**Figure 4.** Author with original headset in room set up for virtual reality experience

For my digital thesis, the submitted video of the VR tour was edited footage with a voiceover of the two experiences (both VR and AR) blended together (both of them involve me walking around with the headsets on). I am disappointed I could not give the anonymous examiners the headset experience. However, I did get to trial it on staff and postgraduate students from the University of Otago History Department.

I also created an interactive timeline and Geographic Information Systems (GIS) software maps to showcase the locations and city within the thesis and these pieces of work contained film footage, including the interior of the last remaining 1912 toilet in Dunedin to support my argument.



**Figure 5 and 6.** Members of the public having a virtual walk through of the old toilets, Vogel Street Party, Dunedin, 2019.

## How Convenient are our Conveniences? The demise of the underground facilities in Dunedin 1910-1980s.

Sign in or register  
for additional privileges

3.2 Dunedin Public Conveniences Map, page 1 of 1

Previous page on p.

Other paths that intersect here: ■

### 4.4 Timeline of Public Conveniences



**Figure 7.** A screenshot of the interactive timeline within the thesis.

One of the biggest challenges which I feel I did not fully solve was the linearity of the thesis. All of the multimedia elements can be viewed in isolation or while reading through the chapters. The chapters, however, stick to a traditional chronological timeline, but readers can click on various chapters throughout the Scalar site as required through hyperlinks. All the footnotes are embedded hyperlinks so when readers hover over them, they can display information and readers can be taken directly to a website link if applicable. This format was not in line with University policies but I wrote an explanation on how this worked within the format with my submission.



**Figure 8.** Example of an embedded footnote within the thesis

The images and multimedia that make up the thesis are not stored within the Scalar platform itself - they are uploaded as links. There is a risk that these links will break (link rot) and not link to the original digital item or footage. I created my own website and used that as a site I had control over and uploaded and stored all the digital thesis components onto it. This enabled long term preservation of the thesis content. I also made sure to register the Scalar thesis with the Internet Archive so it can be “frozen in time” and if all fails with accessing in the future, a reader can still read the content as it was in 2019.

All these considerations around the digital creation, longevity and access did cost money and relied on a lot of collaboration and communication with various institutions and businesses. The creation of the VR was funded by my employers at the time, the Otago Polytechnic student resources were given freely (I was the client of the student) so enabled the AR product, and there were website costs for hosting which I had a company set up and sponsor. All of this can be seen as too difficult for many students who might want to take on a similar project. Communication was all important in building relationships with skilled people and resources in my local area who supported and embraced what I was trying to achieve.

When it came time to submitting, I once again struck policy issues as there had been no guidelines around the submission of a solely digital thesis arranged by the University. This created extra work around the submission. I had to set up an anonymous email address and password for the markers to access the thesis (as until accepted it was only accessible through a login portal) and I then developed a one page document with the Scalar log in details for examiners. For clarity I stated that I would not in any way edit the thesis once submitted (which I'm not sure anyone had thought about) and this was recorded on the site itself with edited dates clearly visible on the thesis platform.

I created a "How to Navigate Scalar" User Manual that accompanied the submission letter as a step by step guide for the examiners to successfully enter into the Scalar platform as I wanted the experience to be as seamless as possible and to be easy!

I set out with very clear intentions however, I did have to modify some of my original ideas as technological challenges did restrict what I was able to achieve. The thesis I submitted for library deposit was a pdf (as the library was unable to ingest it as it was) with a one page disclaimer stating that this was an altered version of the online thesis (and therefore not the one examined) and I included the url address to the original thesis in this documentation.

The challenges I faced were many including the University's resistance to change and gaining permission to submit on an unproven format at the Otago University, challenging academic policies, the costs of creating the platform component of the thesis, and writing my own rules around submitting. All of this was a large workload on top of an ordinary thesis process.

Would I do it again? That's a hard question but I would love for someone else to take up what I started and explore more interactive options for postgraduate work, especially around digital and archival material. Overall, I feel I made a good start to the process and hopefully paved the way for other students to continue doing this type of work. Oh, and I passed with Distinction...whew.

## Endnotes

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# Sir Michael Cullen 1945 - 2021

## Appreciation

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*Peter Miller and Stuart Strachan*

Very seldom does a country's archives have such a powerful friend as Sir Michael Cullen, who died at Whakatane on 19 August last year. In power with two Labour governments, 1984–90 and 1999–2008, he rose to Deputy Prime Minister and Minister of Finance. By most he will be primarily remembered as the architect of three major policy initiatives that survive to this day: Working for Families, the New Zealand Super Fund, and KiwiSaver. Another, however, was the resurrection of our national archives and updated archives legislation. This has not survived so well, but was vital in its time, and Michael's tireless efforts will long be held in high regard by archives, records and historian communities.

Michael was born in London on 5 February 1945 to very modest circumstances: his father was a spectacle frame maker, his mother a private secretary. After initial primary schooling in London, a small inheritance enabled the family to emigrate in 1955 to New Zealand, where they settled in Christchurch. Here Michael attended Christchurch East Primary and Shirley Intermediate schools, before winning one of two entrance scholarships for state-school boys to elite Christ's College. This was not an easy fit for one not sports-mad, but he enjoyed the unusual mix of sciences and arts permitted in the seventh form.<sup>1</sup>

In 1963 Michael entered Canterbury University, combining maths, applied maths and history courses, gaining A passes in all three majoring subjects. This earned him a Senior Scholarship. Choosing history to advance, a two-year MA followed. His thesis, 'Poverty in London, 1885-96', began his engagement with primary sources, drawing extensively on UK parliamentary papers and Charles Booth's nine-volume study, *Life and Labour of the People in London* (1892–97). In 1968, having been awarded a prestigious UK Commonwealth scholarship, he travelled to Edinburgh for PhD study, following up a research gap he had identified in relation to Edwin Chadwick's 1842 'Report on the Sanitary Condition of the Labouring Populations of Great Britain.' His subsequent prize-winning thesis, 'Social Statistics in Britain, 1830-1956' not only made good use of his mathematical abilities, but also introduced him comprehensively to archives proper — in the Public Record Office (Physician General, Health of Towns Commission and Russell papers); the papers of Charles Babbage and Robert Peel in the British Museum; Protestant dissenting records in the Guildhall Library; Bentham and Chadwick papers at University College London; and statistical archives in Leeds and Manchester.<sup>2</sup> It led to his first book *The statistical movement in early Victorian Britain: the foundations of early empirical research*. Barnes and Noble, 1975.

An academic career awaited him, and in 1971 Michael moved to Dunedin where he had been appointed to a lectureship in history at the University of Otago, specialising in medieval and social and economic history. However, here his established research was limited by lack of access to relevant sources. His book *Lawfully Occupied: the centennial history of the Otago District Law Society* (1979) did expose him in a small way to New Zealand archives, but in the end this was not enough to keep him in the academy. Already, in 1974, he had joined the Labour Party, its Castle Street branch, home also to Stan Rodger and Pete Hodgson. By 1981 he was sufficiently involved to gain selection for the safe Labour seat of St Kilda. He won with an increased majority and so abandoned a career that would almost certainly have led to a university chair.<sup>3</sup>

When in 1982 Michael entered Parliament as an Opposition member, Muldoon's National government was in terminal decline, which ended in defeat at the snap election of July 1984. However, already he had found interesting things to do, including being placed on the special select committee to consider the Official Information Bill that subsequently became law in 1982.<sup>4</sup> It was a valuable introduction to the complexities of government information that later was to hold him in good stead.

Simultaneously, there were major developments in New Zealand's archives world. In 1976 the Archives and Records Association of New Zealand (ARANZ) had been formed.<sup>5</sup> A major concern was the arrested development of National Archives under the aegis of the Department of Internal Affairs: the lowly status of the Chief Archivist; outdated legislation; insufficient accommodation; and, perhaps above all, grossly inadequate staffing. There had been some small improvements in the early 1970s, but nothing compared to what was needed. As a first step, with departmental funding, ARANZ commissioned Dr Wilfred Smith, Dominion Archivist of Canada, to report comprehensively on the state of archives in New Zealand. His report, presented in 1978, proved not entirely comfortable reading for the Department, but as expected fully reflected ARANZ's concerns.<sup>6</sup> Subsequently, under Secretaries for Internal Affairs Searle, Babe, Boag and Cameron, there was a more or less reservoir of goodwill in the Department, which was drawn on by Chief Archivists Ray Grover<sup>7</sup> and then Kathryn Patterson<sup>8</sup> yielding major improvements. More staffing was granted, funding improved, better accommodation secured, regional offices established, and updated draft legislation prepared. This last had been in preparation since 1974! So little was it regarded as a priority it was not until 13 June 1984 that it emerged in Parliament as an introduced Public Archives and Records Bill. Though he welcomed it on behalf of the Opposition as important legislation, Michael at the first reading

was nevertheless critical of its 'extremely clumsily' written access and deposit provisions, arguing that amendments would be needed at select committee stage.<sup>9</sup> That never happened. Without a carry-over motion the bill automatically lapsed with the abruptly called snap election later the same day and the suspension of all parliamentary business.

It was with this Bill that Michael first became politically engaged with the Association. His election, along with the change of government in 1984, prompted ARANZ to enlist him as a likely ally to remedy perceived deficiencies in the Bill. This had been adopted as a discussion document by Labour and circulated to external parties for comment. As member for St Kilda he was readily available to Dunedin-based representation from the Association. In a submission to the then Minister of Internal Affairs, Peter Tapsell, a persevering ARANZ in December 1985 identified two major lacunae in the Bill: an advisory council and an independent annual report to Parliament.<sup>10</sup> Sensing no urgency in the Minister's response, the Association approached Michael directly in May of the following year to brief him on the issues and seek his help.<sup>11</sup> In July, at his request, he was sent copies of all thirty-six submissions by the Minister, also more recent communications from ARANZ.<sup>12</sup> The upshot was his detailed critique of the proposed legislation to Tapsell, in which he accepted the Association's views and



Fig 1. Michael Cullen 1982

added some of his own: removal of 'under the general direction of the Secretary' clause; provision of a separate annual report; establishment of an advisory committee; clearer access provisions; better provision for regional repositories; and disentanglement from the Official Information Act.<sup>13</sup> While this was music to the Association's ears, Tapsell was slow to

move, though in October Michael could report a new Bill was still in the programme and could easily incorporate required changes.<sup>14</sup>

Sadly, significant progress was not forthcoming, with a period of confusion and stagnation for new archives legislation following. The Labour government was deeply riven between the competing politics of David Lange and Roger Douglas, and Michael himself now had major responsibilities within Cabinet as Minister of Social Welfare, Associate Minister of Finance and later Associate Minister of Health. These left him little time for the archives cause. In addition, the passing of the State-Owned Enterprises (1986) and State Sector (1988) Acts provided further complications. Mid-1987, however, saw fellow historian, Michael Bassett, who replaced Tapsell as Minister of Internal Affairs, looking to Michael (now Labour's pointsman on all matters archival) for his opinion on progress. Nothing further happened, except, as a result of a Cabinet Review Committee recommendation, National Archives from 1 July 1990 being made 'an autonomous stand-alone agency' within the Department of Internal Affairs, with its own separate funding and the Chief Archivist reporting directly to the Secretary.<sup>15</sup> Michael must surely have had a hand in this. In retrospect, this can be seen as marking the high point to date in National Archives' fortunes.

With the return of National to power in 1990, the dynamic shifted, ushering in an era of reduced budgets, retrenchment and further divestment, with National Archives not immune to these chill winds. Two years later the new Minister, Graeme Lee, was sufficiently interested for another Bill to be drafted and circulated for comment, with submissions called for from interested parties. It, too, did not proceed. Michael appeared not to have received a copy.<sup>16</sup> In July 1993 Lee was succeeded as Minister by Warren Cooper, who was to prove unsympathetic to National Archives.

In 1994, at the behest of a Treasury thoroughly imbued with new principles of public sector reform, the McDermott Miller consultancy was engaged to examine a proposed National Archives / National Library merger. With minimal external engagement, or consideration of recognised archives principles, and without any cost/benefit analysis, the review recommended instead that National Archives become a Crown Entity on a commercial basis, as a provider of services purchased through a separate Office of Chief Archivist which would remain in the Department as regulator and funder.<sup>17</sup> Though not adopted, this approach later allowed recently appointed<sup>18</sup> Internal Affairs Secretary Roger Blakeley to embark in 1995 on an ambitious restructuring of the Department based on business principles. Blakeley's plan was for all of National Archives to remain within the Department but split between policy, Office of Chief Archivist

and a National Archives 'Business'. The Secretary would instruct the Chief Archivist to delegate management powers to the general manager of the Business.<sup>19</sup> As this meant National Archives' effective dismemberment, as well as substantive demotion of the position of Chief Archivist, the archives and historical communities were outraged.

The Blakeley proposals not only displayed a grossly diminished appreciation of National Archives' constitutional role, they were also contrary to clause 6 of the Archives Act, which unequivocally vested in the Chief Archivist sole responsibility for National Archives management. Following an opinion of Don Matheson QC forwarded to the Solicitor-General, the latter instructed Blakeley that he could not proceed with that model, that the Chief Archivist must have control of all facets of the institution.<sup>20</sup> Blakeley was then compelled to amend his original plan requiring forced delegation, by subsuming the whole of National Archives within a heritage group under a separate head, with the Chief Archivist's role heavily circumscribed.<sup>21</sup> This could only be introduced temporarily when ARANZ and the New Zealand Society of Genealogists filed for a judicial review.

The years, 1995-99, were perhaps the most troubled in National Archives' history, with a protracted standoff between Blakeley, supported by Treasury, the State Services Commission and compliant National Ministers on the one hand, and the archives, genealogical and historical communities with the Labour Opposition on the other. At different times various solutions for National Archives vied for acceptance: merging with the National Library, incorporation into a heritage branch of Internal Affairs; an independent agency within Internal Affairs; a separate Crown entity; part of the recently created Ministry of Cultural Affairs (1991), an office of Parliament; and even an independent department of state.

Through all Michael, never afraid to mix it in the House, was at the centre of political opposition to the Blakeley plan. ARANZ together with the New Zealand Society of Genealogists continued to submit and argue against it publicly and when that failed, in 1997 launched a legal case against it that had partial success, blunting and delaying implementation. Michael, who as his files show, was kept very fully informed by ARANZ and other disaffected organisations such as the New Zealand Historical Association, continuing his own campaign within Parliament, had help from Helen Clark, Trevor Mallard (Labour's Internal Affairs spokesman), Margaret Austin, Marian Hobbs, Sandra Lee and Jim Sutton, as well as others. On National Radio, 23 August 1995, he labelled the Blakeley proposals 'an extreme and absurd application of fashionable theories of state organisation'.<sup>22</sup> He followed up on 5 October with hostile questions to Cooper on the restructuring, lack of a cost/benefit analysis, and progress on an archives

bill, and then moved a reduction in the Internal Affairs vote of \$150,000, the estimated transitional cost. The motion was lost but the point made politically, as even Cooper found himself somewhat in sympathy.<sup>23</sup> Then, writing to Jim Traue, ARANZ Vice-President, Cullen remarked 'I look forward to further battles'.<sup>24</sup> A further draft archives bill did emerge in 1996 and Michael agreed to support it to Select Committee stage if introduced. To Peter Dunne, then Minister of Revenue in a National government, he wrote 'As someone who has been following this issue since 14 June 1984, I would be happy to help with any final input that may be required ....'.<sup>25</sup> The bid, however, failed to progress, once again the victim of low priority. The truth was that it would not have satisfied either camp.

In 1998 Kathryn Patterson's contract as Chief Archivist was not renewed; she had been insufficiently supportive of Blakeley's vision for Archives and indeed had done all she properly could to oppose it.<sup>26</sup> But by then public service restructuring of the kind so well exemplified by Blakeley's plan had begun to lose traction politically as its disadvantages became evident. Only ever fully supported by senior officials at Treasury and within the State Services Commission, it was now increasingly seen as elaborate nonsense. Blakeley's own star was waning with his failure to secure required funding and missteps elsewhere within his own Department, leading to unwelcome publicity, which included a judicial finding of misallocation of Archives funding towards restructuring costs.<sup>27</sup> This was later overturned on appeal.

By now Michael's files bulged with expert overseas opinions and standards on the proper placement of a national archives, as well as cautionary tales from Australia of how things could go wrong with insufficient protection from outside interference.<sup>28</sup> In particular, he came to accept completely the view and argument that the constitutional significance and role of a national archives and of its chief officer should be the decisive considerations above that of heritage, culminating in a trenchantly titled, highly influential address at the ARANZ annual conference in Dunedin, September 1998, 'New Zealand Archives Should Stay Separate'.<sup>29</sup>

After some necessary backgrounding, he wasted little time roundly denouncing the public sector restructuring of the mid-1980s and 1990s based on neoclassical economics, particularly public choice theory, evidencing what had been proposed for National Archives - division into separate policy, purchaser and provider entities. Summing up its inappropriateness:

Where there are broad ongoing matters of policy development and debate of significance, and usually controversy, such a split can at times have a purpose.... Equally, it should often be approached with caution and ruled out

if the circumstances are not appropriate. This surely is the case with respect to National Archives. The policy issues involved are not, and should not be, matters of continuous revision and controversy. The underlying principles ... have considerable durability and permanency. It is, indeed, of the essence of the archival role that it is about permanence and solidity, a firm historical, legal, institutional and constitutional rock to which the record of government and public affairs can be tethered.<sup>30</sup>

Further: "There is little question in my mind that the restructuring undertaken by the present chief executive [Dr Blakeley] was designed to give an air of dynamism and indispensability to the department."<sup>31</sup> He went on, "Nevertheless, whatever the merits of the idea, which are few, these practical machinations were also still loaded up with ideological baggage." Then, administering the coup de grace, he summed up: "It is all pretentious nonsense, the product of third-rate minds struggling with second-rate ideas."<sup>32</sup>

Needed instead was affirmation of the internationally accepted view of the purposes of a national archives, a consideration of what other existing



**Fig 3.** Michael Cullen Receives Honorary Membership of ARANZ in November 2006  
L to R: Tiena Jordan (ARANZ President), the Hon. Marian Hobbs, the Hon. Michael Cullen and  
the Hon. Judith Tizard

archives should be brought together with National Archives, new legislation, and crucially the separation of National Archives from the Department of Internal Affairs into a properly independent organisation.<sup>33</sup>

### **Finally, at the core of his argument:**

What in fact is clear is that the fundamental purpose of the National Archives is to preserve the record of government.... That fundamental purpose is a constitutional, not an academic one. It is about the accountability of governments to the people, now and in the future.<sup>34</sup>

Coming from such a knowledgeable, senior and committed politician these very firm public statements were hugely important. Not only did they point the right way forward, they greatly boosted the morale of ARANZ and all who had the cause of National Archives at heart, just when most needed.

In November 1999 with the election of the 5th Labour government, Michael finally got the opportunity to put his sound thinking into action. Appointed Minister of Finance and strongly supported by the new Prime Minister, Helen Clark, he acted swiftly.<sup>35</sup> On 18 May 2000, Marian Hobbs, the first Minister Responsible for National Archives, as Cullen states in his autobiography, *"... was able to make an announcement that 'I had been very much involved in: the separation of the National Archives as an independent body....' "*<sup>36</sup> On 1 October, under the Archives, Culture, and Heritage Reform Act 2000, National Archives, renamed (but not in this Act), Archives New Zealand Te Rua Mahara o te Kāwanatanga, came into existence as a separate government department. It is frequently suggested that Michael, not liking 'National' in its name, had it altered to Archives New Zealand! Marian, already well briefed by ARANZ and empathetic, had earlier 'met up with Michael and I think he was relieved that there was someone willing to take up this battle. But I could not have done it without Michael'. Further, 'the beauty was that I was probably given those responsibilities because I was the new Member for Wellington Central in which those two institutions<sup>37</sup> lived and Michael knew that I cared and understood.'<sup>38 39</sup>

As Minister of Finance 1999–2008 Michael was well able to ensure that the fledgling department was properly set up and funded, responding favourably to requests for capital injections. One illustration of his support came in March 2003 at one of the usual bi-lateral Budget meetings of Ministers and officials. Lindsay Ferguson recalls what happened. It is worth telling in full:

The meeting involved Dr Cullen, as Minister of Finance, Trevor Mallard as Associate Minister of Finance, Marian Hobbs as Minister Responsible for Archives New Zealand, Dianne Macaskill as Chief Executive and Chief

Archivist of Archives New Zealand, Lindsay Ferguson, GM Business & Finance and two Treasury officers. Archives NZ had bids up for funding of three items, the main one of which was for a new owned archival repository in Auckland. The second item was an ongoing request for baseline funding to deal with backlog issues and the third was for an upgrade to a small IT findings aid system which would help external researchers access specific holdings. Treasury supported full funding for the first two items but opposed funding of the third item. While Dr Cullen supported funding the third item Minister Mallard supported the Treasury viewpoint. Dr Cullen then shelved further discussion of the third item and the conversation turned to the business case for the new Auckland building. A short time later Minister Mallard excused himself to visit the bathroom. As soon as he was out of the room Minister Cullen immediately resurrected the third item and told the Treasury officials that “we are not playing for sheep stations” and that he was approving the funding and that he was sure that Treasury could ‘find the money amongst the billions in the Crown accounts’.<sup>40</sup>

Michael’s next opportunity to stamp his mark on New Zealand’s archives came with the long-awaited and well overdue replacement for the Archives Act 1957, reform with which he had been engaged since the aborted 1984 Bill and three successive drafts, 1992, 1994 and 1996. Work had started on the Public Records Bill soon after the new department came into being, and it is notable how many of the ideas in his 1986 critique of the 1984 Bill and subsequent public submissions made it through to the new Act, passed in 2005. To mention but three: the provisions of the Official Information Act did not apply to Archives New Zealand’s holdings; access provisions and restrictions were clearly stated; and an advisory Archives Council was established. As a separate department an independent annual report, direct access to the responsible Minister, and its own Vote, were all now guaranteed. Modestly, Michael left it to Minister Hobbs to guide the bill’s passage through without himself speaking, it ultimately passing 83 votes for, 35 against on the third reading. Marian concluded her speech with this tribute to Michael:

I also want to pay special thanks to a colleague. Even as a history student, archives were not something that I was much aware of, but in the Deputy Prime Minister we have a friend of the archival community. When he entrusted this job to me, he helped me along the way as we sorted through the issues around archives. There are many in the archives community today who will join with me in thanking Dr Michael Cullen, who has finally—through me—been able to give birth to this legislation. I am very pleased to commend this bill to the House.<sup>41</sup>

Michael must have been very proud to see one of his main ambitions finally realised. The following year the Archives and Records Association was quick to recognise his outstanding contribution to the archives cause with the award of Honorary Life Membership, just the eighth in the thirty years of the Association's existence and the only one to a non-member.<sup>42</sup>

The next few years for Archives New Zealand were amongst its best, but time was running out for the Labour government, the mood of the country turning in favour of National under the personable John Key. The defeat of Labour in the 2008 election saw Michael, after three terms in power, returned to the Opposition benches, where he was not at all happy, resigning from Parliament at the end of April 2009. In retirement he found other more rewarding employment, with New Zealand Post as deputy chair and then chair, chair of the Bay of Plenty District Health Board, chairing a review of our intelligence and security agencies, and leading a review of taxation. However, he gained most satisfaction from working very effectively with Ngāi Tūhoe and Ngāti Tūwharetoa in their Treaty negotiations with the Crown, which doubtless gave him an added appreciation of the importance of the historical record.<sup>43</sup> Nor did he lose interest in archival matters generally, and almost until his death he continued to fret about the state of Archives New Zealand, following the National government's witless re-emerging of it into the Department of Internal Affairs in 2011.<sup>44</sup> The State Services Commission had never been reconciled to it as an independent department. As he lamented in his 2021 memoir 'Sadly, that independence was later reversed by National; the National Archives are not now in a good space at all ...'.<sup>45</sup> With the return of Labour to power in 2017 he readily lent his support to speak to Ministers in support of restoring Archives New Zealand's independence, also endorsing a proposal to have the Chief Archivist made an Officer of Parliament, not an idea he had previously favoured.<sup>46</sup>

Despite the 2011 reversal, it is impossible to overestimate the importance of Michael Cullen's legacy for New Zealand's archives. It included the unprecedented high public profile he gave our national archives through his unrelenting political advocacy, an updated statute with comprehensive coverage, his unwavering emphasis on the essential constitutionality of public archives, the importance of continuity and stability in their ongoing preservation, and above all that archives were a cause worth fighting for. In short, he with Helen Clark, both quick to grasp the special character of Archives New Zealand, got it; a good case of enlightened politicians knowing better than obdurate senior public servants of warped vision. We will not easily see their like again. A more concrete gift is his very full set of political papers in the Hocken Collections, occupying some 185 linear

metres of shelving. Here, with those of his old friend and colleague, the late Stan Rodger, they document the remarkable story of the Fourth and Fifth Labour governments in which Michael had such a prominent part.

Michael died at Whakatane, close to his Ōhope home in the Bay of Plenty, aged 76, on 19 August 2021, during the Level 4 Covid-19 lockdown. No funeral was possible, but he was given a natural burial. A memorial celebration is planned for 13 August 2022, which will be co-hosted by Ngāi Tūhoe and Ngāti Tūwharetoa. He is survived by his first wife Rowena Cullen and Anne Collins, his second, with four children between them: Louise, Reuben, Imogen and Rebecca, and their families.<sup>47</sup>

Peter Miller and Stuart Strachan

Dunedin

June 2022

## Endnotes

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18. April 1995
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26. Kathryn Patterson, affidavit, 23 February 1998. Molineaux p. 218; Blakeley to Patterson, 16 July 1997. Molineaux pp. 254–255
27. Further Judgement of Ellis J. High Court, Wellington, 23 June 1999. Cullen Papers MS 2772/068 Hocken Collections Uare Taoka o Hākena
28. Notably Eric Ketelaar's 1985 RAMP UNESCO guidelines for archives and records management legislation, the International Council on Archives 1996 principles for archives and current records legislation, and the Australian Law Commission's 1996 review of that country's Archives Act 1983. Cullen Papers MS 2772 069 Hocken Collections Uare Taoka o Hākena
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30. *Ibid.* p. 55
31. *Ibid.* p. 54
32. *Ibid.* p. 56
33. *Ibid.*
34. *Ibid.*
35. This was foreshadowed in the Speech from the Throne, 21 December 1999. *New Zealand Parliamentary Debates*, vol.581, p.16
36. *Labour Saving*, p. 255
37. National Archives and the National Library of New Zealand
38. Email: Hobbs to Strachan, 25 April 2022
39. Considerable opposition was met with from the State Services Commission who pressed for a forestalling machinery of government review, forcibly faced down by

## Sir Michael Cullen 1945 -2021 An Appreciation

Michael and Marian. Molineaux, p.244

40. Email: Ferguson to Peter Miller, 5 May 2022. A sum of \$11m was appropriated for a new Auckland Office building which was built in Richard Pearse Drive, Mangere. In the same email, Ferguson tells of a second encounter with Cullen in ca 2005, as follows – “I was walking over to a meeting at Treasury at the same time as Dr Cullen was leaving Archives House after being given a preview of Archway [then being developed as the new online finding aids system]. I struck up a conversation with him on the progress with Archway which he said had impressed him. He then told me that he had heard positive reports on how Archives NZ was progressing and said that he was confident that ‘the money being put into it in budget rounds was being well spent, something that he could not say in relation to very many other government agencies.’
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Grateful thanks are due to the following who helped in various ways: Rowena Cullen, Anne Collins, Stan Rodger, Marian Hobbs, Brad and Kathryn Patterson, Lindsay Ferguson, John Timmins, Tiena Jordan, and at the Hocken Collections Uare Taoka o Hākena Anna Blackman and Tom Riley..

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# Getting to know you

Melissa Manapori

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## Who you are and what do you do?

Kia orana. My name is Melissa Manapori. My father is Daniel Manapori from the village of Tautu in Aitutaki in the Cook Islands. My mother is Judith Manapori, from Waipukurau in Hawkes Bay. I'm part of the Auckland Libraries Collection Management team that oversees the current use of general collections in our 56 branches across Auckland. I also specialise in the collection management of Pasifika materials. In my role as Senior Librarian Pacific Collections, I support all our frontline colleagues with any collection queries and training, rebuying materials where possible, and reallocation of resources to our Research Centres and Special Collections.

I am also one of a small collective of Pasifika Specialists who work within Auckland Libraries and Auckland Councils Connected Communities department with the overall purpose of improving outcomes for Pacific peoples in Auckland.

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

Ever since I was young I wanted to be a librarian. I applied for a library shelver job but was unsuccessful as a teenager, so after high school, I did a travel and tourism course instead and went straight into working at Air New Zealand. After ten years of traveling and frontline customer service, I again applied to work for libraries and was successful in becoming a library assistant at Ōtara library.

I then worked at Māngere East, Māngere Town Centre, Pakuranga, and Botany libraries for almost ten years in various roles including Youth Librarian, Adult Services, and Collections librarian.

My current role as a Pasifika Specialist was newly created five years ago and is based in Auckland Central Library. In that time I have focused on improving access to all of our library resources to try to address the persistent and growing inequalities that often more substantially impact Pacific people.

**What is the biggest challenge in your role?**

Sometimes it can be challenging navigating the different perspectives people have on the world and what people place importance on, so I often find myself being the bridge between these world views.

Another thing is that I love being able to connect face to face and weave people together with the taonga and show them all the resources we have. Covid has interrupted these opportunities, so hopefully with the easing of restrictions, I'll be able to see everyone again soon!

**If you could change or enhance any part of your role what would that be?**

I'd love to have more time to dive deep into aspects of contemporary collecting for Pasifika in particular, but this would be something that would require further development in my role.

**What's your favourite Archive or collection? One you've seen, and one you'd like to see?**

I might be a little biased here but my favourite is the Pacific Basement Collection at Central Library that I created. It's the back catalogue of all the Pacific material that Auckland Libraries holds. It largely consists of the last few copies of various items which are for, from or relevant to a Pacific perspective. There are just over 4,000 items, primarily non-fiction with completely updated catalogue records and the majority can be lent.

The goal is to balance both the preservation of the items while at the same time retaining the importance of accessibility. A lot of work and people's time went into its creation and it is one of my favourite achievements during my time in this role.

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

Auckland Libraries has recently digitised some Cook Islands pepa which are some of the earliest examples of printing in Rarotonga from 1849.

Getting to know you

Our Heritage team is doing a video series that highlights them which will be coming out shortly, as well as other taonga in the Heritage Collections. We also have the Auckland Libraries Talanoa Facebook page where we share a lot of our activities and resources that we think may be of interest to the Pasifika communities in Auckland.

Thank you for the opportunity to share a tiny bit about myself and the work that I do. If you would like to get in touch emailing is best! melissa.manapori@aucklandcouncil.govt.nz

## Getting to know you

Sarah Welland

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

I got a job as an archives assistant at the (then) National Archives, loved it, and a few years' later, became an archivist. During this time, I was involved in many interesting projects, including 'the big move' to the current Archives New Zealand building. After that, I worked as a Records Manager at the Ministry of Justice. While on maternity leave with my second child, I got an opportunity to do some marking for the Open Polytechnic. Shortly after, a job position came up for a part-time Lecturer in library and information studies. I applied, got the job, and have been there since, balancing this role for many years with consultancy work.

### **What is your biggest challenge in your current role?**

One of the biggest challenges in my current role is trying to convince people who don't think they need to know about records and information management to realise that they actually do! Good information management practice is vital for any individual, group, business or organisation, and we need to realise that it's not always just about buying another system or expecting staff to do it all themselves. We also need to raise the profile of records and archives too, because I still come across many people who assume that all information can be found on the Internet or that archives are just old books!

**What is your favourite archive or collection you have seen and would like to see?**

I tend to appreciate any archive or collection that I can engage with that has suitable levels of description. This way, I can get to better understand the facts around the archive or collection in its wider or deeper context without having to first filter through curated opinions of others. Here in Aotearoa New Zealand, I think He Tohu (the exhibition of key and constitutional documents at the National Library) has been done extremely well. I would also love to visit the personal archives and paintings of an ancestor that are stored in an archival repository in England.

**What do you most enjoy about the work you do?**

As I teach in an online environment, I enjoy seeing people 'get' information management learning how to thoughtfully and appropriately manage records, archives and other information. I saw some feedback from a course participant the other day that said "*The records management course I thought would be boring, however I found it incredibly interesting and insightful.*" This makes it worthwhile!

In many ways I am still an archivist at heart, so I also really enjoy teaching about archives and doing research in this area. There is so much more we can still learn from archives and their use.

**Can you tell us about where you see current trends in Archives taking us in the next few years?**

I think we are going to see a lot more questioning around the role and purpose of archives, both by people who value them (and want them preserved) and by people who don't (and can't understand why they are kept). I also see the archivist becoming a 'social media influencer' as more people gain their cultural, historical etc. knowledge from social media. Finally, I suspect we will continue to discuss how to keep digital records permanently and authentically - something that has been discussed in various ways since the 1990's. However, we are now talking terabytes rather than kilobytes and have AI, nonfungible tokens (NFT) and blockchain technology to add into the mix!

## Book Review

Artefacts, Archives and Documentation in the Relational Museum - By Mike Jones

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*Victoria Passau*

**Routledge 2021 192pp B/W Illustrations | 978-0-367-55105-6 | Ebook \$55.49 Hardback \$292**

Museums and Museum people love to categorise. The scientific specimen goes in one silo and its field notes go in another. But what does that mean when researchers want to reconnect those parts?

*Artefacts, Archives, and Documentation in the Relational Museum* is based on Dr Mike Jones PhD in History at the University of Melbourne's School of Historical and Philosophical Studies, which he completed in 2018. Jones is an archivist, historian, and collections consultant based in Canberra, Australia. The central themes of his research are how Museums document their collections over time; how technologies have influenced this collection description and documentation, and how this has informed our understanding of Museum collections. It is about tracking the origins and whakapapa of collections and the consequences on our collective understanding when contextual archival information is lost or separated from its artefact. This book is not a "how to" but a history of documentation and a nudge for Museums toward "the development of new, more interconnected ways of working".<sup>1</sup>

I have been reflecting on the timeliness of this publication. I started writing this book review while New Zealand entered another nationwide lockdown. This period of sequestering highlights to me the importance of nuanced collection description to enable successful digital access. The past 18 months have seen worldwide temporary (and in some cases permanent) closures of cultural-heritage institutions due to the pandemic. As a result, we have seen many institutions leverage their digital collections so that they can remain connected and relevant to their myriad audiences and communities. But are the public really accessing the best that we can provide? Is the overwhelming nature of decades-long backlogs that influence the creation of brief collection records, only making the blankness of the search box starker? Do current collection-management systems enable more relational description to weave contextual information and successfully link related collection objects, archives, taonga or Mātauranga? I think we all know the answer to that.

The first few chapters outline the development of museums and museum archives, the history of museum catalogues as well as museum computing from the 1960s onwards. The assumption that online catalogues have made our collections more connected is quashed. The siloing and departmentalisation of collections based on format or object type is the bane of many Museums or Cultural Heritage Collections. It creates a disconnect between a collection, voiding them of context. We all know the drawbacks of Museum's using multiple collection management systems and expecting them to magically link back up when they go online.

The main part of the text is structured around several case studies, from Australia, America and Britain, and it likely reflects its origin as a PhD thesis with Chapter 3 exploring the concept of dissociation<sup>2</sup> through field books — an effective example as field books straddle the boundary between collection item and institutional archival record. Jones asserts that archival collections such as field books are often left out of the loop within the records continuum model. "Though done with good intentions, and in large part as a response to particular technical constraints, taking documentary content out of its archival context breaks one set of connections in the service of another, rather than supporting the multiple contexts and polyvocal perspectives of the relational museum."<sup>3</sup>

Chapter 4 delves even further down the rabbit hole of complex collections, assessing the history of collection documentation and the fragility of successful knowledge management, through the exemplary work of Australian anthropologist Donald Thomson. It is an exemplar of the "herculean task" of approaching the description and care of a complex collection. The chapter considers how elements of collection management systems, such as the Person file in Vernon or Parties module in EMu, aren't used to their capacity to better document "the rich relationality" of a collector, donor or researcher's life and work.<sup>4</sup>

Chapter 5 asks us to widen our perspective and to move on from the recent focus on networks to more inclusive models drawn from ecology, anthropology, and Indigenous studies. In this he emphasises the much-needed expansion of the language we use to describe collections moving on from the hierarchical "tree of knowledge" to using metaphors such as the ecology of the Great Barrier Reef or the interconnectedness of weaving. The concept of weaving is one that would sit well in the context of Aotearoa me te Waipounamu New Zealand with raranga (weaving) a well utilised metaphor for knowledge creation and community cohesion.<sup>5</sup> The conclusion focuses on the need for Museums to slow down and focus

on creating context rich records that leverage the Archival record, instead of supporting the production line of digitising and describing artefacts.

As a non-Archivist, who works in the realm of public history, I must be honest I got a bit lost in parts due to the pretty niche and dense nature of the case studies. However, I found some real gems hidden within the details. Mike Jones' asks us as Museum workers to challenge the conventions of a siloed museum. Where objects are disconnected from their origins through minimal cataloguing, the imperfect design and use of collection management systems, and user interfaces that don't easily reconnect or display collections as a cohesive whole.

Jones uses the term "entangled" to describe the relationship between archives, people, artefacts, taonga and things. It is an evocative term that flings open the curtain of civility and order that Museums have tried to create over the past 200 plus years. And I love it. It means artefacts and collections aren't fixed and tied to a moment in time (by whom they were collected or when they were accessioned and catalogued) but can interact with the wider world in different ways at different times and in different voices. I hope we would all agree that the sector would benefit from increasing its world view to include not only more contextual information but also indigenous perspectives and voices to better reflect their collections and the communities they serve. We just need to find a way to present the evolving nature of our collections to our ever shifting and expanding audiences.

Luckily Jones doesn't suggest that we throw out the baby with the bath water. Using the existing descriptive taxonomies and hierarchies is effective in capturing one type of information but it is not the be all and end all. I guess if it has taken us 150 years to get where we are it will take Museums another 150 to unravel and / or increase its tangle and this book is a good place to start.

*Victoria Passau*

Collection Manager, Online Cenotaph, Auckland War Memorial Museum  
Tāmaki Paenga Hira

## Endnotes

1. Jones, Artefacts, Archives, and Documentation in the Relational Museum, 67.
2. Loss of objects, or object-related data
3. Jones, 79.
4. Jones, 108.
5. Whakataukī by Kukupa Tirikatene ONZM

E kore e taea e te whenu kotahi ki te raranga i te whāriki,  
Kia mōhio ai tātou ki a tātou,  
Mā te mahitahi o ngā whenu,  
Mā te mahitahi o ngā kairaranga ka oti tēnei whāriki.  
I te otinga, me titiro tātou ki ngā mea pai ka puta mai,  
Ā tana wā hoki me titiro ki aua raranga i makere,  
Nō te mea, he kōrero anō kei reira.

Translation:

The tapestry of understanding cannot be woven by one strand alone.

Only by the working together of strands and the working together of weavers will such a tapestry be completed.

With its completion let us look at the good that comes from it and, in time we should also look at those stitches which have been dropped because they also have a message.

## Book Review

Letters of Denis Glover: Selected and edited by Sarah Shieff

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*Jane Wild*

**Otago University Press Te Whare Tā o Te Wānanga o Otākou, 2020  
806p | ISBN 978-1-98-859254-1 | \$79.95**

The Letters of Denis Glover selected and edited by Sarah Shieff (Otago University Press, 2020) is a handsome tome. The portrait of Denis by Leo Bensemann makes a strong cover with his portrait in colour blocks of green, blue and brown. Denis's blue eyes shine with confidence captured ca 1937, when he was at the Caxton Press which he founded in 1935. The letters tell us that Glover valued this portrait by his former Caxton colleague Leo Bensemann and we hear about a later portrait by Eve Page (p.463) 1968 which was purchased by the Auckland Art Gallery Toi o Tamaki in 1970.

I had considered that extensive volumes of correspondence might be superfluous in the digital age when OCR might help you navigate to relevant correspondence. This is not the case. Researchers cannot yet harvest and interpret 3000+ distributed letters with appropriate footnotes and metadata. Sarah Shieff's assiduous selection of 500 of the 3000+ distributed letters has produced an impressive and deeply interesting book which gives new insights into Denis Glover. The handsome and hefty tome includes a 'Select bibliography' and a thorough index to names and subjects. Extensive footnotes assist with decoding Denis' turn of phrase which riffs off names, addresses and matters at hand. These footnotes provide the key to many of the coded and throw-away remarks intended for the recipient.

This book is an essential resource for studying the evolution of New Zealand twentieth century literary publishing and cultural life. The correspondents are a literary Who's Who – with Glover writing to Sargeson; Brasch; Curnow, Fairburn, Mason et al on matters literary and matters of the heart. See the extensive 'Notes on key correspondents' (p. 29-42) for the literary roll call and introductions to lesser-known correspondents including Olive Johnson. Letters present him at his best – talking, working and scheming with friends, family and colleagues. Some of the perceptions have dated; a heavy measure of misogynistic, racist and alcohol imbued observation. We get to know Denis and to see him at his most astute in terms of book design at the Caxton Press through to his final imprint Catspaw Press. He was an editorial champion in terms of seeing the letters of his dear friend Rex Fairburn collected, and finally published by Lauris Edmond in 1981.

I enjoyed the insights into Glover's love of good book design and the strength of his opinions. In his letter (1941) to the Timaru architect Percy Watts Rule he comments,

*"...the Kelmscott Chaucer is a great disappointment to me – five years wasted effort..." (p97)*

These letters provide case studies on book design, editorial control, copyright and ethics. There is some insight into the purchase and acquisitions of Glover's letters and manuscripts including correspondence with two Alexander Turnbull Chief Librarians, Graham Bagnall and Jim Traue. Glover describes something he had written which was subsequently gifted to the library by the bookseller Dick Reynolds as, "not Turnbull-worthy" (p 469) at a time where he sold instalments of letters to Turnbull in September, October and December 1969. He writes to Jim Traue in 1979,

*"I have no loyalty to my country, being conscripted into it at birth, but I do have loyalty to our Library" (p.720-721).*

The Alexander Turnbull now holds two sequences of Glover correspondence: MS Papers 0418 and 80-387 carbon copies of Glover's outward letters 1977-80. Glover's role in managing access and publication rights to Fairburn's archive at the Turnbull Library provides additional case studies. His letters to Olive Johnson began with her role in compiling the Rex Fairburn bibliography which was published in 1957. This friendship with Olive Johnson resulted in extensive love letters, addressed both her and Buss, the cat. Olive was Head of Acquisitions at the University of Auckland Library, 1959-1976.

This is a remarkable book about a remarkable man of letters. Note too that this is the 2<sup>nd</sup> in an extraordinary hat trick by Sarah Shieff with [The Selected Letters of Frank Sargeson](#) published in 2012 with over 500 letters. An edition of Allen Curnow's letters is next. New Zealand literary scholarship is much the richer with this remarkable book.

*Jane Wild*

Rare Books Curator, Auckland Public Libraries

Jane also chairs the UNESCO Aotearoa NZ Memory of the World Trust

# Notes on Contributors

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## **Alison Breese**

Alison Breese is a Historian who works for New Zealand Heritage Properties and for her own company Museograph with her husband Anthony. She previously worked as an Archivist and then Digital Archivist for 15 years. She was on the ARANZ Council for a three year term holding the website and social media portfolio. With her work on historic toilets she is also known as the Loo Lady. Her digital thesis that the article covers is available here: <http://scalar.usc.edu/works/conveniences/index>.

## **Barbara Brookes**

Barbara Brookes is Professor Emerita in History, University of Otago. She is the author of the prize-winning *A History of Women in New Zealand* (Bridget Williams Books, 2016). Much of her research and many of her publications have concentrated on the intersections between the history of women and the history of medicine. Her most recent co-edited publication explores questions about archives: *Barbara Brookes and James Dunk, Knowledge Making: Historians, Archives and Bureaucracy* (Routledge, 2020). She is nearing completion of a book about Anna Longshore Potts, a pioneering American woman doctor, provisionally entitled *The Theatre of Medicine*.

## **Connor Lysaght**

Connor Lysaght is the Archives Officer at the Ashburton Museum, which houses the locally significant collections of the Ashburton Museum & Historical Society and the Ashburton District Council's archives. Connor works to preserve the archives held at the Museum, facilitates research for the public and Council and provides a weekly heritage column to the Ashburton Guardian newspaper. The Ashburton Museum's community archives contain a wide variety of records, ephemera and photographs which all contribute to the Ashburton District's social history and identity.

## **Eric Boaham**

Eric is a Principal Lecturer in Information and Library Studies at the Open Polytechnic of New Zealand. He was President of ARANZ from 2018-2021, and a Council Member of the then New Zealand Branch of RIMPA from

2017-2021. Eric is a Professional Member of LIANZA, and also a member of the International Review Group of New Zealand. He is a Steering Committee Member of the ICA Section for Archival Education. Eric holds a Bachelor of Arts in Information Studies and Linguistics from the University of Ghana. He obtained a Joint Master of Arts in Digital Library Learning from a consortium of three European Universities, including Oslo University College, Norway, Tallinn University, Estonia, and Parma University in Italy. Eric received his PhD in Digital Preservation and Cultural Heritage from Victoria University of Wellington.

### **Evan Greensides**

Evan was born and raised in Canada, emigrating to New Zealand 20 years ago. Educated at both Massey University and Victoria University Wellington, he holds a BA (Hist), PGDip MS and PGDip IS. He has called Papaioea home for 12 years.

Evan is currently Senior Archivist at Archives Central as part of MW LASS, overseeing the storage of and access to over 230,000 records of 10 regional, district and city councils in the central North Island. He has been active in the New Zealand GLAMiR sector for over a decade and is the current President of ARANZ and a Trust Board Member for Te Manawa. Evan was the lead researcher for the Palmerston North initiative for the Poppy Places Trust and Secretary for the Palmerston North Defence Heritage Advisory Group (PNDHAG).

Evan's free time is dedicated to his family, tramping, hunting, and finding great books and movies to delve into.

### **Garfield Lam**

Garfield currently works as Head of Archives, Special Collections and Preservation and Conservation at The University of Hong Kong Libraries. He previously worked as Archivist at the Legislative Council of Hong Kong SAR Government, and Archives Manager Asia-Pacific at the Hongkong and Shanghai Banking Corporation. He serves as Executive Bureau Member of Section on University and Research Institution Archives of International Council on Archives (ICA-SUV).

Garfield is a member of the Academy of Certified Archivists (CA) in the USA, Chartered Librarian of the Chartered Institute of Library and Information Professionals (MCLIP), and Fellow of Royal Society of Arts (FRSA). He has a Master of Science of Library and Information Management (Hong

Kong), Master of Arts in Museum Studies (Sydney), Master of Letters in Archival Studies (Dundee), a BSc (Hons) in German Studies (Leipzig), and a Postgraduate Certificate in History of the Book (London).

### **Harley Couper**

Harley Couper is a Heritage Specialist within the Tauranga City Libraries Heritage and Research Team. He has been part of the library for 11 years and is currently focused on the library's archives and digital preservation activities. He is most proud to have been part of setting up the team's online platform, Pae Korokī. He and his partner Shona have three adult children. For fun, you can find him ageing disgracefully on a Triumph Speedmaster 1200 motorcycle.

### **Jane Wild**

Jane Wild chairs the UNESCO Memory of the World Aotearoa NZ Trust. Currently Principal Curator Rare Books (job share) at Auckland Libraries, Jane has extensive experience in documentary heritage across the GLAM sector including roles at the University of Auckland and the Alexander Turnbull Library.

### **Kathleen Stringer**

Kathleen is ARANZ's secretary. Although she lives in Canterbury at present, she is definitely an Otago girl, returning home as often as possible. She has worked in community archives for many years and has a passion for local history. She is currently working on her PhD. As a contractor she works with organisations, assisting them with their archive management and undertaking research on their behalf. She has also begun the fascinating role of assisting and advising teacher's prepare their history curriculum, which uses place names as a means of learning about the children's local environment and culture.

### **Katrina Tamaira**

Katrina Tamaira (she/her/ia) belongs to Ngāti Tūwharetoa and works as Research Librarian Māori in the Arrangement and Description Team, Alexander Turnbull Library. She is interested in how (in)equity and power are embedded in archival and library practices. In her spare time she likes to get muddy in the garden and watch dogs run along Lyall Bay beach.

### **Peter Miller**

Peter Miller is a foundation member of the Association. He has been a Council member, President in 1982-83 and was awarded Honorary Membership in 2008. Since 1977, he has held various offices on the Otago/Southland Branch committee, and is a current member. He was the Archivist at the Hocken Library from 1977-93, and the Regional Archivist for National Archives/Archives New Zealand in Dunedin from 1993-2015.

### **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 member of the Archives Council for nine years and ARANZ Life Member, he was awarded QSO for services to archives in 2006.

### **Vickie Ward**

I started my library career at Auckland University of Technology when it was Auckland Institute of Technology in the early 1990's. Moving through different areas of the library gave me great all-round experience. After completing my NZ Library Certificate, and some time off for the arrival of our first child, I worked at Adis International as their Serials Librarian until the arrival of our second child. After eight years working inside the business that my husband and I own, we moved to Christchurch and I worked in IT companies until I starting working at St Margaret's College as their Archivist three days a week and as a Library Assistant two days a week. In my time at SMC I have completed my BA through Open Polytechnic and I am about to complete my Post Graduate Diploma through Victoria University.