ARCHIFACTS
2018 No. 2

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Journal of the Archives and Records Association of New Zealand Te Huinga Mahara

2018 No. 2

Archifacts

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The objects of the Association shall be:

- i To foster the care, preservation and proper use of archives and records, both public and private, and their effective administration.
- ii To arouse public awareness of the importance of records and archives and in all matters affecting their preservation and use, and to co-operate or affiliate with any other bodies in New Zealand or elsewhere with like objects.
- iii To promote the training of archivists, records keepers, curators, librarians and others by the dissemination of specialised knowledge and by encouraging the provision of adequate training in the administration and conservation of archives and records.
- iv To encourage research into problems connected with the use, administration and conservation of archives and records and to promote the publication of the results of this research.
- v To promote the standing of archives institutions.
- vi To advise and support the establishment of archives services throughout New Zealand.
- vii To publish a journal at least once a year and other publications in furtherance of these objects.

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

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"We are brokenhearted but we are not broken.
We are determined to not let anyone divide us.
We are determined to love one another and to support each other …
hate will be undone, and love will redeem us".

Gamal Fouda, Al Noor Mosque Imam[1]

This issue is dedicated to those who were injured, those who lost their lives, and to those who lost loved ones at Al Noor Mosque and Linwood Masjid Mosque on 15 March, 2019.

Editorial

Nau mai, haere mai, ki Te Huinga Mahara. He māngai te putanga tuarua nei o 2018 mō ngā whakaaro, mō ngā reo, mā ngā tūmanako o tēnā, o tēnā o tātou o ngā pāpori e tiaki nei i ngā tini putunga mauhanga o Aotearoa, nō reira e kai ō whatu ki ngā koha kōrero nei kua tāpaea e ngā kaituhi ki mua i a tātou te whānau o ARANZ. Mauri ora!

Kia ora and welcome to Archifacts 2018 point 2; a mouthpiece for differing thoughts, voices, and information visions within Aotearoa's records and archiving communities. Feast your eyes on the korero gifts laid before us, the whānau of ARANZ. Mauri ora!

Pulled together late in 2018, the editorial team pushed on through the quagmire that is Christmas and the shock of returning to work, to bring you this special issue. Following on from the kaupapa of the 2018 ARANZ hui, *Ngā Taonga Tuku Iho*, this issue asked our contributors to consider, "decolonise the archives?" Having given *Archifacts* this theme the editorial team chose to prioritise indigenous voices, particularly those working outside of the mechanisms of government. And given this theme it is no coincidence that, a common thread runs throughout; knowledge, power and privilege.

This extended editorial will contribute to that kōrero. We, the editorial team acknowledge that white supremacy exists at all levels of society, and as such believe that archivists should seek to dismantle it through their work. But more on that later, first to our content.

We begin by paying our respects to our recently passed archival colleagues; Emalani Case remembers Teresia Teaiwa; Kathryn Patterson recognises Alison Mary Fraser and her many contributions; Brad Patterson reflects upon Thérèse Ann Angelo's distinguished career.

Tharron Bloomfield then redirects our focus towards the taonga of te reo Māori. Here we are taken down a new path by analysing the conflicting power of ephemera in its relationship with te reo. Ephemera can capture moments of the everyday and the dynamics of an ever-changing society, and te reo's place within it. Ephemera can also show how te reo can be another victim of commodification and appropriation, and used as an insincere tool. However, Tharron also talks to the power of ephemera to decolonise physical space and create an atmosphere where all bodies are welcome.

The next two articles look inwards to institutions and the environments indigenous people work in. Kirsten Thorpe examines the

extent to which we as archival practitioners are culturally competent and how that impacts on the cultural safety of indigenous staff working in mostly white institutions. Her article shows how professionalism and professional practice can be misused when it ignores the needs, ethics, and values of indigenous people.The paper focuses on library and archival practice in Australia, but there is much that we in Aotearoa can learn from Thorpe's work.

Nathan Sentance's short piece, "Diversity means Disruption," complements Thorpe's article and reminds us that decolonisation demands change. This article, originally published online, argues that diversity initiatives within our organisations will never be successful, for either the institution or Indigenous and other non-white staff, unless we honestly name and understand the *whiteness* that is mostly unspoken, but is the default way our organisations understand and structure themselves. To truly make our organisations more diverse and inclusive we need to be prepared and make room for real change. Fortunately for us, Sentance generously suggests five things we can do to change our organisations and profession for the better.

In her article "Indigenous Archives through time and space", Viviane Frings-Hessami discusses two altered versions of the Records Continuum Model that explain the recordkeeping processes that occur when archives are politically appropriated, repurposed or reclaimed by the subjects. She discusses how these versions of the model may help us understand how Indigenous archives have been misappropriated and mis-interpreted by colonising forces – and also why these situations "necessitate the application of Recordkeeping processes that are different from those applied to other archival records and that must be designed by the Indigenous communities who are the rightful owners".

Nina Whittaker's, "Arrangement and Description in Two Dissenting Archives" is distinguished in being awarded the 2017 LIANZA David Wylie prize, an annual prize to a Victoria University of Wellington student. The article is also distinguished for it's nuanced examination of the way dissenting, or non-institutional archives disrupt and challenge our notions of correct archival arrangement and description. While the article doesn't specifically address an issue of decolonisation, its attention to power and the way arrangement and description can serve to either obscure violence and oppression or make it visible fits squarely within this issue's themes.

The next section "Getting to know you" follows the issue kaupapa in introducing our membership to three practitioners within archives and

libraries – Helen Brown (Te Rūnanga o Ngāi Tahu), Mishelle Muagututi'a (Ngā Taonga Sound and Vision) and Moata Tamaira (Tūranga Christchurch Central Library – and yes, my sister).

Finally, we have four book reviews for your further reading. First, examining Aotearoa history, Belinada Battley reviews Rachel Buchanan's, *Ko Taranaki te Maunga*, and Seán McMahon tells us about Vincent O'Malley's, T*he Great War for New Zealand Waikato 1800-2000*.

And because history is still being made, we have reviewed two books that can help us understand archives in the digital world. Heather Ryan & Walker Sampson's, The No-Nonsense Guide To Born-Digital Content is reviewed by Elizabeth Charlton and Jessica Moran discusses the recently published, *Algorithms of Oppression: How Search Engines Reinforce Racism*, written by Safiya Umaja Noble.

So … decolonise the archives?

For many readers the issue theme, 'decolonise the archives?', may raise a few questions. Why curate a thematic issue, why not publish these articles separately within a standard print-run? In many ways the issue is an open admission that we, the recordkeepers, archivists, librarians, conservators, technicians, and administrators, and the institutions we work in, still have a way to go – in the way we create and organise information and who we make it accessible to. However, one of the questions the issue flags for me is, what do we mean by decolonisation?

The politics graduate in me sees formal decolonisation as structural change at the national level, of colonies becoming independent from their former rulers. A retreat from Empire. Informal decolonisation is generally much harder to see and define. In the aftermath of the terrorist attacks in Christchurch, and as a woman of colour who was literally born and raised in Linwood, the decolonisation question takes on new meanings. Meanings I have struggled to articulate in this editorial and re-written many times over.

Although I have more than 40 years of lived experience with racism, the terrorist attacks have created a new type of sorrow and a new type of anger. I can't help but think that if we (New Zealand, Australasia, the world!) had learned from the histories and stories held in our repositories the tragedy could have been avoided. 50 people did not need to lose their lives.

One of the occupational hazards of working with archives, ironically, is having access to information and I regularly see traces of white supremacy woven throughout the records. Some, like those from the New Zealand War period are blatantly racist in their content and

intended function. Paternalistic correspondence, land survey maps and government surveillance working against Māori societies striving to maintain political autonomy. Others are more nuanced. Records with evidential value to Māori rarely include Māori metadata. A piece of land is confiscated for development, but did a hapū live there? Is there an urupā? Māori and Tangata Pacifica names, like my own, misspelled again and again.

What I'm trying to highlight here is a pattern from way-back to the now, we have some recordkeeping and archival issue to own. Yes, the gunman was Australian, but he bought his weapons in Aotearoa. He was enabled and flew under the radar here in Aotearoa. So, let's ask a difficult question; does the way we record, archive and curate information enable the idea the Western/Pākeha/non-Pacifica ways of doing things are inherently better?

If you answered yes and acknowledge an inherent bias within our practices, institutions and workplaces then the next step is a refusal to accept that is the way it has to be. I know that many of us are already enhancing descriptions, digitising and preserving, but what else can be done? In all honesty, I don't have the answers. Although there are others in the sector to take guidance from.

Rather than focusing on personal choices with her information studies students, Michell Caswell discussed the "structural problem"[2] of white supremacy. Caswell's students were asked "to identify the ways in which white privilege is embedded in archival situations and to collectively strategize concrete steps to dismantle white supremacy in their own archival practice."[3] This approach implicitly names the problem and encourages a reflective practice. Just like the broader society archival practioners need to learn from their mistakes too.

From a personal perspective there are changes I want to see.

Where are the indigenous and people of colour lecturers and tutors? I don't want to complete my MIS if it means having no cultural safety or support.

Where are the recordkeeping, archives and library scholarships for Māori, Pasifika and Refugee students? For the disabled? Statistics repeatedly tell us who in society are struggling.

Once these students enter the sector how do we make sure they are safe and want to stay? Living across different cultural worlds is hard and can take an emotional toll.

I want to be clear in stating that increasing diversity is not a radical idea and will not decolonise archives. If anything, it is a dangerously easy approach to tokenise and co-opt, to tick some boxes. Nevertheless, I do

hope someone with the capability can pick up and run with answers to these questions because from a purely selfish viewpoint, I get tired being the only Māori person in my team.

I know I've thrown a lot at you in this editorial, but we don't each have to be responsible for everything. Sometimes it's about choosing your battles and at others it's as simple as stepping back or just riding along in that waka.

Katrina Tamaira, May 2019

Endnotes

1. Gamal Fouda, 22 March 2019. 'Hate will be undone, and love will redeem us': Imam Fouda, a week on', *Spinoff*. Accessed can't remember when.
2. Michelle Caswell, "Teaching to Dismantle White Supremacy in Archives," The Library Quarterly 87, no. 3 (July 2017): 222-235. https://doi.org/10.1086/692299
3. Ibid, p. 224.

Obituary

Bringing the Pacific to us: A tribute to Teresia Teaiwa 1968 – 2017

Teresia Teaiwa, Victoria University of Wellington[1]

'…maybe we could bring all those twenty thousand islands, and so much more, to us?'[2]

Teresia once asked, 'How does one begin to describe the enormity of the Pacific Ocean?'[3] How does one even know where to start? Reflecting on her question, one prompting us to think about our work as teachers of Pacific Studies, I realize that I could ask the same thing about her: How does one even begin to describe the enormity – the impact, the power, the legacy – of Teresia herself, a woman responsible for charting so many of the courses we now follow? How does one even know where to start? While a part of me wants to talk about every special and intimate moment spent with her – from the moment she first picked me up at the airport when I arrived in New Zealand from Hawaii, a fresh and eager PhD student; to the moment she grabbed my hand as I submitted my completed thesis; to the moments she checked in on me when I was sick or heartbroken, or when we laughed, cried, or raged together *in* and *for* our Pacific – I know that the best way to honor her would be to use this space for more than just her, and more than just me, but for something larger than the both of us, something that brought us together, and something that will always keep me near her: Pacific Studies.

As a lecturer of Pacific Studies at Victoria University of Wellington, Teresia was constantly reflecting on and writing about her teaching and she encouraged all of us, her colleagues, to do the same.[4] This short

article, therefore, is my attempt to honor her by taking up her challenge to do as she did: to reflect, to write, and to find ways to continue to bring those twenty thousand islands of the Pacific to us so that we can see them, think about them, hold them, love them, and even seek to understand a bit of their pain. As novelist, poet, and scholar Albert Wendt once said, the Pacific is 'So vast, so fabulously varied a scatter of islands, nations, cultures, mythologies and myths, so dazzling a creature … only the imagination in free flight can hope – if not to contain her – to grasp some of her shape, plumage, and pain'.[5] Teresia knew she could never contain the Pacific or know everything there is to know about it. Therefore, she moved with it instead, feeling its ebbs and flows, bringing what she could of the Pacific to her students, letting them feel the beauty and the sorrow of the region. She was a poet in the classroom, weaving stories together, captivating students. She would laugh and cry with them, but she would also hold them accountable to their work, expecting the best from them. Her classes were not easy. They were academically rigorous and often emotionally heavy, and it was the mix of these elements, with Teresia at the helm, that made them so transformative.

As a recent hire in Pacific Studies at Victoria University, I will be teaching the core Pacific Studies courses that Teresia used to teach before her untimely and tragic passing in 2017, including PASI 101: The Pacific Heritage and PASI 201: Comparative History in Polynesia. While a part of me finds the task quite daunting, especially knowing the profound impact that she had on so many students, including myself, another part of me knows that Teresia would not want me to be limited by her legacy. Instead, she would want me to bring the best of me to the classroom. Further, she would want me to continue to fiddle with her courses, as she used to do, changing them when and where necessary. Thus, I will use this space as I believe she would have; I will use it to think about and write about our work in, of, and for the region.

Situated in a journal that focuses on archives and records, and an issue intent on decolonizing them, one may wonder what place a tribute to a lecturer of Pacific Studies, and a reflection on our work, may have here. When I think about it, though, I believe Teresia would have loved the challenge an out-of-the-ordinary piece like this could pose to an established space and structure. I imagine her smiling her cheeky smile, lifting her brow, and nodding her head slightly, all signs of approval of the decision to use this space strategically, not as a memorial to her life, but as a means of honoring her by taking her work in new directions for new times.

While Teresia may not have been an archivist or a librarian herself, she used archives and libraries to bring the Pacific to her students. In PASI 201, for example, she would take students on fieldtrips to Archives New Zealand, to the Alexander Turnbull Library, and to the J.C. Beaglehole Room at Victoria University's library. Students would put on white gloves, hold small spatula-like instruments, and carefully flip through pages of history, many of them never entering – or even considering – these spaces before. When Teresia took students to the archives and to various collections, it was as if she gave them permission to be there while also being conscious of the fact that it would not always be an easy or comfortable experience. Later in the trimester, she would then require them to return to one or more of these spaces on their own. Picking a theme from the course – ranging from contact and commerce, to conversion and native missionaries, to colonial collaborations and conflicts – students would have to find four comparable primary sources, two from a Western Polynesian country and two from an Eastern Polynesian country, that related to their chosen theme. They would then have to read through their sources and later describe and briefly comment on them in an annotated bibliography.

Before completing this assignment, however, she would introduce students to the concept of 'historical agency.' Historical agency teaches students to consider the range of choices and actions possible in any given historical moment. It emphasizes the fact that our Pacific ancestors were not limited to the actions that we – as contemporary islanders with the privilege of hindsight[6] – would like them to have chosen. In other words, as Teresia notes, it is a concept that 'helps students see how colonization by Europeans might have been something facilitated by some indigenous historical actors and resisted by others'.[7] Armed with this concept, students go digging through archive materials, looking at everything from newspaper texts, to maps and photographs, to government documents and reports, to journals and diaries, and political pamphlets. And in their explorations and examinations, history gets messy. Recognizing historical agency complicates the often-desired narrative of 'good' native versus 'evil' coloniser, something that has been acknowledged and written about by other researchers as well.[8]

After first teaching PASI 201 myself as a teaching fellow in 2015, I realized that resistance often makes us, and our students, feel righteous. Students are proud when they believe, and when they have proof, that their ancestors were on what they perceive to be the 'right' side of history. When they learn, however, that some of their forbearers may have been

collaborators in the colonial process, and further, that some Europeans may have actually advocated for Pacific Islanders' equality, some of them struggle. While I never heard Teresia say it directly, I believe she saw that struggle – or that having to come to terms with the complexities of history – as necessary. Teresia did not romanticize the past. Instead, she examined it and she encouraged her students to do the same. Further, she dismantled any assumption that history can be understood in binary terms: 'good' versus 'bad', 'brown' versus 'white', 'native' versus 'foreigner.' In fact, she recognized her 'white' influences, honouring the roles they played in contributing to her genealogy of thought.[9] Therefore, I believe that her insistence on taking students to the archives and libraries was, at least in part, an exercise in intellectual agency, or in letting students know that they have the power to choose their influences, regardless of ethnicity, and that they can critique all structures and sources of power, even ones from within their own communities.[10]

In the process of taking students to the archives and library collections, Teresia also showed them that history was not something to be preserved in time, or made to be rigid and untouchable. In PASI 201, one of the first readings students are assigned is 'History "in" the Pacific' by Greg Dening. From this article they learn that 'The past is never contemporary, but history always is. History is always bound to the present in some way. History always represents the present in the ways is re-presents the past'.[11]. This is an essential precursor to their work in the archives and libraries as it empowers students to think of themselves as creators of history, or as agents who can do what our people have been doing all along, 'that is, constructing our pasts, our histories, from vast storehouses of narratives, both written and oral, to push particular agendas'.[12] Teresia encouraged students to dig into these storehouses, to think about what is contained in them, and further, to consider who did the collecting and for what reasons. Through this, many of them also come to reflect on the silences and the gaps, questioning what was not maintained, documented, recorded, or deemed worthy enough to be given space in these repositories. In the process, they create their own narratives, some of which directly challenge those often perpetuated by the archives and collection spaces themselves. And I believe that it is this work – giving our students access to archival materials and empowering them to both critique and create narratives – that can contribute to decolonizing these spaces. While this may not have been a direct aim of Teresia's, it is certainly something that I have come to see as essential in my own work.

Archives can be characterized as conduits for 'social memory' or 'how societies remember and commemorate their past through institutions and symbols that have meaning to individuals and groups'.[13] Archives New Zealand, in particular, tells New Zealanders a bit about who they are as a 'nation'. As such, it contributes quite significantly to the construction of a national identity that allows members of the 'nation' to distinguish themselves from others. When our students enter the archives, however, they are often confronted by the fact that while 'archives provide evidence of lives lived and thereby document culture,' *their* lives and *their* cultures are not always made visible in these spaces.[14] In fact, many of the stories and collective memories that they do find speak more to their colonisation and treatment *by* the nation rather than their active participation and/or challenging *of* it.

This is why I will continue to take Teresia's lead and insist on introducing my students to the archives. They must be made aware of what has been collected about them and their ancestors so that they can begin to construct their own stories, and with any hope, change the direction of archival and library collections in the future. As indigenous educator Linda Tuhiwai Smith states, 'The past, our stories local and global, the present, our communities, languages and social practices – all may be spaces of marginalization, but they have also become spaces of resistance and hope'.[15] It does our students no good to simply label national repositories as colonial spaces. It does no good to avoid them for this reason either. Instead, it serves our students to make them aware of the potential biases – of the fact that their stories may not be adequately represented, and that what memories are recorded may serve an imperialist agenda – and then to release them into those spaces so that they can transform them in their own ways, even if that transformation begins first with questioning and critiquing them. This is part of my own personal teaching pedagogy which aims at building a sense of hope underpinned by the idea that students can always, even if in the smallest ways, make a difference. It is about fostering a sense of radical hope, radical in the sense that they may not know if their work will lead to any real systemic change, and hopeful in the sense that they are motivated to do it anyway for the chance that it just might.

When I think about my new role as a lecturer in Pacific Studies, and perhaps more importantly, the responsibility I now have to carry the courses that Teresia developed, I am both excited and a bit terrified. How will I begin to explain the enormity of our ocean to my students? How will I bring the Pacific to them so that they can see our sea of

islands and feel it in ways that add meaning to their lives? While I am sure that my answers to these questions will shift and evolve in the years to come, I can say confidently that I will always endeavour to make learning personal. When I first arrived in New Zealand, Teresia invited me to attend one of her PASI 201 lectures. So inspired by her teaching, I attended every single lecture that trimester, and in the process, reflected on my own personal understandings of the Pacific. I knew it was large and vast. I knew it was varied and layered. I knew it was complicated. Rather than be overwhelmed by the complexities of our region, however, Teresia showed me how to bring the Pacific to me, one story at a time. And with each story I learned, I felt more and more connected to an ocean that continues to humble and fascinate me. Therefore, while it pains me to know that Teresia is no longer here to teach her courses, I am comforted by the fact that her story – her work, her reflections, and her challenges to us all – will be part of every class I teach. My students will know of the fiery, passionate, and dedicated woman who brought the islands to us. They will know of her beauty and of her pain. And through her, they will be inspired to both love our islands and construct them meaningfully.

Emalani Case

Endnotes

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2. Teresia Teaiwa, "Charting Pacific (Studies) Waters: Evidence of Teaching and Learning," *The Contemporary Pacific* 29, no. 2 (2017): 267.
3. Teaiwa, 265.
4. See Teresia Teaiwa, "Preparation for Deep Learning," *The Journal of Pacific History* 46, no. 2 (2011): 214–20.; Teaiwa, "The Ancestors We Get to Choose: White Influences I Won't Deny"; and Teaiwa, "Charting Pacific (Studies) Waters: Evidence of Teaching and Learning."
5. Wendt, "Towards a New Oceania," 71.
6. Greg Dening, "Empowering Imaginations," *The Contemporary Pacific* 9, no. 2 (1997): 423.
7. Teaiwa, "Charting Pacific (Studies) Waters: Evidence of Teaching and Learning," 269.
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11. Greg Dening, "History 'in' the Pacific," *The Contemporary Pacific* 1, no. 1&2 (1989): 134.
12. Epeli Hau'ofa, "Pasts to Remember," in *We Are the Ocean: Selected Works* (Honolulu: University of Hawaii Press, 2008), 61.
13. Helena Barwick, *Archives New Zealand's Contribution to National Identity* (Wellington: Te Rua Mahara o te Kāwanatanga Archives New Zealand, 2007), 12.
14. Barwick, 11.
15. Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (Dunedin: University of Otago Press, 1999), 4.

Obituary

Alison Mary Dalgairns Fraser
1936 – 2018

In October 2016 Alison Fraser was awarded Honorary Life Membership of the Archives and Records Association of New Zealand for her contributions to records management. It is therefore with regret that we note her death on 14 August 2018.

Born in Glasgow in 1936, Alison married Walter (Wally) Fraser in Gisborne in 1958. As a soldier's wife she travelled with her husband's postings until finally settling with Wally back in New Zealand. In 1976 she took up a role as an assistant filing clerk in the (then) Army Department, with responsibility for personnel files. Taking on this role was more, as she herself stated, because of "suburban neurosis and a need to earn", than from an interest in records management. However, frustration with the lowly status of records clerks led Alison on to fighting for an understanding of the importance of these people and the records they managed. By 1986 an acknowledgement of what she had to offer came when, as Deputy Defence Registrar, she was seconded to a joint State Services Commission-National Archives initiative headed by Patricia Acton, a Canadian recorded information management consultant. The team of two archivists, a management services officer, a financial expert, a facilitator, together with Pat and Alison, produced the Acton Review of Records Management in the New Zealand Public Service. This report

gave New Zealand records management as a profession a real boost and also strengthened the linkage between the creation of public records and their eventual transfer, as appropriate, to Archives New Zealand.

At the same time, looking for all avenues to advance her knowledge and to assist in her passion to improve the lot of records officers, Alison joined the Archives and Records Association of New Zealand (ARANZ) in the mid 1980s. Elected President of the Association in 2000, Alison served in that role for two terms. She had also served as a member of council and was elected vice-president in 1996. Additionally Alison was active in more specialised records management groups and was a prime mover in the establishment of the Records Management Association of New Zealand (late 1986) and Charter President of the Association of Records Managers and Administrator (ARMA) International in New Zealand (1988). With Patricia Acton she formed a records management consulting firm in 1987 which through advice, training courses, and more general symposia assisted in the professionalisation of the work of records managers.

Previous issues of *Archifacts* (April 2001, December 2016) provide a more detailed analysis of Alison's commitment and contributions to her chosen field. In the 2001 issue Alison sets out engagingly in her own words how she became involved in records management (*From Basement to Board Room: an Unintentional Career Path)*. As the citation for her nomination to life membership published in the December 2016 issue stated: "Confronting obstacles inconceivable to modern practitioners, she became a trailblazer in the linked disciplines of archives and records management."

Alison's enthusiasm for training officers in records management and for raising an understanding of the importance of records and archives was invaluable. She ended her 2001 article: "I am proud to be part of an organisation that has fought so strongly for the professions. I am proud to think I had some part in fighting for the integrity of our National Archives, and its establishment as a stand-alone department. I am proud to have been involved in dragging 'Records' from the dark ages to the age to the age of technology. I would like to think I might have made some small but lasting contribution to my unintended profession."

Alison had a right to feel proud of her role in all these ways. Certainly the records managers of today owe a lot to Alison and she richly deserves her place in the history of archives and records management in New Zealand.

Kathryn Patterson

Obituary

Thérèse Ann Angelo
1962 – 2018

Following Thérèse's death on 15 October last year Prime Minister Jacinda Adern warmly praised her 'tireless and substantial contribution to the New Zealand heritage sector'. She had been 'an extraordinary role model and would be much missed'. The tribute was well merited. Thérèse died far too young. There was so much more she would have wanted to, and could have done. Even so, her achievements were formidable, most publicly as Director of the Air Force Museum, but in several fields. Thankfully, a goodly measure of public recognition had already been bestowed. For her leadership of the Museum Thérèse received commendations from the Chief of Air Force and the Chief of Defence Force. There was also international recognition. Of recent years there were various other awards, examples including Museums Aotearoa's Individual Achievement Award (2010), the Canterbury History Foundation's Rhodes Medal (2013) and conferral of Membership of the New Zealand Order of Merit (2011). No less significantly, there was peer recognition. Election to Fellowship of Museums Aotearoa in 2015 was a fitting acknowledgement of her dedicated service to that organisation, including three terms as its Chair. It was not, of course, the first such organisation she had served unstintingly. Nearly twenty years ago, as older members of ARANZ will recall, following three terms as President, at age 38 Thérèse was elected the Association's sixth Honorary Life Member, an honour both logical and extraordinarily well merited.

Thérèse was born in Bristol, the second of the four children of Anthony and Myra Luxton. From a working-class background, she early exhibited a keen academic mind and won a scholarship to a public school at the age of 11. Within two years, however, the family moved to New Zealand, to the small East Coast town of Wairoa, the shift almost certainly a culture shock for a British teenager. There was a later family shift to New Plymouth. For whatever reason, Thérèse did not immediately embark upon post-school tertiary study instead opting for library work. For some years she was on the staff of the Whanganui Public Library. In 1987 Thérèse moved to Christchurch and, just a few months after the facility opened, joined the Air Force Museum at Wigram as Research

Officer. She subsequently became the Museum's Collections Manager. As she later wrote in the 25th anniversary issue of *Archifacts*, while she could 'admit to having worked with archives and managed special research collections', she had never claimed to be 'a proper archivist'. In reality, this was a splitting of hairs. Her interest in, and commitment to, the preservation and use of documentary records soon motivated her to become actively involved in ARANZ.

When Thérèse joined the ARANZ Council in 1990 the organisation was regrouping after a period of bitter and turbulent division, its very continued existence having come into question in the previous year. Many members were puzzled by the infighting which had led to the exodus of many previous supporters. Characteristically forthright in her questions, Thérèse equally characteristically accepted a challenge to back her criticisms with ameliorative action. In the course of the next ten years she was to be a lynchpin in the Association's activities, ultimately serving in every elected position. After an initial year on Council, Thérèse served three consecutive terms as Secretary, later returning for a fourth to fill an unexpected gap. She also served terms as Treasurer and Vice-President before being elected President in 1997, a critical role at that time, which she filled with distinction until 2000. Others who have occupied these positions will be conscious of the heavy time demands involved. Throughout the 1990s Thérèse was never simply a time server; she was constantly proactive, exercising initiative and judgement, exhibiting the nascent exceptional leadership skills which were to become more widely appreciated in her later career. From her arrival on Council she evinced a keen interest in education and professional training, contributing significantly to organisation of the related 1993 review by Professor Jerry Ham. She was also instrumental in ensuring ARANZ's administrative systems were placed on a properly business-like basis. In addition, throughout her time on the executive, she concurrently filled the often onerous position of Membership Secretary. Hers has been an almost unique record of service to the Association.

Although ARANZ had regained its poise when Thérèse took up the presidency in 1997, she immediately confronted challenges experienced by no predecessor. From its foundation the Association had lobbied strongly for strengthening of the National Archives (now Archives New Zealand), viewing the institution as the cornerstone of the nation's archiving and public recordkeeping. As enthusiasm for neo-liberalism and public sector reform took hold, however, moves to restructure the Archives, to diminish its constitutional authority, brought

ARANZ, with the support of the New Zealand Society of Genealogists, into open conflict with the National government and senior officials of the Department of Internal Affairs. The unprecedented outcome, when considered representations were to no avail, was application to the High Court for judicial review, two hearings, and then recourse to the Court of Appeal. As never before, ARANZ was in the public gaze, with Thérèse as its calm and considered public face. Working closely with a specially established Wellington action group, she contributed to strategising the campaign, dealt with media requests, and became the principal negotiator with politicians and key public servants. If either, and especially the latter, believed they would be able to browbeat this personable young woman they were to be soon disabused of the notion. Invariably courteous, she was nevertheless unflinching in holding to her convictions. The Association's persistence under Thérèse's leadership lead directly to new policy from the incoming 1999 Labour government, including the creation of Archives New Zealand as a separate department of state, boosted resourcing, and new legislation. It was this writer's privilege to formally move her election to Honorary Life Membership at ARANZ's 25th anniversary conference in 2001.

Thérèse's direct involvement with ARANZ attenuated as her responsibilities in the museums sector expanded, although her interest and contacts were maintained. Her subsequent distinguished career has been fully outlined elsewhere. Central was her appointment as the first civilian Director of the Air Force Museum in 2002. As the Chair of the Trust Board confessed at her funeral, interviewing her was initially considered little more than a courtesy, a gesture given her extended service at the Museum. In his words, the interviewers were simply 'blown away' by her goals and vision for the institution. By this time she was equipped with a postgraduate qualification in museology, acquired significantly in her own time and at her own expense, coupled with experience and above average analytical skills. The appointment was to be one the trust Board never regretted. Over the next decade Thérèse oversaw the transformation of a much expanded Museum into an innovative world-class facility. Influential in Canterbury and much further afield, for six years following the 2010/11 earthquakes it became the hub of the Canterbury Cultural Recovery Centre. It stood to reason that Thérèse's long term concern for professionalism and raising educational standard would also impel her to involvement and leadership in Museums New Zealand, she chairing the Board of that organisation for six years. Tributes from that quarter, in addition to encomiums such as 'luminary'

and 'a powerhouse' dwell fondly upon her warmth, her tirelessness, and her generosity in mentoring and assisting others.

The high regard in which Thérèse was held is demonstrated by the more than 500 people who turned out for her funeral, fittingly at the Air Force Museum, on 23 October 2018, not to mention the many that followed the service by livestream. While she has gone, she touched many people during her life, and with the constant support of her husband Rob achieved more than most in her chosen fields. She will be remembered, her place in the histories of archives and museums in New Zealand assured.

Brad Patterson

More than Rubbish: The potential of Māori ephemera

Tharron Bloomfield

Ka whati te tai, ka pao te tōrea
When the tide ebbs, the oystercatcher bird strikes

The above whakataukī speaks to the need to at times act with speed to perform a task. It can be applied to collecting archival material. If we do not collect certain material with urgency our chance to preserve it may pass.

This article will discuss ephemera, why we should collect Māori examples of ephemera and how ephemera can speak to aspects of Māori life in a way other archives cannot. Ephemera is defined as 'material, usually printed documents, created for a specific, limited purpose and generally designed to be discarded after use.'[1] Examples of ephemera include advertising, posters, menus and souvenirs. Ephemera is an important and often undervalued form of archives. Ephemera collections have research potential and often provide a sense of surprise and nostalgia to visitors and researchers.

As a curator one of my responsibilities is to acquire new material for the museum collection. Acquisitions ensure the collection remains current and provide new exhibition and research possibilities. Regular methods of acquisition include donation and purchase. Some of my recent collecting has been less conventional including finding material in op shops, cafes and an airplane. These new acquisitions were placed in the ephemera collection at the Auckland Museum and are discussed here to show the potential of Māori ephemera collections. A close reading of what might at first glance be of little value, can instead give us insight into how contemporary New Zealand views Māori culture.

Mojo café menu

This item was collected from a café in Auckland. It is a menu with food and beverage items in English and te reo Māori. Mojo is a popular New Zealand café with franchises throughout the country. In 2018 for Te Wiki o te Reo Māori, Mojo produced a *How to order your coffee in te reo* Māori

DRINKS / INU

ESPRESSO / KAWHE KUTE

Item	Price
Black / Pango	4.0
Short black/ Pango poto, **Long black** / Pango roa, **Americano** / Amerikano	
Cold brew / Toroi makariri	6.5
Iced espresso / Kawhe kutē tio	4.6

Item	Price
White / Mā	
Piccolo / Pikoro	4.2
Cappuccino / Kaputino, **Flat White** / Mowai	4.5 / 5.5
Latte / Rāte, **Chai latte** / Rāte kīkini	4.8 / 5.5
Mochaccino / Moka	5.1 / 5.7
Iced latte / Rāte tio	5.6
Iced mocha / Moka tio	5.6

Item	Price
Extra / Kīnaki	+0.9
Decaf / Kawhe kore, **Almond milk** / Miraka amana, **Soy milk** / Miraka pīni, **Extra shot** / Hōta anō, **Syrup** / Miere	

HOT DRINKS / INU WERA

Item	Price
Hot chocolate / Tiakarete wera	4.8 / 5.5
Lemon, honey & ginger / rēmana, te honi & tinitia	3.9

ORGANIC TEA / TĪ PARAUMU

Item	Price
Zealong 100% pure New Zealand tea	4.5
New Zealand breakfast tea / Tī parakuihi Aotearoa	
Green / Kakāriki	
Pure Oolong / Ōrongo Pū	
Rose & Manuka / Rohi & Manuka	
Mint & Kawakawa / Hioi & Kawakawa	
Lemon, ginger & rooibos / Remana & kopi	

COLD DRINKS / INU MAKARIRI

Item	Price
Iced chocolate / Tiakarete tio	5.6
Iced chai / Kikini tio	5.6
All Good Organics	5.2
Benjer Juices	5.2
Daily Organics Kombucha	6.7
Coaqua Coconut Water	5.0
Hand squeezed fresh orange juice	8.0

SMOOTHIES / MIKIRANU

Item	Price
Pear, pineapple, mint, cucumber & spirulina	9.0
Cold brew, activated almonds, dark chocolate & banana	9.0
Pineapple, yoghurt, orange, cardamom, honey & almond milk	9.0
Blueberry, Fix & Fogg peanut butter, banana & almond milk	9.0

BEER / PIA

Item	Price
Garage Project	10.0
Hapi Daze	10.0
Garage Project Fugazi	10.0

WINE / WAINA

Item	Price
Folium Sauvignon Blanc Organic 2014 Marlborough	G 9.5 / B 45.0
Bohemian Pinot Gris 2017 Hawkes Bay	G 10.5 / B 50.0
Bohemian Pinot Noir 2015 Wairarapa	G 10.5 / B 50.0

card for customers. The cards with words and phrases in Māori were popular and adopted by other cafes. Due to this success Mojo made the decision to make its menus bilingual. Menu items include *pango roa* (long black), *rāte* (latte) and *te manu moata* (the early bird special).

Read as an archival document this menu shows the contemporary development of te reo and the need for new words as Māori culture continues to develop. Te reo Māori did not stop at the point of colonisation. Mojo worked with Te Taura Whiri i te Reo Māori (the Māori Language Commission) to produce the menus and had a Māori language teacher train staff in pronunciation. 'We think incorporating te reo Māori into our everyday language is essential and we're lucky to be able to see the same regulars each day which gives them (and us) an opportunity to practice.'[2]

It is possible to be cynical when observing a business embrace te reo Māori. Or it is possible to view it as a form of decolonization. Change does not come through a single act. Te reo Māori become an official language of New Zealand in 1987 after years of advocacy, protest and work by many individuals and organizations. It might have been unthinkable for many of those who struggled to make te reo Māori accepted to believe that one day it would be so accepted it would appear on such an ordinary object as a café menu.

Air New Zealand sick bag

Sick bags were collected from the seat pocket of an Air New Zealand plane. It has the words 'sick' in a variety of languages including the Māori sentence *E mauiui ana ahau* (I am sick). Underneath this is the byline *However you say it, it all comes out the same – If affected by motion sickness use this bag not your carry on*. A sick bag is an unusual and unexpected item to be archived but I would argue it too has historic significance.

The use of te reo Māori on this ordinary object shows a greater use and acceptance of te reo and demonstrates the value of te reo Māori for a business. Air New Zealand has a long history of using Māori design and language as a part of their brand. They have used the koru as their symbol since 1973 and Māori culture has featured in their advertising, uniforms and branding. Air New Zealand's use of Māori culture has at times been challenged. In 2010 academic Rawiri Taonui criticized Air New Zealand's new uniforms which featured Māori iconography and were designed by a non-Māori designer, commenting they were 'obviously drawn by someone who doesn't appreciate the culture or understand the deeper symbolism'.[3]

The use of Māori imagery and language undoubtedly appeals to an international audience who might see Māori culture as exotic so there is clear business case for a company such as Air New Zealand to integrate Māori culture into their brand. Every Air New Zealand passenger is greeted with the words '*kia ora*' and the company has recently introduced a '*waha tohu*' pin for fluent Māori speaking cabin crew to wear. 'We recognise that Māori culture is an especially important part of New Zealand's identity. We are committed to further weaving Māori culture and language into the fabric of our business'.[4]

One of the strengths of ephemera collections is that they can show us attitudes toward Māori culture at different points in our history. These depictions have not always been realistic or positive. For future researchers this Air New Zealand sick bag could be seen as one of a variety of ways a major New Zealand company used Māori culture and language to sell their brand. As an archival document it records that sometimes this company got it right and sometimes wrong. It shows te reo alongside other languages and a 'sick' sense of humour.

Pamphlets produced by Gender Minorities Aotearoa

Another example of recent ephemera material in the collection are pamphlets produced by Gender Minorities Aotearoa. These were found at Aunty Dana's, an op shop in Wellington that raises funds for gender diverse and gender fluid people. These pamphlets provide advice and support to people who identify with diverse sexualities, sexes and genders as well as their families.

Throughout time there have always been people with diverse sexualities and genders however this has not been well captured in archive collections. The virtual absence of people with diverse sexualities and genders in archival collections contributes to their invisibility from history. Scholar and takatāpui advocate Elizabeth Kerekere states takatāpui have always been a part of Māori society and she describes intersex people as the 'modern day embodiment of tipua – magical creatures who could change gender and form'.[5] Kerekere notes that gender specific terms in te reo Māori were rare until colonization made them necessary. For example, the pronoun *ia* is gender neutral and is used in speech or a written sentence for *she*, *he*, *her*, *him* and *it*. By heeding the advice in these pamphlets and decolonizing our language, we would become a more inclusive society.

These pamphlets show that ephemera can be more accessible and democratic than other forms of archives. Because they are cheaper to produce and less official than books, magazines, or other archives like government documents, they record voices less represented in archive collections. The very fact these archives were collected from an op shop speaks volumes.

Conclusion

Inherent in the definition of ephemera is that it is not produced to last for a long time. Ephemera is often made of low-quality materials and on a small scale, however this does not make them rubbish. In some respects, it is the temporal nature of ephemera that makes it so significant. Ephemera is a record of trends, fashion, humour, business practice, events. and changing attitudes. Ephemera collections can have significant research potential and can also create feelings of nostalgia for viewers.

In future years documents and records from Government agencies will make their way into archives. These will show how policy, decisions and legislation affected Māori individuals and communities. The papers and digital archives of many Māori academics, authors, artists and politicians may also be collected by archival organisations. These will show how a variety of Māori individuals have contributed to their professional fields and therefore a Māori way of seeing the world. In addition to these examples of Māori archives it is important to collect ephemera. These ordinary objects – pamphlets, menus, posters, and sick bags - speak to aspects of Māori life in a way other archives cannot, often inadvertently giving voice to those who might otherwise never be heard in the archives. Ephemera can show inappropriate and incorrect depictions of Māori culture and language or show evidence of the commercial potential of Māori culture. All three of the examples discussed in this article show that increasingly non-Māori organisations are embracing responsibility for the survival of te reo Māori alongside Māori organisations.

This article began with a whakataukī that speaks to the need to at times act with urgency. The oystercatcher has a limited time to collect its kai when the tide recedes. Many of the examples of Māori ephemera that are in archive collections would not exist today if someone had not seen their future potential and acted to collect them. We should continue to collect Māori examples of ephemera alongside other Māori archives before our chance to preserve them passes.

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Ethics, Indigenous Cultural Safety and the Archives

Kirsten Thorpe

Introduction

The concept of cultural competency is an emerging theme and area of interest in Australian libraries and archives. As more Indigenous people enter the profession, the more we have seen a push for recognition of Indigenous ways of knowing. A culturally competent profession would enable librarians, archivists and information professionals to be more consciously aware of their own backgrounds, and the different experiences and perspectives of people who are engaging with their collections and services. An area that is still under discussed is that of Indigenous cultural safety, including consideration of the ways in which Indigenous people are either made to feel safe or unsafe in libraries and archives. This paper discusses the importance of Indigenous voice and representation in the profession, as well as the need for Indigenous people to be taking a leading role in determining priorities around access, management and use of cultural heritage materials.

This paper was originally presented at *Nga Taonga Tuku Iho 2018: A conference on Māori Archives and Records* in Rotorua, Aotearoa/New Zealand in August 2018. As part of the presentation I shared some of my experiences of working as an Indigenous Archivist in Australian archives and libraries. This included discussing what I consider to be some persistent issues in professional practice, as well as sharing some examples of good practice and pathways for future transformation. The paper has been developed as part of wider reflexive work that I am undertaking as part of my doctoral studies at Monash University. The PhD studies have given me an opportunity to step away from practice and begin a process of deep reflection on my journey of working with Indigenous peoples in libraries and archives. My doctoral research is being designed with a strong focus on Indigenous standpoint and critical theory to consider questions relating to Indigenous cultural safety and self-determination in Australian libraries and archives.

Within my doctoral studies I have also been exploring the use of autoethnography as a method to practice reflexivity in relation to

my experiences in libraries and archives. Bainbridge conceptualises an autoethnographic approach in an Indigenous research context as being:

> As a research method, autoethnography allows the particularities of research production to be embedded in our inner ways of knowing and being and our own subjectivities to saturate the research. In this view, autoethnography not only as the potential to accommodate inner group diversity amongst Indigenous researchers, but also to establish an Indigenous standpoint in the research project.[1]

This paper begins by introducing key concepts including ethics, cultural competency and cultural safety as related to libraries, archives and Indigenous peoples. These concepts are then further explored through some specific scenarios and projects related to my own experiences of professional practice. Finally, the paper will discuss these scenarios and suggest gaps and priorities in relation to Indigenous priorities and self-determination in libraries and archives.

Key Concepts

Ethics and Indigenous people

In the broadest terms, ethical beliefs "shape the way we live – what we do, what we make and the world we create through our choices"[2] – and so, ethics provide a 'moral compass' to guide decision making. The concept of ethical practice and decision making can cross a number of realms including personal, professional and research contexts. Much focus has been developed on research ethics, particularly in the health sector, in order to lay foundations and approaches that remove people from harm and work towards research having a positive impact on people's lives. Specific attention has been given to Indigenous Australian people and research ethics, some of which has been developed as a means of redress as well as to acknowledge the harm that has been caused by Indigenous Australian people being the subjects of unethical research in the past.[3] This work is guided by statements, such as those formulated by the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), in *Guidelines for Ethical Research in Australian Indigenous Studies*,[4] and the National Health and Medical Research Council (NHMRC), in *Ethical conduct in research with Aboriginal and Torres Strait Islander Peoples and communities: Guidelines for researchers and stakeholders 2018*.[5] The NHMRC guidelines aim to encourage people to think and act ethically in Indigenous Australian research contexts and are underpinned by six core values; spirit and integrity, cultural continuity, equity, reciprocity, respect

and responsibility.[6]

Within the library and archive professions ethical statements have been articulated and endorsed by our international and national peak bodies and associations, these include for example the International Council on Archives[7] and the International Federation of Library Associations.[8] These international statements, which trickle down to the ethical frameworks of our national peak bodies, codify and guide expected standards of conduct and behaviors within the sector in order to foster dialogue and discussion on approaches to common issues. For example, this could relate to censorship, free and open access to resources, respecting privacy or working with standards. Put simply, these professional ethics guide action and encourage professionals to morally consider approaches to complex issues through reflexive practice. The end goal of these approaches is to foster professional practice that values and promotes transparency within decision making. In considering the different facets of 'ethics' a number of questions arise about their use in professional practice. Including, how much do personal ethics effect professional ethics? Are research ethics relating to vulnerable populations being incorporated into professional ethics? Are ethical decisions culturally framed? Are Indigenous people's ethical frameworks (such as those developed in the research sector) being incorporated into library and archive professional statements?

One of the challenges of codifying the standards at an international and national level is the potential for cultural differences and diversity to be overlooked. Often high-level statements such as those expressed in codes of ethics seldom leave room for discussions about privilege, discrimination or structural power imbalances that guide ethical decision making in practice. They can be fueled by assumptions that are developed through unconscious or implicit bias, developed with a lack of awareness and understanding, or the inability to see the world through another cultural frame or lens. Cox describes suggestions that "obviously, it is far easier to consider conceptually the role, content, and use of professional ethics codes than it is to explore specifically the murkier matters of ethical practice, failings, and successes".[9] In discussing ethics in libraries, Byrne suggests that key professional values are a means to ensure that "… all individuals and all communities are able to maintain and develop their cultures and languages, express their opinions, and further their development".[10] A key point here is the focus 'all communities' and an ethical commitment to understanding a diversity of ways of knowing and being within information spaces and across libraries and archives.

Gilliland further explores the issues of ethics, neutrality and social justice in the profession, noting that:

> Codes of ethics around the globe exhort archivists to neutrality so that they and their repositories will be trusted by records creators, the general public, and posterity to be impartial in their actions. However, archival neutrality is increasingly viewed as a controversial stance for a profession that is in the midst of the politics of memory.[11]

What kinds of ethical considerations or questions come into play in relation to Indigenous Australian people's relationships with libraries and archives? In terms of access and management of resources and records, Indigenous people are often dealing with ethical decisions that were made by colonisers on *how* our family's lives were recorded, kept and accessed. This runs counter to Indigenous Australian ethical considerations around the ways in which our family's records, histories or cultural materials should be handled. What might be deemed as a 'good decision' around management of these materials by some, might actually be a 'very bad decision' to others.

Indigenous Cultural Safety

The concept of Indigenous 'cultural safety' provides a useful framework for people to be able to reflect on their own ethics, beliefs and values in professional settings, and to recognise the potential for these to impact on others. Developed in the 1980s in the health sector in Aotearoa New Zealand, the concept of 'cultural safety' can be broadly defined as:

> Cultural safety is an environment, which is safe for people; where there is no assault, challenge or denial of their identity, of who they are and what they need. It is about shared respect, shared meaning, shared knowledge and experience, of learning together with dignity, and truly listening. [12]

The concept builds a pathway for people to consider their own unconscious bias, as well as to build support and awareness of Indigenous cultural values and ways of knowing. It takes away a focus on neutrality, and instead encourages people to think deeply about their own subjectivity. The Australian Human Rights Commission[13] draws out the concept further to define the space as:

- Environments of cultural resilience within Aboriginal and Torres Strait Islander communities
- Cultural competency by those who engage with Aboriginal and Torres Strait Islander communities.

Cultural security is a concept closely aligned with cultural safety. Cultural security promotes a stronger commitment for people to be effective in Indigenous contexts, as well as having cultural needs expressed in policies and practices so that Indigenous priorities are not reliant on changes in personality or leadership. The model also suggests that you cannot move to a place of cultural security without first moving through building cultural awareness and cultural safety.[14]

Australian libraries and archives have developed strong awareness of Indigenous Australian priorities and needs. However, concepts such as Indigenous cultural safety and cultural security are yet to be fully explored or translated into Australian library and archive practice. As part of my doctoral research, I plan to investigate the needs of Aboriginal and Torres Strait Islander people in this area. I would argue that, at present, many of the conversations about cultural safety – that is, the conversations that Indigenous people have about feeling *culturally unsafe* – are taking place on the periphery.

One of the challenges of progressing agendas around Indigenous cultural safety in libraries and archives is providing clear terminology, definitions and contexts. There is no doubt that everyone wants to feel culturally safe and cultural secure in libraries and archives. A consideration of culturally safety in an Indigenous context will require deeper reflection on the ongoing legacies of Australia's colonial histories, including the continued marginalization of Aboriginal and Torres Strait Islander people in today's society. As McKemmish, Faulkhead and Russell note:

> There is a pressing need for Australia's collective knowledge spaces to be reconfigured to be representative of all cultural voices, but as a whole Australia is not yet at a place to recognise all that reconciliation can achieve, let alone share the spaces and decolonise them for the benefit of all.[15]

In a health context Canadian authors Browne et al have argued that cultural safety needs to be considered through a critical paradigm in order to alleviate ambiguities around what 'culture', 'safety' and 'cultural safety' mean.[16] They also encourage deep thinking around the issue and

reflection on what will be 'uncomfortable dialogue' about what are larger socio-political and social justice issues.[17]

Cultural Competency

As discussed, Coffin's Cultural Security Model includes distinctions between areas of cultural awareness, cultural safety and cultural security. All are envisaged as being on a pathway of maturity, that is, you begin with cultural awareness, progress through to cultural safety and then cultural security. There is extensive literature and resources that have been developed relating to progressing a move from 'cultural awareness' into a set of skills that are more actionable. Professor Juanita Sherwood describes Indigenous cultural competency in the context of valuing diversity, she notes:

> Cultural competence is the ability to participate ethically and effectively in personal and professional intercultural settings. It requires being aware of one's own cultural values and world view and their implications for making respectful, reflective and reasoned choices, including the capacity to imagine and collaborate across cultural boundaries.[18]

The question of Indigenous cultural competency has been gaining attention in the library and archive sector in recent years. For example, the National and State Libraries of Australia (NSLA) are currently scoping the roll out of an Indigenous cultural competency program for staff in NSLA libraries over the period 2019 to 2021.[19] Similarly, the AIATSIS have also developed a foundational 'Core Cultural Learning' course relating to Aboriginal and Torres Strait Islander peoples which aims to build cultural competency around the history and diversity of Indigenous Australia.[20] Other collecting institutions such as the State Library of New South Wales (NSW) are providing opportunities for people to gain foundational knowledge through cultural competency programs which support the NSW public library network. The training forms part of the wider strategy, I*ndigenous Spaces in Library Places: Building a vibrant public library network inclusive of Indigenous peoples and communities*.[21] Cultural competency is a pathway to build knowledge of Indigenous priorities. A different view is that cultural competency masks issues of power, dominance and white privilege within libraries and archives. To minimise such outcomes any development and implementation of cultural competency in the library and archive sector should include ongoing evaluation and reflection to ensure that issues of power and representation are being addressed. For

example, this is a critical area in relation to the development of collections in libraries and archives. Indigenous people should be shaping the ways that are built, rather than relying on past practices that are informed by colonial collecting paradigms, and which still *other* Indigenous peoples in collections.

Reflections on Practice – Cultural safety & working with Indigenous archives

In the previous section the key themes of ethics, cultural safety, cultural security and cultural competency were introduced in relation to Indigenous people, libraries and archives. In the section that follows, I will now briefly discuss some scenarios related to my experiences of working in libraries and archives with Indigenous cultural materials. I do this to draw out the themes related to ethics, cultural safety, and cultural competency. The scenarios that are introduced provide some insight into some prevailing issues and challenges that I believe archives and libraries must contemplate in order to manage legacy collections through appropriate care; as well as to develop appropriate services and allocation (or radical reallocation) of resources.

Collection of Aboriginal Hair Samples

During the process of stepping back and reflecting on my engagement with archives and Indigenous peoples, I have identified a number of key moments that demonstrated the power of archives and recordkeeping. One that was challenging for me to navigate early in my career was navigating a set of experiences related to a collection of Aboriginal hair samples that were held at the State Archives of NSW. During my first weeks of entering the archives I became aware of the existence of a collection of hair samples that were attached to correspondence from the NSW Surveyor General's Department. The samples were later removed and rehoused for safekeeping by the archives and placed in the safe store (the area part of the repository which stored the most significant of items held by the archives). The safe housing of the material brought up many questions for me about cultural safety, they included:

- How do archives manage ethical concerns for collections such as samples of hair?
- Whose cultural values guide decisions around the management of collections?
- What are the obligations to inform communities about the existence

of materials?
- What considerations were given to the cultural safety of staff engaging with this material?
- How do you navigate issues around retrospective consent relating to archival collections?

The letter itself was also a potent reminder of our colonial history and an example of the ways in which Aboriginal people were treated as subjects of colonial enquiry. Human remains, objects, artefacts and documents traded as curios around the world. The letter explicitly stated the objection of the people of the area in having the collection of hair taken, so its context was clear. Konishi discusses the colonial fascination with Aboriginal hair as part of the formation of racial taxonomies.[22] This was no neutral process of collecting, it was a part of the colonisation process of classifying, naming and subjugating Indigenous Australian people and cultures for the purposes of dispossessing people from their lands. From my perspective, the collection of hair needed to be considered in this context.

Aboriginal Trust Fund Repayment Scheme

Another significant project that evolved in the early period of my career was the NSW Aboriginal Trust Fund Repayment Scheme (ATFRS). The ATFRS was established by the NSW Government in late 2004 to investigate the repayment of monies that were held in trust by the NSW Aborigines Protection and Welfare Boards and never repaid. The Aborigines Protection Board (APB) and Aborigines Welfare Board (AWB) were the major government agencies that had an impact on the lives and experiences of Aboriginal people in NSW. Operating from 1883 to 1969, the Boards had broad ranging powers over the lives, movements and finances of Aboriginal people under their control in the state. The Boards were responsible for the removal of Aboriginal children from their families, the Stolen Generations, and were instrumental in setting up Aboriginal reserves around the state for the 'protection' and 'care' of Aboriginal people.

A vital component of this project related to the use of the records of the APB and AWB as evidence. Yet, these records were known to be incomplete and the use of them for evidential purposes presented many challenges. Firstly, financial records were basically non-existent and the wider APB and AWB archive was poorly kept and incomplete in terms documenting the Boards' functions and responsibilities. Secondly, the APB

and AWB records are 'records of surveillance'[23] and as such were innately biased in their creation. The files recorded only segments or snapshots of people's personal experiences. Indigenous voices are rarely heard through the records, instead the records document the experiences of public servants working with Aboriginal communities in fulfilling their roles as managers and matrons, and ultimately as instruments of government control. McGrath, in writing about the operations of the ATFRS, noted that one of the challenges of working with the records was that, "If the scheme is hinged entirely upon the chance existence of 'proof' amongst poorly kept, patchy records, this historical lottery will introduce a new layer of inequity.[24]

The question of how we could reconcile the tensions of poor-recordkeeping and bias of records brought up many questions within the wider ATFRS team about ethics and cultural safety for Indigenous people accessing records. These included:

- How can projects like the ATFRS redress issues around the failure of recordkeeping and records bias?
- What role should archivists help play in addressing the gaps in recordkeeping to provide Aboriginal people the space for counter narratives?
- How do you take care of your own health when working with collections that are biased and discriminatory?

Staff who worked on the AFTRS had to think about their own care on a daily basis, as being around records of the APB and AWB had the ability to cause trauma. Not only was it difficult being around the records but facilitating access for communities could be both powerful and challenging. Responses from claimants accessing their records through the ATFRS was also powerful – people's responses could move from anger, frustration, sadness and sometimes total dismay on the information that was held within the official files. As ATFRS Director Marilyn Hoey has written "… handling and reading these records could also bring forth a range of emotions for claimants and ATFRS workers alike. To read and hold these records, some of which were more than a century old, was often daunting, and many contained stories that were painful and distressing".[25] Notions \of cultural competency and cultural security were paramount for the effective operation of the ATFRS.

Exhibition: In Living Memory

During this time, the State archives also embarked on a project to return photographs of the APB and AWB to communities. The historic images were returned as part of the consultation process leading up to the exhibition titled *In Living Memory: based on photographs from NSW Aborigines Welfare Board (1919-1966)*. Launched at the State Archives in September 2006, the project challenged traditional archival practice in that it sought to provide an outlet for Aboriginal communities in NSW to respond to the records held by government. The exhibition brought up many questions that concerned reframing and reimagining the archives. The images were transformed from being that of the 'historic archive' and 'government record' into the realm of 'living archives' connected with family and community. Within this, cultural safety and community ethics were at the fore and the consultation process sought retrospective consent from people for family photographs to be used publicly. In the case of displaying images of children's homes, members of representative groups within the Stolen Generations provided group permissions for stories to be told and images to be disseminated. Some of the questions that arose as part of the project were, how do archives:

- Allow user groups to add information to the State archives, and for this to be captured into new archival systems documenting the records?
- Allow Aboriginal people to contribute important stories to sit alongside the records?
- Enable a process where Aboriginal people can donate images that might enhance the existing collection, particularly where government failed to adequately document their functions by keeping full and accurate records?
- Enable Aboriginal communities to have input on access decisions about the images? For example, restrictions based on personal reasons or where images document Aboriginal cultural heritage that under Aboriginal cultural frameworks would have different access provisions.

The process of giving names to people and places that had not been identified enabled the development of culturally safe spaces. Previously, the objectification of Aboriginal people would intensify the already isolating experience of connecting with the archive. Naming people in the images gave a sense of agency to people and the families that their stories would

now be visible and heard. Caswell discusses the concept of 'symbolic annihilation' in relation to the silencing or erasure of people not being represented in the archives and notes how this lack of representation in turn has an effect on how history is written for decades to come.[26] The process of developing In Living Memory enabled a 'slowing down' of procedures to ensure that consultation and engagement were key. It was not just about exhibiting materials from the collection, but rather was focussed on the story of what the photographs meant to people. Essentially, this was about making space for Indigenous voice.

Continuing the 'difficult dialogue'

The three examples of working with Indigenous people and archives raised questions regarding ethics, cultural safety and cultural competency. They also demonstrated the power and potency of archives relating to Indigenous Australian people. As part of my presentation in Aotearoa/New Zealand I presented some options for reframing and considering Indigenous ethics and cultural safety in archives. I believe that these conceptual and theoretical models provide opportunities for the library and archive sector to build dialogue related to Indigenous priorities in libraries and archives. I plan to consider these concepts, models and theoretical frameworks more fully in my doctoral studies:

- The *Cultural Interface*: addressing the complexities around the management of Indigenous and Western knowledge systems and the place that these collide.[27]
- *Critical Archiving and 'Wicked Problems'*: addressing problems that are so complex in nature that we need to develop new transformative and transdisciplinary approaches for problem solving.[28]
- *Protocols to promote dialogue:* investigating the effectiveness and adoption of protocols for libraries and archives (for example, the Aboriginal and Torres Strait Islander Library Information Resource Network – ATSILIRN – *Protocols for Libraries Archives and Information Services).*[29]
- *Records Continuum Theory and Practice*: to explore the extension of rights in records, and the ability for co-creation, multiple provenance, participatory archives that enable self-determination.[30]
- *The Archival Multiverse*: to explore the concept of 'multiple ways of knowing and practicing' as well as 'multiple narratives co-existing in one space' in relation to Indigenous cultural safety and self-determination.[31]

- *Critical Indigenous Archives & Libraries/Decolonising methodologies*: examine the ways that power imbalances influence libraries and archives. Build a focus on recognising what colonisation 'looks like' in order to decolonise.[32]
- *Digital community archives*: examine ways in which projects such as Mukurtu (and in particular the 'Hubs' and 'Spokes' models) enable ethical development of digital community archives based on Indigenous community needs.[33]

Conclusion

This paper has drawn on literature relating to ethics, and cultural safety and Indigenous peoples in the broad context of libraries and archives in Australia. The scenarios that were shared demonstrated some of the challenges that existed in the sector as related to a lack of Indigenous perspectives in collections and services. The scenarios also identified some common themes that can either hinder or assist Indigenous self-determination in archives. The paper has also raised questions on what normative assumptions might underpin our professional ethical statements. Many of the questions raised in this paper will be the subject of further research within my doctoral studies. As part of this I am interested in revealing some of the tensions and clashes of worldviews that exist in Indigenous engagement with libraries and archives. I believe that we need to invest in dialogue – much of which may be difficult – in order to build culturally safe spaces. What are the requirements for cultural safety in the sector? My future research will focus on exploring what structures, requirements, competencies and skills might be needed to build cultural safety and cultural security in our profession. I see this need as being required on two levels. One relates to the soft skills, such as the ways in which people might navigate their own spaces and make decisions that are informed by Indigenous ethics; the other is structural and relates to power dynamics, policy and resources. I believe that both a required at the same time to build purposeful action and transformation. Finally, some conceptual models were shared, which I consider to be useful frameworks for engaging in transformation around Indigenous self-determination in libraries and archives.

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Diversity means Disruption

Nathan 'Mudyi' Sentance

This article was first published in November 2018 on the Archival Decolonist website and written for the GLAM Blog Club theme of Change.

Why hire First Nations people into your mostly white structure and expect/want/demand everything to remain basically the same?

Many libraries, archives and museums will talk about how they value diversity, and many individual institutions and professional organisations will have their own diversity and inclusion policies and initiatives. However, these are often shallow exercises as they are seldom created to challenge and disrupt whiteness within and outside the sector. We cannot change institutional racism without first changing institutions, and without disruption, nothing will change.

Why don't libraries, archives and museums challenge whiteness more? It could be argued it is because these organisations were not designed to, as they, particularly archives and museums, were established by settler states as tools of colonisation to maintain whiteness by proliferating colonial narratives and mythologies that have aided the legitimization of historic land theft, assimilation actions, over-policing and racial violence by the settler state. These narratives and mythologies are still in effect today, continuing the demonization of marginalised groups as means to protect whiteness.

Additionally, through the historical exclusion of non-white voices and bodies, libraries, archives and museums have centred white thought, whiteness created history, and white bodies which has solidified them as the default and neutral in mainstream society therefore framing non-white thought and bodies as the "other". This has helped make whiteness invisible, thus making it harder to challenge.

As result of the invisibility of whiteness, diversity initiatives are often about including diverse bodies into the mainstream without critically examining what that mainstream is. Kyra describes this: "When we talk about diversity and inclusion, we necessarily position marginalized groups as naturally needing to assimilate into dominant ones, rather than to undermine said structures of domination".[1] And because these structures are the default, undermining them is destabilizing aka "rocking the boat"

which is disapproved of.

It could be suggested that most diversity initiatives are what Poka Laenui called Accommodation/Tokenism, which is stage 5 of the process of colonization.[2] In this stage of colonization, whatever remnants of culture have survived the onslaught of the earlier steps are given surface accommodation. They are tolerated as an exhibition of the colonial regimes sense of leniency to the continuing ignorance of the natives. They are given token regard.

As a consequence, I have seen a high turnover of staff from marginalized communities, especially First Nations people, as well as general feelings of disenfranchisement. However, I think are some things we can do to improve diversity initiatives.

1. Don't let white fragility get in the way of change

"If you are lucky enough to be let in, don't have the bad manners to complain about the way you are treated"[3]

In my experience, many white people will often see discussions of racism in libraries, archives and museums as personal attacks against them and instead of reflecting on their own actions and complicity, they chose to disengage because what is been said made them uncomfortable or worse they gaslight and tone police the First Nations person bringing the issue up with statements like "you're always so negative", "you're making a mountain out of a molehill", "it's not that bad", or "you're looking for racism". Even accusations of reverse racism are issued to consciously or unconsciously defend whiteness. Consequently, this can make the person bringing up racism seem like a trouble maker.

There have been many times I've been told that I should be careful working with different First Nations people because "they are difficult to work with" or "bullies" only to find out what they meant is these First Nations people would not put up with racism. Ruby Hamad wrote about this and how the legitimate grievances of brown and black women were instead flipped into narratives of white women getting attacked, which helped white people avoid accountability and also makes people of color seem unreasonable and aggressive.[4]

As individuals in libraries, archives and museums we need to understand that our discomfort is temporary, oppression is not and as organisations we need to create more accountability. Racism is continuously swept under the carpet instead of confronted which is a loud statement to First Nations people that our concerns and by extension, we, are not important to you.

2. Treat lived experience as expertise

Often when discussing issues of colonialism in libraries, archives and museums, your voice can be easily perceived as being arbitrarily antagonistic because in a majority white organisation, you are being contrarian. Your view is seen as the opinion or preference of one person, not a critique based on your lived experience or the many conversations you have had with your family and fellow community members about structural issues that affect us. If I am disagreeing, it's not because I want to (it's heaps easier to agree). It's because it's necessary I do because I know that the issue could affect one of my loved ones' lives.

If you are seeking a First Nations perspective, respect it. If you only want a First Nations perspective to agree with you, that's disrespectful. Respect our input on topics that affect us because we live it. We know more than what you seen in media or the thesis you read. We bring many skills to the table, this includes our experiences as First Nations people in this country.

3. Support us

"It is frustrating being one of the only voices of colour in a sea of white talk."[5]

Being a First Nations person in a majority white organisation means a lot is asked of you that is not in your role description. This needs to be acknowledged. This acknowledgment needs to come with support such as additional First Nations staff which could help alleviate some of the of the issues that come with minority status. Also, the strength in numbers helps cut through a "sea of white talk".

Additionally, support should include providing First Nations only spaces when necessary as well as supporting staff with time and resources to connect with other First Nations staff in other organisations and to connect with different community members as part of our professional development.

4. Remember it ain't 9-5 for us

We don't finish being First Nations people when work finishes. Our work in these places has physical and metaphysical consequences for ourselves and our communities. As such the work we do has added responsibilities and our work extends outside these walls. Those who we are accountable to are not just inside these organisations. While many of us work so all stakeholders are happy, community comes first. This is something libraries, archives and museums must recognise.

5. Advocacy

Libraries, archives and museums should support and advocate (without centreing themselves) First Nations causes and grassroots initiatives. Especially ones that are deemed "political" or "controversial" as they are usually deemed that because they are addressing the most vicious and systemic oppression, such as black deaths in custody. Not doing so or "being neutral" in such contexts means lending support to those oppressive structures. In this complicity you are then also an oppressor.

In conclusion, I believe diversity initiatives from libraries, archives and museum are a concession and acknowledgment that things need to change. Nevertheless we cannot have change or meaningful diversity without disruption.

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Indigenous Archives Through Time and Space: Towards a Continuum Model to explain the complex contexts of Indigenous Archives

Viviane Frings-Hessami

Introduction

The Records Continuum Model was developed at Monash University in the 1990s by Frank Upward and his colleagues to help understand the multiple contexts in which records are created and used through time and space by multiple stakeholders from multiple perspectives.[1] In Continuum thinking, records are "always in a process of becoming"[2] since their contexts and uses are always susceptible to change. Continuum models provide an encompassing framework for looking at multiple uses of records over time and space in ways that acknowledge the cultural contexts and values that underpin them and the agency of the subjects of the records as co-creators of the records. Over the years, variations of the Records Continuum Model have been developed to explain different contexts of use of information resources. I have personally proposed two models that better explain special recordkeeping processes that cannot be easily mapped onto the original model. The Appropriated Archive Continuum Model was developed to explain the processes that take place when archives are politically appropriated by a new authority following a violent regime change.[3] The Repurposed Archive Continuum Model was developed to explain the special processes that must take place when archives, which had been accumulated as organisational records, are later reclaimed by the subjects of the records as their own records.[4] In this paper, I propose to use both these models to represent the complex contexts of Indigenous archives.

Numerous Indigenous records (e.g. artefacts, stories and songs) were misappropriated during the colonial and post-colonial era. They were then interpreted and reinterpreted in new contexts outside of their culture of origin by people who in effect created new records and built new archives. Some of these records were later reclaimed by their rightful owners, leading to a repurpose of archives which had been accumulated for different purposes, while some of the records

were actually repatriated and reincorporated into Indigenous archives. I show how Continuum models may help to understand how Indigenous archives were misappropriated during the colonial and post-colonial era, reinterpreted when included in colonial and post-colonial archives, and again when reclaimed or repatriated, and why these complex contexts necessitate the application of recordkeeping processes that are different from those applied to other archival records and that must be designed by the Indigenous communities who are the rightful owners of the records.

A Continuum Perspective

Continuum theory may appear complex. Some of the core Continuum writings are very dense. However, the Records Continuum Model was developed by practitioners for practitioners,[5] and the concepts that underpin the model can be explained in simple terms.

I will start with a story. I am part of a team at Monash University who are working in collaboration with Oxfam Bangladesh and Oxfam Australia on a project to empower women in rural Bangladesh through the use of mobile phones,[6] and I am personally working on the information management side of the project. In July 2018, I travelled to Bangladesh and met with staff from the partner organisations in Dhaka and at the district and village levels. In a very isolated area of rural Bangladesh, an NGO officer asked me in broken English what information management is and how "it can change our lives." That is a big thing to explain in five minutes. I guess that he was hoping that I could provide him with a blueprint or a checklist to follow, but that would go against our participatory approach and our intention to develop systems that are based on the local information preferences, practices and values.[7] I did not have time to explain the information culture framework developed by Gillian Oliver and Fiorella Foscarini[8] which I had used a few days earlier at a workshop at the National Archives of Bangladesh. Therefore, what I described to him in five minutes is what constitutes a Continuum perspective and I emphasised two points:

- Think of all the possible uses of the records now and in the future before they are created.
- Think of all the people who will want to access and use the records.

That is the essence of a Continuum perspective: to think from the time before the records are created of all the possible uses of the records and all the people who will need them, and therefore to:

- Develop systems that will make it possible for all the stakeholders to access and use the records when they will need them and that will protect the rights of the subjects of the records.

I am thinking here of the right of access to the records and the right of privacy, which often conflict with one another, and also of the right to find in the records the information that people will need in the future, which implies that that information should have been captured in the first place.

The Records Continuum Model

When I teach the model at Monash University, I focus on the dimensions. They are the most important part of the model (see Figure 1). The total number of labels on the model can be distracting and people can easily get confused by the terminology. The first dimension, Create, is where actions take place. People are having transactions with others. Documents, or inscriptions to use a broader term,[9] are created, which leave a trace that a transaction has taken place. The second dimension, Capture, is where the inscriptions are captured in recordkeeping systems and metadata is added to them so that they can be later used as evidence. The third dimension, Organise, looks at recordkeeping processes at the organisation's level. The records are organised to become part of an organisational archive or an individual archive so that they can be used as memory for the organisation or individual. In the fourth dimension, Pluralise, the archives get out of the organisation that created and managed them, and they are used by others outside the organisation for other purposes.[10] They can then serve as collective social, historical and cultural memory for the broader society.

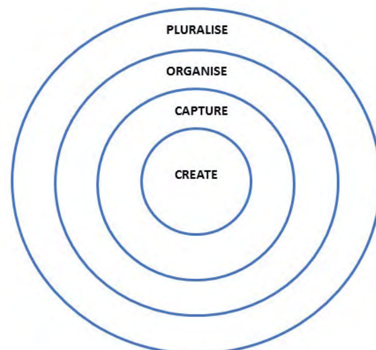

Figure 1. The 4 dimensions of the Records Continuum Model

A key component to understanding the model is to recognise that the four dimensions are not phases or stages. They do not always follow each other in a fixed order. The four dimensions coexist because a record can be perceived differently by different users at the same time. The thresholds between the dimensions are not natural stages through which records pass after regular intervals, records can pass those thresholds or not pass them if they are not ready to move to the next dimension, or can pass them one way then go back, and they can be in both dimensions at the same time. The borders between the dimensions are not clear-cut steps. Records can move through some kind of threshold and be seen as being part of another dimension where they are perceived and used differently by different users in a different context and for different purposes. However, this move from one dimension to another is not definitive. The records can still be perceived by some users as being in the previous dimension. They can move back to the previous dimension or they can stay in a border area for some time. The way I see it, rather than a step up or down, or a door that may close, the threshold between two dimensions can be seen as a beaded curtain hanging in a doorway that allows movement in both ways, does not imply a change of level and is not a definitive move. One threshold can be skipped or two thresholds can be passed at the same time. This applies in particular to digital records, which can move from one dimension to another in a nanosecond when they are sent electronically from one system to another, or can be sent to the fourth dimension without having been properly captured in the second dimension, for example when pictures are uploaded on social media platforms.

The axes of the Records Continuum Model allow us to represent the people who are involved in each dimension, the activities they are involved in, the records they use, and what those records represent. The exact names of the 16 labels at the intersections of the axes and the dimensions are not important. What is important is to understand that they are associated with one of the dimensions and one of the axes.

Continuum terminology, and in particular the names of the labels on the Records Continuum Model, can be confusing, especially for people whose first language is not English. For example, the word "record" has no equivalent in French and in several other European languages. The French definition of archives: "all the documents, whatever their date, their form and their material support, created or received by a natural or legal person, or by a department or agency, public or private, in the course of their activities"[11] is similar to the definition of records in English.[12] In French-

speaking countries, archives are considered to be archives from the time they are created. There is no exact translation for the word "record". The translation used in the International Standard on Records Management ISO 15489 adopted in 2001, "document d'archives", literally a document from the archives, is one of the most commonly used. However, the new version of the standard adopted in 2016 uses "document d'activité", literally "activity document" instead[13]. This translation was the subject of many controversies and, in practice, it is only used in official documents. The translation "documents d'archives" is still the most commonly used in the public sector where government institutions have long-standing archives and where staff understand that the important documents that they create will one day get transferred to the archives. On the other hand, in the private sector, archives are perceived as old stuff and people prefer to refer to their records as "documents".[14] The absence of an exact translation for the word "record" in some languages has important implications for the understanding of the Records Continuum because if one comes from a cultural background where there is no distinction between records and archives, or between documents and records, the model can be difficult to understand and can easily be misinterpreted.

The Appropriated Archive Continuum Model

The Records Continuum Model can be used as a diagnostic tool to analyse the recordkeeping processes that are applied in a specific situation.[15] Two of the cases in which I used the model as a diagnostic tool are presented in this paper. In both cases, I found that the original model could not adequately explain some issues that were specific to those two cases. This led me to develop two variations of the model, which can better map the processes that were applied in those two cases.

The Appropriated Archive Continuum Model[16] was developed when I analysed the Khmer Rouge archives that were seized by the Cambodian government which overthrew the Khmer Rouge in 1979.[17] The Khmer Rouge had engulfed Cambodia in a reign of terror after they came to power in April 1975. They killed, tortured and starved the population of Cambodia in their attempts at quickly rebuilding a country which had been devastated by massive American bombardments and at "purifying" its population. Over 2 million people, or a quarter of the population, died in the space of less than for years.[18] However, the Khmer Rouge were fastidious recordkeepers who kept records on the people they imprisoned and tortured in their political prisons. Not only did they keep lists and photographs of the prisoners, but they also forced them to

write their "confessions" under torture.[19] When the regime collapsed, the prison staff in one of the largest incarceration centres, Tuol Sleng, did not have the time to destroy their archive, which fell into the hands of the successor government. That government then started using the archive as evidence of the crimes of the Khmer Rouge. Therefore, an archive, which had been built as evidence against the enemies of the Khmer Rouge became evidence of the crimes of the Khmer Rouge against those people. An analysis of the processes that were applied to the archive reveals multiple problems in relation to the provenance of the archive, the way it was reconstructed and the way it was used for political reasons.[20] What I just want to highlight here is that the archive stopped being used for the purpose for which it had been created and started being used for totally different purposes in a different context after it was appropriated by the new government. This reuse of the archive for political reasons and the reorganisation of the archive that accompanied it go much further than ordinary curatorial processes. That is why I added an additional dimension between Organise and Pluralise to accommodate those processes. Since those processes were prompted by an external intervention, by outsiders who had appropriated the archive, I call this extra dimension "Appropriate". The appropriation of the archive led to the re-creation of the records as new records in a different context. The records were re-created, re-captured and re-organised in a different context before being pluralised to be used by various actors for various reasons. This is why I represented the additional dimension as an arrow from one Records Continuum representation to another one (see Figure 2).

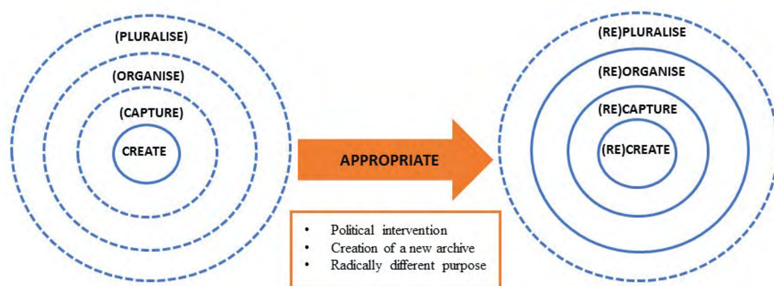

Figure 2. The Appropriated Archive Continuum Model

The addition of the Appropriate dimension enables us to put an emphasis on the processes that took place at the time of the appropriation of the archive: the creation of an archive different from the original one, the new descriptions and new uses given to the records, the political motivation that led to the reconstruction of the archive and the management of access to the records, and the lack of respect for traditional archival principles (provenance and original order). This also lets us question the reliability of those records as instruments of evidence and to propose new access rules that take into consideration the interests of the subjects of the records and of their communities.[21]

In the case of the Tuol Sleng Archive, the appropriation of the records occurred after the records had been organised in the context of an elaborate bureaucratic system. In other contexts, appropriation could take place before the documents are systematically captured and organised. The representation of the Appropriate dimension as an arrow between two Records Continuum diagrams rather than as an additional circle between the Organise and the Pluralise dimensions makes it possible for the model to accommodate an appropriation of records that would take place before they had been organised into an archive by the organisation that created them, or an appropriation of documents/inscriptions before they had been captured into a recordkeeping system. This is why the second, third and fourth dimensions are represented by dotted lines in Figure 2.

The Repurposed Archive Continuum Model

The Repurposed Archive Continuum Model[22] was developed when I analysed the situation of the records of children who grew up in the welfare system in Australia in the 20th century. According to the 2003 Senate Inquiry on Australians who experienced institutional or out-of-home care as children, more than half-a-million people experienced some form of institutional "care"[23] in Australia in the twentieth century in orphanages, children's homes, or foster "care".[24] When those children came back as adult Care Leavers[25] to request access to their records in order to make sense of what had happened to them during their childhood and to try to reconnect with their families, they found that in many cases the organisations that had looked after them did not have any records about them or were not willing to release them. Recordkeeping had often been minimal in institutions that looked after children, and many records were lost or destroyed.[26] The surviving records are scattered and have rarely been subject to professional or consistent archiving, making

them difficult to find.[27]

The records created by child welfare agencies were never intended to be released to the children after they left "care".[28] They were administrative records that were compiled for the agencies' use, not to meet the needs of the children that were taken "care" of or their adult selves.[29] In many cases, the records were only released in the Pluralise dimension following pressures from Care Leavers advocacy groups.[30] When they got access to their records, Care Leavers looked in them for details that could help them to figure out who they were and, in some cases, to find evidence that could support their claims for redress. In this way, they transformed the records into the opposite of what they had been created for. Records that had been kept as evidence that the organisations did their jobs well became evidence that the welfare agencies did not look after the children that were entrusted to them as they should have done. These processes implied a change of agency, with the Care Leavers who had been disempowered in the past claiming ownership of all the records about them.[31] Releasing records to Care Leavers who can then reuse and reinterpret them constitutes a repurpose of the archive. This is different from ordinary curatorial processes that take place in archives. I added an extra dimension to the Records Continuum between Organise and Pluralise to represent the time/space in which these processes are taking place. The key element in this additional dimension is the pressures from the Care Leavers, an outside intervention. Although it requires the cooperation of people inside the organisations, the impetus for change comes from the outside. The processes are driven by the Care Leavers who are reclaiming the records as their own. This is why I labelled this additional dimension "Reclaim" (see Figure 3).

The addition of the Reclaim dimension highlights the importance of applying processes to those records that are different from those applied to ordinary organisational records. In particular, the record holding organisations must explain the records, put them in context, and support those to whom they are released due to the gaps in the records and to the negative language in which they were often written. Record holding organisations need to be aware that the processes that they should apply when responding to Care Leavers' requests should be different from the processes that they apply to other types of records. The fact that the records were not intended to be used by Care Leavers has the consequence that the records often need to be explained to them and that Care Leavers need to be offered support when accessing their

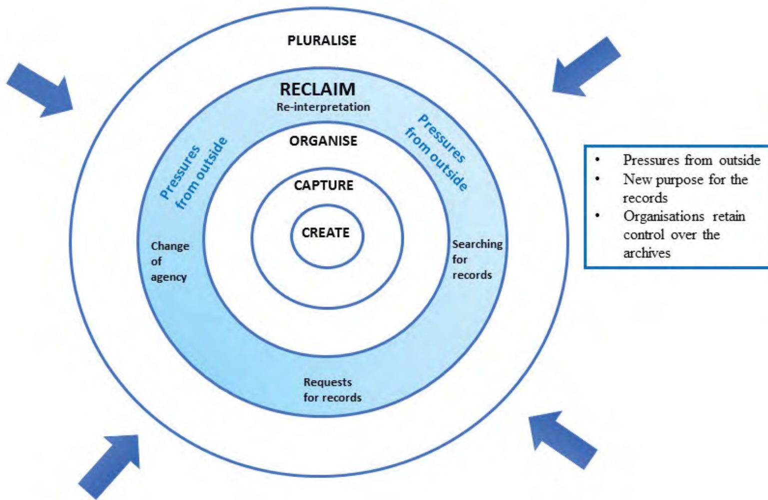

Figure 3. The Repurposed Archive Continuum Model

records. These processes are radically different from traditional archival curatorial processes since they are based on a change of agency and imply a repurpose, a change of the purpose of the archives. However, the organisational archives continue to exist and to operate as organisational archives. These archives are therefore different from the appropriated archives of the previous model.

Towards a Continuum Model for Indigenous Archives

In this last section, I will bring together the two variations of the Continuum models that I have presented in this paper and use them to represent the complex contexts of Indigenous archives. Many Indigenous cultural objects were removed from the communities to which they belonged in the colonial and post-colonial period and incorporated into mainstream institutions where they were given other purposes and other meanings. I see this as a situation which can be represented by using the Appropriate Archive Continuum Model (see Figure 4). In this case, I prefer to call the additional dimension "Misappropriate" rather than "Appropriate" because the people who seized the Indigenous cultural objects were not their rightful owners, whereas in the case of the Khmer Rouge archives discussed previously, one could argue that the appropriation of the archive of a government agency by the successor

government constitutes normal administrative practice (although what they did with the archive subsequently does not).

Indigenous cultural objects are considered here in a broad sense. They can take many forms. They can include "oral and written records, literature, landscape, dance, art, the built environment, and artefacts"[32] insofar as these provide traces of Indigenous cultural heritage. In New Zealand, "[w]ritten documents, maps, images, and visual and sound recordings stand alongside oral traditions, stories, songs, dance, carvings, weavings, and other forms of memory-making"[33] as evidence of Māori cultural heritage.

The misappropriation of Indigenous cultural objects may have affected cultural objects that were not incorporated in a recordkeeping system (in a broad sense) or organised in an archive for a family, a group or a community. This is reflected by dotted lines for the second, third and fourth dimensions in Figure 4. Cultural objects, which are the repositories of memories, may have been misappropriated before they ever had any chance of being shared with their communities. Once removed from their communities, they were recreated as different records in different contexts, captured as evidence of something else (including as evidence of the inferiority of Indigenous cultures compared to Western cultures), organised in a new archive or museum, and in some cases pluralised.

Pressures from Indigenous communities fighting for their rights over their cultural heritage may lead to two different types of outcomes (see Figure 5). Either the archives can be repurposed in a way which recognises the legitimate rights of the subjects of the records and gives them access to the records, but with the records remaining under the control of the non-Indigenous record holding organisations. There may be some opportunities to work together at re-contextualising them and

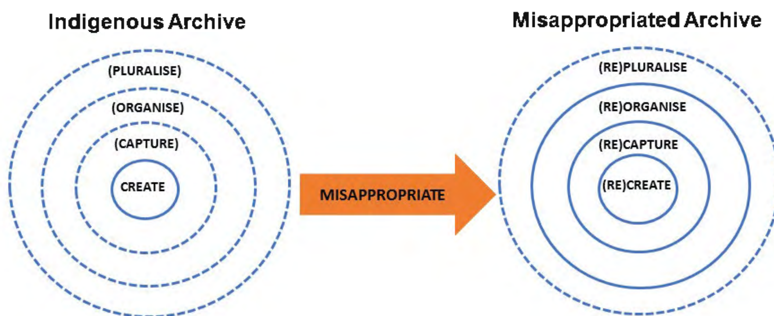

Figure 4. Colonial misappropriation of Indigenous archives

at making decisions about the ways in which they will be pluralised. That is why I used the label (Co-)pluralise rather than Pluralise or Re-pluralise in Figure 5. The second option is to repatriate the records to their original communities, or to Indigenous organisations that will assume the function of custodians of those records, so that they can be managed by Indigenous people in accordance with Indigenous traditions. The records can then be reintegrated in the original archive next to the other objects of memory, or new Indigenous archives can be built in which the records will be re-created, re-captured, re-organised and re-pluralised by their custodians.

These two options can be plotted on Evelyn Wareham's spectrum for reconnecting Māori with the documentary record, "from reconnecting Māori with cultural information held in written records, to Māori reclaiming control over management of these resources, to calls for records' repatriation to their cultural owners".[34] The first option, Repurpose, can accommodate the processes associated with Māori reclaiming control over their cultural resources, whereas the second option, Repatriate, matches the end of Wareham's spectrum.

My intention in presenting this model at the ARANZ Conference in Rotorua in August 2018 was to propose it for discussion. I admit that there may be some elements that I have missed that are specific to Indigenous archives. These elements may appear only when we apply the analysis to specific archives. So far, it is only a theoretical model, but I see a potential for it to be used for advocacy purposes if it is used to highlight where the situation of Indigenous archives differs from that of other archives and where special processes need to be applied to them, and then to call for funding to cover the cost of these processes. I did not

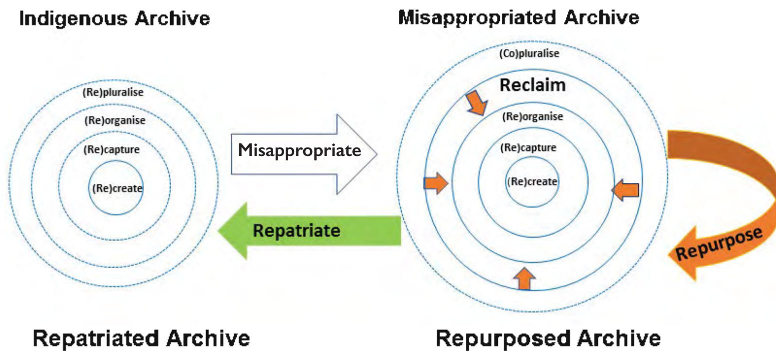

Figure 5. Continuum Model for Indigenous Archives

apply it to any specific case because I wanted to keep it at a high level and because I believe that applying it to specific Indigenous examples should be done by members of the communities affected.[35]

Conclusion

In conclusion, I would like to stress that I believe that the displacement and return of archives, or their (mis)appropriation, repurpose, repatriation and re-creation, are intellectual concepts. They do not necessarily refer to physical movements. An archive can be appropriated without being moved from its original location as was the case with the Tuol Sleng Archive discussed above.[36] Conversely, an archive could be returned to the community whose memories it documents without being physically moved if representatives from that community assumed control over it and chose to keep it in the same location. The cultural appropriation of Indigenous cultural artefacts that took place during the colonial and post-colonial period was not just a physical movement. It was the imposition of an imperialist worldview that re-contextualised the Indigenous cultural artefacts to make them appear as inferior to Western cultural artefacts. Therefore, decolonising the archives does not just involve a change of location or a change of actors, the archives must be returned to the Indigenous communities who will manage them in accordance with their cultural beliefs and traditions, and this means that the archives will need to be reappraised and redescribed (with new metadata elements), and that their access and their use must be rethought and renegotiated.[37]

Endnotes

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Arrangement and Description in Two Dissenting Archives

Nina Whittaker

A version of this paper won the 2017 Library and Information Association of New Zealand Aotearoa David Wylie Prize, a prize awarded to the student in the School of Information Studies at Victoria University of Wellington judged to have completed the best piece of written work on an aspect of Library and Information Studies.

Introduction

"Archives at once express and are instruments of prevailing relations of power", archival theorist Verne Harris once stated.[1] If these prevailing relations provide inadequate documentation of violence against marginalised groups, it is necessary to find an alternative route to accountability – an alternative or *dissenting* archive.

The People's Archive of Police Violence and the Syrian Archive can both be understood as dissenting archives: archives that seek to create accountable records for violence that has either refused, or failed, to be captured by an orthodox archive. They emerge as the active recording of an institutional failure, and this context becomes important to their meaning as an archive.[2]

Of equal importance to dissenting archives is how they present themselves to their target audiences. Using a host of archival standards and methodologies from the community to transnational level, these archives seek to establish archival credibility and legitimacy whilst maintaining trust within their core communities.

This article will briefly review six features of these two online archives: stated purpose, targeted user group, navigation and findability, interpretability, standards, and reliability. The term "finding aid" is understood here as the entire website and how it presents records, as well as the records themselves.

A People's Archive of Police Violence in Cleveland

Stated Purpose

The People's Archive of Police Violence in Cleveland was founded in 2015 through a collaboration of archivists from the Society of American Archivists (SAA) and citizen activist leaders in Cleveland, Ohio. Its creation was galvanised by the killing of twelve-year old Tamir Rice by a police officer, and the further acquittal of two police officers who fired 137 shots into a car, killing two people.[3] Its purpose is twofold: to document police violence in Cleveland, which has reached "epidemic levels", and to acknowledge the failure of state record-keeping systems to accurately capture this violence without distortion.[4]

Targeted User Group

As a finding aid that was created to make testimonials and artefacts pertaining to police violence available to the public, the site relies on a simple and intuitive design. The host Omeka was carefully chosen for the site, as it had previously hosted similar types of material, and moreover could provide easy access to Dublin Core metadata management.[5] In an effort to make the finding aid accessible to those affected by police violence in Cleveland, archivists performed multiple user interviews with Cleveland organisers and communities to gain a clear understanding of the content, audience, and functionality of the site.

Navigability and Findability

As a site dedicated to community members more than professional researchers or archivists, the primary search bar has a simple keyword search function. However, it is possible to do a more complex boolean search, in which you can access and retrieve items based on Dublin Core descriptive fields for metadata, identification numbers, collections, or tags.[6] Results are presented in a clear tile interface showing the title and blurb of each item, each with an image attached as an access point.

Interpretability

The records themselves work hard to appeal to the wider community, whilst still maintaining traditional standards of archival integrity. The collection level, creator and date are displayed clearly at the top of the record. The brief blurb is often sourced from a related community oral history, and the "add a comment" segment at the bottom of the record adds to the openness of the record, giving those who might know more a chance to add information. There is also a button to "show archival

record", which reveals standardised Dublin Core metadata fields. By hiding this metadata behind a secondary selection process, the People's Archive prioritises inclusivity for the community over the demonstrated achievement of archival standards. Interested researchers therefore have the option to find more information, whilst browsers are not confronted with "jargon" that is overwhelmingly associated with a bureaucracy whose violence precipitated the archive's creation.

Standards

The People's Archive website makes its founding and organising principles clear and accessible. Dublin Core metadata standards are woven into the architecture of the site. The archive also clearly states on its "Principles" page that it is primarily informed by the anti-oppression principles compiled by the Center for Story-based Strategy, and by Michelle Caswell's influential piece, *Towards a Survivor-Centered Approach to Human Rights Archives: Lessons from Community Based Archives*.[7] The site was created with extensive advice from lawyers to protect the identities of contributors and minimise the risk of defamation lawsuits.[8] The terms and conditions are thus made prominent and obvious for potential contributors.

Reliability

An interesting feature of this archive is that it explicitly acknowledges that privacy is more important than the archival emphasis on provenance:

> …[Their] approach diverged sharply from that of a traditional archival project in that this effort wanted to collect as little donor information as possible. While the archivists and organizers understood that this anonymity could pose a risk to the perceived truth value of the records collected, all parties involved agreed that the benefit of protecting vulnerable populations outweighed this perceived risk.[9]

This reflects a growing critique within the archival field that the traditional requirements for accuracy and reliability of records, particularly via provenance, may be inappropriate in situations that evolve beyond prevailing societal power structures.[10]

The Syrian Archive

Stated Purpose

The Syrian Archive was created by a collaboration of human rights activists within Syria and around the world, with the aim of creating

an active database of war crimes and human rights violations from the Syrian conflict.[11] It aggregates information from different organisations and uses a standardised set of categories and metadata to catalogue violations committed by all sides in accordance with international standards. Although primarily aimed at preserving accountability for crimes committed, the Syrian Archive also hopes to contribute to post-conflict reconciliation by providing a record of humanitarian action and other events that took place during the war.

Targeted User Group

Unlike the community-focused People's Archive, the Syrian Archive is explicitly laid out for human rights researchers and archivists. The interface is tailored more towards delivering technical information to the user than on ease of navigation and access. The website pages on methodology and metadata schema are highly detailed and use technical language associated with expertise in human rights documentation. Importantly, the finding aid and website are both bilingual (Arabic/English), showing a concrete commitment to local organisations, contributors and researchers, as well as Western/English-speaking organisations.

Navigability and Findability

The Syrian Archive website is intuitive to move around, provided the researcher has a base level of knowledge about the conflict. The search functions embedded in the website are depressingly specific, allowing the researcher to search by type of violation (plunder, hostage-taking, torture), type of weapon used (sarin gas, incendiary, drone), locations, and dates.[12] There is also a map interface which can be used to find violations based on geographic area.

Interpretability

Results can be presented in list form, or on a topographical map of Syria, to show geographic trends over time. The metadata fields for each record are comprehensive, with reference numbers, chain of custody notes, and other crucial archival information. However, the actual completion of these fields is often sparse, reflecting the realities of the collection process. The Syrian Archive is committed to representing all sides of a highly multi-sided conflict, and there is a wide range of provenance from different groups operating across Syria. The archive's goal of preserving accountability means that documenting each violation where possible, rather than documenting sample violations in high detail, takes priority.

Standards

The Syrian Archive has devoted significant resources towards making its operating standards transparent to maintain the credibility of its records. It uses the Electronic Discovery Reference Model as developed by the Duke University School of Law to guide identification, collection, secure preservation, processing, verification, analysis, review, and publication of its archives.[13] The Archive has a list of credible sources and contributors, and created its metadata scheme in consultation with the International Criminal Court, the United Nations Office of the High Commissioner of Human Rights, various Syrian activist organisations, and worldwide archival institutions.[14] The Archive uses Littlefork Software, an open source human rights investigation software, for its finding aid.

Reliability

Given the emphasis on transparency and credibility, the Syrian Archive has a clear process for collecting, geolocating, cross-referencing and otherwise verifying, cataloguing, and publishing their holdings. The metadata schema used are described in the methodology section of the website. Unfortunately, it is difficult to ascertain the authenticity and reliability of each individual record, as many have a number of blank fields. However, as Millar states, "archives, and the management of them, is defined as much by cultural and social realities as by professional dictates".[15] In the context of civil war, these realities may override professional archival dictates of reliability through full record metadata, asserting their own archival agency through non-conventional means.

Refuting Recommendations

Both the People's Archive and the Syrian Archive are examples of dissenting voices that assert their right to societal memory and accountability beyond the boundaries of traditional archival institutions. They are deeply embedded in the realities and social contexts which they represent, and result from a close collaboration between local actors, activists, and archivists. They represent the recent, critical shift from archives as "truth" to archives as "story"[16] – indeed, within a critical framework for archival practice, "archivists, then, should come to terms with the reality of storytelling in their descriptive work".[17] As Duff and Harris state, "a liberatory descriptive standard would not seek to hide the movements of its construction. In particular, it would not obscure the dimensions of power which it reflects and expresses."[18]

There is a categorical difficulty in using institutional archival

frameworks to critique an archive built on institutional failure and distrust. A marginalised community alert to the failure of a bureaucracy to protect its memory finds itself unavoidably independent and critical. However, it is these dissenting archives' fierce independence and commitment to marginalised memory that becomes their strength, and a crucial point of engagement. Meeting dissenting archives here – in the playing field of independent memory – is to harness their power and push forward archival integrity in human rights documentation.

Where archivists at a distance could once use archival theory to critique the authenticity and reliability of records, we are now asked to be hospitable to these dissenting voices, their stories and methodologies. In return and in contrast, perhaps, our customary and orthodox archives will begin to reveal new stories of their own.

Endnotes

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Getting to know you ...

Regular feature profiling New Zealand's archive community

Helen Brown
Archive Team, Tiaki Taonga ki Te Rūnanga o Ngāi Tahu

Ko Aoraki te maunga.
Ko Waitaki te awa.
Ko Whenua Hou te moutere.
Ko Taieri te whenua.
Ko Ngāi Tahu te iwi.
Ko Helen Brown tōku ingoa.
He Kairangahau matua Tiaki Taonga ki Te Rūnanga o Ngāi Tahu.

Today, through a process of both osmosis and serendipity I find myself working as a Senior Researcher in the Archive Team at Te Rūnanga o Ngāi Tahu (TRoNT). After completing a degree in English literature at the University of Canterbury in the mid-1990s I had amassed a decent library and was well equipped to read and analyse novels, but little else. I put my degree to good work in a pea factory! and working for a feminist community organisation before getting a job at Christchurch City Libraries in the Aotearoa New Zealand Room as a 'Reprographics Assistant' (a glorified title for a photocopier operator). Significantly, this role also involved assisting library customers to access resources on microfilm and fiche, including historic newspapers, birth, death and marriage records, and more obscure indexes such as the memorably named, 'Drownings in the Avon river, Christchurch, 1850-1900'. In this setting, among the genealogists and historians who frequent such places, my love of history took hold, leading me down a more certain career path.

When Haneta Pierce, the sole Māori Resources Librarian then working at the library realised I was Ngāi Tahu, she took me under her wing. I became her first assistant. Together we worked with Ngāi Tahu kaumātua and library colleagues to develop an online resource

about local Ngāi Tahu history called Tī Kouka Whenua (https://my.christchurchcitylibraries.com/ti-kouka-whenua/). It was a project well ahead of its time, incorporating text, images, oral history interviews, and mapping before GIS applications were readily available. It also brought Ngāi Tahu history into the public domain in a readily accessible digital format for the first time. Tī Kouka Whenua has been expanded and updated over the years but many of the photographs and much of the text remains as it was when first written twenty years ago. Several of the kaumātua interviewed for the project have now passed away. Place-based history and oral history have continued to be an important part of my work ever since.

The Ngāi Tahu Archive Team is dedicated to working with and for Ngāi Tahu communities to help preserve our history, protect our tribal knowledge, reclaim our heritage, and assist in maintaining and promoting our identity. Ngāi Tahu mana (authority) over Ngāi Tahu knowledge is central to the team's work. All of our projects are undertaken by Ngāi Tahu, for Ngāi Tahu, and with Ngāi Tahu people. The Archive Team, in its current form, was established in 2012 but the Archive itself dates back to 1978, when it was established by the Ngāi Tahu Research Fellowship at the University of Canterbury. While physically housed at the University, the Archive remained the property of Ngāi Tahu and access to it was at the tribe's discretion. The motivation for its establishment was to preserve and protect tribal archives and make them accessible to Ngāi Tahu people – both scholars and the 'flax roots'. In 2012 the Archive was reinvigorated through new leadership at an operational level. An Archives Manager, Archives Advisor, and Senior Archivist were appointed and an Archives Advisory Committee (known as Te Pae Kōrako) was formed.

The Archive Team is currently building 'Kareao' an online archive database that will be launched later this year. Named after the ubiquitous black vine with tough, supple stems that meanders its way through the lowland forests of Te Waipounamu, Kareao is an apt metaphor for the database which will lead the user from one point to another, linking, connecting, and ultimately taking them in myriad directions of discovery. This publicly accessible database will provide unprecedented access to the Ngāi Tahu Archive which includes manuscripts, photographs, maps, biographies, oral histories and audio-visual material. The records we are creating in Kareao are 'Ngāi Tahu-centric' – wherever possible, they privilege the Ngāi Tahu creator, informant, or source rather than the Pākehā collector or author. While Kareao's primary audience is Ngāi Tahu, it will also be of interest and relevance to the wider community.

In addition to the material held in the Archive, we are actively researching, identifying, and digitally repatriating archives of tribal significance held by external institutions. The result will be a rich database that provides access via a single Ngāi Tahu portal to a distributed collection of archives and taonga of tribal significance held across multiple institutions including government, university and privately funded archives and museums in New Zealand. In time, items held in overseas collections will also be added. Where technically possible, Kareao may link directly to the external institution where an item is held; in other instances, it will display (or otherwise make accessible) a digital copy of the item, acknowledging the relevant external institution as the holder of the original.

Concurrent with (and prior to) the work being undertaken on the development of Kareao, we have been working with Ngāi Tahu communities on other history and memory projects including the Ngāi Tahu digital atlas, Kā Huru Manu (http://www.kahurumanu.co.nz/) which was launched at our annual tribal hui in November 2017. This project draws upon mātauranga (knowledge) dating back generations and utilises the latest GIS technology to record and map Ngāi Tahu stories and place names onto a virtual landscape. It is the culmination of more than a decade of dedicated work by Ngāi Tahu marae communities, kaumātua and TRoNT staff. Similarly, a sense of living, breathing history is being conveyed by another key project, *Tāngata Ngāi Tahu*, which explores our tribal history through the lens of biography. A first volume of fifty biographies of Ngāi Tahu people was published in 2017 with a second volume due for publication in 2020.

The biggest challenge our team faces is time – we have so many ideas, aspirations, and goals we want to achieve! Our greatest privilege and opportunity is working with and for Ngāi Tahu communities to actively compile and interpret our collective memory, and make it more accessible to our own people.

Kareao will be launched online in November 2019.

Mishelle Muagututi'a
Documentation Team Leader

Who are you and where are you based?
Tēnā koutou. Mālō le soifua. Ko Mishelle Muagututi'a tōku ingoa.

I am of Samoan, Tongan, Tahitian, German and Irish descent. My parents' villages are Vailu'utai ma Ulutogia, Samoa. I was born and raised in Otautahi.

I am the Documentation Team Leader, Preservation Team, Collection Services Group at Ngā Taonga Sound and Vision: The New Zealand Archive of Film, Television, and Sound, Ngā Taonga Whitiāhua Me Ngā Taonga Kōrero.

Can you tell us a little about the path that led you to your current role?
I have always had an interest in social history, art, film and storytelling. I am a graduate of Film and Pacific Studies and have a Post Graduate degree in Museum and Heritage Studies from Victoria University of Wellington. A trusted former colleague directed me to my current role.

What is your biggest challenge at your archive/ in your role?
The most significant challenges presented are comparable to other archival institutions. We are near capacity regarding storage in our vaults, and I am one of only two archivists who specialise in our area and serve our collections and communities. We regularly have to remind people of our archive practice and the importance of our methods pertaining to the care, longevity, and value of our paper-based artefacts and objects, while also dealing with the relative obscurity of our collection.

What is your biggest opportunity for your archive/role?
The opportunities are infinite in my role and within the archive. My colleague, Senior Archivist Tracy White and I are not only naturally curious but protect and maintain a plethora of curiosities supplementary to our nation's vast audio-visual history. In the near future, as we prepare to move to the National Library building in Wellington, we look forward to working alongside the other archival institutions, and we hope this will lift the profile of the work of all our archivists and the taonga in our care.

If you could enhance or change any part of your services or role, what would that look like?

A 'wish list': an increase in services, which would require as part of our team a dedicated collection developer, a curator, and photographic specialists; more space - purpose-built storage, a photographic lab and museum-grade area to display some of our current and newly acquired curiosities.

What is your favourite archive or collection with the highest use?

Supplementary material to Len Lye's films including still images and the animated, experimental puppet The Peanut Vendor. There are many favourites. We have the Jonathan Dennis Library, a dedicated research facility (research, books, and periodicals) which we share with Information Services Group, named after the very first director and sole archivist of our predecessor the New Zealand Film Archive. We are fortunate to be able to provide access to our collections for the general public in this purpose built area.

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

Not recent, but notable is the collection of audio interviews of New Zealand personalities in the moving image and sound industries. An accessible and useful medium for researchers, the subjects' families and the general public.

Moata Tamaira

Who are you and where are you based?
Ko Tongariro te maunga
Ko Taupō-nui-a-Tia te moana
Ko Ngāti Tūwharetoa te iwi
Ko Te Heuheu te tangata
Ko Moata Tamaira toku ingoa
I'm a Christchurch-based web librarian at Christchurch City Libraries

Can you tell us a little about the path that led you to your current role?
Like many people I fell into libraries, though I think it was always on the cards – I was a student librarian at primary school and always an avid reader. Prior to starting in a part-time role as a library assistant at Christchurch City Libraries in the early 2000s I'd worked in retail and hospitality. I didn't realise it at the time but that was quite a useful background to have when it came to working in a public library.

At the time I didn't really have a career path in mind, I just wanted a job and I thought libraries would suit me. From there I went full-time and then got the opportunity to take a stab at a reference librarian (Māori) role which I did while studying by distance for my MLIS. An opportunity to temporarily join the Digital Library Services team came up, creating, editing and publishing web content on the library website and I found I really loved it, so when a comparable role came up at National Library in the Aotearoa People's Network Kaharoa team I went for it. I was there for 5 or 6 years, then had a baby and as I was nearing the end of my parental leave a permanent role became available back at Christchurch City Libraries as a Digital Library Web Content Manager and I've been doing that for the last 4 years.

What is your biggest challenge at your archive/in your role?
Time. Always time. I quite often feel like if I could only clone myself I might actually get all the things done that I'd like to. At the time I took this role the library web team had six full-time staff. Now it's four. But the workload hasn't really diminished at all so it's really an exercise in

prioritising on a daily basis and accepting that I can't actually do everything.

What is your biggest opportunity for your archive/role?
I love public libraries and the role they have in unlocking the potential of anyone who walks in the door. We have this amazing opportunity to make people's lives better. I see my role as sharing our amazing, useful, potential-unlocking resources with the community and making what goes on in libraries more visible to more people.

If you could enhance or change any part of your services or role, what would that look like?
I'd love to increase the diversity of content we provide on our website. We have a couple of staff members who create content in Korean and Chinese aimed at their communities but I feel there's probably scope for more of that sort of thing. The challenge is in having web content that engages with as much of the Christchurch community as we can because library services are for everyone and our web content should reflect that.

There is some te reo and Ngāi Tahu content on our website, specifically Tī Kōuka Whenua (https://my.christchurchcitylibraries.com/ti-kouka-whenua/), which focuses on the Māori history of places around Christchurch and Banks Peninsula. We also have good coverage of our bilingual signage and some audio files to help with te reo pronunciation. I'd personally love for the whole site to be bilingual. It would be a major project and would need some serious funding, and it would make publishing content more complicated, but I personally think it would be worth it.

What is your favourite archive or collection with the highest use?
The Discovery Wall at Tūranga (our new central library building) and the associated website https://discoverywall.nz/ are both amazing resources where you can sort of go down a heritage image rabbit hole. I was always someone who was interested in local history but since the earthquakes a lot of this imagery has an added poignancy to it and like a lot of people I am not immune to nostalgia – far from it. The Christchurch Star archive of newspaper images, which is still in the process of being digitised, is certainly a big part of what makes the Discovery Wall such a rich experience.

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

Tūranga. The whole building is a taonga, but in particular the bluestone mural on the outside of the building, Tūhura by Riki Manuel and Morgan Mathews-Hale is stunning. It celebrates migration and references Paikea's whale, and though it's making specific references to Ngāi Tahu history, I think the idea of journeying and migration make it a very inclusive work that anyone can relate to.

Christchurch City Council worked in partnership with Ngāi Tahu hapu Ngāi Tūāhuriri via Matapopore Charitable Trust https://matapopore.co.nz/ in every stage of development of Tūranga. The building, the names used, and the artworks form part of a local cultural narrative. I'm really proud of the end result. Tūranga is a magnificent building. I'm equally proud of the spirit of the partnership that was entered into and the commitment to that process that resulted in such a wonderful building.

Book Reviews

Ko Taranaki Te Maunga
RACHEL BUCHANAN
Wellington: Bridget Williams Books, 2018
152p. | ISBN 9781988545264 (Kindle), ISBN 9781988545288 (Paperback), ISBN 978198854257 (EPUB), ISBN 9781988545271 (PDF)
c. $14.99 (Paperback), c.$4.95 (Kindle)
DOI https://doi.org/10.7810/9781988545288

Dr Rachel Buchanan (Taranaki, Te Atiawa) is a historian and archivist who has worked for several years on the Germaine Greer archives at the University of Melbourne Archives. She is affiliated with 8 Taranaki iwi through her father, and these three insider perspectives (historian, archivist, Taranaki iwi) have led to a rich and insightful analysis of the impact of the invasion of Parihaka and the confiscation of Taranaki land, the subsequent apologies and settlements, and the many ways in which different modes of recordkeeping have played a significant role.

A few weeks ago I was idly listening to the radio and happened to hear a discussion about the invasion of Parihaka between Rachel Buchanan and Mahara Okeroa, talking with Maria Bargh with an audience in attendance. (If you want to hear the discussion and don't mind typing URLs, it is here: https://www.radionz.co.nz/stories/2018671315/the-legacy-of-parihaka-dr-rachel-buchanan-and-mahara-okeroa-in-conversation). Near the end of the recording, an audience member asked a provocative question, saying "When I look at that whole Parihaka thing, I actually see failure because it was historically significant but it didn't work". I thought Buchanan's reply was perceptive and enlightening, when she said that the fact they were still there talking about it showed it was still working. She said, "They were visionary people, who looked forward and said 'We don't know when Parihaka will work'. It's still working … at that bigger level of an engine of power and creative activity and political energy, I think it's really successful".

This discussion was so intriguing I decided to seek out Buchanan's book to find out more about how she saw this action echoing on down the years, and the book provides a clear argument grounded in her personal experiences with her own whanau and from her professional knowledge.

Buchanan comments on parallels between Germaine Greer and

her own father, Leo, who kept lifelong records relating to Taranaki iwi, including Parihaka. She said "Most significantly, both were meticulous record keepers. They had arranged and rearranged their papers many times over the years, each demonstrating a keen grasp of a fact too often overlooked: that keeping records is a subversive thing to do, a political act…" She writes of looking through her father's papers after his death, and finding records kept by her grandmother and great-grandmother; 80 year of records of non-violent protest against colonisation. "This was our whanau's passive resistance. These records documented their dispossession, but with time had become a force for the exact opposite". Buchanan describes this recordkeeping as an act of deep love both for their descendants and for their ancestors.

Buchanan tells the story of Parihaka and the times leading to it, and then discusses the many subsequent apologies from the Crown, which until recently for many reasons seemed to magnify the grievance at Parihaka, while the injustice generated both shame and anger. She observed that this shame, or whakamā, often prevented the passing on of information to new generations, as forgetting can be a way of avoiding suffering. However, Buchanan writes, "The past is not an event that can be boxed up, labelled and put away. The past seeps, unfurls, radiates." The unfurling and radiation of the past can be seen in Buchanan's reflections on her action of writing this book, when she writes "This is what I am now doing, listening and thinking, translating and interpreting, witnessing, taking notes, creating this new record that you are now holding in your hands. Not a straight line, a koru."

She observes that Taranaki iwi have been working to turn around the pain of historical events by "acts of determined, creative and provocative remembrance", quoting Linda Tuhiwai Smith: "revisiting history, coming to know the past, is a crucial part of decolonisation". Buchanan notes that "the post-1970 rejuvenation of Parihaka hinged on the revival of poi and haka". Individual women and men remembered the words and movements composed immediately after the events at Parihaka which told the story of the events from the perspective of those who were there, recording them in their minds and bodies and passing them on when the time was right. She writes "These works of art are primary sources for what happened in the nineteenth century and how Taranaki Māori interpreted these happenings". These records were central to Treaty claims and settlements processes, performed at signing events, quoted in oratory and published, in Māori and English, in deeds. Some of these songs were kept as "closed records" – that is, not performed in

public – until it was considered appropriate.

She notes also there is still a need to close the gap between the Crown apologies and what non-Māori people say about it in private. Although the Crown makes sweeping apologies on behalf of "the Nation", ordinary non-Māori people don't get exposed to the ideas in the claims and the settlement documents, and often resent being reminded of the conflict that upset our images of our ancestors and past. Buchanan says everyone needs to start engaging with the "extraordinary history-making work of Tribunal reports and settlements" so the apologies of the Crown can have the lasting impact they need to.

This is a small gem of a book, insightful and thought-provoking for anyone who is interested in the ongoing impacts of archives, records, recordkeeping, record creators and keepers. It provides a valuable insider's perspective on Parihaka and the Taranaki confiscations and their ongoing impact, as well as revealing insights into the potential within records for understanding and healing.

Belinda Battley

Algorithms of Oppression: How Search Engines Reinforce Racism
SAFIYA UMAJA NOBLE
New York: New York University Press, 2018
229 p. | ISBN-9781479837243 (paperback) | $28 USD

After reading *Algorithms of Oppression*, Safiya Umaja Noble's central arguments that search algorithms enact and re-enact oppression seem clear, obvious, and self-evident. But this is due to the masterful way Noble systematically shows how what we search and what we find, are deeply intertwined with the white supremacist and unequal society and culture we are all enmeshed within. *Algorithms of Oppression* illustrates not only how the platforms and programmes we use in our daily life are created and built within a specific economic, racial, and gendered context, but that that context and those platforms enact and reinforce new oppressive social relationships as we use them. The underlying argument here is one that is probably familiar to readers of *Archifacts*, but it bears repeating: computers, algorithms, big data, and artificial intelligence are not neutral, or objective, or inherently benign. Rather they were made by human beings in all their specific imperfections. And those human beings most likely work or worked for large capitalist and multi-national corporations whose first goal is to advertise or sell something, not to provide trustworthy information and knowledge.

The questions and issues Noble, an Associate Professor of Information Studies at the University of California, Los Angeles, and a visiting faculty member at the Annenberg School for Communication at the University of Southern California, raises are central to archivists and record keepers, as well as to our colleagues working in libraries, museums, galleries, or anywhere where people come (or we hope people come) when looking for authoritative information. While I don't hear it so often anymore, I can remember a time in the not so distant past when every conversation about how to make archives and library catalogues, databases, websites, finding aids, and other services more user friendly, meant to "make them more like Google". Google and other Silicon Valley technology companies are adept at organising and classifying information, at using metadata to help people find information, to guide us to specific information (and also to track and understand us). But while as information professionals working in archives, libraries and associated fields, we work hard to use open standards and be transparent about how we organise ourselves and the information resources we are custodians for, Google's search

algorithms and business practices are trade secrets. The white screen and the empty search box is the front end to a giant black box that we have been collectively asked to take at their word that it will "do no evil". But we have never been allowed to peek behind the curtain and see how it all works.

Noble's book gives us that peek. While she doesn't have access to the code that is determining the search results of your latest query, she has done the work to interrogate why search results are not static, but subject to change and manipulation. Perhaps more importantly she illustrates the effects our search results have on our understanding of ourselves and our world. The book is particularly persuasive in showing how search results that highlight or bring to the forefront racist, sexist, and anti-Semitic information are explained away by Google as neutral results of the algorithm or a glitch in the system that Google has no control over, but then these same "glitches" are later quietly fixed or tweaked when public outrage is expressed.

One example of this is illustrated on the cover of this book, and outlined in her chapter "Searching for Black Girls". In this chapter Noble returns to a story first told in the introduction of doing a search on the keywords "black girls" when looking for activities that would be of interest to her young stepdaughter and nieces, and the first result was for HotBlackPussy.com. From this initial shock Nobel explains she has since spent hours researching and teaching all the ways Google "could completely fail when it came to providing reliable or credible information about women and people of colour and yet experience seemingly no repercussions whatsoever" (p.4). Using the lenses of critical information studies and critical race and gender studies, Noble analyses how and why the representations of marginalised peoples have been shaped by digital media, even as these same media are characterised as neutral technologies. She examines who is responsible for the search results we all see, and shows how the workforce of Google, and other Silicon Valley firms, are largely white and male, leading to an environment where diverse perspectives are not sought out, and where white and male supremacist perspectives go unchallenged or are so prevalent as to be rendered invisible. Noble then outlines how Google generates much of its income through the sale of advertising and the way that has informed the way web designers and developers build websites to drive traffic, leading to a whole sub industry and field of search engine optimisation that can be gamed by anyone paying attention. Finally she connects this narrative to the history of media representation of women and especially women

of colour, looking particularly at advertising and the way "stereotypical depictions of women and minorities in advertising impact the behaviour of those who consume it" (p.105).

Throughout the book Noble's argument is not just that these search results are damaging to particular groups of people, but that black box information-sorting tools like Google have become essential to many data-driven decisions. We have by default given over much of our information catagorising, classifying, and retrieval practices to a number of opaque private companies, which now not just provide us with information, but are instrumental in shaping what we know and understand about ourselves and the world. When we have no access to how that information is stored, sorted, or controlled, we have no control over our histories, our identities, or our future. This is a huge issue, and one of the key reasons libraries and archives have traditionally been considered key institutions to a healthy democratic culture.

The majority of this book was researched and written before the 2016 United States election, and a postscript by the author, written in late 2016, discusses some of the recent revelations of the way digital media platforms from Google, to Facebook and Twitter, were manipulated to sway opinion and control the conversation in the 2016 US election and the United Kingdom's Brexit referendum. Noble argues that we need to advocate for legislative oversight of these corporations, and for regulations that control who has access to the alogrithms that organise the data and metadata found online. An important first step in this work, and something that archivists and record keepers should be involved in, is doing the work to inform the public and increase everyone's digital literacy about how our digital platforms work. It is part of all our jobs to encourage active society engagement in understanding how people are described, classified, and organised in historical, economic, and political context.[1]

Jessica Moran

Endnote

1. I am reminded while writing this review of Thomasin Sleigh's recent 2018 National Digital Forum talk on ten years of Digital New Zealand, and the importance of an open source platform for Aotearoa GLAMs to share and make their metadata and content discoverable outside the purview of large for-profit digital platforms such as Google, Facebook, etc. https://www.youtube.com/watch?v=0OZkC9lxl3g

The Great War for New Zealand Waikato 1800-2000
VINCENT O'MALLEY
Bridget Williams Books (2016)

The last few years have witnessed an upturn in discussion and kōrero on the acknowledgement and commemoration of many of the battles and events surrounding the New Zealand Wars. The conflict at Ōrākau, Ranginui and other parts of the Waikato between 1863-1864 have been central to this. Vincent O'Malley's publication in 2016, *The Great War for New Zealand*, has contributed significantly to this resurgence of interest. Spiralling out from the Waikato wars of 1863-1864 O'Malley puts these wars into context by covering two centuries of colonisation, conflict and the New Zealand Wars, in its broadest sense.

O'Malley's thesis is set out over four sections encapsulating the time period 1800-2000: `Before the war'; `Te Pakanga ki Waikato'; `The aftermath'; and `The long search for justice'. Such a format follows the traditional chronological pattern of a historical overview. What is unique and exciting in this work is the manner in which O'Malley weaves reflections on historical points of view into the narrative, which makes the work read as always contemporary.

Partly this contemporaneous analysis is achieved by the choice of images used to illustrate the text. For example, when highlighting the Battle of Ōrākau in 1864, a 1940 poster of Rudall Hayward's 1925 silent movie, 'Rewi's Last Stand', is depicted. The visual imagery here gives an indication of how this battle, the Waikato Wars, and the relationship between Pākehā and Māori could be represented and "sold" to the public. Of further interest here is that this version of the poster featured in the School Film Library catalogue for New Zealand school children. So besides the perceived entertainment value of this film, the movie was also being seen as educational, an early example of New Zealand history being taught in schools perhaps? And through whose lens is this history of Ōrākau being portrayed?

Underpinning this O'Malley notes:

> Many of those who appeared in the talkie version were descendants of Māori and Pākehā veterans of the Ōrākau conflict.

This relationship, where descendants' whakapapa back to the Battle of Ōrākau and are then present, and part of, a representation of their own culture, and a recreation of an historical event through a Pākehā world

view, adds layers of complexities upon the existing colonial discourse. O'Malley's skill lies in teasing such complexities apart. One of the tools he uses in unravelling historical perspectives is the acknowledgement and celebrations (or not) of historical events.

How events are historically marked, celebrated or completely ignored is one of his central tenets in looking at this history of the New Zealand Wars in the Waikato. Juxtaposing historical images and maps with contemporary commemoration photographs and recent landscape images of traditional battle grounds gives this debate a real immediacy. History is the past, but it is also the present, and the future. By wrapping the Wars in this context O'Malley is able to trace the significance, or lack of significance, in both the Māori and Pākehā communities. This also allows for an analysis of the Government's response to these wars and Māori over time and for an enquiry into the role historians play in the creation and dissemination of historical knowledge.

O'Malley argues that by acknowledging this history, and particularly the effects on Māori by such events, a dialogue can be created acknowledging Māori, Pākehā and the Government's role in these wars. This dialogue may lead to reconciliation, understanding and acceptance of historical grievances. He advocates that this balanced view of history (Māori and Pākehā) be taught in our schools, that sites of historical significance be protected and promoted, and that the battles of the Waikato and New Zealand Wars be commemorated like other commemorations involving New Zealand servicemen and women who fought overseas.

As O'Malley drills down into the historical details of the effects of the Waikato war on Māori, he sheds new light on some of the practices around land sales, leases and speculation. In regard to the confiscation of land in the Waikato O'Malley notes:

> "Thomas Russell, the former Minister of Colonial Defence in the Whitaker-Fox ministry, held a 40 per cent stake in the 90,000-acre Piako Swamp; Whitaker was himself another member of the syndicate of owners. Their purchase of the area from the government proceeded on such favourable terms that it provoked something of a colonial scandal. But by the late 1870s it was said that the steady rise in Waikato land values following the construction of a railway made it far more profitable to speculate in land than to farm it … Thus vast areas of Waikato north of the Püniu River remained virtually empty for years, while the former owners lived in crowded conditions in the King Country and refused to accept the confiscation of their lands."

This leads into the last section of the book which looks at Māori protests and petitions over land, then negotiations and finally compensation. Beyond that is the plea from O'Malley for the public acknowledgement and respect of this history. This book is part of a momentum over the last eight years to commemorate the New Zealand Wars, and recently there has been regional commemoration at local sites across the country, including Ōrākau. In turn this has led to a national day of commemoration for the New Zealand Wars – He Rā Maumahara. The first He Rā Maumahara commemoration was held in 2018 in Kororāreka. In 2019 the commemoration will take place on 28 October in Taranaki.

The publication is beautifully produced by Bridget Williams Books with superb illustrations, maps and photographs. The book has comprehensive endnotes, sources list, index and bibliography, and is well served with a glossary of Māori words. It is an important historical work in a research area that has not received much critical appraisal in recent years. The time is right for such a book to be used as a guide and research source for schools, universities, iwi and those with an interest in the history of Aotearoa New Zealand.

Seán McMahon

The No-Nonsense Guide to Born-Digital Content
HEATHER RYAN and WALKER SAMPSON
London, UK: Facet Publishing, 2018
240p. | ISBN 9781783301959 (Paperback) | 9781783302567 (PDF)
£59.95

I have been happy the past few years to pick up any book, which discusses born-digital in archives, so it came as no surprise that I would volunteer to review this one. With Facet Publishing as the imprint, I was keen to see how the born-digital arena would be covered from the basis of the *No-Nonsense Guide* series.

I had come across posts by Walker Sampson in my multiple listserv subscriptions but Heather Ryan's was previously unknown to me. They both currently work at the University of Colorado Boulder.

After a forward and an introduction, the content is presented in eight chapters covering firstly basic concepts and then moving through standard archival activities such as appraisal, accessioning, description, access, to end with an overview of new and emerging areas in born-digital materials.

The book covers varied types of born-digital content such as that found on obsolete media, 3D modelling, audio, relational databases, email as well as internet-based offerings such as websites and Twitter. I appreciated the comment, "Every bit of digital information is encoded in a physical space" (p.22). This reminded of a recent Mezzanine Group meeting in which was mentioned that 'the Cloud' in reality just means 'off-premise'. Passing acknowledgement was made of the ongoing time and resource requirements for managing born-digital content. There was also a good suggestion of creating hypothetical users during planning to ensure that user requirements would be met when considering access options.

However, for a book that purports to introduce readers to this discipline, I found the order of the chapters to be somewhat confusing. For example, an explanation is provided on how to ingest ("the process of placing your content into a repository system for digital content", p.xxiv) content before the presentation of preservation storage solutions. For me this was putting the cart before the horse. Remaining with this same example, it was covered at the end of the 32 page chapter entitled 'Acquisition, accessioning and ingest' and was all of a page long; I found the discussion of this topic to be rather unbalanced in relation to the rest of the material contained within the chapter. There were also certain

comments that left me wanting a more thorough explanation, such as when and why would one choose not to make a disk image.

Perhaps some of my disillusionment comes from my own understanding and assumptions in this discipline. I expected a more thorough presentation on preservation. I found the coverage of OAIS rather light, considering the model underlies many of the preservation systems available today, e.g. Rosetta (used by the National Library and Archives New Zealand), Archivematica, Preservica. Perhaps I should have read the title better, i.e. "content", though I find it hard to be a guide to born-digital content targeted at archivists and librarians if preservation planning is not fully covered.

This book also suffers from some of the issues that Jacqueline Davidson (*Archifacts*, June 2016) identified for the Archives and Recordkeeping volume in this series including coming from the lifecycle perspective and saying that it is an introduction but finding that there were some underlying assumptions of some prior knowledge. I gave the book to a colleague who has very basic computer skills and asked if he would read the introduction and first chapter to ascertain how well it could reach its target readership. He acknowledged the inclusion of a list of 45 abbreviations and a glossary of 86 items, yet managed to create a list of at least another dozen or so terms with which he was not familiar in the Digital Information Basics chapter. He also needed to read some paragraphs a few times to grasp their meaning and though by the end of the chapter, he "came out loaded with terms, some concepts and what [he] perceived as partial explanations". His parting comment to me was this chapter had not enthused him to keep reading. It is a case of reader beware.

Elizabeth Charlton

Notes on Contributors

Belinda Battley has recently completed a PhD at Monash University, which considered how a community with distributed archives maintains the records of its collective memory. A member of the Records Continuum Research Group based at Monash, she is currently working on a project to enable support for people seeking records of their time in out of home care. Belinda is a member of the ARANZ National Council and works as a Senior Archivist at the Auckland office of Archives New Zealand and a teaching fellow at Victoria University of Wellington.

Tharron Bloomfield is Project Curator, Māori at the Auckland Museum. He has held a variety of roles in cultural institutions in New Zealand, Australia and the USA. He has a particular interest in collecting Māori examples of popular culture and social history.

Emalani Case is a lecturer in Pacific Studies at Victoria University of Wellington where she coordinates core Pacific Studies courses focusing on Pacific heritages, histories in Polynesia, and the role of artists and activists in reframing Pacific societies. Her research involves Hawaiian articulations of identity and nationalism, sovereignty, and decolonising indigenous minds and bodies. She comes to New Zealand from Waimea, Hawai'i.

Elizabeth Charlton is the Province Archivist for the Society of Mary in New Zealand. As a sole archivist, all archival management functions are incumbent upon her and it is in this position that her interest in digital archives was awakened. She was the 2014 recipient of the Ian McLean Wards Scholarship to research digital preservation practices for very small archives.

Viviane Frings-Hessami is a lecturer in the Centre for Organisational and Social Informatics at Monash University where she teaches the postgraduate Archives and Recordkeeping units. She obtained her PhD in Political Science from Monash University in 2000. Her current research is investigating the cultural and linguistic misunderstandings that arise when translating recordkeeping concepts in other languages and their implications for intercultural communication between archives and recordkeeping researchers and practitioners. She is General Editor of

Archives & Manuscripts, the journal of the Australian Society of Archivists (ASA).

Seán McMahon is a former President of ARANZ, committee member on the ARANZ Wellington Branch, and currently works at the Alexander Turnbull Library as the Assistant Curator, Manuscripts.

Jessica Moran is Digital Collection Services Leader at the Alexander Turnbull Library, National Library of New Zealand where she leads the teams responsible for managing born-digital and digitised collections. Her current work includes building skills and confidence to work with digital collections and efforts to make our archival institutions and the collections we care for more representative of the communities they serve. She is currently chair of the Wellington branch committee of ARANZ and an editor of *Archifacts*.

Brad Patterson is an Adjunct Research Fellow at the Stout Research Centre for New Zealand Studies, Victoria University of Wellington. Formerly Director of the university's Irish-Scottish Studies Programme, his current research interests include migration studies and the political economy of settler capitalism. His most recent book (edited with Richard Hill and Kathryn Patterson) is *After the Treaty: The Settler State, Race Relations and the Exercise of Power in Colonial New Zealand* (2016). He was a founding member of ARANZ and is an Honorary Life Member.

Kathryn Patterson was Director and Chief Archivist at National Archives from 1991-1996.

Nathan 'Mudyi' Sentance is a Wiradjuri man from the Mowgee clan, who grew up on Darkinjung Country, NSW. Nathan works to ensure that First Nations stories being told in cultural and memory institutions, such as libraries, archives and museums are being told and controlled by First Nations people.

Kirsten Thorpe (Worimi, Port Stephens) is a Senior Researcher, Cultural and Critical Archivist, Jumbunna Institute of Indigenous Education & Research at the University of Technology Sydney. Kirsten is also a PhD candidate within the IT Faculty at Monash University. Her research focuses on Indigenous Archiving and Cultural Safety and examine the role of decolonization and self-determination in libraries and archives.

Kirsten's PhD is funded by an Australian Government Research Training Program (RTP) Scholarship.

Nina Whittaker is a library assistant at the Walsh Memorial Library, part of the Museum of Transport and Technology (MOTAT). They are currently working on a Master's degree in Information Studies from VUW, with a specialisation in archives and records management. They are also one of the organisers of the re-formed Auckland Heritage Archives (AHA) group, which aims to build collaboration within the documentary heritage community in Tāmaki Makaurau.