

ARCHIFACTS
DECEMBER
2016

ARCHI FACTS

Elizabeth Charlton
Amy Coleman
Kirsty Cox
Paul Diamond
Nicola Freaon
Manying Ip
Claire Hall
Emma Jean Kelly
Honiana Love
Sarah Mathieson
Seán McMahon
Peter Miller
Susan Skudder
Mark Stoddart
Janita Stuart
Diane Woods

ARCHIFACTS
DECEMBER 2016

ARCHI

Elizabeth Charlton

Amy Coleman

Kirsty Cox

Paul Diamond

Nicola Freaan

Manying Ip

Claire Hall

Emma Jean Kelly

Honiana Love

Sarah Mathieson

Sean McMahon

Peter Miller

Susan Skudder

Mark Stoddart

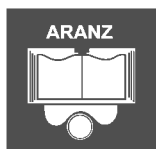
Janita Stuart

Diane Woods

FACTS

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

December 2016



Archifacts

Editor: Jessica Moran

Assistant Editors: Flora Feltham and Katrina Tamaira

Editorial Committee:

*Gillian Oliver, Susan Skudder,
Mark Crookston, Geordy Muir,
Erin Kimber, Shannon Wellington*

Reviews Editor: Belinda Battley

*Archifacts is published twice-yearly,
in Winter and Summer. Articles and
correspondence should be addressed
to the editor at:*

PO Box 11553

Wellington 6142

*Or submitted electronically to the
Archifacts editor, via the Archives and
Records Association of New Zealand
(ARANZ) home page: www.aranz.org.nz*

*Intending contributors can obtain style
guidelines at the above site.*

Printed by Uniprint, Dunedin

© ARANZ 2016

ISSN 0303-7940

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:

The Membership Secretary, ARANZ
 PO Box 11553
 Manners Street
 Wellington 6142
 New Zealand

Contents

Editorial	9
<i>Jessica Moran</i>	
Message from ARANZ President	11
<i>Seán McMahon</i>	
OBITUARY – Ken Scadden	
<i>Mark Stoddart</i>	13
<i>Elizabeth Charlton</i>	20
Honorary Life Members	
Rosemary Collier	21
Alison Fraser	23
Ray Grover	25
NEWS ABOUT COLLECTIONS	
Lowry Family Archive	
<i>Sir George Grey Special Collections, Auckland Libraries</i>	27
Amy Coleman	
<i>Seacliff Records now easier to find on Archway</i>	28
Emma Kelly	
<i>Labour 100 Archives Project</i>	30
SYMPOSIUM PAPERS	
Peter Miller	
<i>Ingenuity, Persistence and Hard Labour</i>	32
Claire Hall	
<i>Māori Archives and Records</i>	43
Elizabeth Charlton	
<i>Community Archives at the Heart? A Health Check</i>	49
Elizabeth Charlton	
<i>Religious Archives Special Interest Group</i>	64

Diane Woods*Collecting Archives Special Interest Group* 66

ARTICLES

Susan Skudder*The Union Steam Ship Company World War One Service Medals* 70**Janita Stuart***The Role of Information Management in Preventing Major Disasters* 78**Emma Jean Kelly***The Art of Archives: The (not so) Secret Power of Simon Denny* 91**Nicola Frea***Introducing Two Datasets: Alexander Turnbull Library's new offering of descriptive and name authority records* 100

GETTING TO KNOW YOU

Nina Finigan*Inaugural Curator Manuscripts
Auckland Museum Tamaki Paenga Hira* 107

BOOK REVIEWS

Manying Ip*Being Chinese: A New Zealander's Story* 110
(Helene Wong)**Kirsty Cox***Metadata, Second Edition* 115
(Marcia Lei Zeng and Jian Qin)**Sarah Mathieson***Teaching with Primary Sources:
Modules 9-11 in Trends in Archives Practice* 117
(Christopher J. Prom and Lisa Janicke Hinchcliffe)**Elizabeth Charlton***Digital Preservation Essentials* 120
(Erin O'Meara and Kate Stratton)**Notes on Contributors** 123

Editorial

Jessica Moran

Kia ora koutou,

Welcome to another (and my first) issue as editor. Before I introduce myself I should also say that I was very generously assisted in making the transition to editor by former editor Shannon Wellington, who has so ably edited the journal for the last two years. Thank you Shannon for all your time and energy in editing the journal, and guiding me through the process of bringing this issue to print. I myself am a digital archivist at the Alexander Turnbull Library and currently Chair of the Wellington Branch of ARANZ. My perhaps unhealthy pleasure in talking archival theory and practice, and the chance to help bring ARANZ members' ideas and projects to print, meant I jumped at the opportunity to edit *Archifacts*.

This issue now in your hands draws on some of the ideas, events, and projects that ARANZ members and others across the New Zealand archives and recordkeeping sector have been working on recently. First we are very pleased to include a message from new ARANZ President Sean McMahon, and we are honored to publish the citations for our three newest honest lifetime members, Rosemary Collier, Alison Fraser, and Ray Grover.

Next in a new feature we have a three shorter pieces on recent collections and project news from the Grey Special Collections at Auckland Libraries, the Labour History Project, and Archives New Zealand Dunedin Regional Office. If your organisation has a recent acquisition, completed descriptive project, or other news you'd like to share with members, please consider contributing to this new feature. The ARANZ Symposium in August was a great success and we're please to bring you a number of contributions stemming from the Symposium, including Peter Miller's reflections on forty years of ARANZ, Claire Hall's thoughts on working with Māori archives, a recounting of the community archives panel and notes from the Collecting Archives and Religious Archives SIGs.

Four articles in the next section illustrate the diversity of our field and the work of our members. We have Susan Skudder on World War One service medals, Janita Stuart on disasters and the contribution of information management, Emma Kelly on the archives in the work of

artist Simon Denny, and Nicola Frean on the release of descriptive data at the Alexander Turnbull Library.

We're also happy to introduce you to Auckland Museum's new Curator Manuscripts Nina Finigan and reviews of four books sure to be of interest to archivists and recordkeepers. Hopefully this issue will be so packed full of information, it will make up for the delay in this issue not reaching you before the end of 2016.

Finally I want to introduce and acknowledge the two assistant editors who have recently joined the editorial team, and without whom this issue wouldn't have been published. Flora Feltham is an Arrangement and Description Librarian at the Alexander Turnbull Library and Katrina Tamaira is a Research Access Archivist at Archives New Zealand. All three of us look forward to bringing you more high quality archival news and research in the coming issues.

Message from ARANZ President

Seán McMahon

Tēnā koutou katoa

I hope everyone has had a fulfilling and successful 2016. This past year has been a busy one for the ARANZ Council, and the year ahead looks to be even more productive. On behalf of the incoming Council for 2016-2017 I wish to acknowledge the outstanding service and administration to the Association provided by the retiring councillors: Theresa Graham, John Timmins, Darryl Pike, and Stephanie Kitching. All four members have contributed significantly to the ARANZ Council and association over a considerable length of time. All four councillors were also Office Holders on the Council and they leave very big shoes to fill. We thank them for their endeavours over the years and wish them all the very best in their new ventures.

I would also like to take this opportunity to welcome onto the incoming committee our four new councillors: Gillian Tasker, Belinda Battley, Alison Breese and Jessica Moran. The new officeholders are: Seán McMahon (President), Elizabeth Charlton (Vice-President), Lisa Austin (Treasurer) and Gillian Tasker (Secretary). Also on the Council are the existing councillors: Louis Changuion, Christine Edney and Prof Charlotte Macdonald.

During the 2016 AGM it was announced that three ARANZ Honorary Life Memberships would be awarded this year. The thoroughly deserving recipients are Rosemary Collier, Alison Fraser and Raymond Grover. Together they have over 120 years of association with the archives and records profession and ARANZ. Their knowledge, experience and commitment are a model to all of us who work within these sectors. The conferment of the Honorary Life Memberships citations and certificates was held at a function in the National Library on the 31st October 2016.

ARANZ recently applied for vice-regal patronage for our organisation from the new Governor-General. I am delighted to advise that our application was successful and that Her Excellency The Rt Hon Dame Patsy Reddy is confirmed as our new Patron.

In late August 2016 the symposium *ARANZ 40 – My past is my present is my future*, was held over two days in Wellington to mark forty years of

the Association. This was a wonderful opportunity for members to catch up, network, be involved in a workshop, attend SIG meetings, be part of presentations and celebrate forty years of ARANZ. The symposium was sold out by delegates and a big thank you must go to the symposium organisers and to all those who attended.

As a new Council we are all beginning to find our feet in respect to what is expected of us as councillors, and what we are able to deliver for our members. Council has compiled five submissions on behalf of ARANZ since September. The largest of these being responses to the National Library's Draft Strategic Directions to 2023, and to Archives New Zealand's Archives 2057 Discussion Document. Advocacy is one of the focus areas we are looking at closely as we determine the future direction for the Council.

We believe the Association to be in good heart and looking back over the past forty years has afforded us the time for reflection. A tremendous amount has been achieved by the Association over this period, and a great legacy has been set down for the next forty years ahead by the previous membership. Over the past decade our membership has stabilised. Membership is an area we intend to review over the next year with the intention of growing our numbers. Other items on our agenda are providing more training opportunities for our members, promotion of the archives and records profession, re-establishing the provincial branches in recess, and working closer with our colleagues at the Australian Society of Archivists. The Memorandum of Understanding between the two organisations will be renewed in 2017.

New technologies, differing work patterns and changing professional environments are all impacting on how we work, our professional roles, and the organisations we work for. As an association we need to respond to these challenges on behalf of our membership. In helping to clarify the Council's direction for the next three years we will be sending out a survey in the New Year to all our members and stakeholders. We will be requesting feedback on the objectives you think the Council should focus on, the role that ARANZ should play in this changing world, how members and the Council can support each other, and the general relevance of the association itself to the archives and records professions.

On behalf of Council we wish all our members a prosperous and productive 2017.

Obituary

Kenneth Richard Scadden

10 April 1952 – 17 October 2016



First and foremost I wish to acknowledge the enormous contribution that Ken Scadden made to Archives New Zealand and to the archival profession as a whole.

Regrettably I do not have Ken's gift of the gab, but I hope I will be able to convey the deep respect in which Ken was held by the profession, highlight a few of his many achievements, and through the comments conveyed to me by others demonstrate how much we valued his company and friendship.

I first met Ken following his appointment as Cartographic Archivist at National Archives on 10 October 1982. This marked the beginning of his career in archives. He had previously completed a BA (Honours) degree at Victoria University and worked as Assistant Advisory Officer at Trade and Industry from 3 December 1979. As Cartographic Archivist, Ken listed a range of map holdings, provided staff training on the arrangement, description, and appraisal of maps and also produced "A Hitch-hikers Guide to the Map Room", which identified key map holdings. His considerable talents were not entirely devoted to maps. In conjunction with Sherrah Francis, he mounted an excellent exhibition called "The Government Architect and Builder in the Nineteenth Century". He and Ruth Stoddart also conducted a records survey at the Government Printing Office. It was a pity Ken was not able to devote more of his skills and time to the care of maps. I often wondered when he titled his 1988 *Archifacts* article *Maps – Mainstream or Misfits* whether he might have been reflecting on the conflicting demands on his time between mainstream archives work and cartographic work.

Following his job as Cartographic Archivist, Ken successfully performed a number of roles at National Archives – including Head of Reference Services; Senior Archivist, Regions and Projects; and then Assistant Director – before to his departure to the Wellington Maritime Museum in 1990. Jane Tucker, who also held the position of Head of Reference Services, described Ken as “the consummate Head of Reference – he was always first and foremost interested in people, and people who were interested in history, in any shape or form, were grist to his mill. He taught us all the value and rewards of networking and knowing our readers (as they were in the days before they became ‘customers’ or ‘clients’), and of knowing their research interests. He joined the dots for so many, through bringing to their attention sources or related research. He always had or made time to give his full attention to whoever he was with (invariably at the cost of punctuality), and this extended to his colleagues both at and outside work.”

There were occasions when Ken’s off the cuff remarks were not always appreciated. I recall one occasion when a researcher was enthusiastically thanking Ken for all the time and effort he had spent helping him with his research. Ken light-heartedly responded by saying “Just buy me a drink sometime”. Unfortunately, all his good work was undone in an instant as the researcher was an ardent teetotaler.

Upon leaving National Archives, Ken held a range of important roles, such as Archivist/Curator, then Director of the Wellington Maritime Museum, independent consultant for his own Consultancy Company – Heritage Advisory Services, and Archives Manager for the Marist Archives, until his retirement in 2015.

As Museum Director, he was responsible for its transformation into the Museum of Wellington City and Sea. Peter McCurdy of the Auckland Maritime Museum told me that when he and Robyn Mason first knew Ken, “he was the smiling pirate from the other maritime museum, with the beard and the tales and the terrible jokes signalled miles ahead. He had a great range of knowledge and enthusiasm for matters maritime. He understood that our maritime heritage matters – it is a colossal part of who we are.” Peter went on to say “our associations with Ken are maritime museums, the machinations of maritime museum trust boards, doing the maritime heritage thing despite the board machinations, recognising a kindred spirit, recognising a consummate story-teller with a similar body of knowledge, recognising a trustworthy friend (notwithstanding the regional relics gone from under the nose), knowing that there was always a place to stay here or there”.

In 1986, Ken completed a Postgraduate Diploma in Information

Management (Archives Administration) from the University of New South Wales and was also registered as a Certified Archivist by the Society of American Archivists. Ken was an active member of ARANZ, serving on Council in 1983-84, 1987-88 (also on the Editorial Committee in 1987), and 1990-91.

During the course of his career Ken drew on his academic training, archival skills and experience to write a number of articles for *Archifacts*, including:

- Impressions of the 1984 ARANZ Conference, *Archifacts* 1984/3, p. 29.
- Third Pacific Archives Training Seminar, *Archifacts* 1987/4, pp. 28-29.
- Maps – Mainstream or Misfits, *Archifacts* 1988/2, pp. 32-34.
- The Auckland Islands 1806-1900 Research in progress, *Archifacts* 1988/1, pp.2-15.
- Fourth Pacific Training Seminar and Conference 10-12 April 1989, *Archifacts* October 1989, pp. 41-42.
- The Government as Architect and Builder in Nineteenth Century New Zealand, Ken Scadden and Sherrah Francis, *Archifacts* 1983/4 p17.
- Obituary Edward 'Jack' Churchouse, *Archifacts* April 1994, pp. 62-64.
- More Perspectives on the Ham Report Smaller Institutions – Wellington Maritime Museum, *Archifacts* October 1994, pp. 1-4
- Surveying Maps and Plans – A Case Study for Solid Energy New Zealand Ltd, *Archifacts* 2008, and pp. 57-64. This article provides an insight into Ken's work as independent consultant with his business Heritage Advisory Services, which provided assistance to both archival institutions and museums.
- The Marists and Maori – Records of a 175 Year Relationship, *Archifacts* 2013 pp.32-41.
- We shall remember them: Our World War One Chaplains, Elizabeth Charlton and Ken Scadden, *Archifacts* April 2015, pp. 25-33.

Ken was also a major contributor to the 1989 Directory of New Zealand Map Collections, wrote *Rugged Coast Rough Seas: Wairarapa's Maritime History* (published posthumously in November 2016), co-authored *The General Grant's Gold* with Madeleine Ferguson Allen, and wrote a foreword in her book – *Wake of the Invercauld*.

The Sub-Antarctic Islands, shipping, and medals were just three of the many interests Ken was passionate about and these interests were reflected in his extensive book collection. I have many fond memories

of book hunting in Australia and New Zealand with Ken. Bookshops, such as Arty Bees in Wellington, were regular places to meet up and share information about recent book releases and purchases. Ken had no uncertainty about buying books, or indeed anything which he took an interest in. He was always committed in all he did, as evidenced by his work only a few months ago to put the records of various organisations he held into the Alexander Turnbull Library – service before self again.

Ken was a life member of the Maritime Archaeological Association of New Zealand (MAANZ), and was one of its founding members. He was President several times, and was on the committee for its entire existence. Mary O’Keeffe summed up Ken’s contribution: “Robust scholarship, formidable encyclopaedic knowledge, strategic thinking. But so much more than that – hugely good fun, able to utterly engage an audience, utter glee on a MAANZ fieldtrip clambering over a wreck or walking along the beach, huge wit as he acted as the MC at the annual maritime quiz. His contribution to both MAANZ and NZ’s maritime history is immeasurable.”

From the outset of his archival career Ken demonstrated active interest in the Pacific Islands and their archives. He was active in PARBICA (Pacific Regional Branch of the International Council on Archives), holding the position of Secretary General for a number of years and was involved in a preservation work programme in the Cook Islands following Cyclone Sally in 1987.

Ken was always willing to share his wealth of knowledge. His broad interests, ability to tell a great story, combined with his depth of knowledge and ability to fit into character with the subject he was talking about, meant he was able to enthral an audience, whether it was in a conference room or over the occasional jug in a pub. On such occasions his Irish heritage shone out strongly. Without doubt Ken will always be remembered for his wonderful stories and off-colour jokes. Chris Adam, for example, recalled the first time he met, Ken told him the most outrageous joke he had ever heard – involving a hamster and some masking tape – that can’t be repeated here, although Chris is certain Ken would approve if it were. Jane Tucker astutely said “He could spin a story from mere gossamer, and his fund of jokes never ran dry, both attributes for which his father remains renowned in Ken’s beloved home district of Wairarapa! Always inclusive, Ken would take the time to ring around any of his friends who he thought would be interested in some event, book or activity he’d heard about.”

Peter Miller noted that “Friendship played an important part in Ken’s life. The fact that he managed not only to attend the ARANZ Symposium

held on 26 August this year, but also came out for dinner again with a group of his old archival friends and colleagues the evening before, as was the custom, showed both his determination and his unwavering friendship – and meant a lot to those who were there, especially at the dinner.” Chris Adam also stressed the importance Ken placed on friendship. “He was extremely gregarious – he loved company, and never seemed happier than sitting around with colleagues and friends over a meal or a few drinks, spinning yarns and seeing how outrageous he had to be before he offended you.”

Ken genuinely liked people, all sorts of people, and was interested in what they did and what they thought. He was also very politically incorrect, or could appear to be. Part of this was clearly just to shock you, but part of it was from his ability and wish to always see the other side of any point of view. His love of stories was connected to his love of history, which must have seemed to him like a giant store-house of personal and institutional memories which all led up to the present day. He always seemed aware of the historical context of the present and the personal histories that created it. He had a great awareness of place and belonging, and his own heritage. He knew who he was and where he came from.

Ken was always a very positive person, with an admirable facility to relate to people in all walks of life, as shown by the way he got on so well with the Sisters in other religious orders while at the Marist Archives. His passion for archives, the enthusiasm he displayed in all his pursuits inspired those around him. Chris Adam highlighted this by saying “He was a great story-teller and showman and used those skills to infect you with his enthusiasm for whatever he was talking about, and for promoting archives and their use.” Ken’s enthusiasm did infect people, as attested by Polly Martin, who stated “I started at Archives New Zealand in 2010 and Ken was one of the first community archivists I was introduced to. He was welcoming and happy to share his knowledge to help me settle into my role at the time. He was also one of the people who inspired me to pursue a change in career to archives and information management and I’ve been here since.”

Polly was not the only person Ken influenced as attested by Hinerangi Himiona. “In 1992 I was a student at the Wairarapa Polytechnic in Masterton studying Archives Management. Our class had regular trips to Wellington to visit various libraries, archives and museums. As a young archives student I was always interested in the people who were ‘actual’ archivists, I enjoyed observing and learning from archivists in their spaces. At that time, Ken was Curator of the Maritime Museum

and he is one of the people who I remember very well. He was like the David Attenborough of the archives world, completely passionate, committed, and enthusiastic and totally in love with the work he was doing. I actually think most archivists have these characteristics and qualities, but Ken was very open and expressive and as someone who was training and preparing for a career in archives he was great to be around, very encouraging and supportive.

"A decade later I took up the position of Kaiarahi – Māori Manager at Archives New Zealand in Wellington. Ken was an archivist here at the time. It was great to work alongside him and talk about projects he was working on and have conversations about Māori culture and archives in Maori communities. He was interested in looking at how the profession might better incorporate and benefit from some Māori understandings of information and heritage management. He was a very thoughtful man and I am grateful for his friendship and the influence he had on me and my career over the years."

Long after Ken had left National Archives he continued to take an active interest in its affairs. For example, Marilyn Little informed me "Ken Scadden contacted me soon after I became Chief Archivist in early 2014. He wanted to share a lengthy list of concerns about Archives NZ. Archives NZ had been through a rough patch, and Ken was fired up. I think I surprised him because I agreed with most of what he had to say, and then told him what I was doing to get the ship back on track. We got on like a house on fire, and Ken became a good litmus test on whether I was making progress. My last conversation with Ken was at the ARANZ branch Xmas function last year, and I was very pleased to see Ken looking so well. I was really sorry to hear that Ken's cancer had returned. He was a good man, and is a sad loss to the profession. My thoughts are with Wendy and his family."

Ken was always willing to provide a helping hand to a friend in need. I will always remember the day we managed with difficulty to get a very large rimu case into the back of his Maxi. With the back hatch open we somehow got it up Maungaraki Hill – followed by a trail of smoke!! We then repeated the trip, as the case came in two parts. We had a good many drinks reminiscing on that episode. Some years later I was able to return the favour. Upon arriving at his home in Belmont, Ruth and I found Ken frantically trying to mop up a sea of water that not only threatened the shag pile carpet but also baby Michael, who was watching his father's desperate efforts to stem the flow before Christina returned home. I have always meant to ask Christina if she was aware of this event.

I am sure all those reading this will have many fond memories of wonderful times experienced with Ken that have brought pleasure to your lives and will continue to do so.

Along with his multiple research interests, several careers and entertaining stories Ken was always a friend to all and we shall miss him greatly. To Wendy and his family, we offer our deepest sympathy, but hope it may be of some small comfort to you to know that he was so highly regarded by the archival profession and all those who had the pleasure of knowing him.

*E te Ariki, hoatu ki a ia te okiokinga tonutanga
A, kia whiti ki a ia te maramatanga mutunga kore
Takoto Rangimarie e Ken.
Eternal rest grant unto him o Lord
And let light perpetual forever shine upon him
Rest in Peace Ken.*

“Farewell old friend.”

Mark Stoddart



This picture of Ken was taken on a MAANZ fieldtrip to Wanganui about three years ago.

A remembrance of Ken's time at the Marist Archive

Ken spent ten years with the Society of Mary in the Marist Archives and during that time helped design and move to the repository in which I write today. I had known Ken for several years through maritime archaeology circles before joining the Marist Archives; in fact he enticed me here with stories of the letters of the early French Marists, rich in ethnographic detail, which were published in *Lettres reçues d'Océanie* (ed. C. Girard sm, 2009). In my years of interacting with Ken in this archival space the following are what have stuck with me:

His commitment to assisting colleagues through organising many informative and fun talks and outings for the Sole Archivists' Group. From the back files, I note his contribution to the planning and running of the 2008 Catholic Archivists' Conference.

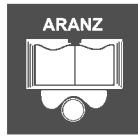
Ever the writer and historian, Ken showed his interest in the Marist Mission to Maori, through a presentation given in 2012 which culminated in the October 2013 *Archifacts* article, "The Marists and Maori – records of a 175 year relationship" for which Ken was awarded the 2015 Michael Standish Prize.

Involved with the Friends of Mount Street Cemetery, Ken wrote and donated to them all proceeds from *Maritime Memories of Mount Street Cemetery*. While there are many notable figures (including Marists) who rest there, I remember how much Ken worked towards finding funding for a headstone for Jean-François Yvert, the lay printer for the Marists.

"I'll be brief here," to which Br Gerard Hogg sm, former Chief Archivist for the Marists, would start the stopwatch ...

I am indebted to Ken for conversations about all things archival and many that were not.

Elizabeth Charlton



Archives & Records Association of New Zealand
P.O. Box 11-553, Manners Street, Wellington 6142, New Zealand

Honorary Life Membership Citations 2016

Rosemary Thirza Brenton Collier

Few can have been as deserving of this Association's highest award, Honorary Life Membership, as Rosemary Collier, after fifty years' service in the archives and records profession.

Now this country's most enduring archivist, Rosemary first joined National Archives in 1965, coming under the eye of the redoubtable Pamela Cocks from whom she initially learned her professional skills. In 1968 she spread her wings and took herself to London, where she gained further experience with the Hudson Bay Company Archives, at the same time completing a document repair course at the London College of Printing, and then to India, undertaking records analysis work at a leprosy mission hospital in North Bihar. Returning to New Zealand, she temporarily held the position of Curator of Manuscripts at the Hocken Library. In 1972 she went back to London to qualify for the postgraduate Diploma in Archives Studies at University College London, while also working part-time on women's history manuscripts at the famed Fawcett Library.

In 1974 she was appointed Senior Archivist at the National Archives. Putting her newly acquired conservation expertise to good use, she established and then oversaw its conservation laboratory, and at the same time systematically advocated for records management in government departments, fully recognizing that good records make for good archives. Over the next few years she worked tirelessly to establish closer relationships with government records managers, whose cause she constantly upheld. It was Rosemary, who, when the Archives and Records Association was first formed in 1976, insisted on the inclusion of 'and Records' in its name. She was also our first Secretary, 1976 to 1979.

In 1980, Rosemary left National Archives, as Senior Archivist in

charge of records management, appraisal and conservation, to establish her own independent archives and records consultancy. This was a first for New Zealand, a brave move that succeeded, and she has been active in the field ever since. No archivist or records manager can have had wider experience of these fields in New Zealand, the range of her involvements including government agencies, local government, businesses and churches, historical societies, and cultural organisations. By way of illustration might be mentioned the Bank of New Zealand, the Theatre Archives Trust, and the Radio New Zealand Archives. Of the last, broadcaster Peter Downes said that Rosemary provided the 'foundation document' for its reconstitution. Never one to allow theory to get in the way of a good pragmatic solution, Rosemary's advice, while always aware of the wider context was invariably encouraging, practical and capable of implementation.

At the same time Rosemary continued her professional association work. She was an ARANZ Council member 1982 to 1984, and subsequently had several terms as President and Editor of the New Zealand Society of Archivists, an organisation with allied objectives, until its end in 2004. And throughout she has been a strong and outspoken supporter of Archives New Zealand, our premier records institution.

Rosemary's extraordinarily long, varied and productive career, now past its fiftieth year, well merits the award of our association's most prestigious honour.

31 October 2016

Alison Mary Dalgairns Fraser

Election to Honorary Life Membership is an honour conferred by ARANZ but sparingly, reserved for the recognition of 'persons who have contributed outstanding service to the Association, or other outstanding service commensurate with the objects of the Association'. Alison Fraser's unstinting efforts over nearly thirty years to help lift New Zealand records management (in her own words) 'From Basement to Board Room' qualify her on both counts.

Alison was a relatively late, and reluctant, entrant to the field of records management. Returning from an overseas posting with her soldier husband, in 1976 she was offered an appointment as an assistant filing clerk in the (then) Army Department. Employment in records rooms in those days carried low status, and with very limited training the emphasis was on mechanical processes. For Alison this was a salutary experience, which soon engaged her inquiring mind. Within three years she had risen to Records Officer, and in early 1980 she was appointed Records Investigation Officer at the new Ministry of Defence, tasked with devising a common classification system for the records of all the services. By the mid-1980s she had become Deputy Defence Registrar, and it was from this role she was seconded in 1986 to a joint State Services Commission-National Archives initiative: the Acton Review of records management in the New Zealand public service.

The Acton Review was to be a milestone, both for public recordkeeping in this country and for Alison personally. Chaired by Canadian Patricia Acton, the team closely surveyed, over three months, the practices of 39 government departments, posing sometimes difficult questions. Its report was to be the catalyst for far reaching changes. For Alison it provided new horizons. Frustrated by the unwillingness of her then employer to accept the need for new ways, she resigned from the public service to embrace a new challenge. In 1987 she founded with Patricia Acton, Acton Fraser and Associates, a specialist records management consulting firm. It was to be a presence over more than a decade, providing advice, running training courses, and organising more general symposia.

Also as a direct result of the Acton Fraser Review experience, Alison became convinced of the need for closer association. In late 1986 she was prime mover in the formation of a Records Management Group, later the Records Management Association of New Zealand (RMANZ). Two years later she was instrumental in the establishing of chapters of ARMA International in this country, serving as Charter President. While initially

believing there was a void between the interests of archivists and records managers, by the mid-1980s Alison had come to the view there was a need for common cause, hence her first election to the ARANZ Council in 1987. In the course of the 1990s she assumed ever stronger roles within ARANZ, becoming Vice-President in 1996. Befitting her longstanding interests, she was especially active in the fields of education and training; in fact her firm became a sponsor of the 1994 Ham Review. In the difficult times of the late 1990s, when the Association was locked in legal dispute over the future of the National Archives, Alison laboured long on its behalf. It was fitting endorsement of her efforts that in 2000 she should be elected President of the Association, serving for two terms, including the silver jubilee year.

In an engaging essay in ARANZ's 2001 jubilee publication Alison observes that what had been a reluctant midlife career choice had transformed into a hobby and a passion as much as an occupation. Confronting obstacles inconceivable to modern practitioners, she became a trailblazer in the linked disciplines of archives and records management. It is right that her contributions should now be formally recognised.

Raymond Frank Grover

The conferment of Honorary Life Membership of ARANZ is in recognition of the person's high standing within the Association. The Constitution provides in clause 3 (iii) for such an election of 'persons who have contributed outstanding service to the Association or other outstanding service commensurate with the objects of the Association'. One of three nominations in this 40th anniversary year of the Association is Raymond Frank Grover.

Ray Grover came to archives management via 20 years' service at the Alexander Turnbull Library and a short stint at the Auckland College of Education. Holding a degree and Diploma of the New Zealand Library School, at the Turnbull Library Ray was to head of all the major sections. He rose to assistant chief Librarian and his contributions at the Turnbull Library were to lead to a Fellowship of the New Zealand Library Association.

Ray's appointment as Chief Archivist in 1981 was at a crucial time, when there was an opportunity to develop National Archives in a way not previously envisaged. His tenure was marked by his fight for increased staffing, greater understanding of the role of a national archives and above all accommodation befitting the 'keeper of the government record'. With the acquisition and fit out of the Government Printing Office building in the late 1980s a giant step forward had been taken. The creation of the Constitution Room for the Treaty of Waitangi and other founding documents provided a new concept in housing such documents, one which highlighted care and respect for these taonga. It was perhaps regrettable that compulsory retirement in July 1991 meant that his replacement, rather than Ray, spoke as Chief Archivist at the opening of this building in late 1991.

Ray was never single minded in his approach to archives management. He was a member of ARANZ from its inception in 1976, was the first chair of the Wellington Branch, and was always willing to be involved in campaigning for the better preservation of records throughout New Zealand. Under his leadership, National Archives developed a Records Management Branch, appointed a Records Management Archivist able to travel around the country offering help and advice to smaller institutions, encouraged staff training in both archival skills and management of archives, and steadfastly looked to the international archival world for ideas and contacts. Ray also established a branch network for National Archives, giving it a national presence – Auckland improved, a building

in Christchurch, and plans prepared for one in Dunedin.

During the 1990s when National Archives came under bureaucratic attack, Ray offered strong support, preparing submissions, writing newspaper articles, and lobbying in political circles. Then and later he contributed to considerations over what the Public Records Bill (later the Act 2005), the replacement for the Archives Act 1957, should contain. And again, when the hard-won status of an autonomous government department, achieved in 2000, was threatened in 2010, Ray once again presented a submission and made his views felt in as many potentially influential quarters as he could. It was not as a result of inaction on his part that the amended Act of 2011 saw Archives New Zealand back under the control of Internal Affairs.

Ray remains a doughty supporter of archives in New Zealand, the most obvious manifestation these days being the continuation of his meticulous use of primary material, first exhibited in his work *Cork of War: Ngati Toa and the British mission: an historical narrative* (1982), later in *March to the Sound of the Drums* (2008), and continued in its sequel to be published later this year.

This award is not given lightly and in doing so today we recognise a contribution to archives ranging across almost 60 years, from the Alexander Turnbull Library days, through the transformation of National Archives in the 1980s, to the continuing support since retirement.

31 October 2016

Lowry Family Archive

Sir George Grey Special Collections Auckland Libraries

Through Auckland poet and artist Vanya Lowry, Sir George Grey Special Collections recently acquired a culturally significant and often delightful archive of material relating to the Lowry family.

Vanya's father, Bob Lowry, was one of New Zealand's most gifted printers. It was through his meticulous labour, plucking out small pieces of type letter by letter, that key works by Allen Curnow, R A K Mason, A R D Fairburn, Frank Sargeson, Maurice Duggan and other new Zealand writers first reached readers. He was working on Hone Tuwhare's first volume of poetry, *No ordinary sun*, when he died in 1963.

One of Vanya's three sisters is the renowned author of young adult fiction, Brigid Lowry. Vanya herself has had a distinguished career as a book and magazine illustrator. All four siblings, she points out, had a creative streak which she attributes, at least in part, to "all that early scribbling on off-cuts of paper from the presses".

The archive contains both printed and manuscript works, as well as business records and correspondence. Some of Vanya's elegant drawings and Bob's comical but immaculately printed greeting cards are included in the Old & New exhibition, on display in Sir George Grey Special Collections until 28 February 2017.

*The reference for this collection is NZMS 2071, Lowry Family Archive.
Sir George Grey Special Collections, Auckland Libraries.*

Seacliff Records now easier to find on Archway

Amy Coleman

Archives New Zealand Dunedin Regional Office



The imposing buildings at Seacliff [archives reference: DAHI 20271 D266/520a].

The Dunedin Office of Archives New Zealand holds the records of the Seacliff Lunatic Asylum, later known as the Seacliff Mental Hospital. We have recently expanded our listings of the early patient records on Archway – the statutory papers are now listed individually by name, meaning it is much easier to locate the records of patients who were there in the 19th or early 20th centuries.

The statutory paper files contained the documentation relating to the committal, admission, and discharge of patients at Seacliff, as well as the Dunedin Lunatic Asylum, The Camp Mental Hospital and Orokonui Home.

The statutory papers are all in series 19850. By clicking on the “records” tab within the series information in Archway you can see the list of patients whose records are listed in that series. You can also enter the name of a particular person in a “simple search”. Please be aware

that spelling wasn't top priority in those days, so if you're having no luck, try as many variations on the name that you can think of!

The statutory paper series ran from 1862 to 1912. On 1 March 1912 the Mental Defectives Act 1911 came into force. Under the new legislation, the regulations for the admission of patients were changed. At Seacliff, they closed this series of records and all patients currently held in the hospital had their papers moved to a new series of patient admission files (series 19851). This series has yet to be listed individually by name, but that will be coming soon!

The information in the statutory papers will be, in most cases, supplemented with further details from the medical casebooks (series 19956). The patient number obtained from the statutory paper file will often lead us to an entry in the casebook. These contained further medical information relating to the patient and sometimes even a photograph.

Please note that to protect personal privacy, the statutory papers and patient admission files are restricted for 100 years from the last date on file. In addition to this, individual patient archives will not be listed by name in the public finding aids of Archives New Zealand, nor will information confirming the existence of the public archive be made available, during the period the public archive is restricted. Any access to restricted files or information requires the written permission of the Southern District Health Board. Further information on this can be found on Archway but do feel free to contact us if you have any questions.

ANY OF THE PARTICULARS IN THIS SERIES

and address of patient, with Christian name at birth: _____

Sex and age: male 61

Married, single, or widowed: single

Condition of life and previous occupation (if any): miner

The religious persuasion as far as known: _____

Previous place of abode: In the hospital

Whether first attack: 90

Age (if known) on first attack: _____

When and where previously under care and treatment: _____

Duration of existing attack: _____

Whether subject to epilepsy: _____

Whether suicidal: _____

Whether subject to others: _____

Excerpt from Seacliff
statutory paper.

Labour 100 Archives Project

Emma Kelly

Tēnā koutou – my name is Emma Kelly and I am the Archivist for the Labour 100 Project from September 2016 until September 2017. This is a collaboration between the New Zealand Labour History Project and the NZ Labour Party. My task is to encourage past, present and future members of the Labour Party to rummage through their attics and cupboards to find photos, papers and stories of the oldest political party in Aotearoa New Zealand.

I have worked as a digital and physical image archivist at the *NZ Herald*, as a paper records archivist at KPMG and I wrote my PhD on Jonathan Dennis and Ngā Taonga Sound & Vision (formerly the New Zealand Film Archive). That work was published as a book, *The Adventures of Jonathan Dennis: Bicultural film archiving practice in Aotearoa New Zealand* (John Libbey Press, UK, 2015).

The Labour 100 project does not intend to create a new archive, but instead desires to promote an understanding of archiving practice to encourage the deposit of appropriate materials in archives, museums, ngā puna o maumahara or libraries in each region. My role is to support people's learning about archiving processes, to talk about what they have to ensure things go to the right places, and to liaise with repositories on behalf of those who would like to deposit materials. The focus is

"Today we went to Mission Bay then I took the kids up the Michael Joseph Savage memorial on Bastion Point. He was the first Labour Prime Minister and was worshipped by many people. We had a photo of him on the wall in the living room. In 1940 when he died, he was taken to Auckland by train. Mum took me down to the station to see the coffin. I remember it was in a wagon with the side open so people could 'pay their respects'. Many thousands of people were there (I have learned since)".

**John Kelly (born 1936)
Auckland, New Zealand September 2016**

grass-roots and branch level records and we hope to encourage people to continue seeking materials even after my role has finished by advising them about archival practice and process. I will be travelling the regions over the coming year to teach the basics of archives and the processes of deposit.

Our aim is not to create expectations that everything people find will be archived, but to encourage an understanding of the basics of preserving various photos, recordings, papers and ephemera. Part of my job is to liaise between the public and the repositories to ensure that the archivists within the institutions are not overwhelmed with duplicates, mouldy photos and materials which are of little interest to future archive users. I will also ensure an understanding of the ownership of materials so that the authority to donate has been clarified prior to approaching each institution.

I will create an umbrella digital record on the online Community Archive NZ so that these records can be easily found in the future. I look forward to working with you all on this wonderful project and I welcome your feedback and ideas.

Emma Kelly, Archivist, Labour 100 Project
Facebook <https://www.facebook.com/Labour100/>
emma.kelly@vuw.ac.nz , 04 463 5193
14 Waiteata Road, Kelburn
P.O. Box 600, Wellington 6140

Ingenuity, Persistence and Hard Labour: Impressions of the Forty Years of ARANZ

Peter Miller

Good morning all, it's a real pleasure to be here with you to mark this significant occasion in the life of the Association. Thank you to Sean McMahon and his organising committee for the invitation to deliver this paper.

In the time allotted to me, it is just not possible to cover all of the significant activities undertaken by ARANZ over the past forty years – hence my reference to ‘impressions’ in the sub-title of my paper. They are my view of what is significant, others would certainly come up with a different list, but hopefully there would be a great deal of overlap between us.

In September 1978, while commenting on the implementation of the Smith Report, Graham Bagnall, a former Chief Librarian of the Alexander Turnbull Library and a notable historian and bibliographer, said, with regard to the Association:

But you are young: a far wider circle than historians will find you indispensable, and, with ingenuity, persistence and hard labour, you will get there.¹

I believe that his reference to ‘... ingenuity, persistence and hard labour’ can be applied to almost all of the major activities undertaken by ARANZ over the forty years, and sums the period up well, hence my adoption of his phrase.

But let us begin at the very beginning, with a recap of the rationale for the formation of ARANZ. This requires placing its formation in context. During the 1970s, annual conferences of the NZ Library Association (NZLA) had usually contained one or more sessions relevant to archivists and records managers. However at the 1974 conference, on 21-22 February, something out of the ordinary occurred. The afternoon of the first day had a session which was devoted to papers on the theme of local authority records. During these, as Stuart Strachan has recorded: “it was apparent that there was considerable dissatisfaction with the state of archives in general, national as well as local.”

The meeting of approximately 80 people then unanimously passed a resolution recommending to the NZLA Council that a committee be established:

To make specific recommendations for the future development of national and, in particular, local archives in New Zealand...

The inclusion of the word 'national' in the resolution was especially significant for the future formation of ARANZ, as it showed those present were thinking of the wider import of the committee's work, not just a narrow focus on local authority archives. The following day saw two important developments. Firstly, a smaller meeting to that on the previous day recommended the following to the proposed Archives Committee:

1. That the Committee be as widely representative as possible of organisations concerned with archives.
2. That a newsletter be issued quarterly and that Mr Strachan be asked to edit it.
3. That the Committee, set up by Council, should appoint working parties to formulate standards of archival practice regarding all aspects of archives administration.
4. That the Committee organise a training session or workshop for archivists within the next year.

The NZLA Council on 22 February approved the resolution passed the previous day.

The revived Archives Committee did not waste time in getting cracking and, over the next two years, a lot happened as a result of its work. The first issue of Archifacts appeared in April 1974, and it continued to be produced on a quarterly basis. Its existence was important as it served as a channel of communication for archival matters and especially for discussion on the future state of archives in New Zealand. The Committee, via the NZLA, made an unsuccessful submission on archives during consideration of the Local Government Bill 1974. Significantly, planned meetings of academics, staff of institutions, and researchers were held in the main centres to discuss major archival issues in their communities, in particular regional records offices. A major seminar on archives and manuscripts was held in September 1975, in Wellington. Organised by Tom Wilsted, Manuscripts Librarian of the Turnbull Library, it was attended by 51 people, far more than was initially expected, and was judged a great success. Tom was to play a leading role in the formation of this Association. Submissions were sent on proposed insertions to the

Archives Act and Local Government Act.

Meanwhile across the Tasman, similar developments were taking place, where intense discussions amongst archivists culminated in the formation of the Australian Society of Archivists (ASA), in April 1975. The profession had decided to break away from the Library Association of Australia, which had been the body representing many of them. Archivists wanted to control their own destiny. Awareness of this significant development circulated in this country.

In New Zealand, the April 1976 issue of *Archifacts* announced

For some months there has been discussion among archivists and others about the need and practicability of an association concerned specifically with archives, manuscripts, records management and similar subjects. While only a small number are employed professionally in this field, the Archives Seminar held last September showed that there are many who have an interest in such records because they use them for research or genealogical purposes. For this reason the Archives Committee of the N.Z. Library Association has appointed a subcommittee to investigate the need for such an association.

Tom Wilsted, Stuart Strachan and Rosemary Collier were appointed as the subcommittee. From the start, the emphasis was placed on any new organisation being an 'interest group', not a professional body, a very important distinction compared with the new body in Australia, which was controlled by professionals. It would focus on training, staffing of institutions, standards for the preservation and use of records and, most importantly, acting as a pressure group for better archives legislation.

Over the next few months, public meetings were held in a number of cities, with particularly well attended ones being those in Wellington and Dunedin. No surprise there! There was strong support at these meetings for the view that urgent attention was required to radically improve the state of archives and records management nationally. Consideration was given to continuing to make progress with this via the Archives Committee, joining with the N.Z. Historical Association, or taking the ASA route. All three options were rejected for various reasons, e.g. lack of focus and potential membership size. There was, however, overwhelming national support for almost identical motions at the meetings for the formation of a standalone Archives and Records Association of New Zealand, and for the formation of regional steering committees to co-ordinate the drafting of a constitution for the new body. Things were certainly on the move.

And so, after only a few very busy months of hard work, the day of the new dawn arrived. On Saturday 2 October 1976 at 9.30am in the New Zealand Library School's premises, Borthwick House, 85 The Terrace in Wellington, about 45 people gathered (there were also 27 apologies) and approved a constitution and other essentials to bring ARANZ into existence and to publicise its formation.² You can read all about it in the February 1977 issue of Archifacts.

The Objects of the new Association were as follows:

1. To foster the care, preservation and proper use of archives and records ...
2. To arouse public awareness of the importance of archives and records ...
3. To promote the training of archivists, records keepers, curators, librarians and others ...
4. To encourage research into problems ... and to publish the results of this research.
5. To promote the standing of archives institutions.
6. To advise and support the establishment of archives services ...
7. To publish a bulletin ... and other publications ...

Most importantly, the decision was made that ARANZ should be a 'broad church' organisation, unlike the ASA, with all those interested in archives and records being welcomed as members. New Zealand was just too small to do otherwise.

In the next section of my paper, I want to assess how well ARANZ has met these Objects by selecting and discussing a number of significant examples from its multifarious activities over the past forty years. I do not intend dealing with Archifacts, as this is the subject of another paper. However, before I do so, I would like to pay a personal tribute to all those who worked so hard over several years to bring ARANZ into existence, notably Tom Wilsted and Rosemary Collier and those who served on the regional committees, but especially Stuart Strachan who has not received, in my opinion, adequate acknowledgement to date of the absolutely pivotal role he played from 1968 to 1976.

As I have already mentioned, one of the drivers for the creation of ARANZ was considerable dissatisfaction with the overall state of archives and record keeping throughout New Zealand. The new Council of the Association was determined to address this situation at a very early stage, at its second meeting in December 1976, when it was decided to invite a prominent overseas archivist to:

... report on the archives situation in New Zealand, and to make recommendations for its future development, and that the Department of Internal Affairs be approached with a view of seeking their co-operation.³

The decision to invite a prominent overseas expert to prepare the report was not a surprise – there were many precedents for doing this, and besides, the Council was of the view that only such an independent person's report would have sufficient credibility for possible implementation. Involving the Department was an obvious step, as it administered the National Archives, was responsible for the Local Government Act and other relevant legislation – and besides, its Minister controlled access to lottery funds which could fund such a project. All went well, with receipt of a lottery grant, and planning and circulation of a survey to institutions. In February through March 1978, Dr Wilfred Smith, Dominion Archivist of Canada came here for six weeks. He toured the country and met with key people and organisations. The resulting fifty page "Smith Report" was published in June 1978.⁴ His report to ARANZ, inter alia, traversed the past and present archives situation, critiqued in some detail the National Archives, which he described as follows: "The heart and centre of a national archives system must be a strong National Archives..."; discussed specialist archival institutions eg Turnbull, business, church, etc; and proposed a structure for education and training for both archivists and records managers. Dr. Smith also did not neglect the public, with a section entitled "Promotion of the Appreciation and Use of Archives." Finally, he outlined a vision for a "National Archives System." The implementation of a national plan for the development of archives he bequeathed to ARANZ, the Report's commissioner. There were twenty-eight Recommendations in total. It was relevant to almost all of the Objectives of ARANZ, so a very good start.

The Association took the Report and ran with it, by devoting a seminar to it, held on 4 September 1978, and attended by one hundred participants. While there were some diverging views from speakers, at its conclusion, a motion was unanimously passed, as follows:

This meeting supports, in principle, the findings of Dr Smith, and instructs Council to implement these in the best manner possible, by the best means possible.⁵

I have done a somewhat subjective analysis of Dr Smith's recommendations

and concluded that most of them were not implemented in the years immediately following, or in the specific form proposed, but over time a goodly number of the areas he focused on have seen significant change for the better.

Perhaps the major impact of the 'Smith Report' was in its consciousness-raising, with the right people and organisations, that things did need to change. Certainly, ARANZ has never stopped working on some of the recommendations, especially those pertaining to the strengthening of the National Archives, more of which later.

The next area of endeavour I wish to examine is training for archivists and record keepers, Object number three of the Association's Objects. From the beginning, there was a real focus on the practical side of this, with major national and local seminars being organised over the years, both centrally and by branches, for practitioners. Examples of these are the ones on Photographic Conservation (September 1982), the long running school archives workshops organised by the Auckland Branch and those run by the Otago/Southland branch in recent years.

In addition, in an effort to reach and draw in recordkeeping members, for a number of early years, a records management newsletter was inserted into Archifacts. Rosemary Collier led this initiative and should be acknowledged and congratulated for this.

It has to be admitted that this work has not been systematically planned over the years, and that resources to keep it going depended on the willingness to be involved of a small number of experienced people. However, while ARANZ Council was well aware from Dr. Smith's report that formal education for archivists and record keepers needed major attention, it took fifteen years before that came to pass. In June/July 1993, Dr. F. Gerald Ham, a leading United States archivist and archival educator, was brought to New Zealand by ARANZ to "listen, observe, consult and recommend" a "plan for the initial and continuing education of New Zealand archivists and records managers ..." ⁶ This ninety-six page "Ham Report" is a very valuable stocktake of the education and training situation pertaining to practitioners in 1993, as it contains data from three questionnaires circulated to archivists and records managers.

Dr Ham made eight recommendations in his report, with the three main ones being those pertaining to the establishment of a university postgraduate qualification for archivists, a Certificate in Records Management at a polytechnic for records managers, and ARANZ's role in promoting education and professional development. He also made proposals for continuing education for both groups, an Archival Field

Service, and that National Archives act as a Clearing House for Archival Information.⁷

Following publication of the Report, there followed a long and frustrating process, as ARANZ Council (the work was ably led by Brad Patterson) endeavoured to implement the recommendations. Suffice it to say, that despite lengthy negotiations with two universities, it was not possible for agreement to be reached with either for a full archives course. However, since that time, Victoria University has developed its Masters of Information Management, Postgraduate Diploma, and Postgraduate Certificate of Information Studies courses, which include archives and records management subjects. The Open Polytechnic now provides relevant Bachelors, and a Diploma in Records and Information Management. One could conclude that Dr Ham's two central recommendations have now been implemented, and that ARANZ should take the credit for this, at least with sowing the seeds, if not the direct implementation.

One area of very successful activity has been that of the Association's annual conferences and, more recently, symposia, which have delivered stimulating papers and discussion. Several conferences have been jointly held with the ASA, both here and in Australia. There has been one conference devoted to a Maori theme, *Nga Taonga Tuku Iho - Treasures Passed Down*, held in Rotorua in 2004. Tiena Jordan, in addition to being the Convenor of that conference, also organised a day-long seminar with the same theme, in Wellington in 2012. Time for another one!! Many conferences have had distinguished overseas professionals attend and give keynote papers. Without ARANZ, these people would have been most unlikely to have come here, so a big tick to the Association. Sometimes in conjunction with a conference, training workshops have also been held – there was one on Arrangement and Description yesterday. Arranging these on a regular basis is important for members, especially those not in the larger institutions, and fulfils a need for continuing professional education and training – another Object.

I should like to turn now to consideration of the Association's branches, which I regard as being an essential part of ARANZ and whose strength is a measure of the strength of the organisation as a whole. For the first twenty years, there were six branches – Auckland, Waikato/Bay of Plenty, Central Districts, Wellington, Canterbury, and Otago/Southland. Since then, three of the six (Auckland, Waikato/Bay of Plenty, and Canterbury) have gone into recess. The result is that members and potential members have minimal access to the usual activities undertaken by branches – meetings, institutional tours, workshops etc. I don't wish to dwell on this sorry situation, except to say that I urge the new Council

to consider taking up the matter of the revival of the branches in recess.

Partnerships and alliances with other organisations featured strongly for a goodly number of years, and are also included as an Object of ARANZ in the Constitution. Indeed without it being provided for in the Constitution, there was an unwritten understanding in the early years to have a senior representative of the NZ Society of Genealogists elected to the ARANZ Council. One such person was Colleen Main. This arrangement proved to be very beneficial to both organisations, and the strength of the relationship was proven to when both took joint Court action against the Crown. However, over the past 15 years, this association has weakened considerably. There have also been links with the NZ Historical Association, but these have become more tenuous over the years. However, it is good that the current Council has a senior historian, Professor Charlotte Macdonald, as a member. We need to remember that one of the key Objects of this Association is to ‘... foster the proper use of archives and records, both public and private ...’ and that without users, there is no point in keeping archives. It has been a source of real concern to me that for quite some years now, ARANZ has not maintained strong relationships with the user communities – eg genealogists, and historians (both academic and groups such as railway and maritime historians). We ignore these researchers at our peril, and one of the reasons I rejoined the Otago/Southland Branch committee earlier this year was to involve users more in the Branch’s activities. We also now have two user representatives on the Committee.

I want to turn now to talk briefly about the effect on ARANZ of the very unfortunate formation in 1989 of the NZ Society of Archivists. This Society was set up after a prolonged fight within ARANZ for its control by a small group who wished the Association to be controlled by and exist more for the “professional” archivists and records managers, not the strongly-supported and very sensible “broad church,” as it had been up until then. When their efforts were resisted and their proposal eventually rejected, as I believed was the right thing to do, they formed a new organisation, the NZ Society of Archivists Inc. Ironically, some of them continued as ARANZ members! However, the battle for the “hearts and minds” of ARANZ’s members did considerable damage to the Association, in terms of its numbers, the time its Council could devote to other matters, its finances, and its reputation. The immediate years leading up to this split and several years thereafter were very low ones for this Association, and it took a long time for ARANZ to rebuild. The Society ceased to exist on 9 January 2006, and its remaining assets came to ARANZ. Its journal, the NZ Archivist, ran from 1990 to 2004 and

contained much useful information – to make it more widely available, ARANZ digitised the issues in 2014 and access is available on its website.

Lastly, in this traverse of some of the highs and lows, I need to discuss the matter which has consumed the most resources (certainly financial), time and attention of the Association throughout its forty years. I refer, of course, to the status, standing and resources of National Archives/Archives New Zealand. Quite rightly, ARANZ has concluded since 1976, and indeed before this as I have already mentioned, that without a strong Archives at the centre of the hub, the rest of New Zealand's record keeping and archival framework will be weak. The Smith and Ham Reports confirmed this view was the right one. However, it has been a war with many battles on a number of fronts to date, in order to try and raise the status and standing of Archives and to see it led and resourced adequately – and the war has not yet been won I regret to say. The Smith Report was the ammunition for the first salvo and ARANZ Council did its very best from 1978 onwards to see that Dr Smith's recommendations for improving its status within Government, its staffing, the erection of a new purpose-built and freestanding building, its organisation, etc. were implemented. Things took a long time to change for the better, but thanks to the persistent efforts of this Association, as well as a few very dedicated individuals within National Archives, especially Ray Grover (Director and Chief Archivist 1981-91), progress was made. Ray's time saw much in the way of improvements in staffing, internal reorganisation and work, the establishment of regional offices in Auckland and Christchurch (with planning for one in Dunedin) and, his most important achievement of all – convincing the Government to set aside the Government Printing Office at 10 Mulgrave Street as the new Head Office home (the relocation there occurred in 1990/1991). ARANZ was involved in all this, most especially a review of accommodation. A successful battle was fought with the Department of Internal Affairs (DIA) and the State Services Commission to stop Archives being placed in the planned new National Library building.

However, in the 1990s, with a National Government in power, there occurred the greatest and most important battle of all – over whether the Chief Archivist controlled all of National Archives, or whether bits of responsibility could be hived off to the Department of Internal Affairs. This is the purchaser/provider split concept. A whole PhD thesis has been written on this matter, but I only have time to sum up the outcome alas. Suffice it to say that ARANZ was alarmed by the ridiculous ideas and intentions emanating from the Secretary of Internal Affairs, Dr. Roger Blakely, and which became public. It decided to take a courageous step

in an endeavour to stop these developments in their tracks. It launched a vigorous, well-planned and executed campaign of opposition. It was greatly encouraged by the view of Dr. Michael Cullen, a leading Labour politician and Minister of Finance in waiting, at the Association's conference in Dunedin on 4 September 1998, when he said that Archives should be an independent agency within Government, and used his well-remembered phrase when describing the DIA change proposals:

It is all simply pretentious nonsense, the product of third-rate minds struggling with second-rate ideas.⁸

Despite many warning shots, DIA refused to accept the view from ARANZ that what was being proposed was illegal, under both the Archives Act 1957, and also the Public Finance Act. The Association decided the matter was too serious to let go and that it had no alternative but to take action, by filing in 1998 for a judicial review against the Crown, in the High Court. It was supported in this by the NZ Society of Genealogists, as joint plaintiff, a step which was greatly appreciated by ARANZ and should not be forgotten. A very unfortunate, unwarranted and untimely consequence of this whole saga was the departure of the Chief Archivist, Kathryn Patterson.

ARANZ won some of its case in the High Court, but lost in the Court of Appeal. However, the two court actions not only held up DIA from progressing its intentions until the Parliamentary elections of 1999, but also caused them to be greatly modified. As we all know, Labour won and Dr Cullen, appointed Minister of Finance, lost no time in putting in motion the necessary steps for National Archives to become a separate Government department, which it did in 2000, as Archives New Zealand. Very regrettably, after ten years of independence and excellent work overall, Archives fell victim to a hostile view of it from a new National government and at least one of the control agencies. It was legislated out of existence, sadly becoming again a part of DIA in 2011. ARANZ, along with others, opposed this change vigorously, to no avail.

It is my personal opinion that ARANZ will need to fight yet another battle – to regain independence for Archives New Zealand – as the period since 2011 has demonstrated yet again that Archives simply cannot flourish under DIA. Indeed, it could be argued that things are worse now than they were in the previous period when DIA administered Archives.

In conclusion, despite all the above ups and downs, achievements and failures, ARANZ has much to be proud of, as I have tried to show. The archives and records scene in New Zealand is very much the better for its

existence. In terms of a record's value, it has now, after forty years, been appraised as having enduring value – and reached nirvana – being an archive!! I look forward to celebrating its half century in 2026.

This is a slightly revised version of the Paper given at the ARANZ Symposium in Wellington, on 26 August 2016.

Endnotes

1. A. G. Bagnall, 'The Historical Perspective' in 'Perspectives on the Smith Report,' *Archifacts* No. 7&8ns, September-December 1978, p10.
2. Minutes of a Meeting to Form the Archives and Records Association of New Zealand, 2 October 1976.
3. *Archifacts* No. 1 n.s. February 1977, p6.
4. Wilfred I Smith *Archives in New Zealand; A Report*. Wn, ARANZ, 1978.
5. *Archifacts* No. 7&8 n.s. September-December 1978, p46.
6. F. Gerald Ham, *Towards Career Professionalisation; An Education Programme for New Zealand Archivists and Records Managers*. Wn, ARANZ, 1994, pp v, ix.
7. F. Gerald Ham, *Towards Career Professionalisation; An Education Programme for New Zealand Archivists and Records Managers*. Wn, ARANZ, 1994, pp 33-35.
8. *Archifacts*, April 1999, p56.

Māori Archives and Records

Claire Hall

[Editor's note: As part of the 2016 ARANZ Symposium, a panel was convened on "Māori archives, iwi, networks and researchers." Panellists Paul Diamond, Honiana Love, and Claire Hall came together to discuss the challenges facing iwi and Māori researching and caring for archives, and how the broader archival community can contribute to this work. Below are Paul Diamond's opening remarks and a response by Claire Hall]

In April 2012, ARANZ held a seminar on Māori Archives and Records, *Ngā Taonga Tuku Iho – Treasures Passed Down*. At the seminar, my colleagues from the Department of Internal Affairs and I spoke about how our institutions were working with Māori and the Māori collections we care for.

Another speaker, Tamati Kruger, spoke about the approach by Ngāi Tūhoe to archives and records. Since then, Tūhoe have settled their historical Treaty claims with the Government, and established two tribal facilities, Te Kura Whare and Te Wharepuri. These have been described as not a library, not a museum, an archive or an exhibition, but a Tūhoe space celebrating Tūhoetanga.

There are other examples of iwi and Māori working to establish their own repositories run according to their own tikanga and practices. These examples illustrate how the archival landscape in Aotearoa New Zealand has changed, as the end of the historical Treaty claims process looms, and the focus shifts to the post settlement world.

In the 2012 seminar, Tamati Kruger talked about how remembering things is a requirement of good civilisation, and how he saw archives as a building block of the future.

Inspired by this, for this session, we decided to turn the lens around from where we looked in 2012, and find out more about where iwi are at in their aspirations to care for their own archives, and how the profession can support this work.

Another inspiration is a recent *Archifacts* essay by Jared Davidson, containing provocations for the profession which we'll also discuss.

Claire Hall's response

Introduction

Tēnā rā tātou te whānau. He mihi manahau, he mihi maihoa tēnei i a kotou katou e huihui mai i te rangi nei kia whakanui i te kaupapa whakahirahira o te wā, te huringa tau 40 o ARANZ. Kei te mihi, kei te mihi.

I thought I'd start with a bit of background on how I came to be here with you all today, speaking to you all about my work with Te Pūte Routiriata o Taranaki, Te Reo o Taranaki's community archive.

Archiving is one of four pou, or pillars, of the Taranaki reo revitalisation strategy. (For those of you with an interest in the origins and foundations of Te Pūtē Routiriata o Te Reo o Taranaki, Honiana Love and I wrote an article for *Archifacts* back in 2011 on our work setting up a prototype digital archive, and taking stock at the end of the first significant phase of work).

My mahi for Te Reo o Taranaki as archive manager covers a multitude of work streams; teacher, community and digital archivist, funding application guru, report writer – among other things. It's a varied and rewarding role, and I've gained many of the requisite skills on the job. Of course the need to understand the principles and language of archiving is essential. But the defining aspect is a grounding in Taranaki reo me ōna tikanga, and connections with Taranaki iwi whānui. Without these, there's no way I could do this mahi.

Our work embodies one of the greatest challenges facing iwi, hapū & whānau intent on retaining tino rangatiratanga over their own collections and mātaruanga: how to maintain professional standards of classical archiving without perpetuating the oppression that led to significant loss of mātauranga through our colonial history? This is a challenge not only for institutions with significant collections of mātauranga Māori, as outlined in Jared Davidson's article (more on that later). It's also a challenge for iwi whānui wishing to go it alone, and one for which I'm particularly interested in finding solutions.

Who am I representing here today? I'm here at the bidding of Taranaki whānui, not here as a commentator, here as part of that whānau - tūpuna, kuia, iwi, hapū and whānau. 'Ehara tenei he toa takitahi he toa takitini rānei'. The successes and achievements I've been part of within Te Reo o Taranaki are not mine alone, they are owned by the whole community. And in particular I acknowledge those who set up Te Reo o Taranaki some three decades ago. Ko te hōkai nei ōu rātou tapuwae

(today's road follows the shape of their footprints). I'm simply following the direction those tūpuna set, their instruction for this path to be followed. Albeit bringing some new tools and methods to the kaupapa.

But as Honiana pointed out in her introduction, as with all of us in the room, I'm here - in this space and sector - with my own cultural bias. I'm a Pākehā woman privileged to be entrusted with a place to work in te ao Māori. I'm critically aware of the nuances and responsibilities that accompany my place, and constantly adjust for that.

Jared Davidson's article – my response

Paul has asked us to respond to Jared Davidson's article: Colonial Continuum – Archives Access & Power.¹

Firstly, I'm sincerely grateful for this article, ka nui rawa atu te mihi ki a koe e Jared. Your writing has given me really useful language and frame of reference for sharing my work within Te Pūtē Routiriata, and more broadly within Te Reo o Taranaki with the ARANZ whānau today. The following response draws on and extends the excellent range of statements and sources within Jared's piece.

Your apparently simple upfront statement: 'The use of public records is at the heart of my job' isn't quite as straightforward as it first appears. The role of the public archive – and archivist – represents so much of the consternation and discussion that I encounter when teaching an archiving awareness for Te Reo o Taranaki. I'll talk a little more about that in a moment.

The image you present of yourself "being constantly challenged" resonated with me. Like Jared's, my background includes stints working for Crown agencies and government institutions – both as a researcher and facilitator of public access. It was this experience that prompted me to respond, leading to my present work in indigenous ao Māori archiving space.

Or as Jared puts it, "... motivates my action to be more than the embodiment of settler colonialism". Jared appropriately quotes Sven Lindquist on this: "I'd had my share of the booty, so I had to take my share of the responsibility too."

This choice is significant – it marks a shift from being the barrier between tāngata whenua and their tūpuna to someone that harnesses their institutional knowledge to create alternative pathways.

Within Te Reo o Taranaki, I've done that in three key ways: by building a flax-roots, pan-iwi archive for ngā iwi katoa nō Taranaki tae

noa ki Taranaki whānui ki ngā hau e whā, by working within and alongside institutions to come up with responsive methods of practice, and by developing aronga and kaupapa Māori training programmes in archive-based topics. These courses build iwi, hapū & hāpori understanding of the perceptibly out-of-reach mainstream GLAM sector.

Jared's concession that (in the words of Lorenzo Veracini) "settler colonialism is global, transnational, and as much a thing of a past as a thing of the present ... a resilient form that rarely ends" is a really important one. It's a reality that I suggest the majority in our sector may still disagree with. But based on my experience this is an absolute truth: colonialism – and all its ugly trappings – is perpetuated by mainstream modes of practice. How we collectively respond to this is the crux of what we need to confront.

As per Waziyatawin's interpretation: "Colonialism has set the parameters of our imagination to constrain our vision of what is possible".² This applies to both Māori and Pākehā alike.

In his article, Jared touches on the very present and pressing issue of cultural redress. I place alongside this concentrated efforts to revitalise reo māori me ōna tikanga. Settlement-led cultural redress and tāngata whenua-led cultural revitalisation efforts present enormous opportunities for meaningful engagement within the GLAM sector. At an institutional level I'm talking about letters of commitment (it would be great to see these efforts properly resourced): at hapū and hāpori level I refer to opportunities for communities to create their own indigenous archiving systems.

For this to happen, iwi & hapū must also be resourced to receive the tangible and intangible taonga being repatriated. Even digital repatriation (with originals staying in institutions) creates resourcing and skill development needs. I suggest a more formalised Māori archives network should be at the forefront of this effort – isolation is perhaps the greatest threat to the success of kaupapa and aronga driven initiative.

Last year, I had the good fortune to travel to Washington to attend the Association of Tribal Archives, Libraries and Museums conference. Here, I saw a sector in which tribal archives have credence and credibility. They are well-resourced through grant funding. Institutions like the Library of Congress run indigenous archive training pitched at what's possible – rather than what's ideal. Tribal archives are recognised as a vital part of the sector rather than an imperfect solution, poor cousin, little brother, or dumb native. I was really impressed by what I saw and see huge potential for us to run with this model in Aotearoa.

This can't happen without mainstream institutional support. Rather, institutions are critical to success. I agree entirely with Laura Stoler's observation that: '... we cannot change the past; nor should we abandon the core archival principles that help illuminate it'.³ There is a place for classical archival principles in iwi archiving. How that is communicated, how these principles are offered and taught will ultimately determine their take up. How do you – the mainstream archivist – react when the cardboard box is pulled out from under the bed? And against your best advice, that's deemed the best place for it to be, to stay? Or when whānau want to do better for precious records that fall short of your view on what is, and what isn't, worthy of archival investment? Your responses to those questions are critical. Handled carelessly, your best advice is just another source of mamae.

As Jared writes, no matter how we justify or frame it, 'colonial collecting endeavor is not innocent'. In spite of any grievance associated with colonial collecting, we must be grateful that these are the collections that exist. Our efforts to revitalise Taranaki reo me ōna tikanga – kia whakakiikii i te whāwhārua (to fill the void left by wholesale land confiscations and the deliberate decimation of language and cultural norms) – draw heavily on the colonial corpus held within institutional collections. This is yet another reason the opportunity to re-contextualise, reassess and re-describe the mātauranga sitting in mainstream archives is so critical. I consider this part of the active and evolving process of cultural redress.

Through my teaching work, I can detail many examples of whānau being deprived kaitiakitanga of their collections, being denied access to the fragments of history that directly link them to their mātua tūpuna.

Postscript

Following the ARANZ conference, I shared Jared's article with a group of Te Reo o Taranaki archiving students. We discussed Jared's kaupapa and tikanga framework.⁴ I invited students to identify which, of the tikanga principles listed, they deemed most significant to their practice as hapū, whānau and hāpori archivists (by ranking them 1-9 from most to least significant to them individually). The highest rated values (based on collective responses) were kotahitanga and wairuatanga respectively; next – kaitiakitanga, manaakitanga, pūkengatanga, rangatiratanga and whakapapa rated equally; followed by ukaipōtanga and whanaungatanga. While by no means scientific, it's an interesting and revealing result which I'll repeat in 2017.

Endnotes

1. Jared Davidson, "The Colonial Continuum: Archives, Access and Power," *Archifacts* (April 2015).
2. Waziyatawin, 'Colonialism on the Ground' in *Unsettling Ourselves: Reflections and Resources for Deconstructing Colonial Mentality*, Minnesota: Unsettling Minnesota, 2009, p.192. Quoted in Davidson, "The Colonial Continuum."
3. Ann Laura Stoler, 'Colonial Archives and the Arts of Governance', *Archival Science*, 2007, p.87. Quoted in Davidson, The Colonial Continuum.
4. Davidson, "The Colonial Continuum," p. 23.

Community Archives at the Heart? A Health Check

Elizabeth Charlton

[Editor's note: the following recreates much of the conversation that took place at the 2016 ARANZ Symposium during the panel on Community Archives]

In his 2008 article, the British archivist Gerry Slater placed community archives at the very centre of the sector:

Community archives are not merely a desirable facet of the wider picture that constitutes archives today, but rather they sit at the heart of what archives are and how they relate to individuals, community, and to modern society as a whole.¹

This panel, consisting of Elizabeth Charlton, Reid Perkins and Gareth Winter discussed the health of the community archive sector in New Zealand. Their credentials for being on the panel stem from working in the archives of different communities. They do not put themselves forward as experts on community archives per se, just of their repository.

Please provide a snapshot of your archives

Elizabeth – I am the Province Archivist for the Society of Mary. The Marist Archives have been in existence since 1960s, with a professional archivist employed since 2005. We are an in-house archives which cares for the records that document the congregation's temporal and spiritual affairs as well as collecting the papers of members. The archives is open to external researchers of any religious belief. We get about 200 enquiries a year mostly distance, about half from researchers outside of the congregation.

Reid – I am the archivist at the Upper Hutt City Library Heritage Collections, which serves as a repository for a broad range of records documenting the history of our local community. Our mission statement explicitly aligns us with a particular model of community archives (by no means the only valid one) and that's one which is strongly committed

to being both user-focused and collaborative. This means we place a strong emphasis on access and outreach, seeking ways of getting our archives out of the storeroom and into our community where they can be actively engaged with. It also means we see ourselves as a community archives not just because our collections are about our local community, but also because they've been built through community participation in developing their content and description. There's a practical side to this as well in that we're a low-resourced organisation (I'm the sole full-time staff member) and so depend on volunteer input to get things done.

One of the main ways we've sought to foster access and collaboration has been by digitizing a large proportion of our collection and making this available online through Recollect, our interactive archival database. This website would be where most of our users engage with our records (the traditional 'reading room' model represents only a small side of our activities). We also undertake a huge amount of outreach work in physical settings (not just within our library but in other community locations). This involves things like giving illustrated talks, putting on exhibitions, etc. These activities not only serve as an important means of letting people see and engage with what we hold in our archives but also as a way of soliciting further contributions from them.

Gareth – At the Wairarapa Archive we are totally focused on the user, which means we focus on getting the records out. Ironically, this means that more come in. Our outreach includes giving speeches, publishing books, daily and weekly pieces in local newspaper, plus regular feature articles. We believe our users are the people who buy the books, read the newspaper articles, and come to our talks. As well as that, about 2000 researchers come into the research room per annum.

Elizabeth – At the meeting of the Archives of Religious Collections Section of the Society of American Archivists held in Atlanta in August 2016, a panel discussion occurred where they spoke about what Terry Cook in 2012 described as a paradigm shift in which the archival *raison d'être* shifts from the preservation of evidence to the definition of community.

Terry Baxter, archivist in Multnomah County, Oregon, presented another definition of a community archives. His presentation was entitled, "Community archivists as community outsiders" (<https://vimeo.com/179240918>). While listening to him live in Atlanta, I felt the title of his presentation fit my situation perfectly. As a lay person and particularly a female working for a male religious congregation, I am definitely a community outsider. There was one comment he makes,

which is, “Whose rules and whose tools? Resist telling the community what to do”. I then felt what he believes is a community archives is a structure completely different from the one in which I work. While I am a community outsider, the archives works to our rules with our tools [the archives’ sectors] and this is the job the community vested in me.

How do you interpret this comment?

Reid – I could relate to quite a bit of what Terry said, particularly his comment “tread carefully, remember you are not a community member. Do your research.” Unlike Gareth, who is a Wairarapa lad, I came to Upper Hutt as an outsider and initially had to do a lot of work to gain people’s trust. When setting up the crowdsourcing aspect of our Recollect website, I would constantly reiterate to the community that they are the experts (in terms of community knowledge). I was there to help them capture and preserve their history, not impose rules on what they do. Community members can be very protective of their local knowledge. For example if I ever put a wrong description on a photo, I can be sure someone will soon approach me with “Whaddarya? Anyone who lived in Upper Hutt during the 1960s would know what building that is!”

Terry mentioned the importance of doing research and I certainly had to do a lot of swotting up on local history in order to embed myself within the community. Unlike Gareth who was already totally embedded within his! It can be tough being positioned as an outsider and I definitely get where you’re coming from, Elizabeth, with regards to Terry’s “whose rules, whose tools” comment. But I also get his caution.

I think it’s also important to bear in mind that the term “community archives” is often used in reference to marginalized communities who feel that they’ve been misrepresented or ignored by “established” archives. If this type of group is setting something up, you can’t just go in there and say, look, this is how you do it. We saw a good example of this earlier in the panel discussion on Maori archives, where the Taranaki Te Reo archives explained how they feel that the information they want to collect, and the way they want to make it accessible, simply doesn’t fit within the traditional institutional archives model.

Gareth – I’m not so much embedded as embed-rocked! Taratahi is my mountain, Ruamahanga is my river. I was born in the shadow of the mountain. The oldest photo of me is in fact swimming in the river as a toddler. I’m totally embedded in my community.

We [on the panel] are talking about a mainstream archives. For me you could say we’re a tiny regional version of Alexander Turnbull Library.

Terry was talking about a completely different concept of a community archives that is found in the United States and Great Britain where marginalised groups, adopt our terminology in calling the collections of material an archives but it may not be an archive in the sense we understand it. They may be curating digital material or holding objects that we would normally exclude. I think Terry's point was you can't go into that community and say this is the way it has to be done. They may well say "It's our stuff and we don't want to do it that way."

We have some experience in working with iwi. In the Wairarapa the two iwi Ngati Kahungunu and Rangitane don't always agree with each other, which can make it tricky for us but we have excellent relationships with both, in an advisory sense and also that they deposit records with us. The hapu formed to make a conglomerate made the first submissions to the Waitangi Tribunal and all those records reside in the Wairarapa Archive, so we're trusted to look after their records and they advise us on the terms that we do so.

Elizabeth – If we go back to looking at the types of archives Sarah Welland covered in her research (school, church, local history, iwi, interest group)² which are more formalised and Terry's definition which is more marginalised groups, Sarah called for us to create a definition for NZ.³ Gillian Oliver referred to Eichhorn in her talk this morning, the definition of "archive" continues to loosen.⁴

Should we be looking for those marginalised groups in NZ or do we keep the focus on the types of archives Sarah interviewed to keep it manageable? What do we want as our definition? That will impact on ARANZ's strategy and planning. Who do we help? How do we help?

Gareth – We have experience with scales of community archives. Like many archivists we have a backlog of material, understaffed, under-resourced and don't have enough space. But we are in a town of 20,000 people and get \$250,000 funding. Despite our concerns, we are in fact blessed by our level of support.

But 10 minutes down the road is the collection of the Carterton District Historical Society, which is largely undescribed. The Society itself is fractious – so much so that they're now two disparate groups. They have no archival training whatsoever. They are resistant to receiving any archival advice. They had a retired librarian working on the collection and when I suggested that maybe they shouldn't be rearranging their material into subject folders, she ignored the advice and carried on.

Even further down the valley, and down the chain, there's the Featherston Heritage Museum, which is a bunch of old guys who have gathered a bunch of stuff together. They are very resistant to even having it copied. Neil Frances, who works for me, has an avid interest in WW1, which has been very useful these past few years, as we have all had so much interest during the centennial commemorations. Featherston is hugely important in the Wairarapa and for national military history because of the WW1 military training camp and the WW2 prisoner of war camp. Neil wrote a history of the camp, and a smaller volume celebrating the famed march over the Rimutakas. The Featherston Heritage members have nationally important stuff shoved in drawers, undescribed and often unfindable. We've offered to make copies and return either the originals or the copies and have got nowhere.

Neil has a good relationship with these guys and we still can't get access to the material. They hold community records and archives – in fact, they are a community archives but they don't realise it. That's the sort of scaling down of issues that we have.

How do we give archival advice to someone who

- a) Doesn't realise they have archives and**
- b) Is resistant to the advice?**

Elizabeth – Sarah does bring up the issue of training. Admittedly only two of the five interviewees had been to an ARANZ or Archives NZ activity. She wrote,

The type of training they required varied, based on the gaps and needs they perceived within their own collections. Three did not think that any of the larger archival institutions were able to help, or that the professional associations or educational institutions provided the level of training that either community archivists or their staff required.⁵

We can quite clearly hear that there are places out there that have this need. But do these places feel there's a problem or is it us putting an overlay onto a problem that exists for us but not for them. Apart from the WW1 example, it's their records not our material.

Reid – I'm almost a little disappointed I don't have any similar horror stories to tell but I have to admit that my own personal experiences have tended to be different. I understand what Gareth says about how community groups can often be resistant about providing copies of material in their archives. But what we've generally found, through

having an emphasis on digital collections, is that if you offer to digitize items for people, give them their own digital copy and let them keep the original, then they'll usually be happy to let you put a fully credited digital surrogate up on your own website in exchange.

I'm sure there are archival preservation horror stories out there but I don't tend to come across them. Rather than people being indifferent to preservation of heritage items in their care, I've more often come across people approaching me for conservation advice, even though I'm no expert. While I'm not into trying to enforce who should or shouldn't be counted in the term 'archivist', it seems to me that one basic requirement is that they're committed to the preservation of heritage records. So people I've encountered who identify themselves as community or private archivists may often be inadequately trained and make mistakes in terms of properly conserving the items in their care, but they're not generally indifferent or resistant to advice on this matter.

Gareth – I think for us there's an issue that slightly different from other communities. Because the Wairarapa Archive has such a high profile in the community, it would be a weekly event for someone to come in with a personal item or collection, asking for preservation advice. We'll give them a folder or paper and it preserves the document.

We've done a lot of copying especially of WW1 material recently – in fact, I think we have too much WW1 material on our website now! I think digitisation as a process of acquisition and preservation works well within community archives. It's a good idea. I still think the problem goes back to people or institutions who have archives and don't realise they have them. How we go about finding and how we go about assisting these people, that's the real problem.

Elizabeth – That is something Sarah brought up.⁶ Getting the knowledge out there in ways that didn't make it sound so top down. Maybe it's the cup of tea level...

Reid – I remember I once had a small guide for community archives put out by the National Preservation Office that had some useful tips in it.⁷ More of that sort of thing would be good. There's also a very good 'Cataloguing guidelines for community archives' put out by the Community Archives and Heritage Group in Britain.⁸ What I liked about this was that it recognized that community archivists may not want, or need, to follow all the protocols or employ all the metadata tools that full-fledged professionals do. So instead of providing an introductory

manual to professional standards it focuses instead on providing a realistic and user-friendly guide to basic principles and procedures.

Gareth – A couple of points Terry made are well-worth remembering. Is it part of our institution's mission to help other people, to help foster other community archives? Do you know enough about the community? And he's talking about the more activist-style community archive. He said you can't be out there shopping for communities to archive.

Some of these things make me stop and think because we've done things like that at times. We have an extensive oral history collection recorded in the mid-1990s. The interviewers went and asked the same set of questions to a lot of old people. So I know there was no broccoli grown in the 1920s. I know in the 1942 earthquake, everyone's jams fell off the larder cupboard and that the chimneys fell down, were rebuilt and fell down again in the second earthquake. But that's basically all that I know.

We harvested oral histories from a broader range in the community during Masterton's sesquicentennial in 2004. We took a snapshot of the community – from the teen parent unit at the college, some boy-racers. When I proposed this to the District Librarian she was furious –what are you talking to those people for? Next you'll want to speak to the man on the rubbish truck. So we did! We've taken it further with the Maori community, the disabled community.

One other thing that Terry says relates back to the well-known whakatauki. If you're only about the records and not about the community, you will fail. So if you're only about harvesting their records and you're not about them, it will not work. He tangata, he tangata, he tangata – people matter more than records.

Elizabeth – We're back with the people, so the role of community-generated content. The community is generating the content which will go into the archives, which in the context of my archives is pretty much all of it. If it's not about the Marists, their influence on NZ society and the impact on them, then technically I shouldn't have it because the role of my archives is to document them. So that could also be considered the limit of my community-generated content.

How do you see the role and limits of community-generated content?

Reid – We've put quite a bit of effort into this. Community-generated content is a nice idea, but you do have to accept a certain amount of 'messiness', a lack of polish, in what you get. One of the things we've

done is made an effort to encourage people to contribute local anecdotes and stories – the sort of thing that doesn't fall within traditional notions of what counts as an archival record. We have user-contribution tools on our website where people can directly upload material of this kind. We also have people coming in to our library and telling us little anecdotes of things they think should be preserved.

We also often hold events where I visit community groups and take along these huge piles of reproduced photographs from our archives. People are invited to add their own information or reminiscences in relation to the images shown. It's the whole notion of archival objects as touchstones for people's memories. People look at the photos and suddenly these recollections come flooding back. They've got information in their head that they haven't thought about in years and this is the opportunity to capture it. How you capture this can be a bit difficult, though. People won't always write down their memories for you – they'd prefer to just tell you – and taking notes as they talk often misses important details. We have, though, undertaken a major oral history project this year using a digital recorder. That proved very successful. It was specifically about Upper Hutt in the 1960s. We did over twenty interviews and put these online.

A core part of my job – we don't get many researchers coming in – is going out into the community and showing them what we have. This generates comments. Councillors see value in what I do with the enthusiasm engendered in the community. It raises our profile.

Gareth – The Wairarapa Archive's key performance indicators include the need to generate six newspaper feature stories and give six talks per annum. We're over-achievers with having done over 50 of both and published a book last year. When I give a talk, it's virtually never about recordkeeping, it's always a story about the people. We hold the records of closed schools, religious groups, local associations.

Reid – I often offer custodial storage to community groups. I explain that if they let us hold their non-current records, they can still come in and consult these whenever required. This is of benefit to both parties. I find that when organisations don't see any current significance in what they hold, the records are not well looked after.

Gareth – Country Women's Institute is a good example of doing things right. They have a manual that includes record keeping rules to follow.

Elizabeth – You’ve given a couple of good examples there. Sarah wrote ... some [community archives] **are impeded** by a lack of focus, and a clear collection mandate [emphasis added].⁹

Last year in Auckland Verne Harris brought up Jacques Derrida’s discussion of hospitality is ethics in which Derrida finds the term “community” problematic. Firstly, he suggests a possible common etymology for “munition” and “community”. This aside, community simultaneously implies sharing and exclusion. **If we accept that a community naturally has limits, then is it ethical to take everything offered even if it wouldn’t survive if it wasn’t taken?** I have seen in some collection policies – “xxx in all formats” – eg taking 5.25” or 3.5” floppies but no way of accessing material or accessing in such a way that authenticity is compromised.

Reid – I’m not sure of ethical aspects. For us, it’s a space issue. We would take material that larger institutions would not consider but that is what we’re there for.

Sometimes when I’m offered things like scraps of old newspapers that I’ll take even though we’re unlikely to hold onto them long term. I never mislead the person by saying that we’ll definitely keep the items they’re donating but often I accept them for assessment. I explain that we may end up disposing of these items so they should keep them or find another home if that bothers them. More often than not, though, people just want the things to hand things over, make sure that ‘the right people’ have an opportunity to look at what they’ve got. You don’t want to mislead people about the likely outcome but you do want people to feel that they are contributing, doing the right thing by community heritage.

Elizabeth – That’s a different view of community archives. I do work for a club and they will take everything. I try to tell them that their primary function is not an archive and if you are taking things can you manage them? It’s trying to make them aware of those limits of their own community and what they can manage appropriately, otherwise it becomes a big mess.

Gareth – There are issues there around needing quite a refined collection policy. Say a rugby club goes out of existence and offers their honours board and cups. They can be seen as a record because they have information on them, but we can’t take them as they are outside our collecting policy.

Reid – How about taking a digital photo of the item?

Gareth – Yes, we do take photographs of them. What we do get offered is lots of is material relating to the royal family and that material we do decline. If it were about the Queen of Wairarapa – that's a different matter.

There's a deeper issue in that even community archives become places for the powerful. When you go through our records you will find the sheep farming families' records are over-represented and the dairy farming families aren't represented at all. We have to consciously make efforts to redress that balance. It's so easy not to do that.

It comes back to community and munition; there is an insider, outsider thing happening there. You have to make sure that the community that you harvest from is widespread, not just the elite groups of the areas. That's a particular problem for a regional archive even more so in a rural town where the wealthy have a disproportionate influence.

Reid – That also plays to a degree of active soliciting and collecting

Gareth – Largely because of our profile we have not needed to do that.

Reid – We do have enormous gaps in our collection. One thing we're targeting at the moment is the Asian community. We have a few photos but no records and no context to put the photos in. We're approaching people asking if there is material out there, can we have it or make copies.

Gareth – We do have the records of the Wairarapa Chinese Association but little else on the Asian community. We did a project on migration in the 1950s – an oral history project – and as part of that we wanted to interview the Pacific Island families but we couldn't find them. Sometimes nationally important issues play out differently when you translate them to a small rural community ... actually, I can remember the first Polynesian family arriving in Masterton. It's a difficult issue.

Elizabeth – **How are users finding out about community archives because the purpose for our existence is to have the material used?**

At the Marist Archives, we are online in two places – on the Society's website and an entry on the Community Archive website. I have more than enough work without expanding the Archives online presence.

Is it a two-edged sword – greater visibility, greater use, greater pressure on whoever is providing the service?

Reid – While I'm no digital evangelist and see many worthwhile benefits from working with physical archives, I have to say that having an online digital collection has been of a huge benefit to us. Because our collection is mainly accessed through our website, increased demand doesn't pose any problem for us as it would be if access was only via a reading room. Even when people come into the library with archival enquiries we often end up setting them up with our website on a computer, and so avoid the time-consuming aspects of having to retrieve multiple items from the store room. As far as we're concerned, the more people who want to use our stuff the better. A major downside of digital access, of course, is that you forfeit some elements of personal interaction. But it's certainly helped us avoid pressure on staffing.

Gareth – For us it is a problem, albeit a great one to have. Everything that we have processed is available through our database, which is accessible online. It is attached to the library database and has been configured so that you can do an "all resources" search across the library, the archive and the newspaper index, though most people choose not to search that way. We have 80,000 authorities in the database and follow Library of Congress.

Greater visibility does mean greater use. A lot of people want to look at photos. That's a given, so we've digitised over 20,000 of our photos. We received the Wairarapa Times Age photograph collection when they downsized their building space, so we have over a million taken from the 1960s through to 2005. There's almost daily demand to look at those.

I'm at the stage where I do very little arrangement and description. We're closed in the morning to do processing, we're open in the afternoon to deal to the public. I spend most mornings answering emailed enquiries and writing reports for council.

Reid – Just in terms of access, with an online collection like ours, one of the interesting things is how many overseas enquiries we get. Not just genealogists trying to track down information about family members, but train enthusiasts and other specialists who've come across relevant content in our collections through searching on the internet. Previously use of a community archives like ours was severely restricted by our small size and remoteness. Now, though, simply through being online, we have a national as well as international reach.

Gareth – The problem is when we go down that scale of size of community archives again. The problem of access to the Carterton Historical Society or Featherston Heritage records – there basically is none. I don't think the Carterton group have been open for the last year because of the in-fighting and Featherston might open once every few months.

Elizabeth – These places have the doors shut. How are they going to be managing their own material? Gareth and I had this conversation at the Digital NZ planning day last year. Here's this great aggregation, but they can't aggregate anything because they don't know what's in the collection. We were talking of a digital collection management tool of some sort.

Gareth – This has always been a worry for me. Digital NZ points towards digital records but in fact most archives records aren't digital. There is no national equivalent for analogue records...

Elizabeth – Within our own repositories, quite clearly for you Reid it's the mainstay with the Recollect platform, the key driver [Reid agreed]...

Gareth – I would say that ours is a key driver for external visitors, but for people coming in, it's a different set of users. Like quite a few organisations, maybe we shouldn't be called an archive, we're more a local history centre. We're physically separate from the library. Ironically we got the reference section from the library when they ran out of space, which is normally how we get the archives out of council. When people come from around NZ, they expect to see a cupboard of records, our stackroom is possibly the same size as the room we're in here today [downstairs meeting space in the National Library].

Elizabeth – **Within your own archives' practice, what other impact do you see digital technology having – risks, opportunities, threats?**
[big pause]

Gareth – There is no rush from community archivists to talk about born-digital records. They're a huge well of mystery and we have no clear pathway forward ... We do oral histories digitally, we take in digital photos and the like but apart from that we don't have the processes. We have some 3.5" floppies and a floppy drive in order to get the material off them, but we haven't done it yet.

Elizabeth – That for me in small archives is one of my pet passions. In my own situation with an ever-aging congregation, my digital media collection is growing. In 2013 I had one hard drive and about 31 floppies. I now have 5 hard drives waiting processing. They contain more gigabytes than I have server space, so it's hard to take action when I can't store anything. I spent a long time creating an action plan, so my next step is to get a bigger server.

Reid – There is a lot more we could do. One thing we've experimented a lot with lately is Facebook. As with other archives, people have been taking photos from our collections and posting them on local heritage Facebook sites where other people have then added their comments. We had an experience a few years ago, where this was going on with this one particular Facebook page using huge numbers of our photos. That was fine by us but we did approach them to get permission to retrieve the information their users were posting about these pictures. They were cool with that but, unfortunately, before this project could really get going the group collapsed and their Facebook page suddenly closed. All of the community heritage information that was there that we hadn't yet managed to record was completely lost. So we've now set up our own Facebook page and have a system for regularly harvesting information from the comments posted there. While people can also add comments about items directly to our Recollect website, this doesn't generate anywhere near the attention that the daily postings on our Facebook page does. On the other hand, though, simply having a Facebook page doesn't provide the kind of archival functionality that an online interactive database like Recollect does. We're trying to use the two together in a way in which both online presences complement one another.

Gareth – We also do Facebook and Twitter. Even though the advice at a recent NDF was not to give the youngest person this task to do, I did. With other young people on these platforms, it meant that material more applicable to them is selected and posted. We've also found it pays to put up things from the 1960s to the 1980s for the older generation.

Elizabeth – There is one other area to explore, supporting other community functions,¹⁰ which is something Reid brought up in our panel preparation.

I now want to add another section to my job description to include the **significance of the broader social or 'public policy' objectives**

to our work, an inspiration from Andrew Flinn.¹¹ In my own situation I don't have the Catholic and obviously priestly background, so I visit our men in retirement when I come across older material in order to understand their context. During a visit, conversation can wander over many topics and I learn a lot more about the congregation than just the material I'd taken along to show them. But I also see how invigorated the men are, that they feel that they are still purposeful within their community and I receive the benefit of this.

Reid – I identify as an archivist but so much of my job seems to stray into territory not traditionally seen as part of archival and recordkeeping practice. For instance, as an employee of a Library and a local Council, one of the main ways I'm expected to justify myself workwise is through the level of community engagement I achieve. In fact a lot of what I do might seem to have more to do with community work than record-keeping. And so, for instance, my finding ways of engaging with the elderly in my community or, alternatively, the young through making school visits, is considered just as important as my maintaining metadata standards and helping with research enquiries. It's about using archival content as social objects, using local heritage as a way of getting people making connections with one another and the history of their community, and in that way helping to improve their well-being.

Gareth – The council has a set of overarching objectives about community wellbeing, education and community health. We're quite justified in saying that we contribute to achieving those objectives. To me it lies at the heart of what we do. We're not there to get the records in; we're there to enable people to use them. We don't have a community of scholars; we have a community of people who want to have information about their community and about themselves. They want to see their community reflected back to them. The point is why would the community pay for us to be there if we weren't doing that, if we weren't providing a tangible benefit to them?

Elizabeth – Sean and I have already discussed training in managing born-digital material next year. **Is there something you'd like to suggest as an achievable goal for ARANZ in 2017?**

Reid – From the enthusiasm seen here today, it would be for ARANZ to champion community archives, by helping to raise their public profile and providing them with support.

Elizabeth – How about refocusing the old Archives and Records week as Community Archives week?

Gareth – I've long been an advocate for regional community archives along the lines of NDF's regional groupings. I know most people in the room and can tap in when I need it but people working in the next level down don't have that type of network so need the support.

References

- Eichhorn, K. "Archival Genres: Gathering Texts and Reading Spaces." *Invisible Culture: An Electronic Journal for Visual Culture*, no. 12 (May 1, 2008). Accessed November 10, 2016. <http://ivc.lib.rochester.edu/category/issues/issue-12/>.
- Flinn, A. "Chapter 2: Archives and Their Communities: Collecting Histories, Challenging Histories." In *Memory, Narrative and Histories: Critical Debates, New Trajectories*, edited by G. Dawson, 19-35. Working Papers on Memory, Narrative and Histories 1. Brighton, UK: University of Brighton, 2012. Accessed November 10, 2016. http://arts.brighton.ac.uk/__data/assets/pdf_file/0006/68271/Chapter-2-Working-Papers-Journal-by-Andrew-Flinn-ISSN-20458304.pdf#.
- Latimer, J. *Cataloguing Guidelines for Community Archives*. Community Archives and Heritage Group, 2009. Accessed November 10, 2016. http://www.communityarchives.org.uk/wp-content/uploads/2014/05/community_archives_cataloguing_guidelines_v1.pdf.
- Managing and Preserving Community Archives*. Wellington, NZ: National Preservation Office, 2005.
- Slater, G. "Confessions of an Archivist." *Journal of the Society of Archivists* 29 (2008): 139-45.
- Welland, S. *The Role, Impact and Development of Community Archives in New Zealand: A Research Paper*. 2015. Accessed November 10, 2016. <http://hdl.handle.net/11072/1752>.

Endnotes

1. G. Slater, "Confessions of an Archivist," *Journal of the Society of Archivists* 29 (2008): 144.
2. S. Welland, *The Role, Impact and Development of Community Archives in New Zealand: A Research Paper*, 13, 2015, accessed November 10, 2016, <http://hdl.handle.net/11072/1752>.
3. Welland, *The Role*, 57.
4. K. Eichhorn, "Archival Genres: Gathering Texts and Reading Spaces," *Invisible Culture: An Electronic Journal for Visual Culture*, no. 12 (May 1, 2008): 1, accessed November 10, 2016, <http://ivc.lib.rochester.edu/category/issues/issue-12/>.
5. Welland, *The Role*, 27.
6. Welland, *The Role*, 51-52.
7. *Managing and Preserving Community Archives* (Wellington, NZ: National Preservation Office, 2005).
8. J. Latimer, *Cataloguing Guidelines for Community Archives* (Community Archives and Heritage Group, 2009), accessed November 10, 2016, http://www.communityarchives.org.uk/wp-content/uploads/2014/05/community_archives_cataloguing_guidelines_v1.pdf.
9. Welland, *The Role*, 42.
10. Welland, *The Role*, 39.
11. A. Flinn, "Chapter 2: Archives and Their Communities: Collecting Histories, Challenging Histories," in *Memory, Narrative and Histories: Critical Debates, New Trajectories*, ed. G. Dawson, Working Papers on Memory, Narrative and Histories 1 (Brighton, UK: University of Brighton, 2012), 21, accessed November 10, 2016, http://arts.brighton.ac.uk/__data/assets/pdf_file/0006/68271/Chapter-2-Working-Papers-Journal-by-Andrew-Flinn-ISSN-20458304.pdf#.

Religious Archives Special Interest Group

Elizabeth Charlton

Since the 1980s there have been many different activities undertaken under the auspices of religious archives – workshops, sporadic meetings at ARANZ conferences and archivists from Catholic dioceses and religious congregations ran their own successful conferences in the 1990s and 2000s. In March 2015, ARANZ Council approached me to investigate whether there was interest to formally establish a Religious Archives SIG.

Using the Directory of Archives from 2009 I captured all listings of archives indicating that they held religious collections. I emailed all institutions and NZRecords listserv to ascertain a first level of interest.

A meeting was held last year at the Auckland Conference to discuss the proposal. From this meeting, a submission was made to Council requesting the formal establishment of the SIG.

Even though I was one of the proposers, I was not convinced as to whether the group could be sustainable and purposeful in New Zealand, especially with the retirement of religious archives and amalgamation of several of their collections; however, learning at this year's symposium that the Collecting Archives SIG was established 10 years ago and started with small numbers attending leads me to believe that there is room for the group to grow.

The meeting was useful in learning that records of the Anglican Diocese of Southland, which had been held by the Hocken Library, are being transferred to Invercargill City Libraries. Future deposits will also go to Invercargill.

Mention was also made of the lack of support by the Wellington Anglican Diocese to its parishes for their archives.

We watched a video recorded at the Archivists of Religious Collections Section in at the Society of American Archivists' Annual Meeting, held in Atlanta, GA in August 2016, Malachy McCarthy, *Opportunities for using archival resources from men's religious communities*, Claretian Missionaries Archives USA-Canada (<https://vimeo.com/179371377>). From this, we discussed some themes that Malachy had identified and how they may apply to our collections, which ultimately could lead to new researchers using our archives:

- Voice of the community they assist

-
- Documents what the wider community is feeling
 - Mirrors demographics of the wider community

The main point that came from the discussion was around our faiths' publications which document social issues and mores of their times and how accessible they are:

- Some Anglican publications have been put online through the Kinder Library.
- For the Salvation Army's War Cry and the Presbyterian Outlook, they have been microfilmed, though are not available online.
- The Marist publications, Wharekura, Whiti Ora and Marist Messenger have not been microfilmed or digitised, though the Marist Archives holds complete sets.

Collecting Archives Special Interest Group

Diane Woods

The Collecting Archives SIG met during the ARANZ Symposium in August. Following the business meeting, open discussion on three topics was led by Sean McMahon, Shannon Wellington, and Diane Woods. The three topics were: valuing digital collections, coordinated collecting between institutions, and sharing documentation. Below are the minutes of those discussions.

1. The methods and strategies used for valuing collections, led by Sean McMahon

Discussion was framed around three key issues.

- Digital valuation
- Valuation for audit
- Market valuation

Sean McMahon noted that it is challenging to value digital collections by physical volume, but they need to be valued for audit/insurance and market purposes. Shannon Wellington described the approach by Turnbull Manuscripts, using a rubric that includes:

- Content – as usual
- Collecting scope – relationship to collecting mandate
- Investment in surfacing content – resource investment; digital preservation factors; and the complexity in surfacing, storing and managing content moving forward

Anna Blackman noted that the Hocken Collections is also factoring the digital carrier into the valuation process. Occasionally they will print out material to analogue format and value it that way.

Linda Evans commented on the complexity of valuing digital oral history and sound. The cost to create the material needs to be factored into the valuation, due to the front-loading of preservation issues.

Rachel Esson commented on the complexity of valuing intangible assets. Initially, the National Library's digital collections were treated as depreciating assets. The Library explained that the NDHA was robust and

the digital files stored in it did not deteriorate over time, so they could be treated the same way as tangible assets. Digitisation costs are now capitalised.

The SIG discussed the market for digital collections. Is there one? Are there any examples in the open market for valuing and purchasing digital collections? Jessica Moran mentioned a case study which discussed the UCLA's purchase of Susan Sontag's papers. The library initially suggested that the digital component be donated, as there was no way to assign a valid market value for it. When they estate refused that suggestion, they negotiated to pay an undisclosed sum for it.

Shannon Wellington noted the inherent complexity in surfacing digital content, and the need to be able to see the content in order to value it, particularly in the case of digital donations. This adds time to the appraisal process.

Anna Blackman commented on the lack of precedent in market value for digital collections. Sometimes this is assessed via quantity x category = X number of dollars.

Rachel Esson re-iterated the usefulness in valuing collections for insurance purposes. There are also legal and or organisational requirements to do so. There was general discussion about the usefulness of insurance in disaster situations.

An article by Susan Skudder was referred to ('Collection valuation for council archives – a case study from Auckland City Archives', in *Archifacts*, 2008; p.11-23).

Action: Diane Woods to circulate the Hocken Collection's valuation methodology. Anna Blackman to circulate its valuation methodology for digital materials.

1. Co-ordinated collecting between institutions, led by Shannon Wellington

National documentation strategy

Shannon Wellington said that in giving feedback on the National Library's collecting plans, stakeholders asked the library to show intellectual leadership about collecting documentary heritage in New Zealand. The National Library's document 'Positioning for the Future: Draft Strategic Directions to 2030' suggests the possibility of a national documentary heritage framework.

Stephen Innes mentioned AHLAG (Auckland Heritage Librarians and Archivists Group) which has been reasonably successful, although institutions have been affected by the supercity amalgamation.

The Auckland Libraries Collection Development Policy (April 2013)

is available online at <http://www.aucklandlibraries.govt.nz/EN/About/Documents/collectiondevelopmentpolicy.pdf>

David Colquhoun commented on materials which have both regional and national significance – where do they go?

Gareth Winter noted some donors prefer to give to national institutions because of their perceived status. For example a family may wish to deposit at the Turnbull Library and not at their local repository. But what if the local repository is a better fit for the archives?

Simon Moody said that in the UK repositories are noted for their specialist subject areas, and donors give relevant materials to them rather than to national institutions.

Institutional referrals

Shannon Wellington and Teina Jordan described networking with other archives about collecting interests, and referring donors elsewhere. Many institutional websites carry information about their collecting policies and scope.

What about areas where there are no collecting archives like parts of the West Coast. Where are their archives to go?

Action: Diane Woods to collate a centralised directory of online collecting plans, and have it added to the ARANZ Collecting SIG web page

Auctions

Of the members present, Auckland City Libraries Special Collections, Auckland University Special Collections, Victoria University Special Collections, Hocken Collections and Alexander Turnbull Library indicated that they buy at auction.

Shannon Wellington noted that sometimes public records appear for sale in auction catalogues and on dealer websites (eg Trade Me). Let Archives NZ know if you see any such listings, so they can follow up.

Be aware of laws on anti-commercial behaviour which prevent arrangements with other institutions about prices and bidding.

There was discussion about being wary of inflating prices in NZ's small documentary heritage auction market; and concern about auction houses splitting items of the same provenance into lots to maximise profit, with no regard for maintaining context.

Simon Moody mentioned documents which form part of a military medal group – what is their value?

Shannon Wellington noted the need for auctioneers to provide timely information about auctions, and additional provenance information. She

offered to inspect items being auctioned in Wellington for colleagues.

Rachel Esson said there is a French law allowing national institutions to buy items at the reserve price.

Gareth Winter asked what duty we have to report false statements about items for sale, eg an auction house giving a bogus name for the subject of a portrait.

3. Sharing documentation, led by Diane Woods

Anna Blackman spoke about valuation methods and practices for the Hocken Collections.

There was discussion of the documentation used by collecting archives: collection development policies, receipt forms, deeds of gift, work flow documents, logistics templates, bequest templates, donation forms, sales and purchase agreements.

Virginia Callanan spoke about agreements to digitise donations being part of the deposit agreement from Nga Taonga Sound and Vision.

Jessica Moran said the Turnbull Library has forms for managing transfer of born-digital files, and oral history born-digital files. Linda Evans commented that donors find that having to list deposits helps them to organise them well.

Members brought sample documents to consult and share at the meeting.

Other business

Diane Woods asked if anyone would like to take on the convenor role, or co-convene the SIG, from this time next year.

Action: DW to investigate if there might be an opportunity for a SIG meeting in 2017, either in conjunction with an ARANZ workshop, or perhaps the LIANZA Documentary Heritage SIG.

The Union Steam Ship Company World War One Service Medals at Wellington City Archives – using the records to trace the story

Susan Skudder

*This article is based on a paper presented at the
2015 ARANZ Conference in Auckland.*

Wellington City Archives (WCA) was established in 1995 and holds records of the council and related organisations, Wellington community organisations, and archives once held by Wellington Museum.¹ These latter archives include records of the Union Steam Ship Company (USSCo), which were transferred to WCA in 2004 under an agreement between the two institutions.

Wellington City Council was heavily involved in commemoration preparations for the 100th anniversary of World War One (WW1), and WCA was naturally involved in seeking out useful material. The USSCo archives include records of the USSCo's and its staff involvement in both world wars. In March 2015 Archives Support Assistant Avon MacDonald decided to look in a box of USSCo archives labelled 'WW1 Accts/papers'. (At this point I should note that, like any other archival institution WCA has a backlog, and the focus of its processing work is necessarily on the records of its parent institution; thus the USSCo's archives are not fully listed).

When Avon opened the box she immediately recognised an illuminated certificate of service (presented by the New Zealand government to the families of deceased servicemen of WW1). When she delved deeper into the box, she discovered another illuminated certificate of service, several boxes of medals, and three memorial plaques, as well as documents related to the medals and plaques.

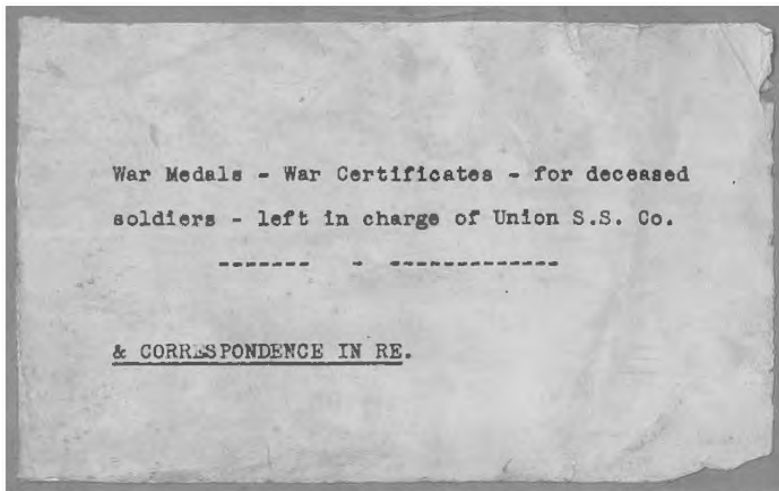
What Avon had uncovered was service medals, memorial plaques and scrolls, and certificates of service for three servicemen: Private Percy Burton, Temporary Corporal Francis William Desmond, and Lance Corporal James Lovell. The collection² consists of:

- Three British War medals and ribbons (one for each of the men)
- Two Victory medals and ribbons (Burton and Desmond)

- One 1914–1918 Star and ribbon (Desmond)
- Three memorial plaques (so-called ‘death pennies’ or ‘death plaques’) and scrolls, and ‘cover letters’ (a form letter signed by King George V)
- Two illuminated certificates of service and ‘cover letters’ (Burton and Desmond).

What is fascinating and possibly unique about this collection is the documentation and packaging that accompanied it, which has allowed us to understand how the USSCo came to have the collection. It also gives us insight to the New Zealand Expeditionary Force (NZEF) medals and memorials process, from both sides. Documentation from other sources has helped us learn more about the men themselves.

The medals and other material appear to have been carefully packaged by the USSCo and may have remained so until the USSCo’s records were transferred to the Maritime Museum. One of the documentary items accompanying the medals is a label that appears to have been cut from a heavy brown paper wrapper or folder which bears witness to the recordkeeping practices of the USSCo. It is possible that this packaging was unwrapped by the late Jack Churchouse, curator of the Maritime Museum, when the USSCo archives were first transferred to the Museum.

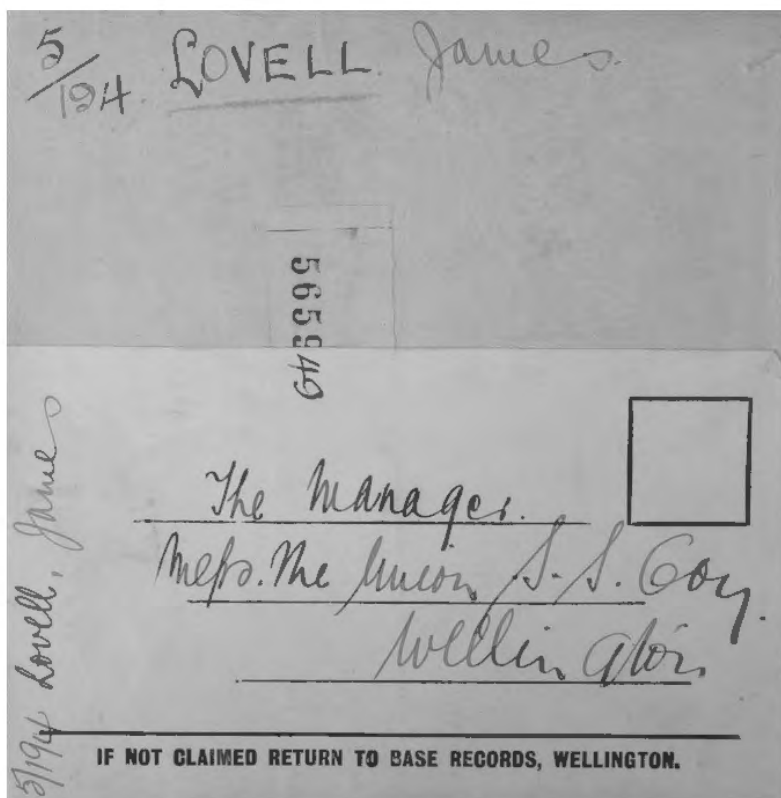


The label from the original packaging of the medals [Ref: AF091].

Photo: Wellington City Archives

Several of the envelopes and boxes in which the medals were packaged were still with the medals, as were the receipts for them and other objects sent by the NZEF. Normally these would have been returned to the NZEF by the recipients.

The memorial plaques still have their inner and outer envelopes, which, according to the UK Great War website, is quite rare: *"Whilst the Memorial Plaques may often be found, finding a set of a Next of Kin Memorial Plaque complete with its outer envelope, inner card envelope and covering letter with a memorial scroll commemorating the same casualty of war is rare"*.³ In fact, James Lovell's memorial plaque is still in the addressed envelope in which it was delivered to the USSCo, having never been unwrapped by the company.



James Lovell's memorial plaque, still in the original wrapping. [Ref: AF091:0:11]

Photo: Wellington City Archives

A memorial plaque showing the
inner and outer envelopes
[Ref: AF091]

Photo: Wellington City Archives



So how did the USSCO end up with medals and other items intended for the relatives of soldiers killed in the Great War? The records kept with the medals and other items tell us the story.

In 1923, the Officer in Charge of the NZEF War Accounts and Records Office wrote to the General Manager of the USSCo in Wellington concerning Private Percy Burton, who had enlisted with NZEF in 1916 and was killed in action in 1918.

Despite “exhaustive enquiries”,⁴ the NZEF could not find any relatives to send the soldier’s medals, memorial plaque and scroll. The Officer asked if, as Burton had been employed by the USSCo, the company would “accept and hold in trust”⁵ the medals, memorial plaque and scroll “pending receipt ... of an application by some person entitled to receive and hold them”.⁶

The letter included a trust form, with the following terms and conditions:

"That the Company will preserve them with all due care and respect and will not at any time part with the possession or control of them without having first obtained the consent in writing of the General Officer Commanding, New Zealand Military Forces, W'gton.

"That the Company will if called upon to do so, re-deliver the said medals and memorials to Headquarters, Defence Department, Wellington, on good order and condition, fair wear and tear and damage by fire alone excepted".⁷

The letter went on to say that if the trust form were signed and returned, the decision would be taken to govern any further cases.

In the event, Burton, Desmond, and Lovell were the only three cases of USSCo employees whose relatives presumably could not be found and whose medals and memorials were sent to the USSCo.

Because Archives New Zealand has digitised WWI service records, we were able to find out more about the men. The service records

also document details of the medals and memorials dispatch to the USSCo. Effectively, the recordkeeping of the USSCO and the NZEF combine to give an almost complete picture of the process of the 'medal action' as it was called by the NZEF.

Francis Desmond,⁸ born in Ireland in 1886, was a seaman working for the USSCo when he enlisted. He served in the Otago Regiment in Egypt and France, and was killed in action in June 1917. Desmond's nominated next of kin was his fiancée, Miss May Booth, whose address was given as c/o Post Office, Ophir, Central Otago. His legal next of kin was noted as 'unknown'.

Percy Burton⁹ was born in 1881 in London, England, and served as a machine gunner in the New Zealand Machine Gun Battalion. Burton died in May 1918, at an English service hospital



1914-1915 Star awarded to Temporary Corporal Francis William Desmond 8/2896 [Ref: AF091:0:7].
Photo: Wellington City Archives

of wounds received in action in France or Belgium. He was buried in Brookwood Cemetery. His service record is perhaps the most poignant, as it shows repeated attempts to locate his next-of-kin, his wife Selena Dorothy Burton. Several different addresses are noted, the first being c/o the Verdun Dining Room in Featherston, and two more in Auckland. The file notes that the medals were returned from one address in 1921, and the scroll was returned unclaimed, prior to their being sent to the USSCo.

James Lovell¹⁰ was born in England in 1874 and had been in the 1st and 2nd Border Regiment. He enlisted in January 1915 and recorded his address as "Sailors' Home, Auckland". He was sent to Samoa in the Samoa Relief force. On 11 May 1915 Lovell was admitted to hospital in Apia in "a state of collapse" and died nine days later of pleurisy and pericarditis. On his enlistment form he had noted his next of kin as his brother, William Lovell, with the address simply "Calcutta, India". His service record notes that his illuminated certificate of service had been issued and "held", which explains why it is not with the rest of the USSCo collection. Perhaps it is still somewhere in Army records.

Other sources provided further information about two of the men. The Auckland Museum's Online Cenotaph¹¹ provided a photograph of Percy Burton from the Auckland Weekly News, and Papers Past had an item from the Christchurch Press from 24 February 1921 about the granting of probate to Francis Desmond's fiancée despite the absence of a written will.¹²

The USSCo records also reveal an interesting, less official, side to the 'medal action' from the NZEF. Among the formal correspondence accompanying the medals and other items is an 'unofficial' letter from the Chief Clerk NZEF War Records and Accounts. The letter suggests that the medals should be mounted and displayed, and that a small function



HE whom this scroll commemorates was numbered among those who, at the call of King and Country, left all that was dear to them, endured hardness, faced danger; and finally passed out of the sight of men by the path of duty and self-sacrifice, giving up their own lives that others might live in freedom. Let those who come after see to it that his name be not forgotten.

*Pte. Percy Burton.
New Zealand Machine Gun Bn.*

Memorial scroll for Percy Burton 40433
[Ref: AF091:0:4].

Photo: Wellington City Archives

should be held to mark the occasion: "The writer has dealt with many similar instances, and from experience judges that if you arrange for your staff to attend the function and issue an invitation through the Secretary, Seamen's Union for Seamen and Firemen in port to be present and then for short speeches to be made ... the action would tend to eliminate some of the feeling of distrust which at present exists between employee and employer."¹³ The writer notes that he does not make the suggestion officially and trusts the company will "pardon my making this suggestion".¹⁴

Even more of the human side can be seen in the delivery of James Lovell's memorial plaque, the one that is still in its original wrapper. A note on his service record explains why the wrapping did not have any stamps or postmarks. It reads "P & S [plaque and scroll] delivered personally". I like to think of the clerk in Wellington deciding to take a stroll, perhaps in his lunch break, putting on his hat and coat, walking out of his building in Buckle Street over to the USSCo offices on the waterfront, and hand delivering the wrapped plaque and the accompanying scroll.

The reason we can know so much about this collection of medals and memorials, these men, and the process by which their medals and memorials were delivered to and received by the USSCo is the recordkeeping by both NZEF and the USSCo. The medals and memorials themselves only reveal so much; it is the records that tell the story.

Postscript

Not long after the ARANZ Conference in Auckland, I received a call at WCA from my friend and colleague Ken Scadden. Addressing me as 'comrade Skudder', as was his wont, he asked if he could come and see the medals. Ken was the Director of the Museum of City and Sea at the time of the agreement to store the records at WCA, and had a keen interest in medals as well as maritime history. We spent an hour together while he looked at the medals and read the documentation, all the while enthusing about the great condition of the objects. It is one of many fond memories I have of Ken.

Endnotes

1. Originally known as Wellington Maritime Museum, and from 1999 until 2015, as the Museum of Wellington City and Sea.
2. 'War medals – war certificates – for deceased soldiers – left in charge of Union SS Co. & correspondence in re, 1923' (c1923). AF091. Wellington City Archives.
3. www.greatwar.co.uk. 'The Next of Kin Memorial Plaque & Scroll'. Accessed 14 November, 2016, <http://www.greatwar.co.uk/memorials/memorial-plaque.htm>.
4. 'War medals – war certificates – for deceased soldiers – left in charge of Union SS Co. & correspondence in re, 1923', AF091. Wellington City Archives.
5. New Zealand Expeditionary Force War Accounts and Records Office [correspondence] (1923). 'War medals – war certificates – for deceased soldiers – left in charge of Union SS Co. & correspondence in re, 1923' (c1923). AF091. Wellington City Archives.
6. Ibid.
7. Ibid.
8. 'Desmond, Francis William – WW1 8/2896 – Army' (1914-1917). AABK 18805 W5544 Box 30/0033483. Archives New Zealand Te Rua Mahara o te Kāwanatanga.
9. 'Burton, Percy – WW1 40433 – Army' (1914-1917). AABK 18805 W5544 Box 25/0020942. Archives New Zealand Te Rua Mahara o te Kāwanatanga.
10. 'Lovell, James – WW1 5/194 – Army' (1914-1915) AABK 18805 W5544 Box 30/0069437. Archives New Zealand Te Rua Mahara o te Kāwanatanga.
11. Auckland War Memorial Museum. Online Cenotaph, <http://www.aucklandmuseum.com/war-memorial/online-cenotaph/search>.
12. "Soldier's Spoken Will", *Press*, Volume LVII (Issue 17078), 24 February, 1921. Accessed 14 November, 2016, <https://paperspast.natlib.govt.nz/newspapers/CHP19210224.2.9?query=soldier%27s%20spoken%20will>.
13. New Zealand Expeditionary Force War Accounts and Records Office [correspondence].
14. Ibid.

The Role of Information Management in Preventing Major Disasters

Janita Stuart

When reflecting upon some of the most notable disasters that have happened world-wide, it is disappointing how often a contributor to the cause of the disaster was poor information management (IM) practices. Managing information effectively is just good business sense. The principles of IM come from two sources. Firstly, Archives New Zealand (2000) says information is to be:

- Complete: includes structural and contextual information, the process that produced it and other linked documents
- Comprehensive: records the whole business process
- Adequate: fit for the purpose for which it is being kept
- Accurate: correctly reflects what was communicated, decided or done
- Authentic: it is what it purports to be
- Useable: identifiable, retrievable, accessible, and available when needed
- Tamper-proof: security maintained to prevent unauthorised access, destruction, alteration or removal

Secondly, IM is about (adapted from Ross, et.al., 1996 and Johansson & Hollnagel, 2007):

- Systems: Computer systems as well as systems such as file classification and security classification
- Business processes: An orderly sequence of tasks. In essence, prompting people to do the right thing at the right time
- People: The people having the skills to do the task and understanding why they are doing it so they do the task willingly.
- Ideally, these three should be well balance. Whenever one of the three is underperforming, the other two have to take up the slack.
- With those IM principles in mind, let's look at some disastrous events.



Pike River (Royal Commission, 2012, Cover).

On 19 November 2010, an explosion occurred at Pike River coal mine taking the lives of 29 men and injuring two survivors.

One and a-half hours after the explosion, two men walked out of the mine telling of how they were injured by the explosion and how they passed out as they slowly made their way out (a two kilometre walk) by the air being unbreathable. The explosion had severed all the electrical monitoring equipment connected to the above-ground control room. An electrician was sent into the mine to try to repair the damaged electrical connections but he turned back without going in very far because the air was unbreathable. Several air samples were then taken and these indicated the mine was still on fire. A borehole was drilled into the heart of the mine reaching pit bottom five days after the first explosion. Through that hole, they took air samples bringing hope that the air may be breathable enabling people to enter the mine and perhaps some of the men might still be alive if they had been able to reach some of the “self-rescuer” breathing devices. However, the experts in coal mining and mine rescues saw the CCTV footage of the explosion at the portal and believed no one could have survived the blast. A few hours after taking the air samples at pit bottom, the second explosion occurred dashing all hope of any survivors as it was multiple times worse than the first. There were two further explosions.

Some coal mines emit methane gas from the coal seam. Pike River was one of these. Hydro mining (like water blasting) produces more methane than dynamiting out the coal. If methane is kept diluted with good air ventilation, it is less likely to ignite. However if there isn't good

ventilation and the gas can concentrate, it is easily ignitable. Methane is lighter than air so it rises, leaving the breathable air at floor level and the methane concentration at the ceiling. The equipment that took readings of the air quality showed numerous times throughout October and November when the methane concentration was at dangerous levels. These readings didn't go to the managers nor did they receive publicity. They were not reported in daily production or weekly operations meetings nor through the deputies production reporting system (as demonstrated later). They were not reported to the regulator as the regulation required.

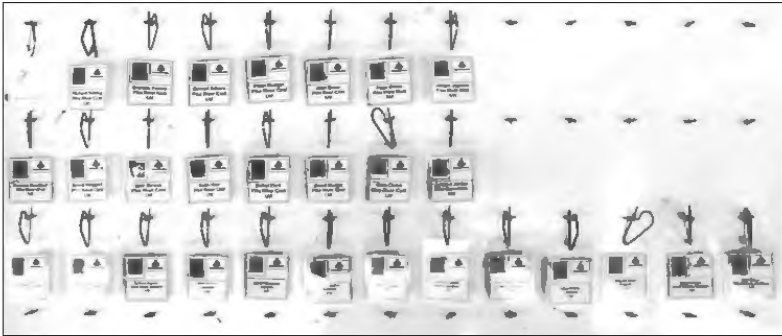
At management level, there were committee meetings which had action sheets that recorded the person responsible for the action and expected completion date. If it was simple, it generally was done. However actions required of some departments were routinely left undone. The actions that required a coordination of several departments were also routinely left undone.

Image 2 is an example of a Deputy production report: this example was completed by Dene Murphy on 21 October 2010, less than a month before the explosion. On average, Mr Murphy put in one of these reports per day for two years. So you can see the frustration he was feeling in the language he used to express himself. This was Pike River's system of

SPECIFIC PRODUCTION ISSUES, IMPROVEMENTS OR SUGGESTIONS						
IMPROVEMENT: GET THE DAM VENTILATION SORTED OUT SO WE CAN CUT COAL. THIS VENTILATION ISSUE HAS DRAGGED ON FOR 2 1/2 BLOODY YEARS!!!						
SHIFT ANALYSIS						
Shift start time: 14						
Shift	Actual meters	Target meters	Cut	Boat	Delay	Comments
1	7	10				☒ PRE SHIFT MEETING - TRAVEL - LOAD POGO STICKS BRATICE ☒ TRAVEL ☒ TRAVEL ☒ INSPECTION - UNLOAD GEAR FOUND DAMAGED AIR MANIFOLD ☒ DEVELOPMENT HAD STOPPED DOWN NOT REPAIRED ☒ TO PROVIDE VENTILATION TO MONITOR PLACE, WHEN ARE YOU GOING ☒ TO GET THIS SHIT SORTED!!! ☒ IF YOU RUN A PRIVATE MINE LIFE THIS SHIT WOULD BE SHUT SO IN A WEEK!!!
2	8	10				
3	9	10				

Image 2: Extracts from Dene Murphy's 21 October 2010 deputies production report (Royal Commission, 2012, vol. 2, p. 105).

identifying matters that presented safety risks for the employees. There were also many other reports about incidents, accidents and hazards. However, there was no business process for sorting, classifying, passing the concerns on to a manager who could/would do something about it. Many of these were just thrown away. Those not tossed became a large accumulation. In fact the Royal Commission analysed 1083 of them.



ID tag board (Macfie, 2013, after p. 198)

Amongst the victims of the poor information management were the families of all the mine workers. Pike River's system of identifying who was underground and who wasn't did not receive full compliance. At the time of the explosion, they could not quickly identify who was affected by it. Over the 20 hours it took to ascertain exactly who was underground, the families were distressed.

How could the IM principles outlined at the top have made a difference at Pike River? There was no management information system. Vital information was not brought together, summarised and analysed for executive managers. The key information on health and safety incidents was available but was not handled systematically and therefore did not receive a response. Therefore the information was not *usable* because the *business processes* didn't have it go to the right person who could/would respond to it appropriately. The system for recording who was in the mine at any given moment didn't work. Therefore the information was *inaccurate*. One of the most unforgiveable IM mistakes was the constant false information from senior management of how well things were going while those close to the operations knew things weren't going well at all.

The next tragedy to explore is the capsizing of the *Herald of Free Enterprise* Ferry between Dover and Bruges-Zeebrugge on 8 March 1987 killing 193 people. On that day 650 passengers were on board. The doors to the car deck were left open. Water entered the ship at the car deck and caused it to capsize. The doors being open would not have in itself caused the ship to capsize because a sister ship made the crossing with her doors open without incident.

This ship did not normally do the Dover to Bruges-Zeebrugge run. The pier and the ship's decks didn't match each other. The drawbridge could only go to one deck and vehicles could only be loaded onto that one deck. The ship had to fill its forward ballast tanks to lower the ship in the water to enable cars to use the drawbridge and load onto it. The ship was due to be modified during its next refit scheduled for later that year to overcome this limitation.

Most ships are divided into watertight compartments below the waterline so that in the event of flooding, the water will be confined to one compartment, keeping the ship afloat. However the car deck was open with no dividers.

Normal practice was for an assistant boatswain to close the ferry doors before dropping moorings. Usually the first officer would remain on deck to ensure they were closed before returning to the wheelhouse.

On 8 March, they were running behind time. The captain was under pressure from the owner of the ferry (Townsend Thoresen) to be on time. The ship was designed for quick acceleration. The weather brought calm conditions. Although there was a high spring tide, the water was shallow especially with the ballast.

The First officer returned to the wheelhouse before the ship dropped its moorings (which should not happen but commonly did). He trusted the assistant boatswain to close the doors. However the assistant boatswain went to his cabin and took a nap. The captain presumed the doors were closed. He couldn't see the doors from the wheelhouse. The doors are held by massive hydraulic rams, so they couldn't open by themselves or by water pressure. There was no warning system in the wheelhouse to alert the captain if the door was open. In the hurry to get away without falling further behind time, they also neglected to dump the ballast. The ship was in shallow water and was going too fast. They only got 91 metres from shore.

The ship's captain acted on the inaccurate presumption that the doors were closed and did not have access from the wheelhouse to the information to tell him they were still open. He did not have access to accurate information. The business process broke down in two ways.

Firstly, the process of the boatswain informing the captain broke down as the captain did not get the information about the doors before dropping moorings. Secondly, process for the crew to dump the ballast before dropping moorings broke down. There were also human errors: it doesn't help when a key crew member is asleep in his cabin or when a captain is in such a hurry to keep to the schedule that he neglects to complete the checks before dropping moorings. In this case the checks were closing a door and dumping ballast.

The next disaster to explore is Union Carbide in Bhopal on 2-3 December 1984. Conservative estimates say there were 8,000 fatalities, 10,000 permanent disabilities, and 558,125 injuries. Even now after 30 years, 150,000 survivors are still struggling with serious medical conditions.

This chemical plant produced Methyl isocyanate (MIC), a garden pesticide. Over 2 and 3 December 1984, MIC was released into the air. There are differing versions of what happened so to stay away from the controversial areas, I'll focus on what is in agreement between the various sides. A relatively new worker was assigned to wash out some pipes and filters which were clogged. The pipe-washing operation should have been supervised by the second shift supervisor, but that position had been eliminated in a cost-cutting effort. MIC produces large amounts



Union Carbide, Bhopal (Wikimedia Foundation)

of heat when in contact with water, and the worker properly closed the valves to isolate the MIC tanks from the pipes and filters being washed. However, somehow water entered the MIC tanks causing the explosion. The relief valve opened venting MIC into the air and the wind carried the MIC into the population around the plant.

It is not uncommon for a company to turn off passive safety devices, such as refrigeration units, to save money. The operating manual specified that the refrigeration unit *must* be operating whenever MIC was in the system since the chemical has to be maintained at a temperature no higher than 5° celsius to avoid uncontrolled reactions. A high temperature alarm was to sound if the MIC reached 11°. The refrigeration unit was turned off, however, and the MIC was usually stored at nearly 20°. The plant management adjusted the threshold of the alarm, accordingly, from 11° to 20° and tank temperature readings were taken less often, thus eliminating the possibility of an early warning of rising temperatures.

Other protection devices at the plant also had inadequate design thresholds. For example, the vent scrubber (which neutralises MIC with caustic soda) was designed to neutralize only small quantities of gas at fairly low pressures and temperatures. The pressure of the escaping gas during the accident exceeded the scrubber's design by nearly two and a half times. Several gas scrubbers had been out of service for 5 months and only one was operating on the day and the temperature of the escaping gas was at least 80° celsius more than the scrubber could handle.

Similarly, the flare tower that was supposed to burn off released vapor was totally inadequate for managing the estimated 40 tons of MIC that escaped during the accident. It could only handle a quarter of the gas that leaked when working but it was out of order at the time of the incident. Any leak could go unnoticed for a long time.

In addition, there was a water curtain spraying water on the gas to knock it down to limit contamination. The MIC was vented from the vent stack 108 feet above the ground, well above the height the water could be sprayed due to inadequate water pressure. The water curtain reached only 40 to 50 feet above the ground. The water jets could reach as high as 115 feet, but only if operated individually.

The water would not have caused the severe explosion had the refrigeration unit not been disconnected and drained of Freon, or had the gauges been properly working and monitored, or had various steps been taken at the first smell of MIC instead of being put off until after the tea break, or had the scrubber been in service, or had the water sprays been designed to go high enough to douse the emissions, or had

the flare tower been working and been of sufficient capacity to handle a large excursion.

A safety audit two years earlier by a team from Union Carbide had noted many safety problems at the plant, including several involved in the accident. The manager said all the identified issues were corrected, however the quality must have been poor as they remained deficient.

Alarms at the plant sounded twenty to thirty times a week for various purposes. An actual alert could not be distinguished from routine events or practice alerts. Ironically, the warning siren was not turned on until two hours after the MIC leak was detected (and after most all the injuries occurred) and then was turned off after only five minutes – which was company policy.

As cost cutting measures, the maintenance and operating personnel were cut in half. Maintenance procedures were severely cut back and the shift relieving system was suspended – if no replacement showed up at the end of the shift, the following shift went unmanned. Staff complained about the cuts through their union but were ignored.

Staff were commanded to deviate from the proper safety regulations. Seventy percent of them were fined for refusing to deviate. “There was widespread belief among employees that the management had taken drastic and imprudent measures to cut costs and that attention to details that ensure safe operation were absent” (Lihou, 1990).

When the danger during the release became known, many employees ran from the contaminated area of the plant, totally ignoring the buses that were sitting idle ready to evacuate workers and nearby residents. Plant workers had only a bare minimum of emergency equipment: a shortage of oxygen masks, for example, was discovered after the accident started. They also had almost no knowledge or training about how to handle nonroutine events.

The surrounding community were not warned of the dangers, before or during the release, or informed of the simple precautions that could have saved them from lethal exposure, such as putting a wet cloth over their face and closing their eyes. If the community had been alerted and provided with this simple information, many (if not most) lives would have been saved and injuries prevented.

As controversy raged over who to blame, Leveson merely indicates it was an accident waiting to happen. “Given the overall state of the Bhopal Union Carbide plant and its operation, if the action of inserting the slip disk had not been left out of the pipe washing operation that December day in 1984, something else would have triggered an accident” (Leveson, 2011, p. 28).

The information was not comprehensive from the time they stopped logging temperatures causing there to be no records of necessary data. Information is not useable when there are multiple alarms going off often: information overload makes the necessary information unidentifiable. The system for providing a warning siren was turned off. Business processes intended to enable information sharing did not function as intended. Firstly, They acted contrary to the operating manual to allow temperatures to rise higher than the manual allowed. Secondly, safety audits documented problems and none of the recommended changes were made. The information didn't reach those who could and would do something. Lastly, there was no process for informing people around the facility on how to simply protect themselves from harm.

The next disaster to explore is Turkish Airlines flight 981 on 3 March 1974 killing 346 people. The cargo doors of DC-10s would come open during flight. The design flaw in the cargo door was first discovered in 1969 and was left uncorrected. In June 1972, Flight 96 near Windsor, Ontario had its cargo door open during flight. The decompression caused the passenger floor to be sucked out and the control cables that run through it were severed. The pilot had trained himself to fly and safely land the plane without the controls, so no disaster occurred. The pilot was also helped by the plane carrying a light load. The pilot recommended that every DC-10 pilot be training in the flying technique that saved him, his passengers, the crew and the aircraft. The FAA investigators, the National Transportation Safety Board, and the engineers all recommended changes in the design to prevent cargo doors opening during flight. However McDonnell Douglas attributed the Windsor incident as "human error on the part of the baggage handler responsible for closing the cargo compartment door". The door could be improperly closed but made to appear by the warning system in the cockpit to be properly closed.

Two years later when Turkish Airlines was flying to Paris loaded down to the max, the same thing happened as what happened in Windsor. Due to the heaviness of the load, the pilot was not able to establish any other control with the cables severed.

Other factors:

- A support plate for the handle linkage of the cargo door had not been installed, although this work had been documented as completed.
- The warning notices around the cargo door were written in Turkish and English. The baggage handler was fluent in three

languages, none of which were Turkish or English.

- The plane had a small indicator window that allowed baggage handlers to visually inspect that the pins were in the correct position. This plane had the window. However, this baggage handler hadn't been trained about the purpose of the window and couldn't read the instructions.
- An investigator found that the pins on the cargo door had been filed down because the baggage handlers had trouble closing the door. After the pins were filed down, they were able to close the door effortlessly. That caused the door to only be able to withstand 15 psi of pressure, whereas it was designed to withstand 300 psi.
- McDonnell-Douglas issued a service bulletin to change the door latch. Three months later, Turkish Airlines ordered this plane. Another three months after that, the plane was delivered. So McDonnell-Douglas didn't fix the problem on the planes in its assembly line.

Again McDonnell Douglas blamed the baggage handler, however this time the FAA "ordered" modifications to all DC-10s to eliminate the hazard.

In this case, the information signalling to the pilot that the door is properly closed was inaccurate. There was also false information about the plate being installed when it was not. The accurate information was inaccessible to the baggage handler by being in languages he did not know. The business process at McDonnell-Douglas was inadequate that it had issued a service bulletin to fix the known problem, but delivered a plane six months later that did not have the "fix" applied.

The next disaster to explore is the Piper Alpha on 6 July 1988 killing 165 people and two people from the rescue team. The Piper Alpha was an oil/gas rig in the north sea off the British coast operated by Occidental Petroleum (Caledonia) Ltd. There were 226 people on the rig.

Two information disasters occurred in this scenario: the causes of the initial explosion and the issues around rescuing the staff off the rig.

This rig had pipeline connections to two other rigs (The Tartan and Claymore) that were a few kilometres away and two pipelines: one to Orkney Islands for crude oil and to the MCP-01 for gas compression. They had a maintenance schedule in which valves were replaced every 24 months. In July 1988, there were quite a few known leaks around the rig. They had shut down a number of pipes and pumps for maintenance. At about 9:45 p.m. about six alarms went off from a wide variety of locations. Safety devices were triggered that shut down functions they



Piper Alpha (Wikimedia Foundation)

were connected to. Although it wasn't unusual for all those functions to be shut down, if they are all shut down at the same time, no power is being generated resulting in a full black-out. With no power, it is much harder to restart, so they wanted to avoid that problem.

Pump A was down for a major overhaul of a pressure safety valve. Not all the "lead operators" (i.e. managers) knew that. Some thought it was only down for routine maintenance. As a "lead operator" went off duty and the next one came on, the status of the valve and therefore the pump wasn't communicated. However it was communicated on the written "permit to work" which said "not ready and must not be switched on under any circumstances".

When Pump B had a triggered shut down and they couldn't restart it, they wanted to get pump A running as soon as possible because the entire power supply of the offshore construction work depended on these pumps. The "lead operator" who authorised Pump A to be started seemed to not know that the valve was in the maintenance repair shop. He saw a "permit to work" that said the pump was to be overhauled (which had not been started) but he didn't find the "permit to work" about the overhauled valve as it was in a different location. The "permits" were sorted by location and not cross-referenced. So Pump A was started without its valve, causing enough condensate (natural gas liquids) to

leak out that would explode as soon as it found a source of ignition.

Over the next few minutes, this first explosion caused a chain of events that led to several other fires and explosions. These include a pool of oil and a pipe for riser bursting. The operator threw the switch to shut down all the pipes and pumps. The fire would have burnt out were it not being fed with oil and gas from the Tartan and Claymore platforms. The managers of those platforms didn't have permission from the Occidental control centre to shut down with the first emergency call.

There were issues with the "Permit to Work" system. As mentioned before, they were not looked at as shifts turned over. Those completing the form did not put enough detail down. They would be filled in with minimal information in a hurry. "There were always times when it was a surprise when you found out some things that were going on" (Clark in Cullen, 1990, vol. 1, pp. 121, 197). The forms were not cross-referenced to get the complete picture of how each is interconnected to the other. So one permit would say Pump A was down for maintenance but would not be connected to the other permit that said the valve was removed from the pump and was in the maintenance repair shop.

Regarding the disaster of the rescue activities, the procedures were that the lead operator was to announce over the loud speakers what to do to evacuate. He failed to do this. When many of the men became aware a state of emergency existed, they did what they were taught in "drills" to do: go up to the helipad and wait for a helicopters to rescue them. However in this case, that wasn't the best thing to do. There were six helicopters flying in the area but they couldn't land on the helipad because there was too much wind, fire, and smoke obscuring visibility. It put those men higher up so that those who jumped into the sea were at greater risk of that impact killing them. "Drills" also taught them to go to lifeboat stations, but the fire prevented that.

As the first explosion occurred at 10 p.m., the night shift was on duty and the rest of the men were either in the TV room, the cinema or in the accommodation block sleeping. The accommodation block was believed to be completely fireproof but it wasn't. With the first explosion, the common exits were unusable due to smoke. Only those who were very familiar with the rig knew of another way out that avoided the smoke and got them down to lower levels. These were low enough that if someone jumped into the sea, they could survive the impact. Many of the men stayed in the accommodation block, waiting for instructions that never came. They believed staying in the accommodation block was the safest place for them. They didn't follow the men who were familiar with the rig. Hours later, the whole accommodation block went into the sea, and

when it was recovered, the post-mortems showed that the occupants died of smoke inhalation not drowning.

“These examples serve to demonstrate that the operating staff had no commitment to working to the written procedure; and that the procedure was knowingly and flagrantly disregarded” (Cullen, 1990, vol. 1, p. 193).

Reflecting on IM principles, the information was incomplete and not comprehensive as the Permit to Work system didn't supply comprehensive or complete information as it was intended to do. The lead operator had the information of what to do in case of an emergency (or should have had it) and did not tell anyone else. There was inadequate business process to inform the Tartan and Claymore platforms to quit pumping oil and gas to Piper Alpha.

In conclusion, all these precious lives – along with their grieving family and friends – were impacted by preventable, predictable disasters. Let's learn from these mistakes and not let them happen again.

References

- Archives New Zealand. (2000). *Recordkeeping framework*. Wellington, New Zealand: Archives New Zealand. Statutory Regulatory Group.
- Ayres, R.U., & Predeep, K.R. 1987. Bhopal: Lessons for technological decision-makers. *Technology in Society* 9:19-45.
- BBC. (6 March 1987). On this day : Hundreds trapped as car ferry capsizes. Available 2 April 2015. http://news.bbc.co.uk/onthisday/hi/dates/stories/march/6/newsid_2515000/2515923.stm
- BBC (8 October 1987). On this day : Zeebrugge disaster was no accident. Available 2 April 2015. http://news.bbc.co.uk/onthisday/hi/dates/stories/october/8/newsid_2626000/2626265.stm
- Bogard, William. 1989. *The Bhopal Tragedy*. Boulder, Colo.: Westview Press.
- Chisti, A. 1986. *Dateline Bhopal*. New Delhi: Concept.
- Eddy, P., Potter, E., & Page, B. (1976). *Destination disaster*. New York: Quadrangle/Times Books.
- Johansson, B. and Hollnagel, E. (2007). Prerequisites for large scale coordination. *Cognition, Technology & Work* 9:5-13.
- Ladd, John. *Bhopal: an essay on moral responsibility and civic virtue*. Department of Philosophy, Brown University, Rhode Island, January 1987.
- Leveson, N.G. (1995). *Safeware: system safety and computers*. Boston: Addison Wesley.
- Leveson, N.G. (2011). *Engineering a safer world: systems thinking applied to safety*. Cambridge, Mass.: MIT Press.
- Lihou, D.A. 1990. Management styles – The effects of loss prevention. In *Safety and Loss Prevention in the Chemical and Oil Processing Industries*, ed. C.B. Ching, 147-156. Rugby, UK: Institution of Chemical Engineers.
- Macfie R. (2013). *Tragedy at Pike River mine : how and why 29 men died*. Wellington: AWA Press.
- Perrow, C. (1986). The habit of courting disaster. *The Nation* (October): 346-356.
- Perrow, C. (1999). *Normal accidents: living with high-risk technology*. Princeton, N.J.: Princeton University Press.
- Ross, J.W., Beath, C.M. and Goodhue, D.L. (1996, Fall). Develop long-term competitiveness through IT assets. *Sloan Management Review*, p. 31-42
- Royal Commission on the Pike River Coal Mine Tragedy. (2012, Oct). Vol. 1&2. Wellington, NZ. www.pikeriver.royalcommission.govt.nz [Chairperson: Graham Panckhurst, Commissioners: Stewart Bell, David Henry]
- Sheen, B. (1987). *Herald of Free Enterprise Report Marine Accident Investigation Branch. Department of Transport (originally Report of Court no 8074 Formal Investigation)*. London: HMSO.
- U.K. Department of Energy. (1990). *The Public inquiry into the Piper Alpha disaster* (Hon Lord W. Douglas Cullen presiding). London: Department of Energy.
- Wikimedia Foundation, Inc. (n.d.) *Bhopal disaster*. http://en.wikipedia.org/wiki/Bhopal_disaster available 15 April 2015
- Wikimedia Foundation, Inc. (n.d.) *Turkish Airlines Flight 981*. Available 2 April 2015. http://en.wikipedia.org/wiki/Turkish_Airlines_Flight_981

The Art of Archives: The (not so) Secret Power of Simon Denny

Emma Jean Kelly



Above: Venice exterior canal and doors (2015).

Left: Piazza San Marco with Basilica (1720), St Mark's Square, Venice, during Biennale, 2015, by E J Kelly (2015).

Right: Unlabelled statue in the Marciana Library of the San Marco Square Museum, Venice, Italy (sourced from <http://www.veniceword.com/napoleon.html>).

When I visited the Museo Correr at Piazza San Marco, Venice in October 2015 I noticed an unlabelled statue in one of the rooms of the palace. This seemed strange as everything else was meticulously catalogued. After further research it became apparent that the statue depicted Napoleon as a Roman emperor. Having been placed outside in the Piazzetta after he invaded in 1797, it was removed in 1814. In 2002 it was presented back to the people of Venice but they were not happy to receive it. Because they could not reject the gift altogether, they have left it unnamed and therefore unacknowledged in plain sight.¹

For this statue, Napoleon has been reimagined as a figure from another time – someone with gravitas, an Emperor of old, a benevolent ruler - whereas the people of Venice saw his coming as a barbaric invasion. Despite the classical figure represented, contemporary Venetians have not forgotten their history and have resisted that reading and found a way in which to reject his power.

This is an intriguing introduction to New Zealand artist Simon Denny's Venice Biennale exhibition representing New Zealand. Called 'Secret Power', it is exhibited in the same building, further along in the

'Sissi's bedroom', Museo Correr,
San Marco, Venice (2015).



Bibliothèque Nationale Marciana Venise. In order to reach the library in which the exhibition is housed, one has walked through the beautiful St Mark's square, past the famed Basilica built in 1720 and up the stairs into a former palace, now given to the people as a museum. One walks past busts, illuminated manuscripts, statues including the aforementioned unlabelled Napoleon-as-emperor, paintings and artefacts which are magnificent, overwhelming and just what you would expect to see at a national museum. It is hard as a New Zealander not to be impressed by this display of European history, and proud that a fellow antipodean is exhibiting his work here.

So then to emerge into the Marciana Library itself to find brutally contemporary glass computer server cabinets filled with graphic design cartoons, maps, powerpoint slides and Terminator style skulls seems shocking. The images are based on a Snowden leaked powerpoint from the NSA (National Security Agency of the United States). Denny had the graphic designer, who had worked for the NSA previously, recreate the style specifically for the exhibition.² And yet it makes sense – this is a display of information for its time, just as Napoleon's statue dressed as a Roman emperor and unnamed by the population of Venice is an information rich image, just as the streets of Venice are overwhelming in their displays of goods, so too is 'Secret Power' a rich display of implied, explicit and crude data to be interpreted by the viewer.

The space allocated for 'Secret Power' at the Biennale made explicit its lineage as an analysis of the ways in which we understand information. Within the exhibition hall, his computer servers are juxtaposed with ancient globes of the world sealed in Perspex cases. It reveals the ancient lineage of information manipulation, how the truth of one century (the world is flat for example) becomes ridiculous in another. It demonstrates how those in power seek to conceal or reveal through the gathering and presenting of information.

Images from the 'Secret Power' exhibition at
Marciana Library, Venice, October 2015



Photos E. J. Kelly



Images from the 'Secret Power' exhibition at Marciana Library, Venice, October 2015.





Above: Batman and Snowden cabinet, all items in both the Venice and Wellington version of the 'Secret Power' exhibition. Below: GCSB (Government Security Bureau NZ) logo, cabinet with GCSB logo.





Top left: Detail of fox in acid.

Top right: The cabinets with the ceiling of the Marciana Library as a print on the floor.

Right: SPAM made with fox packed in acid.

The 'Secret Power' exhibition has now been partially reconstructed, this time at Te Papa Tongarewa, the national museum in Wellington New Zealand, which has purchased some materials from the Biennale exhibition.³ Despite the fact that only four cabinets are on display, with the addition of images from the ceiling of the Library (which were recreated in the Marco Polo airport at Venice, pasted on the walls and floor), the work is provoking and striking. New Zealand's involvement in the Five Eyes project is made explicit through the inclusion of Edward Snowden leaked documents regarding Operation Ironsand which is New Zealand based, and the New Zealand GCSB (Government Communications Security Bureau) logo is included.

More playful images also abound, such as the "I'm not trying to impress you. But, I'm BATMAN" handwritten note in a case describing the life of a particular spy. It's hard not to read both the previous Denny exhibition on the police catalogue of Dotcom's possessions seized in the 2012 raids on his New Zealand home⁴ and the Secret Power exhibitions as being about 'boys toys' – quite literally in the case of Dotcom's belongings, and through the inclusion of the 'Terminator' style skull which was apparently an image that was part of NSA materials. There is a coveting and elevating of these materials through their inclusion in the glass cabinets, at the same time as they are deflated by the seemingly random accumulation of sometimes childish images of wizards, eagles, and skulls, as if a group of Bladerunner obsessed teenagers had been given a wad of cash to decorate a mansion and geeked out on everything in a comic book shop.

We tend to think of this surveillance and information sharing as a process of the contemporary moment, but the exhibition venue at the Marciana Library in Venice particularly reminds us that surveillance and information gathering, the conspicuous display of power or the use of naming, mislabelling or not naming as in the case of the Napoleon statue has been occurring since records began. Think Henry VIII's official portrait in a garment covered in small eyes implying that he sees everything his subjects do.

So what does Denny's exhibition do? How does it function; does it call the viewer to action? Does it overwhelm, or simply amuse? In Catherine Trundle's work on Commonwealth servicemen's use of archival documents to both attempt to prove their cases and dismiss official versions of events in which they were (or were not) exposed to radiation while watching the testing of nuclear bombs in the Pacific⁵ she points to a key element which is also at play in Denny's work. In revealing, sharing, in copying and parodying the documents leaked by Edward Snowden

about the Five Eyes network, in presenting evidence of the involvement of New Zealand through the Operation Ironsand display, Denny seeks to reveal a truth. But it is partial, and he is aware of this. One must imagine that as soon as these documents were leaked codenames were changed, material was shifted and moved, facts were recreated in other forms. Hence questions included such as 'How Can I Game This?' or 'I'm not trying to impress you but I'm Batman' which playfully nod to the game of spying, one which is both romantic, but also deeply sinister in its intent and always shifting and changing. What remains true is the extent to which the citizens of the world are being surveilled by covert networks supported by state resources, and that this is more commonplace than most of us can fathom.

Nicky Hager's 1996 book *Secret Power: New Zealand's Role in the International Spy Network* (Craig Potton Publishing) revealed more than the New Zealand government was comfortable with in relation to spying and covert intelligence, given many Prime Ministers have claimed over a number of years that despite having surveillance facilities to monitor signals intelligence we are apparently not beholden to other nations.⁶ Hager's book, for which Denny's exhibition is named, insists that these claims are false.

Denny's exhibition makes millions of databytes legible – by selecting snippets of information he offers the chance to consider a tiny snapshot of the wider picture in palatable form. In an age where people are overwhelmed by information through social media, websites, online fora and computer based work lives, Denny makes tangible some of the leaks which are usually exposed in short term media coverage and then disappear in the avaricious media cycle which seemingly has no time for in-depth investigative reporting.

Nicky Hager, journalist of New Zealand and the world's secret services, is often acknowledged by Dotcom, Snowden, Assange and others for his work in raising these issues, was advisor to Denny's exhibition, suggesting a serious commitment to exposing the surveillance work of governments.⁷ At least for a younger generation, Dotcom, Snowden and Assange have authority as arbiters of information. The fact that some art patrons withdrew their funding from Denny's exhibition at the Biennale once Hager's involvement was revealed is further evidence that Denny's work is not being taken lightly by the establishment.⁸

Perhaps what Denny has done is curate data rather than create a classical work of art, thereby pushing the art world to the logical conclusion of conceptual art which favours the idea over the execution. It is a seductive consideration of our relationship to the archives and

records, the online world and its pitfalls.

Where in the past we may have "... readily mock[ed] fetishisms of the historian's craft",⁹ it is also true that "... there remains the shared conviction that access to what is "classified" and "confidential" are the coveted findings of sound and shrewd intellectual labours".¹⁰ While it is tempting to view access to the archives or leaks of huge tons of metadata on surveillance and spying as still being "feats of male prowess"¹¹ (after all, those who have leaked the information most publicly are all male) Denny's work does have the value of bringing concerns that citizens have about covert monitoring of populations to the surface in an engaging manner. Simon Denny's exhibition suggests, and in fact insists, that New Zealand has a presence and, it could be implied, more culpability than formerly assumed in current surveillance activities around the globe. Taking that exhibition to the Marciana Library in Venice boldly reinforces this view and supports the notion for Denny as a Pākehā artist trained in the European tradition and working in Berlin, that in an interconnected world, not only our surveillance practices and our record-keeping practices, but New Zealand art itself has relevance in the most classical Eurocentric settings.

Endnotes

1. <http://www.veniceword.com/napoleon.html>
<http://correr.visitmuve.it/en/il-museo/layout-and-collections/neoclassical-rooms/>
2. Schaer, C. 'NZ at Venice: Under surveillance'. 11 October 2014 NZ Herald online.
3. Press Release Te Papa o Tongarewa 5 September 2015 <https://www.tepapa.govt.nz/about/press-and-media/press-releases/2015-news-and-media-releases/te-papa-acquire-simon-denny-secret>.
4. 'Dotcom' is a well known figure in New Zealand who started the website Megaupload which was found by the US to be illegal. He moved to New Zealand, and 'warrants were executed by New Zealand police on the properties of Dotcom and his associate Bram van der Kolk in January 2012, resulting in the seizure of some 135 electronic items' (Quilliam, R. *NZ Herald* online, 23 December 2014). Denny's exhibition at the Adam Art Gallery Wellington in 2015 displayed recreations of the items as listed in the police inventory.
5. Trundle, C. 'Searching for Culpability in the Archives: Commonwealth Nuclear Test Veterans' Claims for Compensation'. *History and Anthropology*, Vol. 22, No. 4, December 2011, pp. 497-512, Routledge.
6. The 1977 changes to the Secret Intelligence Service Act in NZ caused protest among citizens concerned about the SIS's increased powers to watch citizens. Successive Prime Ministers including National Party's Sir Robert Muldoon and then Labour's David Lange insisted however that New Zealanders had no cause for alarm that an intelligence base was running at Tangimoana, north of the capital city of Wellington (for example 'Tangimoana – run for New Zealand' article in *Evening Post* 13 June 1984, 'Tangimoana questions go unanswered' *Evening Post* 22 November 1984.)
7. On Monday September 15th 2014 Dotcom held a public meeting at the Auckland Townhall he called 'Moment of Truth' at which Edward Snowden and others spoke via SKYPE, stating that Hager's work was vital (Bennett, A. 'Dotcom's Moment of truth: NSA has Auckland facility' Monday September 15 2014, *NZ Herald* online).
8. 'Hager's appointment attracted some criticism by Biennale patrons such as Dame Jenny Gibbs, who diverted her funding, saying she did not support his involvement.' Herrick, L. 'Hager in Venice for art project' May 2, 2015, *NZ Herald* online.
9. Ann Laura Stoler, 'Colonial Archives and the Arts of Governance' *Archival Science* 2: pp. 87-109 (footnote 13 p.90).
10. *Ibid*.
11. *Ibid*.

Introducing Two Datasets: Alexander Turnbull Library's new offering of descriptive and name authority records

Nicola Freat

This paper outlines the contexts under which the Alexander Turnbull Library (ATL) is releasing two new datasets into the research environment, and invites their use.

These datasets are titled 'Turnbull Unpublished', and 'Turnbull Names'. The first contains descriptive metadata for all the Library's unpublished collections, and the second includes metadata for all the names indexed for those collections. Both datasets meet appropriate international encoding standards and at the time of writing (February 2017) will be into their fourth monthly iteration. This paper builds on a National Digital Forum (NDF) presentation at the time of their first release,¹ discusses the reasons, challenges and expectations for these datasets, and the manner of their release.²

Enabling discovery by all is a key Library goal because discovery and use justify resources put into acquisition and preservation. The creation of these datasets continues an approach since the Library began in 1920, following the bequest by Alexander Turnbull of his 55,000+ items, namely, that collection and preservation of primary collections is only of value if they are discoverable and useable by those interested. The 'items' now number in the millions and the Library has kept pace with technological advances for their communication – from typewritten cards to lists in *Archifacts* to topical publications to the provision of searchable databases, through to online and federated equivalents and tools. This latest offering further extends the accessibility and potential of the collections. It also integrates with broader efforts to make government information more readily available and transparent, for example the Cabinet encouragement that "all Public Service departments ... commit to releasing high value public data actively for re-use, in accordance with the Declaration and Principles, and in accordance with the NZGOAL Review and Release process."³ The National Library of New Zealand (NLNZ) published its Use and Reuse Policy⁴ in 2014, which included a statement on metadata.

It is relatively straightforward to load a dataset to data.govt.nz, once the dataset has an address.⁵ In computer terms these are relatively small zipped files, even though they contain metadata records for c240,000 Names and c80,000 Finding Aids, cover huge and/or various collections, and include content and context information added by staff through generations of donation, acquisition, and use.

However, to merely throw more metadata online would not satisfy the needs of the new types of researcher who will make use of these datasets. For example, two digital scholars commented recently: “feedback from digital researchers on collection delivery [includes] calls to achieve greater transparency in the nature and extent of the digital offering by clearly indicating which metadata is made publically available and where, assess the data offered, be aware of advances in digital humanities research in topic modelling and how these relate to archival bias and outline the nature and scope of various data sets so that they can be combined. In all instances metadata delivery needs to take into account both human and computational use cases.”⁶ The Turnbull metadata has recently been re-shaped behind the scenes to form datasets complying with four key international standards, and the channels through which it will flow are sustainable and can be assessed against what is already known or can be discovered about researchers’ needs.

The four key standards with which the ATL metadata complies are: EAD or Encoded Archival Description (2002); EAC-CPF or Encoded Archival Context – Corporate Bodies, Persons, and Families (2010), the Unicode character set, and the Creative Commons licensing model. In each case the decision on a standard has also affected the Library’s workflows, and these organisational aspects will continue to play out over time. Hopefully, they will facilitate more and better arrangement and description, leading to more and better metadata, and therefore richer and more inclusive engagement with the collections. This engagement may provide further community information which will add value to the collections. The remainder of this article deals in more detail with these four standards in relation to the Turnbull’s two new datasets.

‘Turnbull Unpublished’, the name given to the dataset for descriptive metadata on the collections, complies with the Encoded Archival Description standard. EAD is an encoding standard developed initially by the Society of American Archivists (SAA) and maintained now by the SAA and The Library of Congress (LC). It built upon the International Council of Archives’ General International Standard for Archival Description (ISAD(G)), but quickly transcended guidelines about the creation of printed finding aids and developed into an xml encoding standard against

which finding aids for the internet could be measured. For the Alexander Turnbull Library, the creation of an Arrangement and Description team in 2011 and its adoption of this standard significantly assisted harmonisation of practice. The previous TAPUHI system (1991-2015) had formalised differences in approach based on format – at the most extreme, requiring staff to re-accession parts of multi-format collections by type, and requiring researchers to follow complex textual information in order to reconstruct them.⁷ The requirement to map metadata to EAD, and the realisation that this could be done, was the beginning of a reassessment of how common descriptive requirements could be brought together again. For example <extent> in EAD may include cm, mm, time in minutes, linear metres, numbers of reels of tape (of different sizes), digital size, and more. Tags concerning language usage may incorporate English, Māori, Danish, French and so on, but also no linguistic content. The values may be linked to other international encoding agreements or controlled vocabularies, which will make the resulting finding aids easier for the Library to validate, for computer-based instructions to share and understand, and for researchers to navigate. Efforts to harmonise descriptive practices which were formerly spread across separate TAPUHI ‘accounts’⁸ clarified the Library’s own metadata and allowed it to be checked and relocated if necessary. ‘General Notes’, for example, had been used differently at different times – in the course of the data mapping project which led to these datasets, the Library was able to assign metadata to its appropriate EAD tag, which meant that it would automatically be published in the correct part of a finding aid. Data migration also enabled the Library to begin key thinking about its multitudinous permission statements, which feed into tags for Access Restrictions, Use Restrictions, and Copyright. From these, delivery processes could be streamlined. Other international standards are referenced within the metadata – for example repository, language, and language code. It is one of the advantages of EAD that this referencing can be wrapped into each finding aid and therefore retained within the dataset.

There may be many varieties of EAD globally, so three particular characteristics of the Alexander Turnbull Library’s dataset deserve mention. Firstly, the dataset complies with EAD 2002, as this was available ‘out of the box’ with the system purchased⁹. The metadata therefore contains some elements which have been deprecated in the recent revision of EAD3. Secondly, at present, the Turnbull dataset does not include the online addresses for the many born-digital objects or digital surrogates which are surfaced through the Library’s National

Digital Heritage Archive (NDHA) viewing channel. This is because the Arrangement and Description on which our metadata is based, is carried out on the original objects, not on their later online presentation or performance. The relevant EAD tags 'digital archival group' and 'digital archival object' therefore contain the PID reference which refers to the unique identifier within the digital repository. Future development may address this within the metadata, or future users may develop a tool which maps the dataset's PID to an online version.¹⁰ Thirdly, the dataset reflects several legacy systems knitted together, and there has been limited effort to re-integrate format-based separations. For example, if a collection originally contained manuscript and photographic and ephemeral and map components (in analogue or digital form), each would have been described to the in-house conventions, and there should be textual links allowing their relationship to be traced. These textual links are still present; there are no live internal links as yet.

'Turnbull Names' is the title given to the dataset for records covering the names referenced in metadata on the Turnbull's unpublished collections. These records comply with the international Encoded Archival Context – Corporate Persons and Families (EAC-CPF) standard. This dataset contains information about all the people indexed in some way in relationship to the unpublished collections, the nature of that relationship (e.g. as Creator, Donor, or Subject). It also provides links to the descriptive records, or the other entity records, to which the term relates. The Library considers that this dataset has great potential for digital researchers, not only across the Turnbull's collections but also in potential relationships to other research tools.

It has taken considerable work to ensure that this Turnbull Names dataset complies with EAC-CPF, because the standard requires definition as a 'Person', a 'Corporate Body', or a 'Family'. Previous 'Name' records had not included such a field, and had indeed grown over the years to include names of horses, ships, electric stoves, works of fiction, and other 'entities' incapable of creating or donating records. Data migration rules coped with the bulk of this (e.g. at their simplest – 'Firm' = corporate body; 'Mrs' = person, etc.) but it was a considerable data clean-up project to clarify around 40,000 names which had still to be migrated as 'Other'. In early 2017 Arrangement and Description staff are still working through some 4,000 remaining 'Other' records, which are not included in the dataset. Most of them will probably be re-cast as Subject terms. This sort of re-structuring of metadata behind the scenes has little crowd appeal, but is essential if ATL metadata is to be available for tools which enable comparison, disambiguation, or add value in the

wider online research environment. At the same time, potential users of this dataset must remember that the metadata is derived very specifically from the Alexander Turnbull Library's core business and resources. Thus, the dataset does not include every name in the unpublished collections' content (because the Library has not had resources to index everything). Nor is it a biographical dictionary, because staff are concerned primarily to contextualise the material held at the Library – not to research and write a whole-of-life essay. Nor do the records contain all personal information, because the Library is concerned with issues of sensitivity and privacy.

The third standard to which these datasets comply is the Unicode character set. Previously, the unpublished collections' computer system TAPUHI did not have the capability to communicate (i.e. enter as text and reliably store, search, print etc.) characters other than a-z/ A-Z and basic punctuation. This did not enable respect either for the content of the unpublished collections (which cover many languages and their diacritics), or for their donors and researchers. The software behind these two datasets has recently been upgraded to enable staff to reliably enter Unicode characters, and enables the public to receive consistent results whether they search with or without diacritics. The Library is using this new capability for new records, but has not applied diacritics retrospectively across legacy metadata because this requires considerable thinking about the implications and documentation around such a change (as well as the resource to undertake it). The first steps, however, will be to add macrons over 2017 to the system versions of Ngā Upoko Tukutuku / the Māori Subject Headings list, and of the Iwi / Hapū list. This will align these terms with other instances of their use online. Additionally, staff will consider how to bring macrons in legacy Names into line with current practice.

Last but not least, the datasets consist of metadata created by the Library, and are therefore Crown Copyright. (N.B. It is crucial that staff and users understand that this is completely separate from permission requirements covering access and use / reuse of the *content* of collections, which is of course still covered by the appropriate metadata about that collection/item). Crown Copyright means that this metadata can be made available under a Creative Commons licence, as is preferred for government information. The licence is CC4.0 BY, meaning that the datasets may be used with attribution, for commercial and non-commercial purposes.¹¹ To date, the chief expressions of interest have come from individual digital humanists or software developers¹², however one interesting potential use may be through commercial services which

would re-surface Alexander Turnbull Library metadata about unpublished collections, alongside other resources.

Requiring that the Library's systems have the ability to deliver to these standards created a vigorous framework for the recent data migration and IT project. The chosen vendor already delivered a basic EAD 2002 report 'out of the box' and now delivers an EAC-CPF report also. The new system Tiaki will deliver datasets regularly (at this stage, monthly), and they can be validated against international tools¹³.

At this early stage, the datasets will be available through two delivery channels – the NLNZ's ftp site and the NLNZ's webpages. One pilot user has expressed a preference for OAI-PMH delivery, another has suggested GitLab – the Library will be exploring these options too.

These are interesting times, when 'authority' is increasingly challenged, and balanced, by individual or 'community' or 'popular' perspectives. In such circumstances to publish an 'authority set' requires clarity of purpose, and some contextualisation. As this article has indicated, the new datasets service caps five years' effort to modernise the Library's arrangement and description approach. Standardising descriptive metadata in order to generate these datasets has immediate benefits for digital researchers, and has positioned the Library well for networking, partnerships, and development. In the next stage, the Turnbull is very keen to see how clients will use the datasets and how the research and archival communities will benefit long-term, to have interesting new conversations and partnerships, and to keep reporting what is discovered.

*Nicola Frean, Leader Arrangement and Description
Alexander Turnbull Library, National Library of New Zealand*

Endnotes

1. The datasets are available via www.data.govt.nz
2. Note: the Library uses several other controlled vocabulary indexing terms to increase the collections' discoverability. All of these are included in the EAD dataset as terms, however the Turnbull does not intend to share these as datasets in the same way. This is because they are either selections from externally managed authority lists, or do not have international standards against which they can be validated. The Library hopes to develop partnerships which will make linking to external datasets easier in future.
3. <https://www.ict.govt.nz/guidance-and-resources/open-government/declaration-open-and-transparent-government/>, retrieved 3 February 2017.
4. National Library of New Zealand's Use and Reuse Policy (<https://natlib.govt.nz/files/strategy/Useand-reuse-policy.pdf>).
5. Other steps, in this Turnbull Datasets instance, have included: covering Metadata in Policy statements, a Privacy Impact report, the addition of a LICENCE.txt file, advice on culturally sensitive metadata, text for the web pages, and measures to ensure regular refreshment and validation, and that users are now monitored.
6. Melinda Johnston and Thomas Kontges 'Increasing metadata usability for the New Zealand Cartoon Archive at the Alexander

- Turnbull Library', in *Alexandria: The Journal of National and International Library and Information Issues* 2016, Vol. 26(2) 91-106.
7. See John Sullivan's blog on the National Library of New Zealand's website for further background on the transition from TAPUHI, <https://natlib.govt.nz/blog/posts/tapuhi-takes-a-bow> retrieved 2 February 2017.
 8. TAPUHI 'accounts' consisted of Manuscripts (including Music), Photographic Archive, Drawings Paintings and Prints (including the Cartographic Archive, digital Cartoons, and Ephemera), and Oral History and Sound. There were additional tools shared across these accounts, for consistent Name, Place, Subject, Iwi/Hapu, and Genre records.
 9. Emu, from KE Software, now part of the Axiell Group.
 10. This is considered relatively straightforward as the PID is included in the address.
 11. Approval was confirmed as "Tiaki Metadata and Tiaki Datasets are released on a regular basis under a CC BY licence", internal document, 19 September 2016, National Library of New Zealand
 12. E.g. "The first dataset I intend to process is "People Australia"; a collection of biographical sources and published by the National Library of Australia's "People Australia". Hopefully soon after I will be able to add a related dataset from New Zealand." From Conal Tuohy's blog at <http://conaltuohy.com/blog/oceania/>, retrieved 2 February 2017.
 13. For example <https://validator.w3.org>.



Getting to know you...

Regular feature profiling New Zealand's archive community

Nina Finigan

Inaugural Curator Manuscripts

Auckland Museum Tamaki Paenga Hira

What services do you provide?

I sit within the Information, Library and Enquiry Services team, AKA the Documentary Heritage Team. Collection development and exhibition support are at the core of my role but I'm part of an incredibly multifaceted team that perform many, many roles across the museum. Supporting external and internal research and enquiries is a central function. Our collections are available by request through our Library Reading Room (open to the public Monday-Saturday 10am-5pm) and increasingly available online.

Being digitally accessible is a key aspect of our function and because of this the documentary heritage team has been at the forefront of many digital initiatives that have supercharged the Museum's offsite and online accessibility. This includes image order service, collection digitisation, Collections Online (which now brings over 1 million collection objects to the screens of the world) and Online Cenotaph, the crowd-sourced database established to commemorate and share biographical and service information about New Zealanders who have served in our armed forces. As a former member of the archive and research team at the Air Force Museum of New Zealand, I can attest to what an absolutely invaluable resource Cenotaph is so it feels great to be working for a team at the forefront of this stuff.

What are your current holdings?

The Library cares for and provides access to the Museum's Documentary Heritage collections. These comprise manuscripts, ephemera, maps, charts and plans, newspapers and periodicals, rare and contemporary books and pamphlets, photographs, and works of art in the form of paintings, bookplates, and sketches and drawings. The Museum's own business and

research archives are housed alongside these. The Documentary Heritage collections speak to the entire Museum across all collection areas but also to the history of the Museum as an institution – it weaves throughout all aspects of our operations.

What is your biggest challenge at your archive/in your role? / What is your biggest opportunity for your archive/role?

I'm going to roll challenge and opportunity into one answer as I think often these form two sides of the same coin. For us it's thinking about active born-digital collecting and setting up systems and processes that enable us to do this sustainably. This is not only where we want to be but where we need to be. Born-digital needs to be on the agenda of all museum people who work with collections but especially within the documentary heritage realm. There's no getting around it – this is what contemporary and future collecting looks like. The vast majority of human creativity, interaction, relationships, activism – you name it – is created digitally. We all make bold claims about collecting for the benefit of future generations but if we don't rise to the challenge that born-digital presents us, then we are letting history slip through our fingers.

It might not be easy and there are many reasons to put it off – perceived lack of knowledge, thinking that it's someone else's job, and that technology changes so fast that it feels like you will always be one step behind. But maybe we just need to change our angle and approach this new frontier collaboratively and collectively build a robust sector that is ready to face this future together.

What is your favourite or most important collection?

We have some incredibly significant collections – the breadth and depth of it is a continual delight. Looking at Edmund Hillary's Everest summit diary was pretty special – a take your breath away kind of moment.

I have to say, however, that I have a real soft spot for ephemera. Because these objects are, well, ephemeral, they speak to a specific, fleeting moment in time. That kind of lens is so incredibly revealing and multifaceted. A protest poster, for example, not only communicates details of an event or action but also tells us about design and popular culture. Ephemera can be unintentionally revealing, often speaking to the wider social context of that moment in history. It's a beautiful snapshot of time and place and the very fact that it wasn't intended to last is why I love it so much. These collections generally aren't comprised of 'hero pieces'. Instead they are often homespun, community driven and made - this is why they are so important. I'm excited about the potential

of collecting social media for the very same reason. Like ephemera it's transitory but revealing and gives voice to the everyday.

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

It's not an acquisition but the John Logan Campbell collection, which is cared for at Auckland Museum on behalf of the John Logan Campbell Residuary Estate, was recently honoured with an inscription on the UNESCO Memory of the World Register, along with other nationally and internationally significant collections from the Hocken, Alexander Turnbull Library and Waipu Museum. This inscription joins The Sir Edmund Hillary archive and A Korao no New Zealand, also held at Auckland Museum. What we do most definitely is not about accolades but initiatives like the MoW register helps to shine a light on documentary heritage and raise public awareness of what we do and the importance of our collections because, as the name suggests, what we collectively preserve (past, present and future) forms the memory of the world.

At this year's National Digital Forum, Eric Meyer from the Oxford Internet Institute said something that resonated with me. He spoke about invisibility and the fact that because so many of our services exist online now, we are increasingly removing ourselves from the picture. This is not necessarily a bad thing; it means we are constantly fine tuning what we do and finding new ways to meet our public's needs outside of the museum walls but it's also important to be visible. Similarly, despite making important leaps and bounds in making our collections digitally accessible we must also remember to recognise and celebrate an object's intrinsic 'thingness'. Initiatives like UNESCO MoW register are important reminders of this fact. And we did receive a certificate, so it is an acquisition of sorts!

Book Reviews

Being Chinese: A New Zealander's Story

HELENE WONG

Wellington: Bridget Williams Books, 2016

184p. | ISBN: 9780947492380 | \$39.99 [also available as eBook]

The search for identity and one's place in an adopted land is a familiar theme in many autobiographies. Helene Wong's book is a poignant and moving documentation of her personal quest for the meaning of 'being Chinese' set against the rich tapestry of the travails of the Chinese in New Zealand, from the early years of discrimination and marginalisation to the more subtle 'othering' beneath a veneer of embracing diversity of recent times. The author uses oral history materials based on copious interviews with her mother and other family members of the Wong and Chin Ting clans, both with longstanding history in New Zealand. She also makes good use of the abundant archival materials on the New Zealand Chinese whose movements were meticulously documented because they were unwelcome aliens.

Throughout the book, the author's skill in script writing is evident. Readers are often introduced to vivid scenarios full of cultural implications where the characters interacted with each other, bringing out deeper meanings illustrating some messages that the author wishes to expound. The recurring single theme of the book is the evolving Chinese New Zealander identity which the author painstakingly worked at. The process was slow, uncertain, and took decades of revelation. Throughout her girlhood in rural small town New Zealand (Utiku and then Taihape) to her teenage years in Lower Hutt and Wellington, Helene craved to be invisible and assimilated, just to be like all her white New Zealander peers.

The dramatic impact of the 1980 visit to her father's home village in China marks the sudden awakening of Helene's feelings of 'being Chinese'. She chose this particular episode of her life to start the story. It is a very powerful prologue, not unlike an intensely spectacular screen shot starting a feature film. The author has just turned 30, and has never set foot in China. Her interest in China was tangential and second-hand. She doesn't even speak the language. Accompanying her newly retired parents on their first return to the ancestral village, the narration is somewhat like a silent film. Consider this succession of scenarios: unknown

relatives shuffling at the village entrance, her father stepping down and embracing an old friend, her father weeping, and then making a lengthy speech in Chinese which Helene had no understanding whatsoever. The author noted that she had never seen her father embracing anyone, or weeping. The serious lengthy speech in Chinese of which Helene could not follow at the time, was him trying to explain his previous efforts in sending back flood-relief money from New Zealand which somehow did not get distributed.

There are more montage techniques: the long queue of relatives going in front of her parents to offer tea and food, then getting lucky money in return; her first encounter with fresh lychees—the fruit that her father told her of so many times before and she had no means of appreciating it; and her interaction with her elderly third aunt, consisting of smiles and missing cues. The finale of the home village visit was a flood of uncontrollable tears in the privacy of her mosquito-net draped bed. It ushered in the thoughts of ‘Who am I? Why am I? And what’s being Chinese got to do with it?’

Introduced by this powerfully poignant prologue, the rest of the book is largely chronological. It traces Helene’s life story interwoven with the story of her parents, grandparents, and the wider New Zealand community that she grew up in. She was born into a small town New Zealand community enjoying post-war prosperity. Like all New Zealand kids of her time, she enjoyed ‘the routine of my comfortable fifties middle class world as a typical Marmite, Weetbix, and school milk and Chesdale cheese suburban kid’ (pp.26-27), except for the occasional racial taunt which reminded her of her Chinese look and Chinese identity. She noted that “we were wary around most Europeans, knowing we could never take acceptance for granted and that at any time we could be ambushed by abuse” (p.37).

Helene depicts the Chinese world with mischievous deftness and loving details. There is little explanation and everything is depicted through her own incomplete perception of what certain aspects of ‘Chineseness’ is all about. Her grandparents’ Te Aro shop had an enclave storing salted fish, salty duck eggs and preserved Chinese sausages, like ‘visiting Aladdin’s Cave, a magical adventure’ (p.39), which she admitted to feeling too embarrassed to share with any of her European friends. Helene describes the big Chinese wedding parties, and elaborate funeral services. Always the greatest attention was paid to the food for all sorts of gatherings.

Helene Wong remains one of the few New Zealand Chinese active in

performance arts. She describes how she started performing at a young age; her debut was classroom singing at her primary school (p.51). She soon learnt that despite her flair and talent in performance, she could never aspire to prima donna roles (like Alice in Wonderland), but must settle for being the Mad-Hatter. She “played the occasional minor role – ones where being Chinese didn’t matter, such as maids or pantomime cats” (p.59).

Reminders of her being Chinese were infrequent but they popped up unexpectedly. As when she needed a special passport, a two-week permit to enter Australia on a student conference in her final year of school (while all her peers had unrestricted rights of entry and residence). She also needed a re-entry permit to be allowed back into New Zealand, although she was born locally and held a NZ passport (p.58). Socially, she was aware that she was “same but different”.

Her academic and social activities were typically mainstream New Zealand: dancing, skiing, partying and drinking, yet she got called names. Her university peers called out “I see the Vietcong’s arrived” (p.61) and she also got unwanted compliments for her English fluency. An active presence in Victoria University, she was much in demand as a performer in capping pantomimes and the occasional TV commercial. She also fell in love, and married Colin Knox, happily adopting his name and grateful that she could now drop ‘Wong’ as a surname.

Her graduation in 1972 was followed by working in the State Services Commission as a civil servant. Then came the invitation to work for Robert Muldoon’s Advisory Group. Helene became an efficient and impartial civil servant, and her work experience threw her closer to non-white minority groups like Maori and Pasifika. She also travelled to the United States with her husband for two years when he studied public administration on a Harkness Fellowship in Boston. The American stint broadened her world view, and sharpened her awareness as an overseas Chinese.

Her continual interest in acting was interwoven with her quest for understanding her Chinese heritage identity. It came together in her close involvement in the film production of *Illustrious Energy*, a film about a Chinese gold miner in the Otago goldfields set in the 1910s. But she was still not ready, unable to see a way out or the light forward.

Then circumstances in New Zealand changed; the Chinese world was radically altered when ‘the immigration floodgates’ opened. The arrival of the new Chinese immigrants from Taiwan and then Hong Kong changed Helene’s world. If she had been hesitantly (and somewhat reluctantly) Chinese, in the early 1990s she became ‘Asian’. Ready or not! She and Colin

moved to Auckland around the same time as the new immigrants came in sizeable numbers. "Their visibility, practical difficulties with settlement, and the reaction of locals, became media fodder." (p.107) Helene soon found herself caught up in the virulent anti-Asian atmosphere. "Never mind that I was New Zealander. A Chink is a Chink". This brought an unexpected bonus to her artistic career. She had offers as an actor in film and television. A more significant breakthrough was being invited to be Director of a full length documentary juxtaposing the experiences of the old Chinese settlers with the new immigrants. *Footprints of the Dragon* became one of the top ten documentaries of 1995.

It happened that this reviewer was closely involved in the development and the research of this documentary, and it is quite a jolt to read Helene's account and analysis of those heady times. Mainstream New Zealanders had little understanding or direct knowledge of the plights and difficulties facing the new Chinese immigrants, who were stereotyped as "wealthy Chinese living in rows of ostentatious homes" (p.121), who could not drive properly, and generally spoke too loud. As a guest lecturer she pointed out to students "examples of the contemporary media's treatment of Chinese ... the underlying tone of contempt, ridicule and fear" (p.116). She still found it difficult to take a bold stand against virulent racism, and she got her first hate mail after the local newspaper featured her. (p. 118).

The last chapters of the book are devoted to the life-stories of Helene's father Willie and mother Dolly. Willie came to New Zealand on a student permit in 1916 as an eight year old, and Dolly was New Zealand born. They were among the earliest group of ethnic Chinese children in the country. Theirs was a life of separateness and marginalisation in spite of their daily engagement with 'normal' New Zealand everyday life. Dolly's side of the Chin Ting family, for example, has pronounced artistic flair. Helene's Uncle George Chin Ting was leader of a dance band which regularly performed at all the Chinese weddings and social gatherings. Dolly herself was an aspiring ballet dancer. The chapters detailing their upbringing, brief courtship and long years of building up a family give rare glimpses of New Zealand daily life through the experiences of a typically hard-working couple.

Helene shares with her readers how she found her identity, and how coming to value her hybrid identity as both a Chinese and a New Zealander has helped her 'achieve harmony in life.' Her account is moving because it is frank, genuine and direct. The book ends on a thoughtful note when she asks whether New Zealand might achieve a multiple national identity

that is genuinely tolerant and inclusive, “a national identity comprised of many identities” (p, 177). Before that happens, she is resigned to the fact that being Chinese would always court ‘casual racism’. But the reality of the future is that New Zealanders will have increasingly multiple identities, and happier times will lie ahead.

Manying Ip
University of Auckland

Metadata, Second Edition

MARCIA LEI ZENG and JIAN QIN

Facet Publishing, 2016

555p. | ISBN 978-78330-052-5 | £59.95

The most common expression of metadata in the context of the archival profession is our finding aids for archival materials. Yet metadata, “data about data”, “information about information”, or structured, encoded data to describe information, tends to scare some people when they see acronyms like EAD, EAC-CPF, OAI-PHM, METS, XML, HTML, OAIS or PREMIS. But in order to output finding aids and share them in a way that can be easily discovered and understood it is essential that all archivists understand these metadata schemas.

This revision of Zeng and Qin’s benchmark textbook offers a refreshed look at the metadata schemas that exist in the world of library, archive, and museum (LAM) communities. Both Zeng and Qin are professors in library and information science at universities in the United States. Whilst the cover claims to be a text of use to information professionals globally there is no mention of metadata relating to the recordkeeping community, and it clearly has an American bias with the mention of DACS (Describing Archives: A Content Standard) by the Society of American Archivists and complete omission of equivalent standards such as RAD (Rules for Archival Description) by the Bureau of Canadian Archivists and the Australian Recordkeeping Metadata Schema (RKMS), or Describing Archives in Context: A Guide to Australasian Practice (DAC:GAP).

The textbook is split into five parts - Part I: Fundamentals of Metadata, Part II: Metadata Vocabulary Building Blocks, Part III: Metadata Services, Part IV: Metadata Outlook in Research, Part V: Metadata Standards – with a total of ten chapters. Each chapter helpfully includes suggested further readings and exercises.

Metadata standards and schemas are constantly being revised or introduced so there is always a risk with a text like this that it will quickly become obsolete. However, Part I provides an excellent and thorough introduction to the standards, principles, and vocabularies. It helpfully and clearly distinguishes between the different types of metadata standards, which in my experience are frequently confused by colleagues. At the same time it describes concepts that archivists will be familiar with such as creation of metadata descriptions and the expressions of these in specific markup languages such as HTML and XML.

Part II provides the basic concepts of metadata structures, semantics and schemas. It covers the incredibly important concept of ‘crosswalks’,

which is essential for any archival institution when looking to migrate their data from one system to another. This was of particular interest to me as I recently was involved in developing the crosswalk and the migration scripts for recent migration of TAPUHI data to KE Axiell EMU software at Alexander Turnbull Library.

Part III discusses metadata services, which any colleagues who were involved in the historic Matapihi project or are contributing to the current Digital New Zealand would appreciate. Of special interest is its description of the Open Archives Initiative Protocol for Metadata Harvesting (OAI-PMH) which is used by Digital New Zealand and excitingly is being used by Australian colleagues at the Public Record Office Victoria to develop visualisations of their archival collections. This section also deals with the importance of quality measurement indicators, evaluation, achieving interoperability, and linked data, essential for metadata discovery.

Part IV deals with metadata research and highlights the lack of research in this area, but I believe is of limited practical application to colleagues.

Part V describes the current metadata standards and is perhaps the most essential and useful section of the textbook. It is careful to emphasise that it does not cover descriptive or content standards but instead discusses the current metadata standards of use to libraries, museums, and archives. I found this incredibly useful as an archives professional who works predominately with born-digital collections and within a library institution as it describes all the essential standards such as DC (Dublin Core), EAD (Encoded Archival Description), EAC-CPF (Encoded Archival Context-Corporate bodies, Persons and Families), METS (Metadata Encoding and Transmission Standard), and OAIS (Open Archival Information System). In particular I found the explanations on the elements, attributes and attribute values in EAD incredibly good. The examples provided for EAD were illustrative but not exhaustive and other metadata standards examples were lacking. It is important to note that this section only provides an introduction and description of these metadata standards, and for more in-depth information and examples readers are encouraged to refer to other documentation.

As a textbook the language can tend to be alienating and quickly becomes inaccessible if you choose to access only discrete portions as it assumes that the reader has already read and understood the preceding chapters. However, despite this it should be a useful resource in any archival workroom. If the current price is not affordable for some archival institutions, it is recommended to inter-loan it through your local or institutional library.

Kirsty Cox

Teaching with Primary Sources:**Modules 9-11 in Trends in Archives Practice**

CHRISTOPHER J. PROM and LISA JANICKE HINCHCLIFFE (Eds.)

Chicago: Society of American Archivists, 2016

204p. | ISBN-10 1-931666-92-X (print) | \$US29.99

[also available as eBook or PDF]

Archival literacy ensures user understanding of what archives are, how they can be viewed in context and utilised for research purposes. With this in mind, the authors of *Teaching with Primary Sources* highlight educational initiatives, focusing on ways archives can contribute to embedding an important student skill in physical and digital contexts. Although the focus is on a North American environment, much of this volume's content invites reflection on current antipodean practice, as well as providing practical ideas on ways to structure educational programs.

Editors Christopher Prom and Lisa Hinchcliffe have authoritative credentials. Prom is Assistant University Archivist and Associate Professor of Library Administration at University of Illinois, Urbana-Champaign, and SAA Publications Editor and Chair of the Publications Board. Hinchcliffe is Professor and Coordinator for Information Literacy Services and Instruction, University Library and Affiliate Faculty in the Graduate School of Library and Information Science, University of Illinois. Information literacy is one of Hinchcliffe's specific areas of international expertise.

The volume is divided into three modules. Elizabeth Yakel and Doris Malkmus bring their experience in teaching with primary sources to the first, 'Contextualising Archival Literacy'. The section opens with a discussion of core themes; domain knowledge, primary source literacy, and archival literacy. This is valuable from a scholarly point of view, and academics and practitioners alike will enjoy the analysis. The module not only provides context to all that follows in the subsequent two sections, it moves quickly to practical applications. Active learning and constructivism are discussed, followed by an examination of practical ways archivists teaching with archival sources can embrace these particular pedagogies. The importance of assessment is highlighted, and discussion follows on what robust assessment methods might look like. It is heartening to see that the notion of assessment does not preclude the efforts of small archives, encompassing low key methods such as pre and post workshop discussion.

With a North American environment in mind, a lack of standardisation in primary source and archival literacy instruction across sectors is highlighted; the authors discuss benefits to standardisation, as well as considering what well standardised initiatives might look like. Despite a non-New Zealand setting, the issues seem similar to those faced here, and are worthy of comparison. In the same vein, discussion of collaboration with stakeholders is easily translated to this country's environment, and could be a useful aid to a variety of sectors. These include public archival institutions curating primary sources for digitisation, the educational sector, public and school librarians, and archivists working in smaller settings.

The second module, 'Teaching with Archives: A Guide for Archivists, Librarians, and Educators', is written by Sammie L. Morris, Tamar Chute, and Ellen Swain, collectively experienced in archival outreach and education. Opening with a discussion of the changing archival landscape, the authors note a proliferation of digitised material available online means archives can be, in part at least, virtual. They acknowledge the challenges posed in this environment to those who may find it difficult interpreting digitised archives in context, and also highlight opportunities for professionals to collaborate across sectors to provide enhanced instruction in archival literacy. Benefits of educational outreach are considered, with ideas for possible outcomes. The authors note these can be as simple as a poster, a subject guide, or even a video, shared with the archive once complete, and possibly offered to other users as resources.

A section on planning begins with discussion of preparations university archivists are likely to undertake before liaising with faculty, and also includes information on identifying resources. Such information, including references to 'flipped classroom' settings, is not solely useful to university archivists though; a smaller non institutional archive could tweak these ideas, and utilise them to meet their particular requirements. In the same vein, while the 'embedded archivist' may not be the local norm, strategies for consulting and collaborating with teachers are useful, as is discussion on preparing for a one off educational session. This includes tips such as focusing on imparting skills that can't easily be transmitted in textual form, and incorporating active learning principles into activities such as interrogation of archival texts. The closing recommendations are relevant to all settings. Some crossover between modules on topics such as collaboration means an index could be a handy addition, certainly for users of the print edition. Appendices provide lists of further reading and resources, and include sample archival literacy

competencies, and course descriptions.

The third module, 'Connecting Students and Primary Sources', also written by Morris, Chute and Swain, is based on interviews with archivists working in a variety of settings, as well as faculty, and a sole secondary school teacher. The interviews inform the content, collated into thematic sections. Themes discussed include institutional goals, how varying levels of responsibility and input into educational outreach might be set, collaboration with teachers, selection of content for activities, the importance of context, and the design of digital resources for educational purposes. In the section on 'Levels of Involvement' a range of situations are discussed, from the archivist investigating artifacts with middle (Intermediate) school pupils prior to production of a time capsule, to embedded archivists responsible for history department course content at tertiary level. The module provides further ideas on how an archive can offer programs that connect to tangible educative products. Illustrative examples gleaned from the interviews mean this is a very practical module. Appendices include examples of assignments for use in archives, as well as a list of useful resources.

'Teaching with Primary Sources' will appeal to those interested in international trends in archival outreach and education. In addition, local practitioners in small and large archives alike should find information on invigorating archival programs through use of sound teaching methodologies, standardisation, and collaboration across sectors well worth perusing.

Sarah Mathieson

Digital Preservation Essentials

ERIN O'MEARA and KATE STRATTON; edited by CHRISTOPHER J. PROM

Chicago, IL: Society of American Archivists, 2016

135p. | ISBN 1-931666-95-4 (Print) | ISBN: 978-1-931666-96-1 (EPUB)

ISBN: 1-931666-97-0 (PDF) | \$29.99 US

This book was given pride of place at the entrance to the book store at the Society of American Archivists' Annual Meeting in Atlanta in August 2016. It quickly sold out, so I was pleased to see it available for review for *Archifacts*.

Digital Preservation Essentials is part of the Trends in Archives Practice series. The series intends to fill gaps within the literature and provide timely and practical advice, authored and edited by skilled professionals.

The authors of this volume's modules, Erin O'Meara and Kate Stratton, are well qualified in the area of digital preservation, working at the Gates Archive. This is the private archives of the Gates family and focusses on digital collections. O'Meara's experience also encompasses the InterPARES 2 project as well as consulting on the BitCurator Project. The editor, Christopher Prom, is a former Fulbright Scholar, during which he researched practical methods to identify, preserve and provide access to electronic records. With such names on the cover, I knew that I would have an informative read.

The topic is separated into two modules, Module 12 "Preserving Digital Objects" and Module 13 "Digital Preservation Storage". While these areas are interlinked the information has been presented in stand-alone modules. They can also be purchased individually as EPUB or PDF.

When researching digital archiving for very small archives, I had come across much discussion on digital preservation systems but I had noticed a silence in the archival literature on the actual "nuts-and-bolts" storage options. I am starting to plan for a server upgrade that will run not only digital preservation but also day-to-day operational requirements for my archives. For these reasons, I went first to Module 13.

The first part of the module covers critical issues, best practices and mitigation strategies. For the uninitiated the content may appear overwhelming as the authors cover the core areas over a few pages, yet these technical concepts are the basis for the discipline. The outline of current storage options is a useful overview. For very small archives, I especially appreciated their recommendation to prioritise the transfer of content off CDs and DVDs, since they are not a reliable long-term storage media.

In the section, *Storage in Practice*, are listed many questions, which when worked through provide a basis to define an appropriate storage solution for one's repository. The advice and other sources will definitely assist me with this planning.

I had put much store on seeing the three case studies, though I was disappointed that they all emanated from university libraries. The bulk of SAA membership comes from the higher education sector, so it is understandable that this market is catered for; however, this selection could enhance a feeling of exclusion and isolation when one is not university-based. It also makes the challenge of implementation appear insurmountable when there is not an example from another type of institution, i.e. one could infer that digital preservation is something that only universities (or big institutions) can do. I can understand that smaller repositories may not actually have a digital preservation system up and running, so it could be hard to source a case study from another sector. A case study of an institution which is only now exploring options would have been more valuable for those of us embarking on digital preservation in a non-university setting. This aside, constructive tips are presented in the case studies.

Turning my attention to module 12, the introduction gives a clear yet concentrated overview. In-depth discussion starts with, "The preservation of digital objects is best approached incrementally, collaboratively, and iteratively" (p.12). O'Meara and Stratton introduce the National Digital Stewardship Alliance's Levels of Preservation as a model to follow as this provides practical, technical steps and suggest that the first goal in implementation is to reach Level 1. I agree with their position, though as a sole archivist there is quite a lot of work to do to attain that level along with all other incumbent tasks. I have in the past year partially completed the first bullet point! It does not help when you have more data than your current storage platform can hold.

Their explanation of the Open Archival Information System (OAIS) Reference Model and in particular its Archival Information Package takes up the bulk of the module. They have clearly translated the model into the most basic terms possible, though I retain an underlying inkling this could still appear too technical for beginners in the field. What I do appreciate are the worked examples for processing and ingest on pages 20 and 27; while at a somewhat high level they provide enough guidance to create a workflow for the same or similar content for one's own institution. "Spray and walk away" is not an option where digital preservation is concerned. O'Meara and Stratton offer a number of common preservation actions that digital objects require.

There is no escaping the technical nature of digital preservation and with the support of the glossary and footnotes, the authors have provided a comprehensive introduction to a core aspect of a 21st century archivist's toolkit. While the references themselves may become outdated, the use of Perma Link, which is an archived source of the referenced content, avoids link rot. Digital Preservation Essentials is a handy reference tool for archivists grappling with the concepts of digital preservation.

Elizabeth Charlton

Notes on Contributors

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

Over the last 12 years, **Amy Coleman** has worked as an Archivist in a number of diverse archival environments, both in New Zealand and abroad. For the last six years she has worked at Archives New Zealand's Dunedin Regional Office.

Kirsty Cox is a Research Librarian, Digital Materials and EMu Administrator at the Alexander Turnbull Library. She has been working at the Alexander Turnbull Library since October 2006, working in the arrangement and description of unpublished materials, with a primary focus on born-digital collections. She is an active member of the Archives & Records Association of New Zealand (ARANZ), formerly a member of the National Council and currently a committee member of the Wellington Branch. Previously she worked at Auckland City Libraries in the Heritage Collections and as a Records Analyst at the Ministry for Research, Science and Technology.

Paul Diamond (Ngati Haua, Te Rarawa and Ngapuhi) was appointed Curator, Māori at the Alexander Turnbull Library in 2011. He worked as an accountant for seven years before switching to journalism in 1997. Paul is the author of two books, *A Fire in Your Belly*, Huia 2003; and *Makereti: taking Māori to the World*, Random House NZ, 2007.

In 2011 **Nicola Frean** became the founding Leader, Arrangement & Description, at the Alexander Turnbull Library, National Library of New Zealand | Te Puna Matauranga. For the previous ten years she worked as Special Materials Librarian, Victoria University of Wellington, and prior to that in stints as Community Archivist Upper Hutt City Library; Trainer/Administrator for the revived National Register of Archives and Manuscripts | Te Rarangi Puranga, Tuhinga Ake o te Motu; and Archivist,

Archives New Zealand | Te Rua Mahara o te Kāwanatanga. She is a former Editor of *Archifacts* and a founding member of the ARANZ Collecting Archives SIG.

Manying Ip ONZM, FRSNZ, FNZAH is Professor Emeritus at the School of Asian Studies, University of Auckland, New Zealand. Her research interest is on Chinese migration, race relations, racism, social cohesion and ethnic identity. Her current research is on the Internet and its influence on the Chinese diaspora and the sense of identity of the netizens. Her publications (monographs and edited volumes) include *Transmigration and the New Chinese* 2011, *The Dragon and the Taniwha: Māori and Chinese in New Zealand* 2009; and *Being Māori-Chinese: Mixed Identities* 2008.

Claire Hall is Pākehā, with Kōtarani and Aerihi ancestry, and an author, historian, community archivist and Māori language advocate. She manages Te Reo o Taranaki's archive, Te Pūtē Routiriata o Taranaki and delivers oral history and archive training. Her projects include developing a new digital archive for Te Reo o Taranaki using the *Mukurtu* indigenous content management system.

Dr Emma Jean Kelly is a cultural studies scholar who has published on various aspects of the archive including an upcoming article for the Journal of Educational Philosophy and Theory Special Issue on Archives entitled Listening Harder: Queer Archive and Biography. Her book on the founding director of Ngā Taonga Sound & Vision (the New Zealand Film and Sound Archive) came out in 2015 *The Adventures of Jonathan Dennis: Bicultural film archiving practice in Aotearoa New Zealand* (John Libbey Press, UK).

Honiana Love belongs to Te Ātiawa, Taranaki, Ngāti Ruanui, Ngā Ruahinerangi iwi, and is the Pou Ārahi at Ngā Taonga Sound & Vision. Before this, she was Senior Adviser Māori at Manatū Taonga, the Ministry for Culture and Heritage. Honiana has over 25 years of archival experience, including working with Archives NZ, Te Reo o Taranaki and as a librarian. Honiana is passionate about connecting people with their tūpuna and taonga.

Sarah Mathieson is studying Information Studies at Victoria University of Wellington, and works as a Senior Archivist at Archives New Zealand, Auckland.

Sean McMahon is the current President of ARANZ, committee member on the ARANZ Wellington Branch, and works at the Alexander Turnbull Library as the Assistant Curator, Manuscripts.

Peter Miller was the Regional Archivist for Archives New Zealand's Dunedin Regional Office from the establishment of the Office in 1993 until his retirement in April 2015. Previous to this, he was Archivist at the Hocken Library from 1977 to 1993. He is a graduate of the University of Otago and also the University of New South Wales. His involvement with ARANZ includes being a foundation member, its President in 1982-83 and holding various offices on its Otago/Southland Branch Committee, of which he is currently a member.

At the time of the ARANZ conference in August 2015, **Dr Susan Skudder** was in the role of Archivist, Wellington City archives. She is presently a Research Librarian in the Arrangement and Description team at the Alexander Turnbull Library, National Library of New Zealand.

Mark Stoddart started work as an Archivist at Archives New Zealand, Wellington Office on 14 March 1979, and studied for the Diploma in Information (Archives Administration) at the University of New South Wales in 1985. Prior to moving to Auckland as Regional Archivist in 1986, he was Head of Reference Services at Archives New Zealand, Wellington Office.

Janita Stuart completed her BSc and MLIS degrees in the USA. She began her career as a librarian gaining wide ranging experience in reference service, customised client services and IT library systems. Over time she branched out into Web development, records and archives management, and Knowledge and Information management. She completed the MIM and Nat Dip Business Management in New Zealand. She gained expertise in strategic planning, and training and development of personnel. She has authored a book and numerous articles arising from her professional pursuits and as a conference presenter. Based in Wellington, she is Information Manager for WorkSafe New Zealand.

Diane Woods is Field Librarian at the Alexander Turnbull Library, National Library of New Zealand, where she works with the curators in acquiring materials for its research collections.

