

ARCHIFACTS
2018 – No. 1

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FACTS

**Journal of the Archives
and Records Association
of New Zealand**

2018 No. 1



Archifacts

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Objects of the Association

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:

Within New Zealand: \$55 (personal), \$35 (students), \$95 (institutions)

Overseas: NZ\$85 (personal), NZ\$65 (student), NZ\$130 (institutions)

Applications to join the Association, membership renewals and correspondence on related matters should be addressed to:

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Editorial

Kia ora koutou,

Welcome to another issue of *Archifacts*. As I sit down to write this editorial, we're less than two months away from conference, and I'm sure that, like me, many of you may have read the early programme with a mixture of pride at the diverse and important work our colleagues are engaged in and sadness that they won't be able to attend this year. But fear not dear readers, others of our editorial committee will be in attendance and we promise to work hard to convince presenters and participants to write down their experience, turn their presentations into papers, and share their knowledge with us all.

But what about this issue you hold in your hands? Well, it is jam-packed with thoughtful contributions from around Aotearoa. As I was reviewing the articles in strikes me that questions of access to archives preoccupy all our authors to some degree or another. Whether this is understanding how different classes of archival records and taonga and the information they hold should inform access to them, as discussed by both Tiffany Jenks and Whina Te Whiu in their articles "Hidden Histories and The Question of Access: The Perspective of a Researcher" and "A Collection Management Strategy for Taonga and Archives for Raiātea: An Indigenous Hapū Based Whare Taonga" respectively and Audrey Waugh's bibliographic essay discussing research into the use of social media in libraries and archives, which asks the question: are we using social media platforms effectively to connect with our users and increase access to our collections?

In "Locating Leaves", Anthony Tedeschi shares the transcript of a talk first presented at a joint ARANZ and LIANZA Wellington Te Upoko o te Ika branch lecture. This talk discussed his work identifying fragments of manuscript and incunabula material in an effort to describe and make this material, and the story of how these fragments ended up in libraries and archives, more accessible. Gareth Watkins article on processing the records of iconic New Zealand fashion label Starfish also started life as a talk, this one at last year's National Digital Forum. In this expanded article Watkins' describes the history of the label as documented in its records, and his work to process and make the records accessible to users.

We also have two short pieces written by colleagues at Hocken

Library and Archives New Zealand. Both of these describe collections within their institutions and were originally written as blogs to publicise and promote the collections to their users; another example of the work we do as archivists to make our collections accessible.

Many of our most valuable records of everyday life around Aotearoa can be found in small community-based archives. One of those is the community archives held within the Havelock North Public Library. Some of their work and holdings are described here, and we imagine there are many similar collections housed around the country providing access to the records of their communities. If you care for community archives please get in touch, we're keen to keep expanding our knowledge of these records.

As always, and thanks to the work of our book review editor Belinda Battley, we have a number of thoughtful book reviews that will widen our understanding of New Zealand history and ensure that we keep our professional expertise up-to-date.

Finally, and with a heavy heart, we are honored to be printing David Grant's obituary of our friend and colleague David Colquhoun. David made a lasting impact on Aotearoa's archives, records, and cultural heritage sector, both in building up the manuscript collections of the Alexander Turnbull Library where he was a curator for almost 25 years, and as a stalwart and committed supporter of the archival profession in this country. David, we miss you and we are better for having known you.

Ngā mihi, Jessica

(on behalf of the editors, Jessica, Katrina Tamaira, Flora Feltham, and Belinda Battley)

Obituary

DAVID COLQUHOUN: archivist, historian, aesthete, sportsman, 'leftie', designer, carpenter, LHP member.



David speaks at the launch of his Lovelock book at the National Library 2008

David Colquhoun, Curator of Manuscripts and Archives at the Alexander Turnbull Library for 25 years, and friend and help-mate to many, died suddenly in Masterton on 18 March 2018, aged 66.

It was deeply ironic that he passed away just days before the first cricket test between New Zealand and England began, whereupon Boult and Southee skittled the English batsmen for just 58 in the first hours. He would have been grinning from ear to ear. About test cricket he was passionate; one day cricket, less so, while the 20-over game was an aberration. Many an afternoon was spent on the bank at his beloved Basin Reserve, sometimes in the company of this writer, acutely reading the nuances of Ish Sodhi's leg spin bowling or delighting in the swish of the bat as Kane Williamson played the most glorious cover drive.

David Colquhoun was born in Wellington on 30 August 1951, the first of three children to Joy and John Colquhoun but spent most of his early life in Auckland. John was a dentist, a vigorous anti-fluoridation campaigner and political activist, being a member of the New Zealand

Communist Party in his young days, the editor of the journal Socialist Action afterwards and a leading light in the Auckland branch of the Committee of Vietnam during the Vietnam War in the late 1960s. Along with his sister Sara, David inherited these political beliefs. He was a member of the Labour Party, New Labour and the Alliance at various times in his life.

Educated at Kelston Primary School and Glen Eden Intermediate, his time at Lynfield College was problematic at times, refusing to be caned for not having his socks up as his father had told him he was not to suffer corporal punishment at school. One of his major achievements at school was his establishment of the magazine *Blues News* while he was in the sixth form. Initially founded with Alastair Riddell, who later fronted the rock group Space Waltz, he soon took over the process of writing, gathering and collating material, editing, drawing illustrations (his favourite school subject), organising photographs and distributing the magazine himself. It was not always plain sailing. When he stayed home from school one day to envelope and post it the headmaster threatened him with expulsion. *Blues News* was a phenomenon in its time. David was very committed to the 'purity' of the blues and later with John Davidson and Steve Roth assisting, it survived for some years after school, with an ever-growing distribution and contributions from aficionados in the United States and Great Britain.

From sixth form, he spent some time at Waikato University but became disillusioned and over the following three years spent time working on the rubbish carts in Auckland (he was obsessed with physical fitness) with, among others, Graham Brazier of *Hello Sailor* fame and at least two years scrub cutting on Phillip Ward's farm on the Coromandel Peninsula. Living in a little house in Fletchers Bay he worked hard and played hard indulging in his down time with his fellow workers in excess alcohol and drugs.

David referred to these as his 'wasted years'. He was an enthusiastic reader and thereafter enrolled at Auckland University to study history. Seven years later he graduated with a first-class honours degree completing a thesis on Frederick Maning, a prominent 19th century writer and judge of the Native Land Court. Chris Szekely, chief librarian at the Turnbull, and David's boss, was a student of David's when he was studying history at Auckland. David was a tutor in the department and Chris remembers him as quietly spoken, a good facilitator who set high standards; 'getting an A grade from David meant you did a very good job and earned it'.

It was during this time, both of us post-graduate history students that I first met David. We connected over football among much else. Briefly, we played alongside each other in the University HART team until he became just too angry with the captain's overt directions and left to form another team among history students. In more recent years, he and I were among a number of devotees sitting in the stand at the Cake Tin, hoping, often forlornly, that the Phoenix's performance would be better than that of the previous week.

Following his graduation, and pursuing an ever-increasing interest in archival research, he secured a job as Arrangement and Description Archivist at Archives New Zealand in Auckland. Thereafter he spent a year, 1988-89, at the Waitangi Tribunal. His most significant work there was on the Te Roroa hearings. A local farmer, Alan Titford, had been bulldozing pou (ceremonial carved landmarks) on Te Roroa wahi tapu at Maunganui Bluff, on the coast just north of Dargaville. This was an area of contention between Titford and the local Māori claimants. David's research showed that some of the area should have been reserved for Te Roroa in the 1876 Maunganui Crown purchase. As a result, Titford was particularly antagonistic towards David leading up to the first July 1989 hearing. David stood his ground and subsequently the One New Zealand Foundation, to whom Titford belonged, continued to berate him with hostile emails over his Maunganui Bluff research. Te Roroa supported David's findings as did the Tribunal in its 1993 report. For his part, Titford is now serving a 24-year prison sentence for arson – burning a house on his property and then blaming iwi – and decades of domestic abuse.

In 1990, David was appointed Curator of Manuscripts and Archives at the Alexander Turnbull Library. He was lucky; he had found his dream job. His tasks included developing acquisition policies, appraising and valuing collections, assisting with preservation plans, managing staff in the reading room services for researchers and curating collection-based exhibitions.

Over his 25 years in the role he developed expertise in all of these roles. As curator David was always a welcoming, friendly and knowledgeable presence in the Turnbull's reading room. Charlotte Macdonald, for example, mentioned that when she and Frances Porter were researching their book *My Hand Will Write What My Heart Dictates* he was more than co-operative in learning new uses of existing collections and new places to where they might extend.

Some of the acquisitions were remarkable. For example, it was

because of David's extensive, patient and positive correspondence with representatives of the John Middleton Murry family that the library was able to acquire a large tranche of Katherine Mansfield material in 2012.

Another collection highlight was his pursuance and delight in the purchase of the Greg Chappell press statement relating to the 'underarm incident' when Australia played New Zealand in a one-dayer in 1981 when he instructed his brother Trevor to bowl underarm to deny New Zealand a possible tie on the last ball of the game. In it Chappell said, 'I regret the decision. It is something that I will not do again' It was a grubby piece of paper signed by Chappell's own hand.

In 2007 the Turnbull – thanks to David – acquired a number of letters written by Albert Edward, the Prince of Wales in 1920 to his lover Freda Dudley Ward. The letters were an account of the Prince's tour of New Zealand in 1920 and were, in David's words 'detailed, lively and very frank'. He quickly displayed the letters to considerable public interest and later published an excellent piece in the Turnbull Library Record recording the besotted Prince's story with wit and insight. For some time before his death he had been preparing a book of the Prince's visit to New Zealand.

Other notable accessions under his watch included Maurice Gee's literary papers, Bert Roth's lifetime collection of labour history records, the journals of timber gatherer Thomas Laslett from the 1830s and 1840s and the unexpected find of the 1819-20 Antarctic diary of Charles Poynter which may have just recorded the very first sighting of the Antarctic continent. Just as satisfying, he commented more than once, was receiving diaries or bundles of letters from little-known New Zealanders caught in interesting times.

David was also intrigued with the concept of sport as a spectacle New Zealand in the 19th century. In another Library Record David wrote a playful and respectful piece on the unlikely story of the remarkable Mrs Catherine Wiltshire (along with her husband Joseph), who, in her time (1876), was billed as the 'greatest female pedestrienne in the world'.

The late 19th-early 20th century sportsman George W. Smith also fits into this milieu. David regarded Smith as New Zealand's 'greatest ever all-round sportsman before World War One'. He was a champion jockey, sprinter and hurdler, one of the stars of the 1905 All Black Originals in their tour of Great Britain in 1905 and was vice-captain of New Zealand's first rugby league tour of that country in 1907-08; the 'Old Golds'. He later played league as a professional for the Oldham Club near Manchester in England.

David was more halfway through a life and times biography of Smith when his final illness frustratingly precluded him from completing it. This included a number of trips to Oldham where he researched and spoke about Smith. The tragedy is that this book is unlikely to be finished.

In 2000, pursuing his passion for distance running, David curated an exhibition on New Zealand athlete Jack Lovelock who won gold for New Zealand in the 1500 metres at the Berlin Olympic Games in 1936. This was followed in 2008 with the launch of his handsome book based on Lovelock's journals – which the library had acquired – titled *As If Running On Air*. It was a glittering occasion. A torch burned outside the library, the rector of Timaru Boys' High School, Lovelock's alma mater, startlingly pulled Lovelock's 1936 gold medal out of his pocket, and footage of the 1936 race was on display.

Retired academic and prominent distance runner Roger Robinson launched the book, enthusing about its contents. 'This is one of the great books of world running literature,' he said. 'Never have the private writings of such a great athlete been presented via such expert scholarship. Its more than an excellent editing job. David Colquhoun's introductions to each sections of the journals provide the most accurate and revealing biography ever done of Lovelock the runner. Thoughtfully and quietly he has rescued the real Lovelock from the sensationalism of some fictitious versions.'

In 2013 he was contracted to write the Athletics entry for *Te Ara: The Online Encyclopedia*. Employing his characteristic enthusiasm and accuracy, and spending long hours on this project, Jock Phillips, general editor of Te Ara regarded David's completed version among the top 20 of the more than 1,000 contributions amongst all of the encyclopedia's entries. 'His total commitment to get things just right in every aspect was very impressive,' Jock commented.

In 2010, he instigated the digitisation of the Donald McLean papers with Elliot Young. It was an ambitious project: the biggest single 19th century collection, being put not just into a digital format but also into a vehicle with potential for considerable expansion and multiple reach.

From 2010 to 2015 he wrote a column about Wellington; 200-300 words accompanied by an image from the Turnbull's collections. They began in the weekly *Wellingtonian*, then in *Capital Times* and more recently in *Fishhead* magazine. A number of the earlier articles were reworked for his second published book, *Wellingtonians: From the Turnbull Library Collections*, published in 2011.

In Logs to Blogs, in an exhibition David curated for the Turnbull

Gallery in 2013, he explored 250 years of diary keeping. In 2015 he curated a major exhibition at the New Zealand Portrait Gallery. Capital Characters marked the 150th anniversary of Wellington as the nation's capital by taking a look at the city's history through portraiture.

His last major written contribution was the essay he wrote also in 2013 on the National Library's blog titled *It's Just Hell Here Now*, intertwining the library's digitising of World War One soldier diaries with personal accounts of their experiences-in their own voices. This essay remains by far the most read piece of the hundreds of essays published in the blog's history. After his retirement from the library he made a move to the other side of the reading room as the library's Adjunct Scholar to work on his own writing projects and do some freelance curatorial work. On a website he established, he blogged on various historical issues of interest to him, and the work that he was doing.

David was a staunch supporter of the archives and records profession whether presenting papers at an ARANZ conference, publishing articles in the ARANZ journal *Archifacts*, or lobbying on behalf of the archives and records profession generally. Not a lover of red-tape bureaucracy, he was not afraid to clash heads with management when he felt passionate about an issue that was doing a disservice to staff, or the profession in general.

For the last 30 years of his life until recently, distance running was his passion. He was a familiar sight to workmates at the library arriving and leaving in his running gear. Once when pounding the pavement along Evan's Bay Parade he passed Chris Szekely attempting a brisk early morning walk. 'Good lad,' he muttered approvingly as he breezed on by.

The sport largely dominated his spare time in Wellington. Early on he joined the Scottish Harriers Athletic Club and Wellington Marathon Clinic. On the road David was always motivated to get the best out of himself. John Barrington recalls that during the 1996 Nelson half-marathon they found themselves running together and despite not knowing each other, made a pact that they would ruthlessly push each other to the finishing line. This they did, with each of them finishing first in their respective age-divisions; it cemented a friendship for life. Like the rest of his activities, David employed structured training and meticulous planning for all of his races. Over the years he was a consistent medallist in individual and road relay races – which he often captained – for his club. Running trips to smaller towns with mates often resulted in a visit to a bookshop or a country museum.

David also gave back to the sport by establishing the Scottish

Harriers' 'Three Peaks Challenge' in 2000. This was an annual series of three events, each of which was over three Wellington Hills. As event organiser he took delight in exploring Wellington's hilly terrain in order to introduce 'new peaks' into the series. Through this he developed a love of mountain running. With Des Young he trained hard for the 2006 New Zealand mountain running championships in Marlborough. It paid off for David when he was placed second in the Men's 55-59 age grade. That year he also contested the World Masters Mountain running championships in Slovenia. He finished a very creditable 15th out of 61 finishers in his age group.

David was gentle, honest, determined, meticulous, thorough, singular-minded, trustworthy and a great friend. Former partner, Jo Newman to whom he remained close, recalled his great love of art (a massive Bob Kerr painting hung on his Carterton house wall), his love of tramping, visiting new places, watching movies, listening to blues music, developing with her a love of opera and his designing and building of furniture for the house in Mount Victoria, and later in Carterton.

In 2012-3 when his running times were fading slowly beyond that which would have been considered normal, he came to understand that something might be physically wrong with his body. Doctors diagnosed that he had a form of multi-system neurological atrophy, a condition that was terminal. Characteristically, David eschewed a funeral and speeches after his passing in favour of a party for family and friends at his wee house in Carterton on 8 April, and a commemoration to his life and work in the Turnbull Library four days later.

Wellington-based historian David Grant has been a friend of David Colquhoun for more than 40 years. He thanks John Barrington, Richard Brent, Gordon Clarke, Sara Colquhoun, John Davidson, Joan McCracken, Charlotte Macdonald, Sean McMahon, Joanna Newman, Jock Phillips, Barry Rigby, Roger Robinson, Lynette Shum, Chris Szekely and Des Young for their willing contributions to this story.

Profiling Havelock North Library Community Archives

The Havelock North Library Community Archives collection consists of several individual collections from early Havelock North, miscellaneous ephemera, a few family histories, a large photographic collection, some war memorabilia and selected Hawke's Bay newspapers from the turn of the century. We also hold complete runs of *Te Mata Times* and *Havelock North Village Press*. Use of and access is by appointment only.

Individual collection include: The Dr Felkin Collection, the Ruth Flashoff Collection, Hastings Collection, the Joll Collection, the McLean Collection (Sir Donald MacLean), the Jack Robertson Collection, the Val Taylor Collection, Annie Jean Twentyman Collection, and Wellwood Collection.

The Photographic Collection holds over 3500 photographs from the 1860s through to present day. They include people, places, events, businesses, schools, churches and other buildings and village streets. Photographs can be viewed using the photocopied photographic index.

The Havelock North Community Archives also includes war memorabilia. We have World War I and World War II memorabilia including, ration books, letters, photographs and various wartime publications and some medals.

Our community newspaper collection has complete runs of *The Village News* Dec 1958 to June 1961, the *Te Mata Times* Feb 1975 to Dec 1984, and the *Havelock North Village Press* 1985-.

We also hold selected issues of early newspapers from Hawkes Bay between 1877 and early 1900

We also hold the Dr. Felkin and Stella Matutina Hermetic Order of the Golden Dawn Collection. The foundations for the Order in New Zealand were laid by Reginald Gardiner (1872-1959). Born in New South Wales, Australia, he was the son of an Anglican vicar and brother of the Anglican vicar of St Luke's Church, Havelock North, New Zealand, where he finally settled in 1907. He formed about him an artistic, cultural and spiritual group whose activities became known as the "Havelock Work", and produced a publication called "The Forerunner" The Havelock Work grew and in time the group became known as the Society of the Southern Cross.

In 1912 Dr. Robert Felkin, Chief of the Order of the Stella Matutina

arrived, assisted by his appointment as Inspector of the Australasian Colleges of the Societas Rosicruciana in Anglia by William Wynn Westcott, one of the original Chiefs of the Hermetic Order of the Golden Dawn and Supreme Magus of the S.R.I.A.

Travelling with his wife and daughter, he initiated a group of twenty-four members into the Order, twelve of whom were advanced to the "Second Order". A sizeable piece of land was donated, and a home for the Order constructed, which they named "Whare Ra", or House of the Sun. It was in the basement of this house, that the large Temple was built.

The Golden Dawn used a threefold system of training, i.e. ceremonial, meditation and personal study. The ceremonial involved a series of grades, with an appropriate ritual for each grade; rather on the lines of Masonic degrees, but based on the symbolism of the Tree of Life, which is the Hebrew Qabalah. There was also a special ceremony, of a more cosmic nature, to mark the vernal and autumnal equinoxes.

The Basic structure is comprised of three Orders. The three Chiefs are responsible for the conduct of the whole Order, under the guidance of the Divine Powers Who direct the Order.

Each Chief brings to his office his own particular talents. Together they form an equilateral triangle – a balanced and harmonious whole, and should be regarded as equal in all respects.

The Chiefs should act in harmony and speak as one in all matters pertaining to the rule of the Order. They have the responsibility of ensuring that the true traditions of the Order are preserved, no matter what changes may come about in the future. They will consult as necessity arises, with the Council of the Order, composed of senior members, and may possibly delegate certain duties to senior members from time to time.

The three Wardens also form a triangle, and are responsible, as deputies of the three Chiefs, for the running of the Outer Order. In practice they should be regarded as equal with one another in their office as



Cover of *The Forerunner*, No. 16 October 1913.

Warden, notwithstanding that they may possibly be of different Grades.

The Chiefs will meet with the Wardens at regular intervals, and generally maintain such contact as is necessary for the smooth functioning of the whole.

Our Collection Contains: The Forerunner Complete printed set, Dr Felkin Recollection, Dr Felkin Article Paperspast HB Herald 1928, Dr Felkin Biography as published in The Lantern in Fictional form, Collection of 12 Photograph of Dr Felkin and various family members, The History of the RR et AC by Robert W. Felkin

A Lesson by Dr Felkin, Medal and Badges, Obituary of Dr Felkin from HB Herald 28 Dec 1928, Photos of Dr Felkin, Harriet Felkin & Ethelwyn, Photos of Whare Ra, Some initiation rituals, Various newspapers articles, Zalewski, Pat Secret inner order rituals of the Golden Dawn, Zalewski, Pat Kabbalah of the Golden Dawn and various books on the Golden Dawn.

Native Schools to Kura Kaupapa Māori

Wendy Goldsmith, Belinda Battley, Katrina Tamaira
Archives New Zealand Te Rua Mahara o te Kawanatanga

The Native Schools Act 1867 was enacted and became law in October 1867. This piece of legislation enabled the creation of a national system of state-controlled primary schools for Māori children. Hundreds of Native Schools, or Māori Schools as they were later known, were subsequently set up throughout the country.

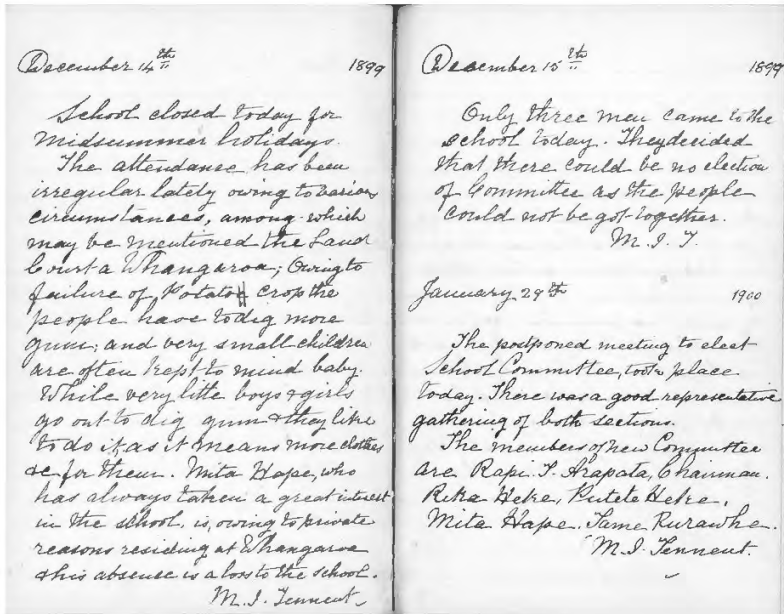
Up until 1879 schools were operated through the Native Department, which, in 1880, transferred responsibility to the newly established Department of Education. For almost 100 years Native/Māori Schools were administered separately from the general State system. When the Māori Schools system was disestablished in 1969 responsibility for the remaining 105 Māori schools again shifted, this time to Education Board control. Many schools still survive today, and some have become Kura Kaupapa Māori, such as Te Kura Kaupapa Māori o Rotoiti.

Many records of Native/Māori Schools still survive with most being held at the Archives New Zealand Auckland office. The records of approximately 450 schools include:

- Photographs and albums, some of which are digitised and freely available online – Series 1005
- Admission registers – Series 1004
- Registered files – Series 1001
- Log Books – Series 1003

Although the Native/Māori School records were created by the Crown, for whakapapa, Te Ao Māori researchers and historians these records are a rich resource. They provide insight to education practices and government policy of the day, especially those concerning Māori. On a more personal level these school records can enable researchers to connect with their past. Photographs can provide an opportunity to picture tūpuna, and paper records document the conditions in which they lived. Researchers are allowed a glimpse into matters that affected Māori communities.

To place these early schools in historical context: they were opened during the New Zealand Wars, at a time of uncertainty, full of challenges,



Kaero Native School log book 1897-1901, Department of Education.
Reference: BAAA 1003 Box 1/e.

with conflicting and changing allegiances. This is often reflected in school correspondence and log books, as were other events in their regions.

In 1887, for example, Te Kooti visited Omaio in the Bay of Plenty. His presence was strongly felt by the Māori community, so much so that many left the area with Te Kooti. The 1886 Tarawera eruption is mentioned in Te Wairoa School records, a significant proportion of the local population were killed, including the school's teacher Charles Haszard.

Building and site files, often the earliest records, are more varied than their name implies. They can include lists of pupils, letters from locals and teachers, inspectors' reports, plans, and photographs. Correspondence suggests a lot of variation in character and attitude of the schools and their communities. The records are full of negotiations, strategic comments, optimism and despair, good intentions and bad faith, success and failure, often all encompassed in a single file.



Ahipara Native School 1936, Department of Education, c.1900-1936.
Reference: BAAA 1005 Box 1.

From Drawer to Archive: the Blackie Family Collection

Ali Clarke, Hocken Collections, University of Otago

In the Blackie family farmhouse, beside the Matau branch of the Clutha River, near Kaitangata, was a large table. Into a drawer in that table went all sorts of pieces of paper, from tickets and receipts to letters and notebooks. Over more than a century and three generations, the oldest items were pushed to the back of the drawer as new items were added; a collection of fascinating items detailing the life of the farm, the family and the district accumulated.

Those papers form one part of a wonderful collection of Blackie family papers and photographs, donated to the Hocken Collections by Judith Robinson over the past few years. We have recently completed full arrangement and description of the collection, which is now listed on our online catalogue, Hākena (Reference: ARC-0329).¹

The Blackie family, originally from Dundee, began its connection with Otago in 1848, when James Blackie arrived in Dunedin on the *Philip*



Figure 1: An undated photograph of the Blackie family farmhouse near Kaitangata. The farm was named Pendreich. Reference MS-4443/149.



Figure 2: Among the oldest items in the collection are these three manuscript books of music. One is named Alex Laing; there are dates in the 1810s near to some tunes. They include many traditional Scottish tunes. At first we wondered if they were for the bagpipes, but now suspect they may be for the violin. We welcome any further thoughts on that! Reference: MS-4456/180.

Laing as first school master of the Otago Free Church colony. He started a school in Dunedin, but became ill with tuberculosis; he went to Sydney late in 1850 and died there early in 1851.

He had bought land for a farm near Kaitangata and, after various legal complications, his brother Davidson Blackie, plus wife Margaret Pandrich and four children, migrated to take up the land, arriving at Kaitangata in 1860. Three generations of Blackies ran the farm, while some family members branched out.

Davidson Blackie's son James was an early student of the University of Otago and the first graduate of the local Theological Hall – he served as a Presbyterian minister in Cromwell and Lumsden and large surrounding

Figure 3: A ticket for the Blackie family's voyage from Liverpool to Auckland in 1859. They travelled from Dundee to Glasgow by train, then by steamer to Liverpool, on the *Shooting Star* to Auckland, then by coastal ship to Dunedin. Reference: MS-4456/184.

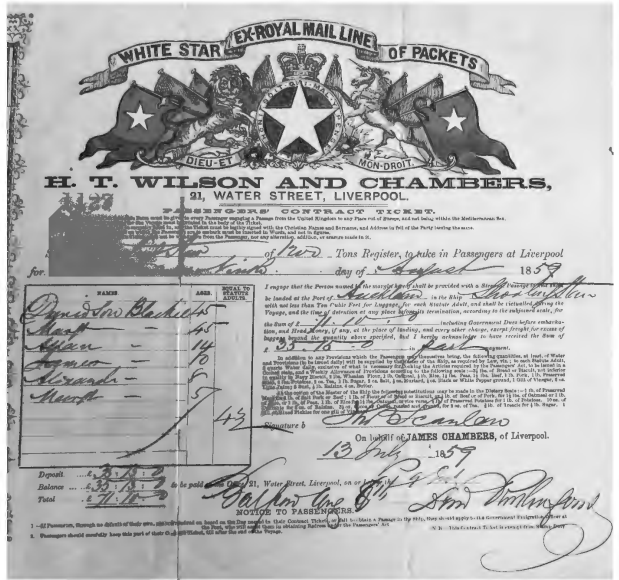


Figure 4: While there are many World War 1 letters in the collection, this is something rarer: letters from the South African War. James McDonald was a ploughman for the Blackies. He headed to war as a bugler with New Zealand's 5th contingent to South Africa, writing home to his employer, Alexander Blackie. Reference: MS-4456/074.

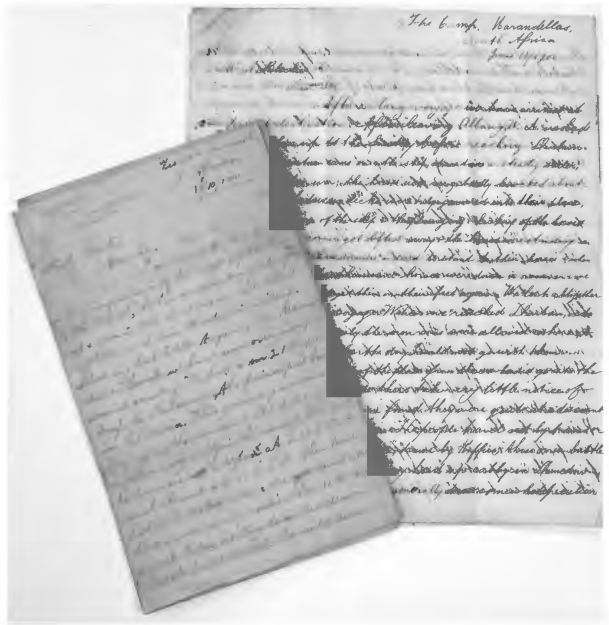




Figure 5: Perhaps the oldest photograph in the collection is this daguerreotype, dating from around the 1840s or 1850s. It is thought to be of Alexander Blackie (1788-1874), father of James and Davidson Blackie, and his second wife, Mary Henderson.
Reference: MS-4443/217.

districts until his early death. His widow, Jeanetta Blackie, was first principal of the Presbyterian Women's Training Institute (later known as Deaconess College), and one of his daughters, Agnes Blackie, was a long-serving physics lecturer at the university. Davidson's son Alexander worked on the family farm, talking a couple of years off in the late 1870s for an extensive world tour.

Alexander's daughter Nell was a physical education teacher and inspector, while his daughter Rhoda completed a home science degree and had a long career at Southland Technical College. Nell and Rhoda both retired back to the farm, where they lived with their brother Davidson and sister Pansie. Another part of the family was in North Otago. Margaret Blackie (Rev. James and Alexander's sister) married William Dewar; they farmed near Maheno and had a large family. Two of their sons, Alexander and Davidson, were killed in World War I.

The collection is wonderfully rich and it is only possible to highlight a few of its treasures here. There are many letters between family members and friends in New Zealand and Scotland, and also cousins in the USA, describing life in those places. There is an unusually full set of papers relating to Davidson and Margaret Blackie and the children's migration from Dundee to Otago, including their tickets, and some older items they brought with them (music, old family ledgers, school books). There are many accounts and receipts for farms and households. The papers of individual family members vary according to their work and

interests. Among the items relating to the University of Otago are Rev. James Blackie's 1870s student notebooks, Rhoda Blackie's 1910s home science essays and Agnes Blackie's reminiscences of her life as a student and then lecturer of physics from the 1910s to the 1950s. There are many items relating to World War I, including letters from various family members and friends on active service. A large collection of photographs ranges from 1840s and 1850s daguerreotypes to twentieth century studio portraits and informal snapshots.

We are very grateful to Judith Robinson, whose late husband Keith Robinson was a grandson of Rev. James and Jeanetta Blackie, for the donation of this collection.

Endnotes

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The Reach of a Starfish

Gareth Watkins

"It's not just about organising papers and files, but also, and perhaps most importantly, it's about working closely with somebody's thoughts and ideas. Archives are representations of an individual. They tell a story about that person's life and endeavours."¹ - Jennifer Twist, Archivist at Te Papa.

2017 was a Wizard of Oz year for me: I was swept up in a tornado of organisational restructuring and landed quite unexpectedly on the doorstep of Te Papa's Archive. I was there to embark on a six-month project to register and rehouse the Starfish Laurie Foon archive under the tutelage of archivist Jennifer Twist. Starfish was a Wellington-based fashion label launched by Foon in 1993. It had a focus on well-wearing garments, sustainable business practices, and had close ties with community activism.

One of the first things Jennifer organised for me was a coffee catch-up with Laurie Foon, the donor of the collection as well as founder of Starfish. I asked Laurie about her ideas on garment design and she responded by describing fashion designers as storytellers. This struck me, as I had come from a background in radio documentary making and hadn't thought before about fashion as a way of constructing a narrative. Laurie talked about how she used a unique narrative to anchor each fashion collection throughout its 14-month life cycle: from concept to end-of-season sale. It informed the fabric choices, garment design, and marketing. The narratives ranged from global issues to very personal memories. The collection *Garden of Perfect Happiness*, for example, was inspired by Laurie's great grandfather William Yan-Foon. William came to New Zealand as a young man in the 1890s from China and worked as a market gardener. In 1898 he became a naturalised New Zealander, possibly the first person of Chinese extraction living in Petone to do this. As an introduction to the collection Laurie wrote: "I often wonder what it would have been like for him to be in a new country with a culture so different from his own, unable to speak the language [...] My great auntie tells of seeing him as she used to wheel her pram, always in his vegetable garden in Petone. I guess that the garden for him would have

been his Garden of Perfect Happiness.”²

Laurie also talked to me and Jennifer about how she wanted designs and fabrics that could “illustrate who we are”³ while reacting to overseas trends. She talked about bringing fashion back home, of designing clothing that celebrated what Wellington was about and that could “travel the distance of a day”⁴ – a challenge if you’re familiar with Wellington’s weather.

Laurie’s interest in fashion design was evident from an early age. The earliest item in the Starfish collection is her teenage scrapbook from 1978 which contains a mixture of magazine cuttings showcasing winter fashion trends - including images of shocking-pink jumpsuits. Her first job was working for a local suit and tailoring business. Then in the early 1980s she worked for Zimmies Fashion Boutique and by 1986 she had become a women’s fashion sales representative. In 1988 Laurie went overseas with her sister Miriam to travel around the United Kingdom and Europe. She managed a fashion boutique in Portugal, as well as printing and wholesaling her own t-shirts. In the United Kingdom she became the assistant store manager of Jigsaw fashion in London.⁵ While in London, too, she saw extreme wealth existing alongside homelessness, which led her to question some of the prevailing values at the time in the beauty and fashion industries. It’s here that she also came across the Body Shop’s influential founder Anita Roddick, hearing the phrase for the first time “reduce, reuse, recycle”.⁶

Back in Wellington, Laurie opened her first clothing boutique in 1991 with just \$133 capital. It was called Jive Junkies and was located in Wakefield Market. The store focused on re-creating and re-fashioning vintage clothing. Within two years Laurie had established Starfish as a designer boutique brand and retail concept. Its core market was women aged between 25 and 35. The flagship Starfish Willis Street store opened on 3 March 1993. By early 1996 Laurie had set long-term plans for the business which included expansion into the wholesale market and more designer boutiques throughout New Zealand. The following year Starfish produced its first fashion collection and from 1997-2013 a total of 45 unique fashion collections were produced.

At its peak, the Starfish team were designing and manufacturing four collections per year. I say team, because Starfish was very much a team effort. Laurie collaborated closely with, among others, designers Carleen Schollum, Fran Hornsby and Barry Betham, textile designers Avis Higgs and Greta Menzies, and artists such as Rebecca ter Borg. The design team drew inspiration from a wide range of subjects: whether it was taking

Starfish

Detail of Starfish logo from Starfish small business presentation, 2007-2008, Laurie Foon. Te Papa. Reference CA001206/001/0042.



[Female model posing with a starfish prop and netting], 1993, Helena Hughes. Te Papa Reference CA001203/002/0001/0001.

inspiration from painter Rita Angus, or celebrating individuals such as Nancy Wake (The White Mouse) who fought with the French Resistance in World War Two, or creating a response in clothing to Y2K millennium fears. The collections were also inspired by local community issues. For example, the marketing images for the *Urban Progression* collection in 1998 were shot along the proposed route of Wellington's hotly debated inner-city bypass, using locals to model the garments. More visible community activism followed, with the design and production of the *By-Pass My Ass* t-shirt, the *Save Our Streets* and *I Love Te Aro* t-shirts, and the *Joyride* fashion collection in 2005 which advocated for the greater use of public transport. Starfish's support of the local community was also shown in its commitment to, whenever possible, manufacture garments locally and source sustainable fabrics. These were core business values that were visible right from the beginning of the fashion label.

The 2000s were a high point, with Starfish stores opening in Christchurch and Auckland, and showings at Australian Fashion Week. In 2003 Laurie established another fashion label, a luxury brand called LAURIE FOON. Both it and the Starfish label were wholesaling to over 30 outlets throughout New Zealand and Australia. In 2007 Starfish produced its first fully eco-friendly collection *Three Days in Golden Valley*. That same year Laurie won a Sustainable Business Network award which was the first time a fashion designer had won. Laurie told the *Wellingtonian* newspaper: "The most important thing is that clothes are made well and made to last. It's the cheap throwaway clothes that are doing the most damage."⁷ It's worth noting, too, that Laurie's commitment to sustainability continues today; both through her work at the Sustainable Business Network and in her personal life. An article in the *Dominion Post* from June 2017 noted that her four-person household generated just a single shopping bag worth of rubbish per week.⁸

At the same time that Laurie and Starfish were being widely applauded for sustainable business practices, dramatic changes were taking place around them that would begin to shrink the local clothing industry. Clothing manufacturing was moving off-shore, consumers were shopping more online and there was an influx of cheap clothing imports. An internal Starfish document from 2007 noted that "Many of our factories have lost 45% of their business to China. Some factories have gone from putting through 5000 units a week to 3000 units on a good week. Staff are leaving the industry for more reliable jobs where they are guaranteed full time work. Machining is also becoming a dying art, where in some factories the youngest staff member is 45."⁹ The document went on to

note that in 1992, a local manufacturer had 180 staff but by 2007 they had only 30 people employed.

A couple of years later in 2009, the LAURIE FOON luxury label ended, and then in February 2011 the Christchurch earthquake forced the closure of Starfish Christchurch. At the time the retail store brought in a third of Starfish's income. The store was so badly damaged that it had to close immediately with staff being laid off a few weeks later. The emotional and financial toll was enormous. The hardships for Laurie and Starfish culminated in mid-2013 when the business was placed into liquidation. A *Dominion Post* report at the time quoted fellow designer Robyn Mathieson as saying, "[i]t's tougher than it's ever been. The issues that face us when we make locally is that we compete with Asian imports and online selling."¹⁰ Starfish wasn't the only business casualty. A year earlier fashion designer Alexandra Owen closed her Wellington store. She told the *Dominion Post* "[i]t's been a challenge to make locally at a price that is competitive by the time it hits retail. There's been a gutting of the independent boutique brands in the middle of the scale."¹¹

Hearing that Starfish was in difficulty, Claire Regnault, Senior Curator New Zealand History and Culture at Te Papa, began discussions with Laurie about obtaining garments that were representative of the Starfish aesthetic, as well as the business archive. The archive that Te Papa received was large and multi-layered. It documented Laurie's progress and success as a fashion designer, as well as giving an insight into the ebb and flow of the local clothing industry. It noted the changes in technology used for the design, manufacture, marketing, and sale of garments. It showed collaborations, inspirations and activism, and it contextualised and complemented the LAURIE FOON and Starfish garments that Te Papa already had in its collection. The archive arrived at Te Papa in twenty-four boxes in mid-2013. It had already been broadly sorted into workbooks, business records, media coverage and magazine publications, photographs and posters, images, audio and video and a lot of printed ephemera promoting the fashion collections. The archive was assessed by the curatorial team and a proposal drawn up for the registration, rehousing, and description of the collection. The proposal worked its way through the approval process, and I came on board in January 2017.

My first task was to arrange and register items relating to the 45 individual fashion collections. One of the really exciting things about the archive is that you can chart the development of many of the garments from their initial sketches and fabric swatches through to their

eventual marketing and sale. For instance, the design workbooks for each collection contain a rich variety of materials: fabrics, buttons, threads, photographs, photocopies, sketches in ink and pencil and handwritten notes. The collection also contained thousands of marketing images, including photographs of garments on mannequins, modelling shoots and runway shows. The first digital images in the collection come from 2004. Prior to this, the fashion images were shot on medium format or 35mm film. There are hundreds of physical film frames that haven't yet been digitised, and it will be fascinating in the future to be able to compare adjacent frames to see what influenced Laurie in the selection of shots that were ultimately used in the marketing material. Interestingly, where a fashion collection was shot in digital, only the final selection of images are present in the collection – so researchers miss out on some aspects of Laurie's selection process.

The born-digital files originally arrived on 102 CD-ROMs and DVDs. It is the biggest digital collection that Te Papa's Archive has acquired so far, with over 3,100 files. The discs contain mostly digital images, with a sprinkling of videos, sound files and graphics. There are also spreadsheets and documents which give an insight into Starfish's business practices. There are store manuals, lists of suppliers and stockists, production budgets and sales figures. One document in particular made me appreciate the discipline that it must have taken to keep both the business running smoothly and the creativity flowing. It was a calendar titled *Starfish Retail – Seasonal Rhythms*, and listed key annual business dates. For example, in May the Starfish team were buying for summer and then in June they were working on the planning and marketing for the upcoming winter sale. Remember at their peak, the Starfish team were juggling at least four fashion collections at any one time.

There are also early business notebooks in the collection. These not only contain business jottings but also have self-affirmations handwritten by Laurie. The notes suggest the complexities of balancing the personal, the professional, the business and creative sides of developing a fashion label from scratch. As Laurie notes "It's my product. It's my vision. It's my dream. It's my life."¹² I also found it fascinating to read Laurie's business aims in these early notebooks. For example, shortly before Starfish's first fashion collection was released in the summer of 1997/98, Laurie sets out a series of design principles for Starfish including:

- New Zealand designed and manufactured
- Strive for quality

- Contemporary and wearable – in any or many ways
- Push limits of how to wear it
- Ever evolving own style
- Timelessness
- Pieces with personality
- Simple – clean – strong – universal¹³

I wrote about Laurie's notebooks in my online blogs. When I started the project Jennifer and I agreed it would be good for me to blog as I processed the material. The blogs not only surfaced the collection for the public, but also gave an insight into the back-of-house activities at Te Papa. The blogs also opened conversations. I was able to take user comments from the first blog and incorporate them into subsequent ones. I also really appreciated the opportunity of having Laurie read the blogs before they went public. Invariably small corrections were needed, and sometimes the focus of the blog changed. With the demise of Starfish being only four years previously, the blogs brought up a lot of mixed feelings for Laurie. In some ways, as I took my journey of processing and then blogging about Starfish, Laurie took a parallel journey of letting go.

Now six months on from completing my work on the Starfish archive, the feelings that still resonate the strongest for me are the collection's energy, creativity and passion. And these feelings are summed-up for me in a poem that I found in the collection. In 1997, during a trip to New York, and just prior to Starfish's first fashion collection Laurie wrote a poem in one of her business notebooks. It speaks of the energy of New York, but also I think it speaks to me about what I found in Laurie's archive and what I will take away:¹⁴

Here I realise, that if ever you are stagnating in life, here is the place to come

Here is the brain food

Whatever you think, whatever your emotion, whatever your colour, whatever you believe

Whatever you want

Here is the place to understand, here it's alright

BRAIN FOOD

I am alive

I realize it's all OK

You are with me forever

and the world is our home

*To learn, see and experience
 To be is the aim
 And we are
 Be not afraid of any emotion
 Especially not love*

ENDNOTES

1. Gareth Watkins, "The Reach of a Starfish", filmed 22 November 2017 at the National Digital Forum, Te Papa, video, 20:20, <https://www.youtube.com/watch?v=kxN0d8wzYh8>
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12. Business notebook, begins with *Liberate*, circa 1997, Laurie Foon. Te Papa (CA001202/003/0001).
13. Design workbook, mixed fashion collections - possibly *Liberation* (Summer 1997-1998) and *Urban Progression* (Winter 1998), circa 1997, Laurie Foon. Te Papa (CA001201/001/0002).
14. Business notebook - gold coloured cover, circa 1997, Laurie Foon. Te Papa (CA001202/002/0001).

Locating Leaves: Identifying Early-Printed Fragments in the Turnbull Collections¹

Anthony Tedeschi

In his *Times Literary Supplement* article 'Book Collecting in the 1930s', A. N. L. Munby, antiquarian book dealer and from 1947, Librarian of King's College, Cambridge, wrote that thanks to the proceeds from the sale of two medieval manuscripts he was able to acquire a half share in a 1925 type 40 Bugatti, which was 'regularly taken to pieces by the roadside'. Munby (1923–1974) continued, 'its mechanical eccentricities involved me in a small piece of vandalism which I recall with shame. One of its gaskets, which kept blowing, was finally found to be responsive to vellum, and a thick leaf from a water-stained and ruined liturgical manuscript was cut up for the purpose; and this, when enthusiasts asked the Bugatti's age, enabled one to indulge in a little piece of lifemanship and reply nonchalantly, "Parts of it date back to the 'fifteenth century'."

I relate this story here, not to frown upon Munby's action for which he later expressed regret, but to illustrate the point: Fragments of old books – be they manuscript or print – can turn up just about anywhere, and finding and identifying them are among the many things I love about working in rare books. Indeed, when I come across folders labelled like this – 'Loose leaves | Examples of early printing | probably incunables' – or like this – 'Unidentifiable fragment' – or shelf-marks such as 'Vita 15-?' or simply the word 'Problem', found in the Turnbull collection written on the spine-edge of a book's archival enclosure, I take it as a personal challenge to find out what lies inside. The game is afoot.

It just so happened, too, that fragments of early-printing made the news about a fortnight ago when two fifteenth-century leaves printed by England's first printer William Caxton (ca. 1422–ca. 1491) were discovered in the University of Reading Library. These fragments were once used as binder's waste, a subject which we will visit later.

It is folders, boxes and fragments like these Caxton leaves that bring us here this evening. I chose to focus on fragments of early printing mainly because early-printed books are a particular interest of mine, but fragments from medieval manuscripts will also get a mention. I should note, too, that the sub-title should probably read 'Turnbull (and other)

collections', since I will include some specimens held by Dunedin City Library and by the University of Melbourne.

Before jumping into what we can consider the detective portion of my talk, I would like to spend a few minutes providing some context as to how fragments become separated from their parent copies. This is the realm of what the collector William Blades called 'the enemies of books' in his 1880 publication of the same name. Over the course of 10 chapters, Blades covered threats to books from fire and water to bookbinders and collectors. A personal favourite is Chapter 5: Ignorance and Bigotry.

It will surprise no one sitting in this room that we are venturing into the world of biblioiconoclasm or the destruction of books. This is a subject worthy of a talk in and of itself, along with that of the dispersal of private libraries: two areas of book history written about by people far more knowledgeable than me. I will therefore not dedicate too much time to the topic, only draw out a few historical events that are most relevant to the dismemberment of fifteenth- and sixteenth-century books.

Suffice it to say were it not for conflict, avarice and ignorance there would be far fewer fragments of books – not to mention other cultural objects – scattered throughout collections around the world. The story I chose to open this section of my talk is that of Holland House, a seventeenth-century mansion built in Kensington and home to Giles Holland Fox-Strangways, sixth Earl of Ilchester (1874–1959), President of the Roxburgh Club of book collectors and the London Library. On 7 September 1940, during the early stages of Nazi Germany's bombing campaign against London, Holland House was hit by multiple incendiary bombs. Much of the building was destroyed, yet the library miraculously survived almost intact. Lord Ilchester decided to sell his once fine book collection, and there is a remarkable photograph showing three booksellers casually examining the shelves amongst the rubble as if in a quiet, Charing Cross Road bookshop.

Next to fire, warfare and religious or political upheaval are the greatest destroyers of books. In his paper 'Lost: The Destruction, Dispersal and Rediscovery of Manuscripts', Peter Beal noted that during the English Civil War, more than one library was despoiled by parliamentary troops. To quote Beal, 'A plaintive lament about such destruction is heard from the Scottish writer Sir Thomas Urquhart, who was captured by Cromwell's forces in 1651 ... Three large trunks containing nearly 3,000 sheets of his manuscripts were 'scattered over the floor'.² Some suffered, in Sir

Thomas's words, the 'inexorable rage of Vulcan', while others the tobacco pipes of musketeers and yet others the ultimate indignity of 'posterior use'.³

Staying with Beal and the British Isles, the Dissolution of the Monasteries under Henry VIII between 1536 and 1540 saw numerous monastic library collections removed to the Royal Library or their contents dispersed and flooded into the book market. In the 1550s, the Act Against Superstitious Books and Images came into law whereby, 'all books ... heretofore used for service of the Church' were prohibited. One result, Beal wrote, was that 'missals, decretals, and other medieval religious books, especially on vellum, tend to have been preserved only as fragments, still to be found in many books and manuscripts as covers or binders waste'.⁴ An example of a religious text incorporated into a binding was highlighted recently on the Princeton University Library blog 'Notabilia'. The Library's Department of Rare Books and Special Collections acquired a seventeenth-century German ordinance of litigation within the Electorate of Saxony, the binding of which was covered by a fragment of the Gutenberg Bible printed on vellum.⁵ Despite its status today, the Gutenberg Bible was not always such a treasured object and once later printed editions of the Bible appeared it was seen during the later fifteenth and sixteen centuries as an obsolete edition and, therefore, of more use to bookbinders than to theologians.

During the eighteenth and early-nineteenth century the French Revolution and Napoleonic Wars saw numerous aristocratic and theological libraries either pillaged or removed to the national library in Paris. As Kristian Jensen writes in *Revolution and the Antiquarian Book Trade: Reshaping the Past, 1780–1815*, 'Books were always vulnerable when their texts were seen to be of no use and to belong to a superseded, unlamented past. But now they could equally be vulnerable to destruction for being meaningful in another way, when they were judged as objects of a despised past'.⁶ British collectors at the time were not concerned with how the French citizens viewed their history, and many books from French libraries were sold to enrich collections across the English Channel. Thousands of books that remained behind were destined for kindling, musket wadding, book binding, wrapping fish and many other less than literary uses as we saw with poor Sir Thomas Urquhart's manuscripts.

Then there is intentional dismemberment, which generally falls into two themes as defined by Christopher de Hamel in *Disbound and Dispersed: The Leaf Book Considered*. The first is the practice of cutting

up one book to ornament or improve another book. The second is relic collecting. De Hamel's summaries of these phenomena are worth quoting in full and so I hope you will indulge my reading:

Both practices go back into the Middle Ages. There are numerous examples of fifteenth- and sixteenth-century devotional manuscripts with decoration supplied by pasting or binding in cuttings from earlier illuminated manuscripts or from early printed books with woodcuts or engravings. By the late sixteenth century, booksellers sometimes bought volumes of engravings, especially biblical scenes, and cut them up to supplement other books, mainly Bibles and prayer books, which were afterward resold as composite editions.

The trade in religious relics, genuine and spurious, goes far back into antiquity. It is a curious fact that manuscripts were seldom regarded as relics in the high Middle Ages, even if they had certainly belonged to known saints, but by the 17th century books with saintly provenances were sometimes cut up for distribution to faithful believers. The 18th century was an age of rationalism and the consequent self-righteous destruction of supposedly holy relics as superstitious and credulous vices. It is notable, then, that the period coincides exactly with the high point of the veneration of secular relics of historic heroes: fragments of Shakespeare's mulberry tree or Nelson's Victory, for example, or locks of Mozart's hair. At these moments in history, for the first time, early printed books began to be cut up and distributed for no other reason than as collectible relics of great printers.⁷

Thus was born the trade in selling leaves for profit. The dismemberment of books for sale by members of the antiquarian book trade continued into the twentieth century and I can only lament that the practice has not ceased.

Perhaps the most famous example of the aforementioned leaf-book is what is known as the Noble Fragment. In 1921, the New York-based book dealer Gabriel Wells acquired a damaged and incomplete two-volume copy of the Gutenberg Bible. Rather than attempt to sell the defective copy, Wells dismembered the volumes and sold each leaf individually. An essay by the notable collector A. Edward Newton (1864–1940) accompanied each leaf and the two were bound in black morocco; the title-page reads, 'A Noble Fragment Being a Leaf of the Gutenberg Bible'. Specimens still turn up on the market and can be purchased for \$75,000 or more.

Unless an institution is actively acquiring fragments as, say, specimens of typography, handmade paper or parchment, or as examples of the work of notable printers, the best place to look for them is in

the bindings of books.⁸ As we have seen, book binders in the past used discarded fragments of manuscripts and printed leaves for a variety of purposes: From lining the spines of books and as sewing guards, to covering the boards of a binding and as pastedowns. Examples of each are found in the Turnbull collection, such as five fragments from Peter Drach's edition of Petrus de Aquila's commentary on Peter Lombard's *Sentences* printed in Speyer around 1485 and cut-up for use as pasteboard with traces of sewing holes and an unidentified early-printed edition of Gratian's *Decretum* used to cover the Turnbull copy of an early seventeenth-century German text on Dutch exploration.⁹ Fragments can even be found lining the inside of boxes known as pyxides, which were used to transport letters and other handwritten documents.¹⁰

Sometimes it can be difficult or impossible to access fragments used as binding waste be they, for example, covered over with later paper or within a tightly-bound volume. There is, however, some highly interesting work being done by Professor Erik Kwakkel and a team of researchers at the University of Leiden using an imaging technique called macro x-ray fluorescence spectrometry to capture images of manuscript fragments through the binding and isolating compounds in the ink to render the letterforms visible. The idea came from Kwakkel's colleague Joris Dik's use of MA-XRF to look beneath the layers of a Rembrandt self-portrait to see the earlier version beneath the paint.

This is just one of the ways modern technology can be applied to the study of medieval manuscript and early-printed book fragments. Another, as my colleague in Collection Care Mark Strange and I recently discussed, is the potential use of content analysis software to identify and match typefaces and other visual characteristics in early books, much in the way this software is being used to match similar paintings or photographs. Content analysis technology is not there yet when it comes to typeface recognition, indeed I am not entirely sure that anyone is working towards this goal at present, but work is being done by Cristina Dondi at Oxford and others on the use of image-recognition software and early, illustrated printed books, matching, for example, ornamental borders or woodcuts scanned into a large database.

Of more immediate importance to me is the free availability of digitised copies. Were it not for the scanning programmes of the state libraries in Germany and other holding institutions throughout Europe and the United States my job of identifying fragments would be far more time consuming, as I would have to turn to microfiched copies in nearly every instance or e-mail a proxy researcher and ask him or her to examine

a local copy on my behalf.

This brings me to my first example of using digitised copies to identify a text and, more curiously, a rare occasion where a section of text – and not a physical leaf – has become divorced from its parent text. The book to which I am referring is held by the University of Melbourne. It is one of the Baillieu Library's two fifteenth-century editions of the *Gesta Romanorum* (Deeds of the Romans), a collection of entertaining short stories meant for moral edification.¹¹

This particular copy is from an edition printed in Strasbourg by one of the many early printers whom we know not by name, but by a particular work from their press: the Printer of the 1483 *Vitas Patrum* (Lives of the Church Fathers). The copy includes a pencilled note stating it is missing a leaf, which was curiously replaced with a leaf from another book. Upon examination this appeared to be the case. The text on the recto of the replacement leaf corresponds to an edition of a work called the *Historia destructionis Troiae* (History of the Destruction of Troy) written by the thirteenth-century Italian judge Guido de Columna.

After comparing this text with digitised fifteenth-century editions available through ISTC, I found that this leaf matched an edition of Guido's *Historia* printed by none other than the Printer of the 1483 *Vitas Patrum*. So, how did text from Guido's *Historia* wind up in the *Gesta*?

The answer, which changed, not solved, the question, was found on the verso of the leaf, for the verso text matched that of the *Gesta*. Checking the conjugate leaf verified my suspicions: The text on the recto of this leaf matched the *Gesta* and the verso text that of the *Historia*, so I suspect these two works were in production simultaneously and there was a mix-up in the half-printed paper stacks. Perhaps a printer removed the sheet in order to check it and then mistakenly returned it to the wrong stack of paper, or maybe a few sheets were mixed up before the printer realised there was a problem. As the error does not appear in the three digitised copies I checked for comparison, the problem was obviously caught and corrected, but not before the Melbourne copy somehow slipped past the corrector.

This curious case study aside, what do we do as librarians and curators when faced with collections of bibliographical disjecta membra?

The answer is of course dependant on institutional resources. Fragments used as binder's waste are not always recorded in catalogue descriptions (the Turnbull's thankfully are), since not every cataloguing department has the time or possibly the skill base to do so. Often folders of individual leaves might be given a high-level record summarising

the contents. Such records are more than sufficient to note the number and type of specimens in a collection, especially if the leaves are only being used as teaching tools. I would, however, encourage attempts at identifying these fragments and not leaving them unexamined. Knowing exactly what you have to hand is no bad thing, and can turn up some real rarities with potential research value. The Caxton leaves found in the University of Reading, for example, are just two of ten known fragments to survive from an otherwise lost edition of a Catholic manual used in Salisbury.¹² I believe, too, that leaving fragments unidentified does a disservice to the people involved in the production of the original object – the authors, printers, proof readers, paper-makers and so on – and their recipients, the owners and readers. We must not lose sight of the fact that these fragments are the results of hard labour and were created and read by people who were once as alive as you and me.

Methodologies

The first step in trying to identify a fragment is to take some time and simply look at what is in front of you. Clues can be picked up by carefully examining the recto and verso of the fragment and of course the more physically complete a fragment is the better. The single leaf I'll use as an example has a lot to tell us. It is printed in Latin. The layout in different font sizes suggests strongly that this leaf is from a scholarly edition, that is, the larger-sized text is the primary source and the smaller text surrounding it is the scholarly apparatus or commentary. This is useful when it comes to narrowing down the list of possible editions once you have hopefully identified the text, since you can rule out any editions that lack commentary. Along the top we find 'Quintus F. CCXXXVI', so this section is from chapter or book 5 of the parent text and is leaf 236 in a foliated edition.

There is also a signature – R3 – towards the foot of the page. Signatures served as a guide to the binder in assembling the leaves correctly and normally run from A to Z, omitting by convention J and U, and often W, for these letters did not appear in the Latin alphabet.

Noting the typeface we have a roman font, suggesting the text was printed perhaps in Italy or France, since the design lacks the more gothic appearance of northern European typefaces from Germanic regions.

The paper, too, should be examined. Checking the chain-lines from the mould used to make the paper stock, we see the presence of horizontal lines, which suggests the sheet is a quarto as opposed to a folio or smaller octavo, which typically have vertical chain-lines and are

generally larger or smaller in size, respectively. Knowing the format will eliminate further editions.

Now, I must confess that this particular leaf is something of a cheat. It just happened to come from towards the end of the book and its verso includes a conclusion written by the author – the Italian humanist Filippo Beroaldo (1453–1505) – along with the colophon, or publication details, below, which tells us this is an edition of Beroaldo’s commentary on Cicero’s philosophical work the *Tusculanae Disputationes* (Tusculan Disputations). The colophon tells us further that the book was printed in Paris in the year of our Lord 1519 in the month of October. Searching these details in the Universal Short-Title Catalogue (hereafter USTC) located a match that revealed the name of the printer, Pierre Gaudoul, and that there is only a single recorded copy held by the Médiathèque municipale in Roanne, France.

Unfortunately, not every fragment is the colophon leaf (were life so easy), but the steps I outlined above go a long way in winnowing down a list of potential editions. Understanding the text, however, is key before proceeding further. This will require some knowledge of languages, especially Latin and other European dialects when working with books of this age printed in England or on the Continent. That said, more and more texts are becoming available on-line and so with some clever searching you can potentially identify texts without being able to read the language itself.

Take for example the two tiny fragments measuring 130 x 50mm held by Dunedin City Library. Upon first glance their identification may seem a near impossible task given their size and the limited amount of visible text. That said the fact that the text is in French proved to be key. Drawing out a few words suggested the text was from a classical source rather than from a medieval text. Looking up, for example, ‘pancirates’ in a Google search led to a digitised French edition of Livy’s history of ancient Rome. Fortunately, there was only a single French-language edition printed during the fifteenth century, published in Paris by Antoine Caillaut and Jean Du Pré in 1486–1487.

This of course does not yet mean we have an exact match and I could find no digitised copy available for comparison. This might perhaps seem like the end of the road to some of the younger attendees present, but all was not lost. Thankfully, the Turnbull holds a very good collection of non-digital reference books and research tools, including the set of microfiched incunabula called *Incunabula: the Printing Revolution in Europe, 1455–1500*. A copy of the Paris edition of Livy was microfiched

as part of this project and a comparison showed the fragments matched based on the typeface.¹³

One of the challenges I used as an example towards the beginning of my talk was a folder labelled 'unidentifiable fragment'. This leaf, a bifolium, includes no printed folio numbers, though it had been foliated by hand, and there are no headings or signatures. Reading the text, however, revealed the fragment to be from a very interesting work: a letter written by Pope Pius II (1405–1464) and addressed to the Ottoman sultan Mehmed II (1432–1481), conqueror of Constantinople and much of the Balkan region. In the letter, Pius sought to convert the sultan to Christianity by attempting to convince Mehmed through theological argument that Christ was the redeemer. Although it is agreed the letter was never sent, scholarly opinion remains divided over Pius's true motivation for writing it. I, for one, like to imagine the sultan's reaction had he received the letter. Uproarious laughter no doubt, echoing from the palace across all of Istanbul.

The question then became: What exact edition?

The letter was originally written in 1461 and first published in Cologne in 1464. Looking up Pius II in the Incunabula Short Title Catalogue (hereafter ISTC) I found 170 editions of his works listed. The majority of these results were for papal decrees and theological texts. Adding 'epistola ad Mahumetem' reduced the results list to just eleven editions – the text of each consisting solely of Pius's letter to Mehmed II – printed between ca. 1469 and 1490.

Many of the ISTC records contained links to fully digitised copies so, after some patient work comparing texts with our fragment, I found the Turnbull fragment matched an edition printed in Rome by Stephan Planck, best known for printing the widely circulated 1493 Latin translation of Christopher Columbus's letter describing his discoveries in the New World made the previous year.

As mentioned earlier this evening fragments are not just small cuttings and individual leaves, but can also be substantial portions of a particular text. Let's take a look at the volume enclosed in the box marked 'Problem', which is a Latin text that has neither its title-page nor a colophon, along with a process known as bibliographical fingerprinting.

The first page of text tells us the work was dedicated to the French king Charles IX (1550–1574) by its author Dionysius Lambinus, or Denis Lambin (1520–1572), a French classical scholar teaching in Paris, so we already have a pretty good idea where the book was likely printed. The recto of the next leaf includes further details, most importantly the name

and title of the classical text Lambin edited: Lucretius' philosophical poem *De Rerum Natura* (On the Nature of Things).

Having established the text the next step as we've seen is determining the exact edition. One way to do this is to take a book's fingerprints. There are two approaches to bibliographical fingerprinting: The LOC fingerprint developed in the UK by bibliographers working in London, Oxford and Cambridge and the STCN fingerprint created for use in the national Short-Title Catalogues of the Netherlands and Belgium and also used in the USTC.

The LOC fingerprint is a 16-character code, divided into four groups of four characters. To construct or verify a fingerprint, you first identify the first printed recto that follows the title-page, in this case the Dedication to Charles IX; locate the final lines of text on that page: fingerprints 1 and 2 equal the last two characters of the final line; fingerprints 3 and 4 equal the last two characters of the penultimate line. This process is repeated on three other designated leaves. You now have the book's fingerprints, which you can use to compare editions in order to try and find a match, since if a text was reprinted the type will have been reset and the page layout – and therefore the fingerprint – will differ.

The STCN fingerprint is a little more straightforward and was the method I used in identifying this edition. Following the STCN approach, fingerprints are taken using the signature found on the first page of text proper and the final signature and recording exactly where the signature falls in relation to the text above it. I compared these details with a digitised copy available in the HathiTrust website linked through the USTC record. The volume turned out to be a copy of the 1563 first edition of Lambin's translation of Lucretius printed in Lyon for Guillaume Rouillé and Philippe Gaultier.

My second example of a large fragment is the book with the shelf-mark 'VITA 15--?'. Affixed to the front pastedown is a clipping from a book dealer's catalogue, which tells us the volume is an incomplete copy of the *Lives of the Saints* made in Milan probably during the sixteenth century. It is a folio consisting of 168 leaves. While useful, it is always best to check to be certain that the description is accurate.

First, the text itself, which is an Italian-language edition of the *Legenda Aurea* (the Golden Legend), a hagiography compiled by the archbishop of Genoa Jacobus de Voragine (1228–1298). The first signed leaf present is H1 and there are four unsigned leaves that precede it. The gathering signed H consists of 8 leaves, so we are missing gatherings A through F and the first four leaves of gathering G, so fifty-two leaves are

potentially missing. The copy is also missing leaves towards the end, so we do not have a colophon if one was present.

Searching ISTC for Italian editions of the *Legenda* printed in Milan I was thrilled to find just one: An edition printed in April 1497 by Ulderic Scinzenzeler that survives in just four known copies. Oliver Düntze, a colleague working in the State Library in Berlin, sent me a scan of one of the pages from the National Library of Austria copy for comparison. It turned out that the Turnbull fragment is a close resetting of the 1497 edition, but not an exact match.

Turning to the Italian national database EDIT16, I found records for three sixteenth-century Milan editions: two by Scinzenzeler published in 1511 and 1519, respectively, and one by Leonard Pachel – Scinzenzeler’s former partner – printed in 1507. I called in a favour with an Italian academic friend of mine who happily wrote to each institution on my behalf. While I waited, I checked a major bibliography of Italian editions of the *Legenda*. No matches were found.¹⁴

Then replies came in from Italy: The Turnbull copy did not match either of the later editions by Scinzenzeler. This was becoming more and more interesting. If the Turnbull copy did not match the 1507 edition printed by Pachel, then what we had was the only surviving copy known of a lost edition. In the end, it turned out that our copy matched the 1507, but while not unique, the Turnbull copy is only one of two known to have survived – the other being held by the National University Library in Turin and it, too, is a large fragment. The scarcity of these fragments can open up a number potential research strands: What happened to the other copies? What was local competition like to sell editions of this popular text? Did Pachel and Scinzenzeler fall out over who owned the rights to print it? Was Pachel found in the wrong by the Milanese authorities and the illegal copies of this edition gathered up and destroyed? Are there any copies in private hands or unrecorded in institutional collections?

There’s a story to tell. One that I hope to write up.

Conclusion

These are just some examples of the discoveries I’ve made so far. While I have had good success identifying fragments in the Turnbull collection there are always those that are set aside in the ‘too hard basket’ and ear-marked to send to more knowledgeable colleagues. Five fragments cut for use as binder’s waste, for example, were catalogued as coming from a commentary on a work by Aristotle written by the Archbishop

and logician Giles of Rome and published in Venice in 1495. With the exception of the title-page fragment these cuttings do not match this publication and so far I have been unable to identify the exact text or edition whence they came.¹⁵ Then there are those times when you come tantalisingly close to finding a match, only to be let down again and again. There is a leaf in the collection from an Italian edition of Petrarch's series of poems *I Trionfi* (the Triumphs). While more than one copy examined nearly match in layout and format, none so far have proved identical. I use this leaf as an example because there is another leaf from *I Trionfi* very similar to the Turnbull specimen held by Dunedin City Library, so unknown fragments of this work have been following me since at least 2011!

It is, however, only a matter of time: More editions will be digitised and freely available on the Web for the purpose of comparison; image content analysis software will likely be adapted to handle different typefaces used in early-printed books and coded to work with Latin contractions and abbreviations, so it can be applied to matching of manuscript or printed fragments.

In the meantime, more fragments are coming to light and the work continues. Who knows? There may be further fragments from Caxton's lost church manual or from the Gutenberg Bible awaiting discovery in Australasian collections. It just takes the right combination of time, curiosity, knowledge, technology and patience.

Endnotes

1. This paper is a revised version of an ARANZ public lecture delivered at the National Library of New Zealand on 28 May 2017. I wish to thank Jess Moran for extending the invitation to speak, Séan McMahon and the other members of the ARANZ Council for accepting the idea and LIANZA for its additional support.
2. Peter Beal, 'Lost: the Destruction, Dispersal and Rediscovery of Manuscripts' in *Books on the Move: Tracking Copies through Collections and the Book Trade* edited by Robin Myers, Michael Harris and Giles Mandelbrote (London; New Castle, Delaware: the British Library; Oak Knoll Press, 2007), 2.
3. *Ibid.*
4. *Ibid.*, 3.
5. 'Princeton Acquires a Vellum Fragment of the Gutenberg Bible Preserved as a Book Cover': <https://blogs.princeton.edu/notabilia/2017/04/18/princeton-acquires-a-vellum-fragment-of-the-gutenberg-bible-preserved-as-a-book-cover/> (Accessed 19 April 2017).
6. Kristian Jensen, *Revolution and the Antiquarian Book: Reshaping the Past* (Cambridge: Cambridge University Press, 2011), 34.
7. Christopher de Hamel, 'The Leaf Book' in *Disbound and Dispersed: the Leaf Book Considered* compiled by Christopher de Hamel and Joel Silver (Chicago: the Caxton Club, 2005), 6–7.
8. No paper addressing the study of fragments and bookbindings is complete without acknowledging the work done by the Oxford paleographer Neil R. Ker in his influential *Fragments of Medieval Manuscripts Used as Pastedowns in Oxford Bindings* (Oxford: Oxford Bibliographical Society, 1954).
9. Isaac Geniis, *Neundte Schiffart, das ist, Gründtliche Erklärung, was sich mit den Hollvnd Seeländem in Ost-Indien Anno 1604 ...* (Frankfurt am Mayn: Wolfgang Richtern, 1606).
10. For further information on pyxides, see Elisabeth Leedham-Green, 'Seventeenth-Century Cambridge Pyxides' in *For the Love of Binding: Studies in Bookbinding History Presented to Mirjam Foot* edited by David Pearson (London; New Castle, Delaware: British Library; Oak Knoll

- Press, 2000), 197–207.
11. This discovery was first published on my blog Antipodean Footnotes in September 2013.
 12. The other eight leaves from the manual printed by Caxton are held by the British Library.
 13. *Inkunabula: the Printing Revolution in Europe 1455–1500*, Unit 2 – the Classics in Translation, CT 49.
 14. Linda Pagnotta, *Le edizioni della 'Legenda aurea'* (Firenze: Apax libri, 2005).
 15. These fragments have since been identified by Oliver Duntze (State Library of Berlin) as coming from the edition of Petrus de Aquila's *Quaestiones in IV libros sententiarum printed in Speyer* by Peter Drach, ca. 1485.

A Collection Management Strategy for Taonga and Archives for Raiātea: An indigenous hapū based whare taonga

Whina Te Whiu

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Proposed building plan for Raiātea, Motuti Marae Trustees, Feb 2016, p.39.

This article highlights the aspirations of a small hapū, Ngāti Tamatea, to build a whare taonga, or house of prized items, on their ancestral lands in the Hokianga Harbour. This has prompted the hapū to review what the collection management practices will be and, in the endeavor to preserve taonga held by Ngāti Tamatea, whether those practices will reflect museum and archival standards. The hope is that these practices will contribute to the overall tikanga (cultural practices) and hapū strategies for the museum, and enable hapū members to fully participate in kaitiakitanga (principles of guardianship).

*Mā te mōhio ka mātau, Mā te mātau ka mārama,
Mā te marama ka whai-ō, mō te ara o te ora
By being informed one gains knowledge,
By having knowledge one is enlightened
By being enlightened one is enriched,
with provisions for the journey of life*

Pa Henare Tate (2015)

Charles Royal (n.d.) describes kaitiakitanga as guardianship and protection; it is a way of managing the environment based on a Māori worldview. It is the explicit desire of Ngāti Tamatea to fulfil their kaitiakitanga responsibilities in regards to housing the taonga in their care, appropriately, to ensure taonga are preserved while remaining accessible. This will benefit whānau, hapū and iwi; as well as researchers and students, both of today and generations to come. The desire of Ngāti Tamatea and the wider community to care for these taonga is a major priority for the hapū. As such, a purpose-built whare taonga called Raiātea will have its foundations laid on the tribal homelands at Motuti marae in late 2018.

A project working group – Ngā Kaihoe, the paddlers – has been established to oversee development of the physical building, policies to guide overall operations of Raiātea, and the formation of a preservation strategy. This will involve reaching out to the GLAMS sector and meeting with diverse experts in the area of taonga preservation and conservation. Assistance will be especially sought from practitioners in the museum sector through Te Papa’s National Services Te Paerangi.

Here I will describe some of the perceived issues, challenges and opportunities that face Raiātea and the Motuti community. In particular, those relating to the inclusion of museum and archival practices and the implementation of the intangible values of mana and tapu, which underpin the hapū approach. I will be specifically discussing collection management in relation to the care of and access to taonga from the worldview of Ngāti Tamatea.

The impetus for Ngāti Tamatea to physically manifest a whare taonga called Raiātea is to allow the hapū to fully express and exercise their kaitiakitanga and guardianship over a storehouse of whakapapa, knowledge and stories. It is the hope of Ngāti Tamatea, and the wider community, that Raiātea will nourish and inspire the minds and hearts of whānau, hapū and iwi; and all visitors in search of treasures held in Raiātea.

Kōrero O Nehera – Brief History

Motuti is a small community on the north side of the Hokianga Harbour in the Northland district of Aotearoa/New Zealand. Ngāti Tamatea is the main hapū in Motuti and the people have resided in the Hokianga for over 1000 years. The whare tūpuna (ancestral house) is named after the eponymous tūpuna (ancestor) Tamatea for which the hapu is also named.

Motuti and other surroundings communities are largely Catholic

communities. In the mid-1800s Bishop Jean Baptiste Francoise Pompallier traveled from France to Aotearoa on the schooner Rai'atea. He was New Zealand's first Catholic bishop who brought the Catholic faith to Māori in the Hokianga. In the early 2000s a contingent of pilgrims from Aotearoa uplifted Bishop Pompallier's remains from France and interred them beneath the altar of Hata Maria – St Mary's church in Motuti. A center for Pomapallier was built thereafter and holds a photographic record of the trip from France to Motuti.

He Kohikohi Ngā Taonga – A Collection of Treasures

Motuti Marae is the caretaker of many Māori and Catholic taonga. These make up a sizeable collection of over 10,000 taonga comprising of early printed material, manuscripts, ephemera, letters and maps pertaining to Māori history of Hokianga and other tribal regions in Aotearoa/New Zealand. The collection includes glass plate negatives, photographic prints, ngā whakairo (carvings), ngā korowai (cloaks), ngākete (woven baskets) and Catholic relics.

It is important to acknowledge the huge contribution of taonga donated by Pa Henare Tate. His personal collection is an accumulation of his life's work as a hapū member and leader, priest, author, genealogist and theologian. Pa Tate has provided the vision for Raiātea and expert advice on tikanga, particularly in the application of tapu and mana. Sadly Pa Tate passed away in April 2016 but his wairua continues to lead Ngāti Tamatea towards its destiny, to safeguard the knowledge and narratives imbued within the taonga; acknowledging that each taonga is part of the living and tangible heritage of Motuti.



One of the only carved houses on the north side of the Hokianga Harbour. Tamatea Marae, Motuti. Photo: Whina Te Whiu, 2016.

*E hara taku toa, I te toa takitahi, engari takimano no tātou tūpuna
It is not my strength, the strength of one, but the many from our ancestors.*

Ngāpuhi saying

Te Kaupapa o Marae – Foundation Principles

Raiātea will be part of the Motuti Marae complex, situated on Ngāti Tamatea marae reservation land. Raiātea is not seen by the hapū as a separate entity but rather as an extension of the marae and therefore falls under te kaupapa o te marae (marae cultural principles).

The Motuti Marae Charter (2015) states that:

“te kaupapa o te marae, the foundation principle of the marae, is to provide a marae complex for the benefit of te hunga kāinga hapū members living in the community of Motuti, in the context of whanaungatanga (their relationships), and founded on the kaupapa, the principle of addressing, enhancing and restoring their tapu, sacred being and dignity; and of the rightful exercise of their mana; their spiritual power and authority.”

This is a powerful statement of intent that the hapū is absolutely committed to. It is articulated in their ability to address their own wellbeing as te hunga kāinga, and their continual actions of hospitality towards visitors to the marae. Ngāti Tamatea kaupapa o te marae principles are also expressed in the way they utilise the whare tūpuna as a whare wānanga, a school of learning. As such it is a place of education and learning focused on tūpuna; connecting with ancestors through stories and iwi histories depicted in the whakairo, tukutuku and kōwhaiwhai, carvings, lattice-work and rafter paintings. Every cultural ritual activity is regarded as a learning situation. Knowledge is imparted by the kaiwhakakapi tūranga position holders on the marae; roles played by the kaikaranga (caller), the kaikorero (speech makers), kaiwaiata (singers), kaikarakia (prayer makers) and kaitangi (mourners) and others.

As an extension of the marae, the proposition of Raiātea is founded on the intangible values of tapu and mana expressed in *te kaupapa o te marae*. The taonga are tapu and will be handled as such, and kaitiakitanga is the rightful exercise of Ngāti Tamatea’s mana.

He manaaki tatou i a tātou, he tautoko tātou i a tātou, ko tātou, tātou tēnā.

*We look after each, we support each other, we are a part of each,
this is who we are.*

Te Rarawa saying

Mana o te Hapū – Self Determination

Marsden (1992) explains kaitiakitanga in the following way; a 'kaitiaki' is a guardian, keeper, preserver, conservator, foster-parent, and protector. The suffix 'tanga' added to the noun means guardianship, preservation, conservation, fostering, protecting, sheltering. Heritage New Zealand (NZ Historic Places Trust, 2017) describes Māori heritage as a living spirituality, a living mana that transcends generations. It comes to life through relationships between people, the material and the non-material. Ngāti Tamatea's rightful exercise of mana is expressed in kaitiakitanga and their responsibility for the guardianship and preservation, conservation and protection of the physical, spiritual and intellectual aspects of the taonga housed in Raiātea.

Highlighted here are principles of kaitiakitanga and taonga for Ngāti Tamatea:

- The tapu of taonga is addressed, enhanced and restored for the wellbeing of tangata (people) and taonga
- The preservation of taonga and its mātauranga (knowledge, understanding) is central so that both may be accessed and interpreted for the wellbeing of whānau, hapū and iwi.
- For the conservation of taonga, tohunga (experts) and other specialists are called upon to provide advice and guidance.

Gordon (2004) suggests that museum professionals can provide useful input, facilitation, training and resources; however, they need to be led by the communities. In order to actively and appropriately care for and conserve the taonga, and fulfil their kaitiakitanga, Ngāti Tamatea recognize the need for assistance from conservators and museum experts. Therefore, National Services Te Paerangi have been invited several times to Motuti. They provide valuable training, expertise and resources. The relationship between the hapū and National Services Te Paerangi continues with respect for each other and a growing sense of shared responsibility for the taonga and Raiātea.

*Ko tou rourou, ko toku rourou, ka ora ai te iwi
With your basket (of knowledge), with my basket (of knowledge),
the people will be nourished.*

Ngāpuhi saying

Te Kaupapa ki Tētahi ki Tētahi – Māori Principles and Museum Practices

Simmons (2015) describes collection management as everything that is done to care for, document, develop and store collections, and make them available for use. He further defines the different areas of collection management; acquisition, accession, registration, cataloguing, care, use (for exhibition, education and research), and disposal of objects and specimens, collection security, conservation, storage environments, and access. Here I will discuss the care of and access to taonga in relation to the collection at Raiātea.

Tapū

Shirres (1997, p. 33) writes that tapū is the “potentiality for power” and the mana “authority” of the spiritual powers. The extensions of tapū are the restrictions. He further explains that noa is simply a state of freedom from the restrictions of tapū. Barlow (1991, p. 128) explains tapū as the power and influence of the gods. Barlow further proposes that tapū is maintained by one's desire to remain under the influence and protective powers of the gods.

Tate (2012, p. 43) extends on the definition of tapū as one concept with three related perspectives. Firstly, tapū is the restricted and controlled access to other beings: atua (gods), tangata (humankind) and whenua (land). Secondly, tapū is being-in-relationship with, such that those relationships enhance, sustain, restore and empower those relationships. Thirdly, tapū is ‘being’, understood as ‘being tapū in itself’.

Collection management of taonga for the hapū has been the greatest challenge for the Ngā Kaihoe project team because as Simmons suggests, there are so many aspects of collection management to cover. There is the additional challenge of aligning collection management practices with the values and exercise of tapū. For this reason the Ngā Kaihoe have agreed that the two aspects are very important for Ngāti Tamatea:

1. Te kaupapa o te marae – tapu o te taonga is adhered to, and
2. Collection management strategies are considered and adhered to, as long as it does not compromise the first principle of te kaupapa o te marae and the intangible values of tapū.

In the next section I will be examining the application of tapū to two different taonga. Identifying the levels of tapū associated with each taonga, and secondly the practices of access and care to manage the

taonga which acknowledges its tapu condition.

*Te tapu, te ihi, te mana, te wehi, e heke mai ki a ahau, no tatou tūpuna.
The sacred, the awe, the power, the fear from our ancestors it descends
to me.*

Ngāpuhi saying

Kaitiakitanga and Colleciton Management

Ko Ngā Kōiwi I Roto I Ngā Mea Tāpu – A Relic

A Catholic relic is the physical remains of a saint or the personal effects of the saint or venerated person as a tangible memorial. In the Raiātea collection there is a relic encased in a crucifix that was, at one time, placed inside the altar of a local church. It was later removed and placed in the hands of Pa Henare Tate for safekeeping.

Aspects of Tapū

The human remains, a shard of bone from a saint, are tapū. The bone in itself is tapū because it is part of the anatomy of a human skeleton. Within a Māori worldview any part of a human being living or deceased is deemed tapū, in itself.

The crucifix, the object that holds the remains is also tapū for two main reasons. Firstly, it is a vessel holding the human remains of bones therefore an extension of the tapū of the remains. Secondly, it became tapū at the time the relic was blessed by a priest when it was interred into the altar. The taonga is considered to have a very high level or value of tapū because of its relationship to tangata (people) and atua (god).

Level of Care – Storage Isolation

Currently, these taonga have the highest level of tapū in the collection. They are regarded with the greatest care and respect; and it has been recommended that they have their own room isolated from other taonga so as to not be in violation of other spaces and taonga. *Te kaupapa o te marae* fully extends to this isolated and restricted area, exercising the customs of karakia (prayer) and hīmene (hymn) to address the tapū of the deceased. Mihi tūpapaku (acknowledging the deceased) is to enhance and to restore the tapū of the deceased.

Level of Access – High Restriction

The area where this taonga is housed is restricted and a hapū member cannot enter this area without the permission of the Raiātea director and

must be accompanied by designated kaumātua and kuia. The relic may not be displayed around or near food areas, nor may food enter the area where it is displayed.

Horekau te tangata he taonga, ko te tangata he tapu
People are not taonga(per se), people are intrinsically sacred
Ngāpuhi saying

Ngā Tuhinga O Ngā Tūpuna – Writings of the Ancestors

The paper archive comprises original handwritten letters, notes, journals and the writings of various authors dating from 1900 to 2004. This manuscript collection is large – 45 authors have been identified, the majority of hapū and iwi descent. Subjects are varied and relate to whakapapa (genealogy), wairuatanga (spirituality), tikanga (protocols), kōrero pūrākau (local legends), mana whenua (land authority), as well as kōrero nehe (iwi, land, people history).

Aspects of Tapu

The manuscripts were written by tūpuna and have tapū. The aspect of tapū is a different frequency to that of human remains. It is tapū because of its relationship to tangata(people), in this instance tūpuna, but the physical manuscript is not tapū in itself. In some cases, but not all, the body of knowledge written about may have restrictions placed on them. An example might be whakapapa, but this is not always the case.

Level of Care

Museum standards fully apply to manuscripts and they are stored following archival conservation principles. If a manuscript is damaged it is appraised and may undergo conservation treatment to ensure its longevity.

Level of Access – Restricted

Te kaupapa o te marae again exercises mana of the hapū. Whānau or hapū may impose restrictions to different bodies of knowledge, for example, whānau whakapapa, esoteric knowledge. The restriction to access may be based on the heke tika (direct line) descendants or to kaumātua or kuia accessing a particular manuscript. The hapū might decide that some but not all manuscripts could be handled by other whānau. Or alternatively, copies may be made available for whānau to take the information away with them to be studied and used for educational purposes.

*E hara I te mea, no naianeī te aroha no ngā tupuna tuku iho.
It is not a thing of today, it is love from our ancestors.*

Ngāpuhi saying

Kōrero Whakamutunga – Closing Remarks

To the casual observer, incorporating intangible values of tapū in relation to the collection management of taonga may seem too complicated to proceed. However, Māori taonga are a living spirituality and mana that transcend generations, and therefore for Ngāti Tamatea the investment in their descendants' wellbeing is worth the effort.

I have briefly described here some of the perceived issues, challenges and opportunities that face Ngāti Tamatea and the building of Raiātea so as to fulfill our kaitiakitanga responsibilities. For it is the sheer determination of Ngāti Tamatea to succeed that drives the hapū forward; and it is important to the hapū that their values will be intrinsically connected to the management of taonga as a daily practice, as well as embedded in our long-term strategies, especially in relation to managing the care of and access to taonga housed in Raiātea.

Just as Kreps (2007) advocates for community-based museums, success might rest on the degree to which these institutions are fully integrated into a community's cultural life, how they help sustain and conserve its cultural traditions, as well as contributing to community socio-economic development. The physical building of Raiātea began in 2017, however it is already in operation as an indigenous cultural centre and museum managed by Ngāti Tamatea. Ngāti Tamatea also acknowledges that museum standards are important to the tapu of the taonga, and the responsibilities of Ngāti Tamatea as kaitiaki is integral to a management strategy for these taonga. With these provisions, I am certain that Ngāti Tamatea are ready for the journey ahead and that Raiātea isn't a distant dream or shore, but a destiny unfolding.

*Mā te marama ka whai-ō mā te ara o te ora.
By being enlightened one is enriched with provisions
for the journey of life.*

Pa Henare Tate (2015)

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Socially Rare: Using social media in special collections

Audrey Waugh

Social media has revolutionised how we engage with others and how we consume information, but has it revolutionised how archives, special collections libraries, and other similar organisations engage and communicate with their users? In a recent paper examining transformation in cultural communications Angelina Russo determines that while social media has been actively used “in the commercial and public spheres” its effects within the “cultural sector are yet to be fully examined”.¹ This essay provides a definition of social media, discusses the importance of integrating social media with current library practices through policy and appropriate resourcing, and the limitations and considerations that may prevent successful social media activities. It also discusses some institutions that are successfully promoting their digitised special collections in the GLAM (Gallery, Library, Archives, and Museum) sector and the requirements necessary for social media success.

Defining Social Media

Marta Kagan identifies that in its simplest form, social media is “people having conversations online”.² “Online” has grown to encompass many different applications and platforms. In their paper discussing the challenges and opportunities of social media, Andreas Kaplan and Michael Haenlein further define social media as “a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of user-generated content”.³ Social media sites such as Twitter, Facebook, Tumblr, Instagram and YouTube are platforms that encourage discussion, connection and the proliferation of ideas and opinions. These platforms are “designed primarily as network communication tools” that dismiss the traditional one-on-one communication methods, instead they allow for mass communication with an ever expanding audience.⁴ The shift from one-on-one to one-to-many paradigm does not necessarily depersonalise the experience of mass communication because social media has formed a participatory construct that enables individuals to determine how much

involvement they choose to have and who they choose to engage with.

When defining social media Russo determines that it can be anything that encompasses collaboration, communication, gaming, or social connectivity.⁵ Following this definition Sarah Steiner, a leader in social media outreach for libraries, defines social media as “any online platform that allows users to link to each other and contribute and share content and/or commentary”.⁶ The introduction of the World Wide Web meant that audiences were “no longer content to simply watch, listen and read what they were given” instead they wanted an opportunity to digest and discuss what they were being presented with.⁷ The Web 2.0 shift that Tim O’Reilly described epitomises what it means to use social media online:

“A Web 2.0 website may allow users to interact and collaborate with each other in a social media dialogue as creators of user-generated content in a virtual community, in contrast to the first generation of Web 1.0-era websites where people were limited to the passive viewing of content”.⁸

While social media is well and truly ingrained in many of our day to day functions it is still an emerging area of research for heritage institutions. While library users are “changing the way they discover, share and consume media” many libraries are not modifying their business process and activities to accommodate their user’s changing needs.⁹ Allocation of time and resourcing is still absent in some libraries who use social media. Yet social media has the potential to be an integral outreach tool for public programmes and collections. Staff who understand the various social media platforms available to them are essential to a successful online presence yet many libraries do not see this as an important aspect of business as usual activities. The shifting nature of how people want to connect with the virtual and physical worlds around them requires GLAM institutions to engage with users through social media. This demand has seen a radical shift in participatory culture especially in the heritage sector.

Some cultural institutions are engaging with social media and users to promote participatory communication and digitised special collections are sparking those conversations. A recent examination of Te Papa’s use of social media for special collections by Georgina Fell determined that social media enables libraries to build “online communities of interest and engage users via participatory communication” and it provides a prime opportunity for users to engage with digitised special collections.¹⁰ Some memory institutions have adopted social media and are using

it to further their institutional goals and expand their user base. If other libraries are choosing not to follow suit, either through a lack of resourcing or knowledge, they risk becoming digitally distant from their users. Whether or not libraries choose to embrace social media and new technologies it is undeniable that their readers, researchers and visitors are using these platforms to engage, promote and access digital content.

Using Social Media in Heritage Institutions

In their work "Making Connections: A Survey of Special Collections' Social Media Outreach", Heyliger, McLoone, and Thomas suggest that most heritage institutions, including those with special collections, use social media and Web 2.0 platforms to increase the visibility and use of their collections.¹¹ Beyond this, social media provides an opportunity to spark discussions based on the content promoted by the institution at international and interdisciplinary levels. Fell determines that social media also allows curators and librarians to "provide access to, and promote, collection and collection-based information" in a way that encourages discussion and engagement.¹² Dickson and Holley extend this idea, arguing that Twitter, and Facebook especially, facilitate conversations about digitised special collection items to a large and diverse audience.¹³

In their work entitled "Collaborative Social Media Campaigns and Special Collections" Garner, Goldberg and Pou outline that a caveat of delivering digitised collections through social media is that users need to be comfortable with the "interfaces of the platform" before interaction can be successful.¹⁴ If your user base does not understand, for example, how to engage, like, comment or follow an institution using the norms of social media, then it is reasonable to question how applicable or required implementing these platforms would be. While educating users on how to use social media does not fall to the institution alone, it is important for creators of social media content to consider who their audience is and how they use social media platforms when considering what level of resourcing is appropriate for their social media outreach programmes.

Curators and librarians in the heritage sector should identify that there are different intended audiences and purposes for different social media platforms. A curator may not post about in-depth research, historical context or behind-the-scenes processes on Twitter, however this kind of content may be suitable for a blogging site such as Tumblr. Research conducted by Heyliger et al. suggest that Facebook is being used primarily for promoting events, for user interaction and commenting, and

for increasing awareness and visibility of the institution itself.¹⁵ Facebook has also been found to “reach out to audiences with whom [the library] have a difficult time connecting”, this use can also be applied to other platforms that support patron communication and engagement such as Twitter.¹⁶ Their research also identified a conventional format that most special collections use in their social media platforms; “short, frequent tweets on Twitter; somewhat less frequent, slightly longer updates on Facebook; and infrequent, semiregular, lengthy posts on blogs” such as Tumblr.¹⁷ Most heritage institutions adhere to this rubric and users with even a basic understanding of different platforms understand why this formula is followed.

Policy to Support Social Media Use

Social media has been used widely by GLAM organisations with varying levels of impact. This depends largely on the policies and guidelines organisations adopt to support work produced and promoted in the social media sphere. Troy Swanson, author of “Managing Social Media in Libraries”, proposes that crafting a social media policy takes online engagement from “static informational style pages to more dynamic and interactive sites”.¹⁸ Sarah Steiner’s work “Strategic Planning for Social Media in Libraries” advocates for integrating strategic planning into social media as it will allow for “organised, sustained efforts that will create meaning and useful content” for library patrons.¹⁹ On-going internal and external environment scans will evaluate the resources, finances and personnel that the library is able to commit to, as well as what the online community requires and values in order to produce a successful social media presence.²⁰ Most academics and librarians agree that marketing, promotion, setting goals and objectives coupled with regular evaluation are essential when forming an online presence.²¹ However Jodie Bell argues that this is not always reflected in reality with “a significant majority, 75%, of librarians stated that they currently had no policy or management framework in place for their social media output”.²² A social media policy would be beneficial to both the creators and consumers of digital content as it would allow GLAM institutions to promote their digitised collections and foster a successful online community through the use of supportive guidelines and frameworks. Such a policy would also more transparently transmit to their communities how their data and other information would be used by the organisation. Implementing these policies may also give librarians who create social media content guidelines to help them navigate growing public concerns about digital

data collection and individual privacy rights.

Resources and Requirements

International literature has stressed the importance of appropriate resourcing, both in people and funding, in order to present and maintain a successful social media presence as a library or heritage institution. Koontz and Mon argue in their text "Marketing and Social Media: A guide for libraries, archives and museums" that support and resources encompass dedicated technology and staff who are "committed to strategic thinking and execution" of social media initiatives as well as strong policy for social media to be integrated into business as usual workflows.²³ While curators have the most knowledge about their collections they may benefit from further training on how to best use social media. As social media rapidly becomes a primary tool for outreach it is important for the appropriate resources to be allocated to allow a connection with library users and potential users through social media. For institutions to be able to successfully use social media they need to understand their audience and post content that aligns with their interests while still engaging potential audiences. This requires dedicated staff operating social media platforms to have a significant understanding and knowledge of the collections they are promoting as well as the social media platforms they are using.

A major requirement of posting special collections online is that institutions need to have digitised content in the first place. Institutions that have already invested in the digitisation of their special collections were more likely to be early adopters of social media to promote and provide access to their digital collections.²⁴ As researchers are increasingly reliant on digital resources and digitised content it is fitting that GLAM institutions support and promote this growing requirement. Serendipitous discovery through continual collection surfacing on social media platforms encourages users to engage with digitised library collections. Social media provides an opportunity for libraries to connect the virtual and physical worlds as there is an increasing shift towards digital environments.²⁵ This research hopes to determine how successfully the library is promoting and providing access to specialised digital content from special collections on social media platforms.

Limitations

Social media accounts cannot be successful when operating as silos. The nature of social media is to be social yet it is becoming common practice

for heritage institutions to treat social media platforms as a loudspeaker for their events and announcements and have an inward facing approach. This introspective focus means that often there is a lack of awareness as to what trends, tone and interests other institutions are benefitting from. Some professional social media account users choose not to have a personal social media presence which removes the familiarity and awareness of day to day engagement. Successful accounts and users engage with other accounts as much as they promote their own agendas. In her work "Collaborative Social Media Campaigns and Special Collections" Ann Ewbank argues for the importance of "connecting with other institutional accounts for maximum reach" and building reciprocal relationships to foster further communication and engagement, which is the true sign of a successful social media presence.²⁶ Reciprocal engagement and ongoing collaboration also allows users of one account to become aware of other accounts through commenting and posting thereby growing the number of followers. Being aware of what trends and topics are relevant to a broader audience will allow libraries to grow their user base. Insular posts go against the norms of how social media is used today. The spirit of collaboration and communication on an international level provides exciting opportunities for GLAM sectors, if they are willing to take up the challenge.

Further limitations of social media use by libraries are navigating terms of use and ownership exerted by social media platforms. Institutions "often use Facebook pages to direct traffic to [external] blogs, websites, or digital collections" which is a reflection of the hesitancy many institutions have to post content directly to Facebook due to Facebook's reuse, ownership, and copyright.²⁷ Some GLAM institutions have difficulty with the rights and reuse statements exercised by Facebook, Twitter, and other social media platforms, and as a result are hesitant to post digital collections directly to these platforms. This is especially a concern for heritage organisations that must follow internal policies including donor agreements, the Copyright Act, and the Privacy Act when posting content online. This is something that libraries need to navigate when they choose to promote and provide access to collection items online through social media platforms. One way to mitigate the ownership controls exerted by Facebook is to post links to the library's own website instead of posting content directly onto the sharing site. This allows for an image to be displayed on the Facebook page or newsfeed without a transfer of ownership to Facebook. An example of this can be seen below:

Other institutions with digitised special collections, such as the Penn

 **National Library of New Zealand**
March 28

A recent perusal of drawers in the Ephemera Collection resulted in the discovery of some posters and other printed material that reflect the situation in occupied Europe during World War One.

While most of this material is a little outside our normal collecting scope, it does give some context to the activities of our own military personnel in Europe at the time, and at this time one hundred years later, it seems an opportune time to talk about it.

<http://natlib.govt.nz/.../pos.../words-from-the-occupying-forces>



natlib.govt.nz
/natlib.govt.nz

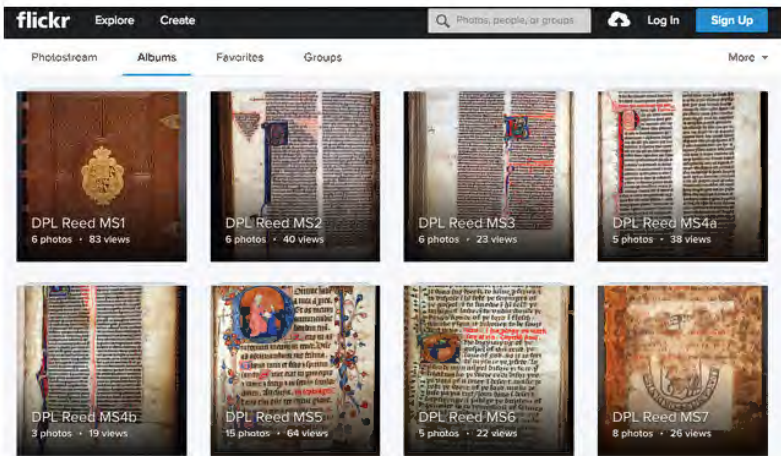
Like Comment Share

10

1 share

National Library of New Zealand's Facebook page, May 2017.

Library and the Dunedin Public Library, have successfully engaged with social media to provide access to and promote their collections online. Dunedin's Heritage Collection has one of the most developed "medieval and Renaissance manuscript collections" in New Zealand.²⁸ They have used a Flickr photo-stream to provide access to their collections online. Flickr is a photo sharing site that can host high resolution images which is ideal for researchers who are investigating detailed manuscripts online. An example of their digitised collections available online is included below:



Dunedin Public Library's Heritage Collection on Flickr, May 2017.

As well as the digitised image, researchers are also provided with a historical summary of the individual item including date, size, provenance, decorative features, references and any notes added by the curator. This kind of information is similar to what researchers would receive during a one-on-one consultation with a curator, however when it is presented in such a manner online it caters to a wider range of potential viewers. Similarly, the Provenance Online Project (or POP) has encouraged many institutions to post their digitised special collections online in order to crowdsource further information about their holdings. This collaborative approach is an integral element of Web 2.0 platforms and a participatory online community. New Zealand libraries could benefit from external knowledge and commentary on their special collections as well as the opportunity for international institutions and communities of interest to engage with their own collections.

Conclusion

While some special collections have demonstrated the potential of social media to promote and provide access to digitised content it is evident that more could be done to foster a collaborative and engaged online community. Some studies have been conducted on social media in libraries and other heritage institutions but few have focussed on special collections and archives. Drawing on the available literature it is clear that researchers and novices alike would benefit from an opportunity to view collections online through social networking sites such as Facebook,

Twitter, Tumblr, and more. As social media incorporates a number of different channels and platforms it is something that requires regular appraisal. The concept of future planning and adaptation is difficult to predict and realise due to the fluidity and relatively short lifespan of Internet based applications. There is a demonstrated need for further qualitative research into how special collections and archives are using social media.

Audrey is a librarian at the Alexander Turnbull Library, Wellington. She recently completed a Master of Information Studies at Victoria University of Wellington entitled: "Socially Rare: An examination of the Alexander Turnbull Library's Rare Books and Fine Printing collection's social media presence". The literature review included in Archifacts formed part of her research.

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Hidden Histories and The Question of Access – The Perspective of a Researcher

Tiffany Jenks

We live in an age where researchers are looking beyond the ‘what’ and the ‘how’ behind historical events to try and understand the ‘why’. This why is a far more personal question and often a lot harder to discover.¹ The history of emotions, though, is one way to explore these deeper reasons for why people act the way they do.² How does one explore the history of emotions? While I don’t believe it is possible to truly know the emotional motivations and experiences of individuals in the past, there are certain subjects in history through which we can begin to understand emotion more broadly; that allow us to unpack the societally-defined, often implicit rules surrounding emotions. Researching typically overlooked or potentially sensitive subjects like mental illness and shadow labour, for example, allow us to make these cultural regimes tractable and lets us explore the history of emotion. But these topics are often hidden and the voices of those affected can be hard to find.

Sources which contain information on more sensitive subjects in history are often protected, and for good reason: we must respect the people whose past we are delving into. But restrictions on sources have consequences for research. Why is it that the subject of mental illness surrounding the First World War is prolifically written about, yet the same subject during the Second World War is lacking?³ Is it a lack of interest? Or is it a question of access? At present, it is difficult to gain access to archives protected under the 1993 Privacy Act. A simplified understanding of the Privacy Act sees it as guarding certain sensitive material such as medical and military records for 100 years.⁴ In reality, the Act is more nuanced than this and can be difficult for both researchers and the institutions regulating access to material to fully comprehend. Factors like what the material is, why the researcher wants access, and what the researcher intends to do with the information all play a part in the accessibility of archives protected by the Act. At its essence, the Act seeks to protect the privacy of the people whom the documentation includes, but in my experience, a lack of understanding of how the Act impacts archives and an unwillingness to share understanding on access

to archives is also leading to a barrier for researchers.

During my honours year studying history at the University of Otago, I wanted to research how war-related mental illness impacted women and children after World War Two. The most difficult question of this subject was how to find primary sources which could help me understand the effect mental illness had on families. It is already difficult to find the voice of women and children in archives but add the subject of mental illness and sources become even more disparate. Being in Dunedin, my first port of call was the Hocken Library and I discovered that the Hocken holds the Dunedin RSA Collection. This collection contains the Dunedin RSA Welfare Claims Files.⁵ At the request of the RSA, these files are restricted and the Hocken staff explained the process of applying for access. After writing to the RSA and explaining why I wanted access, they were happy to grant permission under the condition that I did not identify people. As it is when researching, I was unsure if these files would be useful in my search into a hidden history. Fortunately, this unique source proved to be a window into the difficulties men and women experienced because they felt comfortable being open with the RSA. Additionally, they reflected how the RSA tried to support men, women and children in families where a returned service personnel was suffering from war neurosis.

The files posed a methodological challenge: how to systematically search through them. The series, ranging from 1940-1989, contains welfare applications from veterans of the Boer War, World War One, World War Two, Korea, Borneo and Malaya, and Vietnam. The files are only ordered roughly chronologically by when the application was made, meaning that I could not be sure how many files in an individual box related to World War Two veterans. The chronological organisation meant that I settled on searching through the first ten boxes to see what I could find, and from there made a decision regarding the need for further research. Eventually I searched through all thirty-eight boxes of claims files, wanting to maximise the number of cases so I could broadly discuss non-governmental support provided in Dunedin, and the wider Otago region, by the NZRSA. The nature and range of support offered by the Dunedin RSA meant that only sixty of the 2,573 claims files mentioned war neurosis. After this survey, it became clear the topic needed to shift from solely focusing on the effect on women and children, to speak more on the support available for the men suffering from war neurosis and their families. In the end, the Dunedin RSA Claims Files, in conjunction with Seacliff Soldier Patients Files, yielded a dissertation which focuses

on both governmental and non-governmental support for World War Two returned servicemen suffering from war neurosis, and how these two forms of support services co-operated to best provide assistance.⁶

I took a risk with this topic; a risk that resulted in uncertainty about whether I could complete my dissertation because gaining access to the Seacliff Soldier Patient Files was such a long and complicated task. The dissertation was due in October and by July I only had two chapters written. I was also reliant on being granted access to the Seacliff files to provide content for the final chapter and increasingly it appeared that this was not going to happen. The time restraint placed on the dissertation meant that if access was not granted, I would either have to search for another source or to begin again on a subject with fewer restrictions. Luckily by mid-July I was able to begin researching through the Soldier Patient Files. At first, I was disheartened by their contents because I could not see how the information from these files would fit with the existing bulk of the dissertation. However, my supervisor Russell Johnson gave me sound advice: do not focus on what is not within the archives but focus on what the archives are telling you. For researchers studying hidden histories, information in the archives can be slim but they still tell a story, you just have to work out what that story is. This advice made a poor second chapter into something far more interesting.

Hidden histories are a tricky subject for many reasons. When researching a subject that people did not openly speak about it can be difficult to find the voices of those affected by such subjects as emotional regimes, shadow labour and mental illness. If people did not want to discuss a subject in the past, then often the need to protect their privacy continues in the future. But alongside this, there *are* ways research on topics of a hidden nature can be improved. Access is an increasingly crucial priority in the GLAM sector and large-scale digitisation is one way that open access is being implemented in New Zealand archives. The ability to research newspapers, WWI military files, shipping and probate records online has eased the ability to research, particularly in the realm of public history.⁷ The point of an archive is to preserve history for the benefit of the future and the more the topic of access is considered, the greater benefits we will see. I do not see the 1993 Privacy Act changing any time soon, but I would like to think that the subject of access concerning the act is being discussed. The more the entities governing access are aware of how the act impacts them and how it relates to different researching situations, the less uncertainty around the ability to research hidden histories will be. At present, there seems

to be lack of communication between the archive, external stakeholders (e.g. those who give permission for access to sensitive material), and the researcher. Additionally, there seems to be a lack of cohesion across archival institutions in New Zealand regarding their understanding of and stance on the Act. These two factors contribute significantly to confusion surrounding access to sensitive materials and in turn create a culture of reluctance to approach subjects which may involve the Privacy Act. Communication and education surrounding how the Privacy Act impacts on archives, external stakeholders, and on researchers should be incorporated into conversations about access. Beyond this, communication and education should be implemented at the ground level so that archives can better support turning knowledge into value.

At the end of my dissertation, my supervisor Angela Wanhalla said to me that she was surprised I had not chosen to change my topic. The beauty of history is it can be rewritten through different perspectives to create something previously unthought of. But the uncertainty of finding answers or pushing the boundaries of archival research is preventing us from going beyond the perimeters of our knowledge. Historians are ready to breach the current innate conservatism of research and a leading step towards this will be to consider the ways we can change thinking about archival access. It is the difficulties surrounding sources which deter one from delving into sensitive, restricted subjects but in my opinion very much worth the uncertainty of the outcome. My dissertation is only a small insight into the impact that war neurosis had on returned service personnel and their families, but I hope that it opens a door for others to research into the subject.⁸ Beyond this, I hope the current discussions surrounding access result in the culture of conservatism on both the part of archives and researchers is changing.

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Book Reviews

The Silence of the Archive

DAVID THOMAS, SIMON FOWLER and VALERIE JOHNSON

London: Facet Publishing, 2017

ISBN 978-1-78330-155-3

As traditional understandings of archival wholeness and impartiality continue to be challenged, the archive is moving from a 'neutral' space to one of active and incomplete curation. Embedded in power structures, bureaucracies, and other information mediators, the voice of the archive speaks only of certain stories. But if the voice of an archive is shaped by deliberate action, what about its silences? What structures and processes create these silences, and how can we as archivists address them? These are the questions asked by David Thomas, Simon Fowler and Valerie Johnson in "The Silence of the Archive", a critical addition to the *Principles and Practice in Records Management and Archives* series. The three authors bring with them a wealth of knowledge from public, corporate, academic, and community sectors, using their experiences to explore different facets of that which is missing as a positive, rather than negative, space.

As Anne J. Gilliland writes in her foreword, "a multiplicity of literacies is required to approach the world's diverse archival legacy and its silences." Each chapter therefore highlights a different viewpoint, and explores its implications for the modern archivist. Simon Fowler opens the book with "Enforced Silences", discussing how archival silences can be introduced at each stage of selecting and processing records. He shows how the archival process can be particularly vulnerable to prevailing power relations, while conditions of war, instability, informality and institutional bias can further quiet the already marginalised voice. By exploring a range of causal pathways, Fowler begins to expose the sheer diversity of silences that an archive can host and maintain.

In what I considered to be a refreshingly broad perspective, Fowler then turns to address how the archival user experiences, and perpetuates, the silence of the archive. Often through inappropriate expectations of the wholeness and infallibility of an archive, the user can ignore gaps or skew information to fabricate the "missing clue" that they desperately seek. One fascinating observation is that user expectations can vary by country, culture, and even legal system – citizens of a civil law society may

expect far more detailed records from their notaries than in a common law environment. Fowler follows this chapter up with “Imagining Archives”, which draws attention to how users can compensate for silences through forging, re-creating, or imagining histories.

David Thomas has a strong voice throughout the book, giving an up-to-date perspective on the shaping of digital voice and silence. His chapters draw the reader into the complex terrain of digital preservation and continuity, digitisation, information overload, metadata, and access, exploring how these factors affect established and emerging silences. Thomas’ careful analysis situates the book squarely in the modern context, and I think it will speak to all archivists practising on the frontlines of digital curation.

The final chapters deal with potential ways to address the silence. Valerie Johnson explores options of legislation and shifting archival methodologies, and ultimately the acceptance and active use of embedded silences. Quoting Carolyn Steedman, Johnson notes that “an absence is not *nothing*, but is rather the space left by what has gone... the emptiness indicates how once it was filled and animated” (105). Johnson explores how archives can re-animate and empower these negative spaces for what they are, as well as what they are not. The book concludes by arguing for active and consciously managed silences as a powerful step towards accountability in archives.

This book fills an interesting gap by expressly focusing on what *isn't* in terms of archives and archival methodologies. By unfolding the many dimensions of archival silence, it guides the archivist in how to break down their own ‘monolithic’ silence into distinguishable paths and patterns. However, at times it was hard to keep track of these paths as a reader – key concepts and definitions were repeatedly defined and re-defined in successive chapters by the authors. A clearer sense of the scope of each chapter, and a stronger interaction and progression between chapters, would have helped to really drive home the important messages offered within.

As a final thought, it occurs to me that some of the biggest silences in archives come not from incomplete archival methodologies, but from their neglect of categorically different epistemologies. I was reminded of Jared Davidson’s essay on “The Colonial Continuum: Archives, Access and Power” (*Archifacts*, Apr. 2015), in which archival processes are analysed through a postcolonial lens to reveal powerful indigenous silences. The desire to categorise and control information according to a Western worldview is surely one of the largest silencers of the diverse knowledge

legacies that archivists are called to protect. Although unfortunately not addressed in this book, *The Silence of the Archive* provides a number of cogent frameworks through which New Zealand's archival silences can come to life.

Nina Whittaker

**Putting Descriptive Standards to Work:
Modules 17-20 in Trends in Archives Practice**

KRIS KIESLING and CHRISTOPHER J. PROM (Eds.)

Chicago: Society of American Archivists, 2017

362p. | ISBN-13:978-0-9318-0-931828-98-0 (paperback) | \$39.99 US

The Society of American Archivists' *Trends in Archives Practice* is an open-ended series of modules intended to fill significant gaps in archival literature. The focus of the modules is practical management in the digital age. Though each module addresses a discrete topic (and can be individually purchased in electronic format), modules are grouped together within broad subject areas for the purpose of print and electronic book publication. Those included in *Putting Descriptive Standards to Work* (modules 17-20) are concerned with the implementation of the USA's national content standard DACS (Describing Archives: A Content Standard), EAD3 (Encoded Archival Description Version 3), EAC-CPF (Encoded Archival Context – Corporate Bodies, Persons and Families), and with the challenge of sharing archival metadata.

Module 17 – 'Implementing DACS: A Guide to the Archival Content Standard', authored by Cory L. Nimer – is focused largely on providing guidance for making decisions about the content of each data element in the DACS archival model. The introduction to this module begins with a brief and wide-ranging discussion of the purpose and nature of archival description, then outlines the evolution of national and international standards relevant to United States practice, reflects on archival description within the cultural heritage community, and concludes by discussing the administrative issues that arise from the flexibility of interpretation and implementation DACS has been designed to accommodate. In discussing the cultural heritage community, the author's focus is very much on the library community's MARC (Machine Readable Cataloguing) and RDA (Resource Description and Access) rather than on museum practices and standards. Following this brief introduction, the module is laid out as a manual for practice, with each DACS element individually discussed. A standardised format is followed: a cross-reference to DACS, a note on whether the element is required or optional (the latter being further subdivided as "added value" or "optimum"), questions archivists should ask in making decisions about the nature of the content to be included in the element, consideration of whether equivalent elements exist in RDA, discussion of the various types and forms of content that can be entered into the element (in

each case emphasizing that archival organisations should develop their own implementation guides in order to ensure consistent practice), and examples of how that content would be expressed in EAD and MARC. The module concludes with a very brief discussion of future trends and a lengthy list of further readings relevant to descriptive practice. Given its manual-like structure and relatively light discussion of the archives domain's evolving and contended descriptive practices, Module 17 will be of interest primarily to users of DACS and others striving to standardise relatively traditional hierarchical descriptive practice in their own organisations.

Modules 18 to 20, on the other hand, deal with topics of international importance in adequate depth and breadth to be used by both students and practitioners as good introductory texts. Module 18 – 'Using EAD3' by Kelcy Shepherd – begins by briefly outlining the development of EAD, discussing reasons for using it, and explaining its relationship with other descriptive standards. This is followed by an introduction to EAD3's overarching structure and discussion of EAD3 schemas, aspects of EAD3 that are new (the ability to capture more granular data, to encode multilingual descriptions, and ways of using EAD3 to make archival data ready to be expressed as Linked Open Data), and migration of data from previous versions. Thereafter issues relating to the implementation of EAD are discussed: preparation and planning, ways of creating EAD, transforming EAD3 for display and other uses, publishing and exchanging EAD, and usability. The module concludes with recommendations for archivists considering implementing or updating to EAD3 and with appendices listing further reading, describing implementation case studies, and providing code examples.

Module 19 – 'Introducing EAC-CPF' by Katherine M. Wisser – begins with a more extensive discussion of the development and nature of archival description than was provided in the introduction to Module 18. Australian practice, which began with Peter Scott's 1966 challenge to the traditional record group and which is now articulated in the Australian Society of Archivists' *Describing Archives in Context*, is acknowledged as "one of the most influential changes to archival description" since the publication of Muller, Feith, and Fruin's 1898 manual. Acceptance of Scott's claim that record group classification represents the provenance of archives in "incomplete and misleading" ways is positioned as a driver for the development of EAC-CPF. Accordingly, the late twentieth century North American tendency to submerge context control within the concept of authority control gives way, in this module, to explicit discussion of "a

fundamental mental shift” from the traditional one-to-one relationships between records and a creator to an entity-relationship model which enables many-to-many relationships. Context control is now seen as inclusive of authority control rather than as being nothing more than authority control. After this introduction to archival description, EAC-CPF becomes the focus of attention. The process whereby it was developed is described and also its relationship to other standards, namely ISAR-CPF (International Standard Authority Record for Corporate Bodies, Persons, and Families), DACS 2nd edition, and the library standards RDA and FRAD (Functional Requirements for Authority Data). Next, the structure of EAD-CPF is described, including the flexibility and extensibility it has been designed to enable. Following this there is a brief discussion of other metadata initiatives deemed relevant to EAC-CPF and a longer discussion of implementations and uses of EAD-CPF. The module concludes with a discussion of the impact of EAC-CPF on descriptive practices and with appendices listing further readings, describing case studies, and tables showing crosswalks between FRAD, RDA, DACS, ISAAR(CPF), MARC authority, and EAC-CPF.

The final module – ‘Sharing Archival Metadata’ by Aaron Rubinstein – is the one I found most interesting. In this module Rubinstein moves from a historical overview of the development of standards for sharing digital data to a very full and easily comprehended introduction to the practices and technologies supporting linked open data: structured data, serializations, data modelling, APIs (Application Programming Interfaces), RDF (Resource Description Framework), and SPARQL (the standard query language and protocol for linked open data expressed in RDF). In arguing the case for greater attention to structured open data capable of linking with other data on the Web (rather than the implied closure associated with the concept of metadata), Rubenstein draws attention to changes that have been occurring in the nature of the Web; to the usability of archival descriptions, especially by members of the emerging digital humanities community; and to potential economies of scale, especially by means of linking to descriptions of contextual entities previously created and made open by other organizations. The module goes on to suggest practical approaches to expressing existing archival (meta)data as linked open data and concludes with appendices that list further readings and describe case studies.

Although each of the four modules in *Putting Descriptive Standards to Work* stands alone in most respects, a sequential reading is interesting in that it takes one from relatively traditional document-like approaches

to description through to discussion of the desirability and technological possibility for more granular and more structured data. This being the case, it is disappointing that the book's future-focused discussions do not engage with archival science's ever-growing body of critical literature and the suggestions critical theorists have made for enriching archival data by documenting and providing access to the viewpoints of those whose presence in the archive has typically been sidelined or ignored by archival descriptive practice. The focus is very much on the largely reactive standards that dominate the world of practice rather than the potential character of anticipatory standards that could move the profession closer to achieving the "liberatory" standard Wendy Duff and Verne Harris imagined nearly two decades ago. In linked open data, the technological means of achieving liberatory description may finally be within reach. However, to fully realise the potential of the technology, archivists need to give more than lip service to the fact that the concept of provenance need not be limited to corporate bodies, persons, families, and functions related to records in merely a few ways. They also need to recognise that multiple provenance can, as Chris Hurley has repeatedly argued, be simultaneous as well as sequential. Because of these limitations *Putting Descriptive Standards to Work* cannot be recommended as a fully-rounded introduction to archival science's evolving descriptive practices and standards. It is nevertheless a very good introduction to those standards which are dominant in practice today and to contemporary technologies capable of supporting even richer archival description.

Kay Sanderson

Moving Image and Sound Collections for Archivists

ANTHONY COCCILO

Chicago: Society of American Archivists, 2017

US \$69.99

Anthony Cocciolo's volume *Moving Image and Sound Collections for Archivists* is written for the general archivist who has or will experience finding among their collection or donations, material in various audiovisual formats.

Many an archivist has sorted through material to come across some media format and wondered quite what to do with it. Whereas paper has been fundamentally stable for centuries media formats seem to change every decade or so, leading to a plethora of formats all with their own preservation and access challenges. Having to identify the particular characteristics of the format is necessary before making decisions about the long-term value of the content and considering its access and preservation. This book provides information and guidance which helps the archivist make that decision a more informed decision.

Cocciolo is well-placed to provide this advice. Interim Dean at the Pratt Institute School of Information he has written widely on a range of topics including recent articles on email as a cultural heritage resource (*Records Management Journal* 26 (1), 68-82), and the differing approaches of archivists and digital asset managers (*The American Archivist* 79 (1), 121-136), both exploring aspects of his long-time interest in archives and digital preservation.

As Cocciolo comments, paper has been shown to be able to cope with some level of benign neglect over time. Not so media formats. Both analog and digital media archives are subject to hardware obsolescence and digital media also has the added complication of software becoming unreadable.

The author has structured the book into two parts. The first deals with general archival practices as they apply to moving image and sound collections. He argues that appraisal of media formats not only requires the standard considerations as to the potential value of the material but must also include a decision about what format it should be retained in. The future accessibility and integrity of the item may well hinge on this second decision. He then goes on to discuss specific arrangement and description elements particularly relevant to media formats and provides a useful table of relevant metadata, covering both descriptive metadata (using Dublin Core metadata fields), and technical metadata (using the

PBCore standard). For those who are new to this area these provide a good practical starting point or model.

The chapter on 'Digital Preservation of Digitised and Born-Digital Content' is one clearly core to the author's message. He believes that analog media materials must be digitised for their long term access and preservation and therefore spends some time discussing what archivists need to know in order to make informed decisions. The digitisation of media archives need to give special attention to the sound and/or video quality of re-formatted object. This chapter includes four short examples of practices employed by a range of small to medium-sized archives and it is a pleasure to see a New Zealand case study included here. Elizabeth Charlton provided information from her experience at the Marist Archives, Wellington, using a combination of vendor-supported reformatting and in-house preservation.

While the section on "Legal and Ethical Issues" is naturally located in the world of USA copyright law, there is still value to be derived from the discussion of donor agreements, preservation exemptions to copyright law, and privacy concerns. This section is relatively light in comparison to the others, but given its less universal applicability this is not really an issue. Given the wide scope of the book overall and to avoid the reader being overwhelmed, the discussion of individual areas can only touch on the main points. This is counterbalanced to some extent by useful 'Notes' sections at the end of each chapter, and a useful section of further readings near the end of the book.

The second part of the book gives guidance of the handling and management of specific formats, considering in turn audio collections, film, analog video, digital video and complex media. Cocciolo works through the most commonly found formats, giving practical advice on how to manage the two key concerns of preservation and access. He realistically acknowledges that many archivists are not able to call on large budgets and specialist services and have to make pragmatic and practical decisions. Alongside providing a brief history of each format, good use of images helps illustrate the difference between the physical carriers and explain some of the technical points being made. He also provides some useful tips on storage of the various media, recognising that few small archives will have the resources to immediately implement full digitisation projects.

The range of real-life examples gathered from a number of practitioners alongside clear explanations gives the reader reassurance that these are achievable proven solutions rather than theoretical

approaches. Although not the target readership, the specialist media archivist may also pick up some ideas from Cocciolo's suggestions and the experiences of others.

Cocciolo has identified that many archivists need to develop a better understanding of the elements of digital media preservation, especially as more and more archival material is being produced in multimedia formats. In this book he has delivered an excellent starting point, providing a good overview of the field, practical advice and leading the reader to more detailed studies if desired.

One minor criticism regarding the formatting – a slightly larger font with a more obvious break between paragraphs would have made the text easier to read. This is not just from the perspective of someone whose eyesight may not be quite what it was but a common reaction by a number of readers that I showed the book to. But this is no way diminished the value of the information contained within the volume.

Elizabeth Nichol

**Acknowledge No Frontier:
The Creation and Demise of New Zealand's Provinces, 1853-76**

ANDRE BRETT

Otago University Press, 2016

343p. | ISBN 978 1 927322 36 9 | \$45 NZD

For nearly a quarter of a century, between 1853 and 1876, New Zealand was the site of a constitutional experiment, the colony being governed under a politico-administrative structure which attempted to combine the perceived advantages of the federal and unitary systems of government. In more general historical writings 'the provincial years' have tended to be swiftly passed over, viewed almost as an aberrant phase, the emphasis being on the novelty of the quasi-federal aspect of the arrangement. Since 1932 almost the sole specialist published work on the subject has been W.P. Morrell's *The Provincial System in New Zealand 1852-1876*, based on a thesis presented almost a decade earlier. Morrell, a careful scholar, was well aware of the limitations of his pioneering study, conceding it was perhaps unduly influenced by the Otago sources from which he had been compelled to primarily draw. He counselled that in any future overview the working of provincial government in the ten different provinces ought to be fully studied and compared. Yet remarkably, despite an almost exponential increase in New Zealand historical research and writing since the 1960s, despite pulses of revisionism, even revisions of revisionism, his call for further detailed investigation - reiterated in the 1962 second edition - has been largely unheeded. Beyond passing comment in more recent general histories, more extended treatments in the now ageing Otago and Canterbury centennial histories, and occasional unpublished theses, most presented more than 50 years ago, there has been little detailed scrutiny. A new synoptic study of the operation of provincial government in New Zealand is therefore to be warmly welcomed.

In *Acknowledge No Frontier*, based on a University of Melbourne PhD thesis, Andre Brett seeks to answer several fundamental questions. Why were the provinces created in the first place? How did settlers shape and change these institutions during the years of their existence? And why, little more than 20 years later, were the provinces then existing abolished under central government legislation? He correctly notes that from the beginnings of European colonisation there was a strong colonial desire for a considerable measure of self-government. Indeed, by the early 1850s, both in the colony and 'at home', as in the neighbouring Australian colonies, agitation had reached a high level. Yet the solution

devised by the Colonial Office for New Zealand, was markedly different from that accorded the colonies across the Tasman, or for that matter Canada. Under the Imperial Government's 'Act to grant a Representative Constitution to the Colony of New Zealand ... 1852' a colonial legislature, comprising an elected House of Representatives and a nominated Legislative Council, was juxtaposed with provincial legislatures, with elected Superintendents (almost presidential officers) and Councils. Initially Britain's most distant possession was divided into six provinces, three in the North Island (Auckland, Taranaki, Wellington, and three in the South Island (Nelson, Canterbury, Otago). Subsequently four new provinces – Hawke's Bay, Marlborough, Southland and Westland - were carved from within existing provincial boundaries, although Southland was reabsorbed by Otago in 1870. While the provincial administrations were charged with responsibility for a number of critical functions, including the distribution of Crown lands, immigration and public works, the colonial government always held considerable reserve powers, thus ensuring ongoing tension between provincialists and centralists. Reviewing earlier answers to the questions he poses, Brett argues that whereas Morrell and most of his successors have viewed the experiment from an Imperial perspective, the local impetus has tended to be down played. The provincial system of government was a distinctive response to New Zealand needs, and therefore its ongoing modification and ultimate demise were equally the result of changing local conditions and imperatives.

Brett offers what amount to geographical and economic explanations for the comparatively short lives of the provincial administrations. Their setting up was a clearly conceived response to actual immediate needs. During the 1840s there had been constant tension between the widely dispersed settlement bridgeheads scattered around the New Zealand coasts. Despite abortive attempts to provide a measure of devolved government in the 1840s, the distance between, say Auckland and Dunedin, even between those settlements and Wellington, was simply too great to permit effective oversight of the everyday concerns of colonising. Yet, while contemporaries such as William Fox might write of the 'six colonies of New Zealand', the individual settlements were too small; hence some other mechanism to facilitate localised development was required. As Brett recognises, land was the primary local resource, and to settle it and make it productive sophisticated transport infrastructure was required, first through better port facilities, but increasingly more importantly through the construction of roads, later railways. Brett

argues, and persuasively, that the creation of the new provinces was almost invariably an outcome of the inability of the foundation provinces to adequately open up, and foster development in, their most outlying hinterlands. There was always inequity, in that the larger southern provinces had more substantial land funds, but the splintering off in the 1850s, frequently the result of bitter local politicking, only exacerbated inherent weaknesses in the system. In contrast to earlier historians, Brett attributes lesser importance to factors such as the debilitating effect of a decade of interracial warfare in the North Island, or the difficulties of the provinces in securing loans on the London money market by the mid-1860s. To an extent, despite or perhaps because of their impecuniosity, the provinces had already served their developmental purpose. More was now needed. There was thus a certain inevitability about a centralising colonial government assuming ultimate responsibility for Vogel's 1870s public works and immigration schemes. Because the provincial system had been conceived as a response to the needs of the late 1840s, in Brett's words 'as time and space were transformed, so were the roles of New Zealand's tiers of government', this rendering the provinces themselves redundant. While *prima facie* his case is plausible, the impact of war on the northern provinces merits closer investigation.

Perhaps reflecting the subject, this book is not always easy reading, but it is enlivened by some colourful vignettes. For instance, the battles between the partisans of Picton and Blenheim as to just which modest township was to become 'the capital' of the sparsely populated province of Marlborough. This dispute so obsessed local politics that by the mid-1860s few other issues were even considered and competent governance was swept aside. Memorial followed memorial and for a time Marlborough had two competing Superintendents and two bitterly opposed Councils. Then there was the determination of groups in two major provinces - Auckland and Otago - to separate completely and become colonies in their own right. At Auckland the prospect was pushed virtually from the outset, motions to petition the Queen being regularly passed by the Council, although the level of popular support remains doubtful. At Otago the lobbying came later, after the discovery of gold appreciably improved the province's stocks. In both provinces the war in the north gave separation a boost, and for Aucklanders the decision to remove the capital to Wellington stimulated a furious response. This grandstanding was probably as debilitating to provincialism as the struggles of the secessionist provinces. In each of the provinces strong personalities were involved, none less than Wellington's Dr Isaac Featherston. When

provincial elections returned Featherston in 1857, but with a hostile Council, the provincial leader saw no reason to vary his policies, or to replace the defeated Councillors making up his executive. This ushered in three years of infighting and legislative inertia as Featherston allocated significant acreages to his close allies. At one point the entire provincial funds were uplifted from the province's banker and deposited in a private account. Such bizarre episodes, however, should not obscure the fact that there were significant gains under the system, some of which are suggested in a series of appendices.

For readers of an archives journal, how effectively have the key evidential sources been identified and utilised is an obvious question. Without doubt, relevant secondary sources and contemporary accounts have been diligently searched. No serious omissions come to mind. Previous thesis research has also been widely consulted. A great deal of important unpublished New Zealand historical material remains little known on university shelves, although recent moves to digitise holdings are welcome. Noting that Morrell referred to only a very narrow selection of newspapers, Brett sets out to remedy this deficiency. Over 50 consulted titles are listed, some for short periods, others in long runs, most presumably accessed through Papers Past. There is a strong impression that newspapers may have been the most important single source for the study. Yet, while the nineteenth-century New Zealand press offers a liveliness only rarely found in official records, they must be utilised with extreme care (as Ian F. Grant's forthcoming history of New Zealand newspapers will demonstrate). Given the vituperative bent of many of these publications, consider how future historians might recount the 2016 US presidential election with Fox News and CNN as prime sources. If newspapers provide tasty icing, the historical cake itself generally requires stronger ingredients. Brett also suggests that Morrell and others relied perhaps too heavily on official records, and the present work makes far greater use of a small selection of politician's private papers, few of which would have been available in the 1920s. It also makes selective use of a wider range of published official papers of the provincial governments, surprising exceptions being those of Wellington, Taranaki and Westland. What is more perplexing is that there seems to have been no recourse whatsoever to the extensive extant archives of any of the provincial administrations. In a study which sets out to explain the rise and fall of the provinces, how they operated, this is surely a limiting exclusion.

Nicely produced, well -illustrated, this book is valuable as an up-to-

date survey of New Zealand's short dalliance with a quasi-federal form of government, but is unlikely to be the last word on the matter. It stands alongside Morrell's seminal study, complementing rather than superseding the pioneer work. Together they offer a framework for further, and deeper, explorations of the workings, achievements and shortcomings of quasi-federal arrangements. Such research is badly needed, postgraduate studies in political and administrative history having for many years taken a backseat to changing social and cultural history enthusiasms. Though now largely forgotten as governmental entities, New Zealand's provinces nevertheless remain in strongly maintained regional identities and sporting affiliations, and it is a little ironic that the present New Zealand government's strong push for local government amalgamations, for the creation of super-territorial authorities, might suggest a subliminal inclination to return to a form of provincialism.

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The Lost City of Z

DAVID GRANN

London: Simon & Schuster UK Ltd, 2009

339p. | ISBN 978-1-84737-479-0 (trade paperback) | \$38.00 NZ

Killers of the Flower Moon:**The Osage Murders and the Birth of the FBI**

DAVID GRANN

New York: Doubleday, 2017

338p. | ISBN 9780385534246 (hardcover) | \$37.99 NZ

As winter approaches you may be on the lookout for hearty non-fiction, non-professional practice reads. These you will find in David Grann's works. Coming across a recommendation for his latest work on a listserv, my interest was piqued by the fact that *Killers of the Flower Moon* covered the formation of the FBI. Being of a generation who could visit the FBI headquarters in Washington DC (discontinued after 9/11) I was especially curious to find out the link. Furthermore, as Grann has been a staff writer for over a decade at *The New Yorker* I felt I would be assured a gripping read. He did not disappoint. In fact I then immediately put in a reserve for his earlier book, *The Lost City of Z*, and read it in one day.

His first book, *The Lost City of Z*, traces the life of Percy Harrison Fawcett, a former British military officer turned explorer who disappeared in the Amazon in 1925 and the consequent attempts to find him and the elusive City of Z. Grann's vivid descriptions of the array of Amazonian creepy-crawlies and diseases and how they can invade the human body evoked the episode of *River Monsters*, when Jeremy Wade covered the candiru and made me wonder tangentially how any television crew could be prepared to venture into such lands for filming.

His latest publication, *Killers of the Flower Moon*, presents the systematic murders of members of the Osage nation, who removed from their original tribal lands became in the 1920s the richest people per capita in the world. It portrays starkly the lawlessness and racism that has helped form today's United States. The unfortunate and despicable events were the backdrop to J. Edgar Hoover moulding the Bureau of Investigation into the FBI, institutions he reigned over for nearly five decades.

In these two books, Grann delivers deftly-worded narratives so much so that one could forget they are not fiction. On both occasions he

became interested in the incidents through archival sources. Each book is meticulously researched using archival and private family collections as well as interviews. It is interesting to note that a Freedom of Information Act request was submitted to obtain some FBI records for *Killers of the Flower Moon*. The selected bibliographies run to several pages. Well-referenced, though not by footnotes that could detract from the flow, rather Grann presents a list of citations by page number, which had me delving back into the books to match a quote with its source. They also made me check *PapersPast* to see how much of these events were published in our local newspapers of the day.

A visual component complements the narratives. There are two sets of plates of period photographs and drawings in *The Lost City of Z*. They include historic illustrations, period and contemporary photographs that introduce the key figures and provide the reader with a glimpse of Amazon vegetation. *Killers of the Flower Moon* includes a map of Osage County, Oklahoma on the end papers and photographs of scenes and the key figures are scattered throughout the text. Not having intimate knowledge of Oklahoman geography, the map is very useful in situating many of the locations mentioned.

Grann has not relied on a structural formula that he rehashes. A different structure is used each time. In *The Lost City of Z* Grann's actions in investigating the story are slotted throughout the mainly chronological narrative. The reader becomes just as drawn to his next step as to the story he is recounting. In *Killers of the Flower Moon* the writing is divided into three chronicles, each contributing to the story from a different viewpoint – a key Osage nation member, the FBI and Grann himself.

I gather from both books and some of his articles from *The New Yorker* that Grann is an involved writer on all his projects. This is demonstrated by his expedition into the Amazon to experience the conditions and perhaps to find the City of Z. While Grann himself confesses an interest in reporting on obsession, something that he identifies in himself when alone and lost in the Amazon, what I find more noteworthy is that these two projects both relate to the intersection of indigenous peoples with western culture. They present events from roughly the same time period, late 1800s to 1930s, and depict the western belief systems of the time. Grann respectfully presents and considers tribal oral traditions as a legitimate source in bringing the stories to conclusion.

As for me, I will now read Grann's 2010 anthology. It also includes obsession in the title. These articles were originally published from 2000

until the publication of *The Lost City of Z*, so I believe I will see how Grann's view of it has changed over time.

Elizabeth Charlton

Notes on Contributors

Belinda Battley is a doctoral candidate in the Faculty of IT at Monash University. Her research interests relate to participation and rights in recordkeeping and archival processes, the significance of place in recordkeeping, and participatory and grounded research methodologies. Belinda has a Master's degree in Information Studies and Library Studies from Victoria University of Wellington. She works as an archivist and an archives and recordkeeping educator and is a Council member for the Archives and Records Association of New Zealand.

Elizabeth Charlton completed a teaching diploma and lived in France for six years, completing part of a law degree at Université de Paris I – Panthéon-Sorbonne and working mostly in commercial law firms in bilingual positions. Then she taught in primary and secondary school settings in England, New Zealand and Australia for 17 years. In 2015 Elizabeth became the Province Archivist for the Society of Mary in New Zealand, a sole archivist position. She was the 2014 recipient of the Ian McLean Wards Scholarship to research digital preservation practices for very small archives. Elizabeth currently serves as vice-president of ARANZ.

Ali Clarke has worked at the Hocken Collections for 15 years and is currently part of the archives team. She is also an historian and her most recent project, a 150th anniversary history of the University of Otago, will be published later in 2018.

Wendy Goldsmith is a history graduate who began working in archives at the Public Record Office in England. Wendy is now a New Zealand citizen, after immigrating in 1996. This is also the year she started working for Archives New Zealand in Auckland.

David Grant, Wellington-based historian, has been a friend of David Colquhoun for more than 40 years. His many books include most recently: *The Mighty Totara: The Life and Times of Norman Kirk*; *A Question of Faith: A History of the New Zealand Christian Pacifist Society*; *Man For All Seasons: The life and times of Ken Douglas*; *The Big Blue: Snapshots of the 1951 waterfront lockout* (as editor); *Those Who Can Teach: A History of Secondary Education in New Zealand from the Union Perspective*; *Two*

Over Three on Goodtime Sugar: The New Zealand TAB turns 50; Jagged Seas: The New Zealand Seamen's Union 1879–2003.

Tiffany Jenks is an emerging museum and heritage professional. She recently completed her Masters in Museum and Heritage Practice at Victoria University following an internship at the New Zealand Cricket Museum. Tiffany has a BA Honours degree in History from the University of Otago and an interest in the history of emotions, mental illness, women and families.

Elizabeth Nichol is Records Management Programme Manager at the University of Auckland. Her role includes responsibility for the University's historical administrative archive as well as providing advice on current recordkeeping practices. She has a long-standing interest in music librarianship and archives and has recently completed her doctorate from the University of Auckland on early New Zealand published music.

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.

Kim Salamonson has been the Local History Librarian at Havelock North Library, part of Hastings District Libraries for 21 years – and has spent 32 years in working in Libraries. In his current role he looks after a purpose-built archives facility, answers local history queries, and promotes the archives. As an active collector for the archives too, he is well known in the community and has written many articles for the local community newspaper. He is a member of the Landmarks group, Historic Places Trust and Duart Historical Society. As well as being interested in history, he is interested in programming and technology.

Kay Sanderson is a research assistant at the Wai-te-ata Press, Victoria University of Wellington. In 2018 she completed a PhD which explored matters relating to the design of cultural heritage sector systems when the concepts of evidence and record are understood as emergent

during a research process. She has wide experience in the information management and cultural heritage sectors where she has been employed in practitioner, advisory, and teaching roles.

Katrina Tamaira is a research archivist at Archives New Zealand's Wellington office. She has a particular interest in the pitfalls, challenges and regeneration of Anglo-European archival practices and in their response to te mana motuhake and matauranga Māori. In her sparetime Katrina likes to give herself wonky tattoos and currently lives in a leaky over-priced Wellington flat.

Whina Te Whiu is the curator for the Museum@Te Ahu in Kaitaia and the Collections Coordinator for the Raiātea project. Graduate of Te Ara Pourewa: Graduate Diploma of Museum and Heritage Studies 2016. Whina has worked in the GLAMS sector since 1996.

Anthony Tedeschi MRSNZ is Curator Rare Books & Fine Printing at the Alexander Turnbull Library. He is a council member for the Bibliographical Society of Australia and New Zealand, and has published on various aspects of book history.

Gareth Watkins has held a variety of roles within the heritage and broadcast sectors. He is an award-winning public radio documentary maker. He curated the national radio and sound collection at Ngā Taonga Sound & Vision and more recently was assistant archivist to Jennifer Twist at Te Papa. Gareth currently works in a support role at the Awhina Centre – New Zealand AIDS Foundation.

Audrey Waugh is a librarian at the Alexander Turnbull Library, Wellington. She recently completed a Master of Information Studies at Victoria University of Wellington entitled: "Socially Rare: An examination of the Alexander Turnbull Library's Rare Books and Fine Printing collection's social media presence". The literature review included in Archifacts formed part of her research

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.

