

ARCHIFACTS
OCTOBER 2013

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

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Objects of the Association

The objects of the Association shall be:

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

Membership

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

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

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Editorial

Gillian Oliver

The first week of September was a momentous one, and hopefully marked the start of a new development phase for the recordkeeping professions in New Zealand. Eric Ketelaar, Emeritus Professor of the University of Amsterdam and a leading figure in our global community, visited Wellington. To take advantage of his presence here, two continuing education events were organized by the School of Information Management at Victoria University of Wellington. The first of these was a master class exploring issues relating to memory and identity. Attendance at this event was limited to 17, and as one participant noted, the class was the first attempt to provide a formal post-professional continuing education opportunity for archivists. Hopefully it will not be the last. The master class was challenging, stimulating and inspirational, as would be expected given its leadership by a scholar of the calibre of Professor Ketelaar, but credit must also be given to the enthusiastic participation of those who attended. Everyone was asked to prepare a brief presentation on a specific community, exploring the role of archival documents as memory text. This resulted in rich and diverse conceptualisations of community, ranging from London's Spitalfields to the Auckland University Tramping Club. One of these presentations is included in this issue of *Archifacts*, a very vivid and moving reflection on a family collection of photos from Shanann Carr.

The second event was a day long seminar exploring theory and practice relating to the collaboration and convergence of galleries, libraries, archives and museums, the GLAM sector. Professor Ketelaar's thought provoking keynote address (which I hope will appear in a future *Archifacts*) provided exactly the right opening scene setting for the day, which considered key questions about the extent to which our context, education, infrastructure and users are or should be "GLAM". The success of the day suggests that there is a definite need for similar fora, where cultural heritage professionals from a variety of different institution types can explore commonalities and differences. The National Digital Forum has set a precedent for cross-sector collaboration, and now it is time to broaden the debate beyond

just the digital sphere.

The remaining papers in this issue were also initially presented at professional events, two from last year's ARANZ conference and one from the ARANZ seminar on Maori archives which took place in April 2012. Sarah Davy's account of ethical issues touches an area that was mentioned in passing at the GLAM seminar as one which distinguishes the different professions working in GLAM. The collections of the Alexander Turnbull Library were frequently mentioned at the GLAM seminar, so it is very timely to be able to include Ariana Tikao and Nicola Frean's paper on raising the profile of Maori collections through improved arrangement and description. Ken Scadden's account of the records documenting the relationship between the Marists and Maori provides a complementary perspective and fascinating insight from a community archives perspective.

The three book reviews encompass professional skills (arrangement and description), the 'secrets and treasures' of Archives New Zealand and the rigours of life for early settlers of Southern New Zealand. An eclectic combination, which is a reminder of how diverse our professional concerns and interests are.

Sadly, this issue closes with an obituary, for Karina Taylor. Karina touched the lives of many people in the archives community, and will be greatly missed by colleagues in New Zealand, Australia and the Pacific.

When Good Archivists Go Bad: The Role of Ethics and Values in Everyday Archival Decision-Making¹

Sarah Davy

Archivists all have bad days at work. Internally, in the face of static or dwindling resources we are consistently asked to do more, faster, better, and cheaper; while external expectations, such as those of users seeking greater digital access to the collections we care for, are also intensifying. These may lead to decision-making situations where we feel compromised, stressed and/or pressured, generating the potential for poor choices. For some of our fellow archivists the consequences of their actions in these instances have included, at worst, a criminal conviction and a prison sentence.

Some of us may have identified problematic legacies arising from the decisions of those archivists who have gone before us, but because of the nature and volume of our work, often any failings in archival practice may go undetected for very long periods, if ever.

As Ray Edmondson wrote for UNESCO in 2004: “So much of an audiovisual archivist’s work can never be checked or validated, and the potential for conflicts of interest are considerable. A strong sense of personal ethics and integrity, therefore, underlies the profession. Clearly visible lines of accountability, transparency, honesty and accuracy are all elements of this.”²

We know that a professional archivist is an ethical archivist, but how helpful are existing codes of ethics in enabling us to make good decisions on a day-to-day basis? What role do values (personal, professional, organisational and cultural) play in enabling us to safely negotiate archival dilemmas?

This paper will reflect on the way archival ethics and values inform our ability to reach good professional outcomes. It begins with an examination of some case studies in the public domain of archivists who have made poor choices; following through with observations on ethics and values in the workplace, and concluding with a useful decision-making framework and a reminder about the importance of preventative self-care to enable us to deal with situations where we are tempted to

abandon critical thinking.

The yellow bumper-sticker that reads 'Be Nice to Archivists – They Can Erase You From History'³ features a furtive looking character about to file a document from their desk into an adjacent recycling bin. This darkly humorous image encapsulates the risks of the profession – where a stressed, overworked, underpaid and under resourced archivist considers the consequences of professional anarchy. A closer look at individual acts of archivists in the public domain who have received convictions through the course of their work can provide learning opportunities to ensure a greater level of awareness and protection for ourselves and the organisations we work for.

"You take our history if you take the thing to sustain our history," Judge Peter Messitte reportedly told archivist Leslie Waffen, former Chief of the Motion Picture, Sound and Video Branch of the U.S. National Archives in Maryland.⁴ In May 2012 Waffen was found guilty of stealing and selling sound recordings from the National Archives and Records Administration, for which he received 18 months' jail, two years' probation and a \$10,000 fine. He was a highly respected audiovisual archivist who had made a great contribution to the profession. According to media reports, in court, Waffen said that his "passion" for historical audio had become an "obsession".⁵ Over an eight year period, he took collection recordings home without returning them. He was found out when a donor discovered a 1937 recording of Babe Ruth which he'd given to the Archives, being sold by Waffen on eBay under the name 'hi-fi gal'.⁶

In an open letter to his colleagues of the Association of Moving Image Archivists, Waffen stated: "I am deeply ashamed and embarrassed by my actions ... I got too close to the audiovisual collection and especially to the sound recordings (my specialty). I lost archival perspective and made wrong choices."⁷ He reportedly admitted in court that he had "violated, personally, the archivist's code of ethics".⁸

An eBay user also alerted the authorities to the activities of Shawn Aubitz, who had been a Curator at the U.S. National Archives in Philadelphia for 14 years. Aubitz resigned in 1999 during a three-year investigation into the disappearance of 100 items of documentation, including presidential pardons, photographs and Civil War documents.

According to contemporary media reports, Aubitz took the documents home in his briefcase over a three year period, selling them online to cover personal expenses and credit card debt.⁹ Fifty-nine items were recovered, and Aubitz received a 21 month jail sentence for the theft in 2002.¹⁰ In court, Aubitz allegedly told Judge Jan E. DuBois that "it

went from a period of conflicting ethics to criminal activity ... I have a mental illness, a compulsive need to amass collections for self-esteem and approval."¹¹

Denning McTague was an intern at the same institution. In 2006, he removed 164 items of unaccessioned Civil War documentation from the collection by interleaving them in his pad of paper. Around half of the items were sold on eBay.¹² In the 2007 court case, his lawyer claimed McTague, a mature student, had been despairing and despondent because he had been unsuccessful in searching for paid employment.¹³ Reporter Steve Twomey observed:

"In a statement to the court, Allen Weinstein, the Archivist of the United States, wrote that the theft had undercut "the fundamental integrity" of the Archives ... The judge agreed that "this is an offense against everyone in this room". Original documents have an "absolute uniqueness", he said, and people "must be deterred from even thinking about stealing them".¹⁴ McTague was jailed for 15 months.

These case-studies all reflect elements of dissociation and detachment: physically, collection items were either detached from their records (or not given one) and were cut adrift from their protective structures. Psychologically, the archivists themselves became disconnected from their previously held archival ethics and values at a stressful point in their lives. Poor archival decision-making can therefore occur when we prioritise our personal human needs of social acceptance, power and greed over safe professional boundaries and conduct at work. It is also supported by other factors such as a lack of openness and transparency in workplace cultures, inadequate internal security checks and balances, as well as shortcomings in collection documentation. As Howard and Korver observe:

"Ethical compromises both big and small hurt us, and we underestimate how much. For one thing, one compromise can lead to another as we let our standards slip. Once we cross the line, we may find it hard to resist crossing the next. We can get started going downhill on the proverbial slippery slope, where each compromise becomes easier, and we fall asleep to their consequences. As we develop bad habits, no matter our accomplishments and virtues, we may find ourselves in shocking situations."¹⁵

Given this, how can we use ethics and values to stay awake and aware; to ground and support our everyday archival decision-making processes, maintain appropriate professional boundaries, encourage openness in organisational cultures and prevent the dissociation and

detachment that is a feature of the case-studies above?

Ethics is not straightforward to define concisely, but for the purposes of this paper it has been usefully defined by Elijah Weber as “a reason based, cumulative system of moral decision making. It is built upon one or a few basic principles and requires that we be thorough, honest, and comprehensive in making statements about right and wrong.”¹⁶ As Sally Bibb has observed, it has a social and personal component. “Ethics is following social and moral obligations to a broader group of people ... [and] in order to be ethical a person needs to be aware of ... what, as an individual, you believe to be right and wrong.”¹⁷

Even though there are often no ‘right’ answers, informed decision-making requires an understanding of the different ethical perspectives and therefore options open to us.¹⁸ As archivists, we may select from a range of philosophical perspectives on how to act when faced with an ethical issue. For example we may favour the utilitarian view, or the ethics of consequence: the course of action that benefits the greatest number of people, even though we may have had to do something questionable, such as lying, to get there (‘the end justifies the means’). Another approach is that of deontology, the ethics of duty (‘what is the morally correct course of action?’) that derives the rightness or wrongness of our action from the character of the behaviour itself rather than its outcomes,¹⁹ for example, lying is wrong, no matter what the consequence. These viewpoints are often grouped with that of the ethics of virtue, which in this case would focus less on lying than on what telling a lie says about our character and moral behaviour, with the view that developing morally desirable virtues will help us act morally when making decisions.²⁰

As Iain King has observed, this does not necessarily help us solve a given problem: “ ... if I say one thing is right, and you say something different, how do we resolve the impasse? Saying one of us is thinking in terms of consequences, and the other is thinking in terms of good character or rules might explain the difference of opinion, but it doesn’t settle it.”²¹

The discipline known as ‘practical ethics’ has developed from the recognition that while pure philosophical ethics are valuable when it comes to decision-making, they cannot always be straightforwardly applied to solve a concrete problem.²² Practical ethics therefore takes a wider view, drawing on other disciplines as well as philosophy, including sociology, psychology and economics as well as knowledge of the particular profession. It also recognises the institution as the site of

many challenging decisions and engages with the political nature of decision-making, asking: who should decide?²³

This approach is exemplified by the 'new museum ethics', which moves away from a single, linear viewpoint applied to an ethical issue. This contingent perspective is characterised by flexibility, openness and debate with a diverse range of stakeholders around the context of each issue, a bespoke case-by case approach which can change as the needs of society change. It works through collaboration and inclusion and emphasises social responsibility, transparency and shared guardianship of heritage.²⁴

The trend towards transparency and accountability within museums and archives is reflected in the development of codes of ethics, "a systematic collection of the standards governing the conduct of the members of the profession".²⁵ As M.E. Guy writes: "A code of ethics should describe a standard of integrity and competence beyond that required by law."²⁶ Codes of Ethics aim to increase the professionalism and codification of museum practice, and are intended to act as a moral compass from which staff can take their bearings in challenging situations, but how helpful are they?

Often singular in focus, they do have shortcomings and may not help with complex ethical dilemmas, as they do not include issues of politics, power, allegiances and relationships in the workplace. Codes of Ethics tend to define tension rather than help provide ways to resolve it. For David Wallace they "provide a bureaucratic, insular view of our social responsibilities ... at the expense of a broader moral calling",²⁷ while in Janet Marstine's view they "focus on the individual [and] are based on Western ideals of virtue".²⁸

Codes of Ethics are changing though, like those from the International Council of Museums (ICOM),²⁹ which are proactive documents. They do not simply say what staff cannot do but they give very clear indications as to what staff should do, and why, reminding them what their obligations are to their communities, their collections and their institution. The 'new museum' school of ethics lays down a challenge for the cultural heritage professions: that all of our codes of ethics need to be widened in scope and invigorated by issues of social responsibility, diversity, debate and change.³⁰

A further support for making decisions is provided by values. As Michael Henderson observes: "Values are the mental concepts that make meaning possible; they provide us with motivation to act and a framework for decision-making. Every sane person has values whether

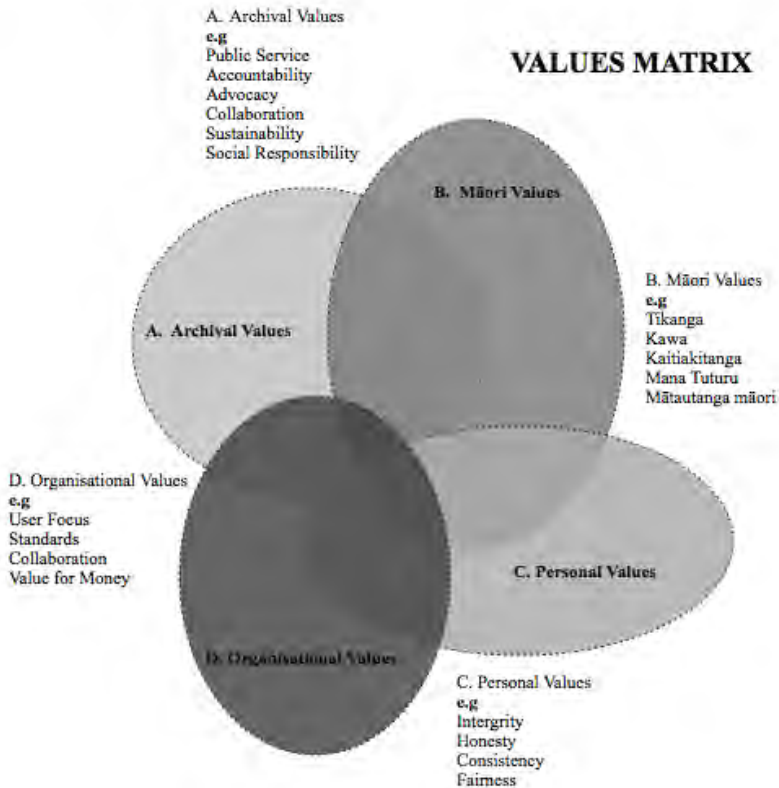
they know it or not. We can define values as our preferences (what you would prefer to experience in your life) multiplied by their priority (the importance you place on experiencing the preference).³¹ Values are the principles we believe are important to us; who we are and what we stand for. For Mark Greene, [archival] “power is grounded in our values. Values are the embodiment of what an organization stands for, and should be the basis for the behavior of its members.”³²

An organisation’s cultural values can be made manifest within their built environment. The values of the Museum of New Zealand Te Papa Tongarewa (Excellence, Knowledge and Learning, Guardianship, Community Responsibility, Relationships) are visible through bilingual posters in the staff entrance foyer, and in their meeting rooms. A more integrated representation of cultural values within a building can be seen in all Māori wharenui, for example in the ten tukutuku panels and colourfully decorated tāhuhu (ridge pole) and heke (rafters) of the remarkable wharenui at Hongoeka Marae in Plimmerton, alongside the whakairo (carvings) depicting the the whakapapa and history of Ngāti Toa Rangatira.³³

These visual representations of what an organisation stands for also need to be regularly discussed, reviewed and reflected on so that they are reinforced and integrated into all facets of its operation, including recruitment, induction and everyday decision-making. In this way they can serve as the foundation for the behaviour of those within the organisation.

The values matrix on the next page is a representation of the values that inform my work at The New Zealand Film Archive Ngā Kaitiaki O Nga Taonga Whitiāhuia. It contains sets of values as decision-making filters, which overlap, shift and change over time so are not fixed or exclusive. While I am a Pākehā archivist I must include at least a basic understanding of Māori values³⁴ in my practice, and remain open and responsive to Māori perspectives, although decision-making around the Māori collection is now made by a group of Māori specialist staff.

Related sets of values are espoused by both the archival organisation and the archival community, with different values prioritised at any given time for professional or political reasons.³⁵ It is our personal values over which we have full jurisdiction: an awareness of these keeps us safe, enabling integrity. As well as aiding decision-making they help us set our professional boundaries as archivists against our personal needs as humans – a critical way to protect against making bad choices. While it might seem unnecessarily time-consuming and introspective



to stop and work out our individual values, it is a worthwhile exercise both personally and professionally and there are many resources to help, such as the 'Values Audit' promoted by New Zealand-based corporate anthropologists Values at Work.³⁶ They advise:

"The next time you have a few moments in your busy schedule, consider stopping long enough to think, 'What's most important to me? How do I express that in my decisions, my behaviour, and my communication?' The answers may surprise you. They may help you make more fulfilling decisions, relating to all manner of things ... Knowing your values can reduce stress levels, enhance meaning, realign and ignite your motivation, and unleash your passion for being alive. It may even enable you to be happier just being you."³⁷

When our personal values align with those of our profession and of our organisation, we are happy in our work, when they don't, we're not,

as the case studies above reflect. Organisational values, as reflected in the workplace culture, can either support or negate good decision-making. The latter is reflected in the title of a sell-out presentation at the Festival of Dangerous Ideas in Sydney in October 2012: 'My Workplace is a Cult'. In such organisations with a 'closed' culture, allegiance trumps ethics and honesty, there is no scope for critical thinking or challenging wrongdoing, and disengagement from personal and professional values is more likely. In this climate, whistleblowers can suffer: as documented in eminent audiovisual archivist Ray Edmondson's personal account of his experiences as an archival campaigner.³⁸

A well-documented case study of this type of workplace with a closed culture is that of the Australian Museum, from 1997 to 2002 when 2000 natural history items (specimens, skins, fossils, skeletons) were stolen by employee Hank van Leeuwen and added to his personal collection at home. In 2002 he was jailed for five years.³⁹ He was caught by the vigilance of interns who were auditing the collection, but it took some time to convince the director, a supporter of van Leeuwen's, to act. The case was investigated by the police and the Independent Commission Against Corruption (ICAC) and generated a raft of safety measures implemented in museums across New South Wales. One of the ICAC's recommendations was that "there is a need for the Museum to ensure that ... the values, culture, management, decision making and systems of the Museum are all strong, integrated and reflective of the principles of public duty".⁴⁰

Conversely, in a more open workplace, it is more straightforward to do the right thing – staff are supported in learning from mistakes, having difficult conversations, and challenging wrong doing. Staff understand the essence of the organisation and their contribution within it, which fosters a sense of purpose, meaning and shared values, and makes dissociation and detachment less likely.

When faced with a challenging situation, Sally Bibb offers a simple clear and practical methodology for ethical decision-making based on philosophical principles. Her approach poses sets of structured questions around four phases: understanding the situation, making the decision, checking the decision, and finally, asking 'acid test' questions.⁴¹

1. Understanding the Situation

Here, you are gathering information and going through a structured look at all the dimensions and perspectives of the problem.

- Do I understand the situation?
- Have I got all the facts and information I need?
- Are there any legal issues involved?
- In what way is this decision ethically problematic?
- Have I looked at the situation from the perspective of all involved?
- What is the truth of the situation?
- What is my intention?

Making the Decision

This stage is about the possibilities, strengths and weaknesses around your decision.

- Have I spoken to all the people involved?
- What are the options?
- Are there other possibilities?
- Have I got the courage to do what is right?
- How sure am I that this is the right decision?
- What are the downsides and upsides of this decision for all concerned?

Checking the Decision

What are the consequences of my decision for all concerned, including me, others, the organisation, family and friends?

- Is my decision the right thing to do?

Acid Test Questions

These questions enable us to see the wider perspective, consider our conscience and can help to confirm or deny that the decision we have reached is correct.

- Would I be happy for my decision to be published in the media?
- Would I be happy for my friends and family to know about my decision?
- Is there any part of me that thinks this decision is wrong or that I am ashamed of it?
- If I implement this decision is my conscience clear?
- What is the best decision for the highest public good for all concerned?

To this final set I would add the following question:

- What would the both archivist of the future and the archivist of the past make of this decision?

As archival professionals we all walk in the footsteps of those who have gone before us in making decisions about the collections in our care. We may ourselves have benefited or, conversely, suffered when we inherit issues that have been generated, unwittingly or otherwise, by good or poor decision-making by our archival forebears. In our everyday decision-making it is critical that we bear the archivist of the future in mind so that as far as possible we minimise the risk of leaving a legacy that generates confusion or re-work for those that follow, through measures such as documenting collection processing or management decisions. Checking decisions with your mentor or supervisor and/or reflecting on what your archival guide (defined here as an archivist who has supported and advised you in the past)⁴³ might have advised you to do can also assist the process.

So next time we are faced with a complex ethical decision, this tool can lead to a more grounded and sanguine frame of mind along with a more constructive and considered outcome. Taking time for preventative self-care is also another means to ensure we are in better shape to confront and work through the professional challenges we face.

In 1993 during an ethics workshop I co-presented for the International Federation of Film Archivists in London, we set out to identify pressures for archivists and take them through ethical decision-making outcomes. We marked out the body of an 'archivist' in string on the floor, and gave the participants sets of coloured cards to fill out: red for pressures ('bribing', 'not enough time', 'system bottlenecks') placed around the outside of the body; yellow for emotions arising from the pressures ('anger, fear, frustration, powerlessness, despair') placed inside, facing the pressures, and green for measures that maintain personal and professional safety ('support from colleagues', 'go on a course', 'know our core values', 'be diplomatic', 'laugh', 'keep cool'). These green cards were placed in a spine formation within the body of the 'archivist'. The metaphor of an archival spine is powerful – our backbone provides support strength and character, and it is vital to protect it in order to be more resilient and centred about ourselves, our work, and the decisions we make.

As archivists we are faced with a range of pressures. They might be aspirational but they are also daunting, stressful and at times, unrealistic. In workplaces which are not alive to the insights and benefits of ethics and values, there is greater risk of dissociation and detachment from the work which makes bad choices more likely. Alternatively we can stay awake, and take a more considered, open approach, working with

the deeper and wider considerations that contingent ethics and values provide, and ensuring we look after ourselves along the way. This way we are better equipped to make sound decisions, improve our workplace cultures and face the future with all the risks and opportunities it brings.

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33. Hongoeka Marae, *Te Whakatuwheratanga o Te Heke-Mai-Raro* (Plimmerton, Hongoeka Marae, 1997), pp. 6-9 and 13-21.
34. Please note that these values are much wider and deeper than the necessarily condensed guide below indicates. Recommended reading in this area includes Hirini Moko Mead, *Tikanga Māori: Living by Māori Values*. Wellington: Huia Press, 2003.
Tikanga – customs and practice.
Kawa – protocols / etiquette.
Kaitiakitanga – guardianship.

- Mana tuturu – principles of indigenous intellectual property rights.
Matauranga Māori – Māori traditional knowledge systems including te reo, medicine and cultivation.
35. See, for example, values suggested for the archival profession by Mark Greene: 1) Professionalism; 2) Collectivity; 3) Activism; 4) Selection; 5) Preservation; 6) Democracy; 7) Service; 8) Diversity; 10) History (Greene, *ibid*).
 36. Michael Henderson and Dougal Thompson, *Values at Work* (Auckland, Harper Collins, 2003) 164-167. See also Howard and Korver. *Ethics for the Real World: Creating a Personal Code to Guide Decisions in Work and Life*, p.75.
 37. Michael Henderson, "A Brief Case for Personal Values". *Values At Work*. n.d. Accessed February 20, 2013. <http://www.valuesatwork.org/A3BriefCaseforValues.pdf> (*ibid*)
 38. Ray Edmondson, *You Only Live Once: On being a troublemaking professional* (2002). Accessed March 6, 2013. http://www.archival.com.au/images/stories/pdfs/you_only_live_once.pdf
 39. Independent Commission Against Corruption, 'Report on investigation into the theft of zoological specimens from the Australian Museum between 1997 and 2002 and related matters'. (2003). Accessed March 6, 2013. www.icac.nsw.gov.au/.../3376-report-on-investigation-into-the-theft-of-zoological-specimens-from-the-australian-museum-between-1997-and-2000
 40. Independent Commission Against Corruption. *Investigation Into The Theft Of Zoological Specimens From The Australian Museum*. (2003). Accessed March 6, 2013. www.icac.nsw.gov.au/investigations/past-investigations/.../7
 41. Bibb, *op cit*. pp.29-30.
 42. Bibb, *op cit*. p.31.
 43. For example, my own archival guides include the late film archivists Jonathan Dennis, Elizabeth Street and Harold Brown, and the living moving image archivists Elaine Burrows, Jane Hockings, Bronwyn Taylor, Anne Fleming and David Cleveland.

Titiro ki muri: Resurfacing Māori Collections through Improved Arrangement & Description – a case study¹

Ariana Tikao and Nicola Freat

Introduction

This paper is a reworked version of a talk originally given within the 'Identity' theme at the ICA Congress in Brisbane in August, 2012 and then re-presented at the ARANZ conference 'Inside and Outside the Box' in Wellington in October, 2012. In that talk, we used a case study to discuss how the Alexander Turnbull Library has developed and implemented tools to enhance archival descriptive practice relating to Māori materials. This paper contains substantially the same information, but has been re-ordered and updated for publication, while still retaining the presentation dynamics as we have indicated our respective contributions.

*"For Māori researchers, it is into a Pākehā whare (house) that they must enter, and it is with a Pākehā key that the door will be opened. But behind that door and within the many rooms of that house, there are precious taonga Māori that can contribute to the maintenance of mana Māori."*² (Royal, C. 1990).

Ariana: The above quote was written in the Turnbull Library Record 23 years ago by Charles Royal in his chapter about the Māori collections held in the Alexander Turnbull Library. I think this is a really poignant quote, and one we should still think about often. How can the library be more of a Māori whare? Should we be content for Māori to keep seeing us as a Pākehā whare? What can we do to ensure Māori can open our doors with their own key?

I have been the Māori specialist in the Arrangement and Description (A & D) team for over a year now, and before I started here, I barely knew what 'arrangement & description' meant. At my interview I made the statement that I was mostly interested in connecting Māori communities to their taonga. One of the interviewers said, well that is exactly what will happen if we describe the collections better, it will make them more findable and lead to greater access.

In my first large arrangement & description project, I found that enhancing our records of a collection of letters known as ‘the Atkinson Māori letters from Taranaki’, has indeed launched a resurfacing of these taonga back into the consciousness of the people they most relate to (i.e. the descendants of those tūpuna who wrote them), and has led to greater engagement and potential for further collaboration.

Case Study

The ‘Atkinson Māori letters from Taranaki’ (MS-Group-0031, 252 letters) were suggested as a candidate for digitisation recently, because they are ‘A rare surviving example of 19th C. letters between Māori rather than from Māori to European. Found during the land wars and passed to language scholar A. S. Atkinson’.³

The collection is called the Atkinson collection after Arthur Samuel Atkinson who was an immigrant from England in the 1850s. Atkinson was the editor of the Taranaki Herald in the 1860s during the Taranaki land wars. He and his brother were very involved with the wars, fighting against Māori who were striving to retain their tribal lands.⁴

Most of the 252 letters were taken from two villages, Mataitawa and Paikamahoe, when they were burnt and destroyed. At the time, the letters were analysed for military intelligence and then studied by Atkinson who wrote about them and translated some of them in his newspaper. Among other interests, Arthur Atkinson was a philologist with a particular interest in the Māori language. His papers on Māori language and vocabulary were incorporated into the fifth edition of the Dictionary of the Māori Language, published in 1917⁵ and his contributions are still acknowledged in the current 7th edition.⁶

When I first started at the Turnbull in December 2011, the collection had been scheduled for digitisation as a part of a large project which prioritised collections in Māori, and A&D had been asked to consider ways to put the contextual metadata online with the scanned copies. At that time, there was a ‘top level’ group record online, linked to an item record for each folder, saying only ‘Correspondence, [date range]’. However, there was also a paper inventory available in the reading room, which held a far greater depth of information. We thought briefly about attaching this inventory to the group record as a pdf, but then we decided to put the time into creating a new record for each letter. This would not only make the information more discoverable and usable, but facilitate our Image Services team’s work of attaching the digital copy of each letter to its specific record.

 Whonaiti pa Māhe 22 1865
 Kua ake e tahi atu ki
 tohu taina kia Tautahi
 ariki e hōa tana kōe
 me te iwi me ngātuanui
 me nga kuni me Whakato
 maki mai inga maki atu
 tangi ki tane i whaka tau
 kīria e otana tipuna e hōa
 kī te noho pūnui kua rēo
 to tana mahua me tatau
 Tautahi kua rēo atu ki
 tangata mo te kōwhiri
 maha e hōa kapa i rēo
 kōhi te pūh kōhō a otana
 tipuna te pūh i te aroti
 a, kia kōhō mai kōe tōpū
 ano te iwi me

Kia Tautahi Ariki
 Hei Whakato

Figure 1: fMS-Papers-2327-16-07, p1 of letter to Tautahi Ariki from Tianara Hapurona, 22 March 1865 (Alexander Turnbull Library).

I would have liked to have worked more with the actual letters and put even more detailed information in about content or subjects, but for expediency's sake and thinking of the project as a stage in an incremental process, we decided just to work from the inventory. Along the way I found some tools that became very important for the arrangement and description process. In particular, a thesis done about some of the letters from this collection and available online, which made it easier to identify some of the tūpuna who feature in the letters.⁷ The thesis also contained a map from which I was able to deduce tribal names from the place names, which enriched our descriptions.⁸ I also found the Te Kāhui Māngai⁹ website and the iwi boundaries map¹⁰ on the Taranaki Regional Council website very useful.

Nicola: My section of this paper will talk about some of the existing tools with which Ariana worked, the evolving nature of our finding aids online, and the facilitation of community input to description in the future.

In the broadest sense, this project fits within a process of continual improvement by which the Library has been attempting to increase access to Māori materials since the appointment of its first specialist staff member in 1979.¹¹ Now, Ariana is one of seven specialist Māori staff who are spread across each aspect of the Library's business. Her role sits within an A&D team which was created during the Library's restructuring in 2011 and is expected to work equitably across formats. The presence of a specialist who can focus on improving our tools and practice is already leading to more confident A&D of Māori material, including digital material, by the team as a whole.

Ariana's first major A&D job enhanced an online description from one reference to '18 folders of letters written in Māori', with the single provenance of a colonial collector, to descriptions of 252 items and the addition of hundreds of names of authors, recipients, iwi and places – Māori terms which make it easier to find Māori materials. As one would expect, the simple allocation of additional A&D resources to undertake an extra level of item description and publish it online enormously enhanced the access to these letters.

However, this mahi has also strengthened our understanding of the provenance and context for these letters.

The illustration to this section attempts to show the passage of individual letters into different groupings over time. The letters were written by a variety of people from different locations to people living in various kāinga in Taranaki. Most of the letters were taken from two kāinga

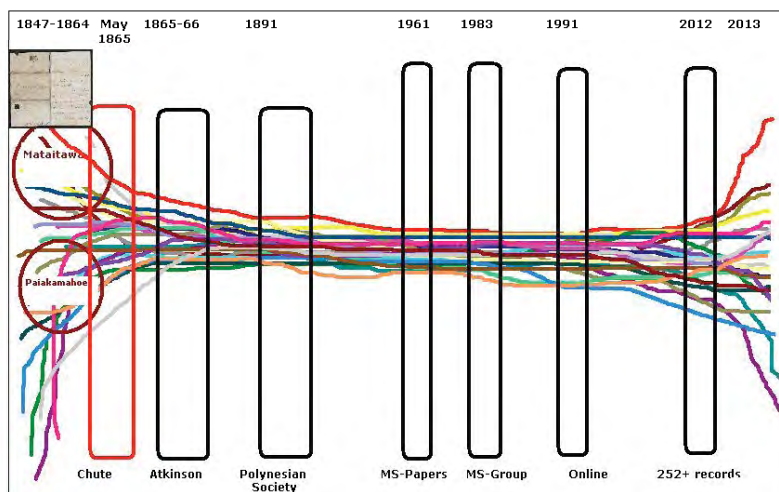


Figure 2: A correspondence network over time.

– Mataitawa and Paikamahoe, when these villages were destroyed. They were gathered up by Major Chute to be analysed for military intelligence. They were then given to Arthur Atkinson, who ran a philological eye over them, and possibly added others that he was given separately. In his role as editor of the Taranaki Herald, Atkinson transcribed, translated, and published some of the letters, sometimes under the heading of 'Māori literature'. At some time, Atkinson's collection was placed with the Polynesian Society records, which were deposited with the Alexander Turnbull Library in 1961. At this time, the collection was given an MS-Papers reference.

In the early 1980s the collection's worth was recognised by Sharon Dell¹² as "one of our jewels",¹³ and these 252 letters were separated out as a distinctive group with a new reference number. They were arranged into date order and placed into 18 folders. An index of names of the writers and those they wrote to, and place names were recorded in the paper inventory. This paper inventory was the main finding aid for the collection, and the collection was microfilmed as a part of a wider microfilming project in the 1980s. In ca. 1999, the top level description and 18 folder records went online via the Library's OPAC, and were in due course harvested into the National Library of New Zealand's federated website. Now, each letter has its own record with a scope and contents note and links to additional authorised terms which in the case of personal names, include biographical notes. Soon, there will be

a digital object attached, and potentially, future enhancement including transcription, translation, and ongoing additions to the descriptions as more is discovered about them.

So, this work has enriched communication of provenance and context as well as of each item's content, and has put it online. This means that when someone finds an image of a letter, it will be wrapped in a chain of meaning which makes it possible to put a lens over it at different points in time. Our goal is to ensure that this rich metadata is solidly founded within the digital environment.

Existing tools

We use two specific tools which have been developed for standardised authority control for Māori terms: 1) the Iwi-Hapū Names list,¹⁴ and 2) Ngā Ūpoko Tukutuku, or the Māori Subject Headings list, built using a Māori world view.¹⁵ These are both dynamic tools, available on the web, and their inclusion makes us part of a community of practice working towards wider acceptance and use of Māori terms for Māori materials.¹⁶

This data also includes thousands of names (for people, or 'entities', or 'agents', and for places), in shared authority lists within our A&D system. These terms get surfaced online, along with our associated notes on biography, context or hierarchy. There is substantial work ahead in disambiguating personal names, and in exploring the addition of geotagging to place names.

These terms are linked to descriptive records created within A&D's chief tool – TAPUHI (Turnbull Automated Project for Unpublished Heritage Items), which is the Library's in-house collection management system, first implemented for the Manuscripts section in 1991/2, then separately for the Photographic Archive and the Drawings Paintings and Prints accounts in 1992/3, and for the Oral History account in 1997/8. The system (except for Oral History), defaults to immediate online publication of all records, and mandates a top level description within a short time after accessioning. As a result, we can claim to have no backlogs in the Manuscripts section! However, for many collections there may be only a minimal top level description online, and it may be difficult for researchers (or indeed donors) to see whole collections. In addition, the data structure does not allow many links to assist connectedness to the online 'web of knowledge'.

Future development

However, the implications of speedy minimal description for a collection

like the 'Atkinson letters in Māori from Taranaki' may be that Māori assume that the letters are written by Atkinson and do not explore further (this was a perception that we needed to correct). Digitisation of the letters, and the associated item level metadata, are only one step towards improving access.

I argue that 'surfacing' material goes beyond simply more item description. One of the critical elements for 'surfacing' these days means to the internet, and that means thinking in IT terms. If our data isn't surfaced on the web in a structured way, to computers, it will not be available for the huge amount of creativity in this realm, including by Māori. For example, there are already digital repositories run by iwi. There are projects assessing the use of te reo in digitised newspapers; people are developing search tools generated from maps of pā and marae. Surfacing standards-based archival descriptive data into this open linked environment means that other people can find it and make it sing.

For me, pragmatically, this means using the standard designed to put A&D on the internet, EAD or Encoded Archival Data, along with its sister standard EAC or Encoded Archival Context.¹⁷ The A&D team has been exploring practice in this space through a project known as Hikitia (Uplift), and samples from the Taranaki letters collected by Atkinson have been encoded into EAD and EAC as part of a pilot study.¹⁸

Communicating all of these access points online, in a standardised way, makes it easier for Māori resources in the Library's unpublished collections to be found. Once found, whether by individuals or by IT tools, these primary resources can be used for all sorts of purposes. We may not see all of them immediately, so how can we measure success? One measure will be the extent to which specific tools like the Iwi/Hapū list and the Māori Subject Headings, which were intended to be dynamic and to continue to evolve, are taken up and contributed to by others in the archival and library descriptive community of practice. Another will be the connectedness of our future finding aids, achieved via standardised data. A third way will be through adding value to our data with enhancements suggested by the community. So, we will know we have succeeded by the number of new conversations we are having, even if they include the occasional wero, and by the evidence of vibrant and dynamic work using and re-using the collections.

Ariana: Relationship building is critical. In April 2012 I spoke at the ARANZ 'Taonga Tuku Iho' seminar about the work I had just started doing on the collection. Our Māori curator, Paul Diamond spoke about a

collection he was working on, of Māori portraits from the early 1840s. There was a good amount of interest from the archivists who were present that day.

A few weeks later, we were approached by Honiana Love who is an archivist who until recently worked for the community based organisation, Te Reo o Taranaki. They are focussed on revitalising their unique dialect of the Māori language from the Taranaki region.

Honiana confided in us that she had felt quite shocked that we had spoken about her ancestors without speaking to her or her iwi first. One of the portraits that Paul featured in his presentation at the ARANZ seminar was of her namesake Honiana Te Puni. Honiana said some memorable things that day, one of which was a reminder of the pain still felt by the Taranaki people by what happened to them in the wars. She said it was not 150 years ago to them. To them, "it happened yesterday".

After some discussion, Honiana offered to introduce us to iwi representatives. We met next with Honiana and Hemi Sundgren who works for the Taranaki Iwi Trust (and was then the chairperson of Te Reo o Taranaki). Hemi stressed the importance of building a quality relationship between the library and the Taranaki Māori community, who relate to the letters. This has been a work in progress ever since.

It has included collaborating on interpretation and labelling for one of the letters for an exhibition in our newly opened Turnbull Gallery. In August Paul Diamond and I visited Te Reo o Taranaki to talk about the letters. We also co-presented with Honiana at a public talk at Puke Ariki about the letters. The outcome of the meeting is that Te Reo o Taranaki want to engage with us, but this cannot replace engagement with iwi. We are seeking guidance on any potential issues surrounding cultural sensitivity of particular items before the digitised items go up on the internet, and Te Reo o Taranaki are offering to introduce us to iwi representatives. Ideally the project can become one of digital repatriation which could build upon a previous collaboration with Archives NZ and help them fulfil their mission to revitalise their unique dialect of Te Reo Māori.

Tribal historians like Hemi hold much of the rich cultural knowledge pertaining to such collections. Through being inclusive of decision making surrounding these letters, we are building up trust and look forward to working together more in the future and collaborating over helping to be able to interpret the letters better and to improve our descriptions and accuracy of our finding aids relating to them.

Our Conclusion

The next step is to build upon this relationship and in conjunction with the Taranaki community and others who relate to these letters, to put the digitised items up on line, so they can be utilised for future research.

We also hope to foster a reciprocal relationship, so, if we have mis-named someone in the Atkinson letters, we can expect that someone from Taranaki will tell us, and then we can correct the name, and its 'authority' version, note the source of the new information, and, in an ideal world, note that the finding aid bore the incorrect version for however long!

The title of this paper 'Titiro ki muri' literally translates as 'look back' which implies looking to the past to inform practice. In a Māori world view however, it is as if you are walking backwards into the future, whereby the past is in front of you.

So titiro ki muri (looking behind) can also refer to the need to look to the future. To keep future generations in mind in the work we do now. To make sure that we hand out as many keys as are needed for as many doors as there are taonga in our care.

Endnotes

1. Presentation to ARANZ Conference, Wellington, 2012.
2. Royal, C. *Turnbull Library Record*, 1990. p.33.
3. Internal Library report, Ref#439062, 27 July 2011.
4. See DNZB.
5. Clayworth, P. (2003). "A sort of scientific duty": A.S. Atkinson on race, civilization and the Māori. In *Turnbull Library Record*, 36, p.47.
6. Williams, H. W. (1992). *Dictionary of the Māori Language*. 7th ed. Wellington: GP Publications.
7. Goode, P. (2001). *The Kaingarara letters. The correspondence of Tamati Te Ito Ngamoke in the A. S. Atkinson Papers, 1857-1863* (Master's thesis, University of Canterbury, Christchurch, New Zealand). Retrieved from http://ir.canterbury.ac.nz/bitstream/10092/4313/1/Thesis_fulltext.pdf
8. Ibid. 'The Kaingarara presence in Taranaki' [map].
9. Te Puni Kōkiri. (2012). *Te Kāhui Māngai: Directory of Iwi and Māori Organisations*. <http://www.tkm.govt.nz/>
10. Taranaki Regional Council (2012). *Iwi Contacts: Iwi boundaries*. <http://www.trc.govt.nz/iwi-contacts/>
11. Barrowman, R. (1995). *The Turnbull: a library and its world*. Auckland: Auckland University Press.
12. Sharon Dell was employed as the Turnbull's 'Māori Manuscripts Librarian' in 1979.
13. Alexander Turnbull Library Māori Manuscripts Librarian, working notes (unpublished). MS-Papers-6373. Draft NARTAM form for Atkinson Māori letters from Taranaki, with MS annotations by Sharon Dell (1983).
14. This was developed in 2001 by NLNZ, TRW and LIANZA, and is available from the NLNZ's website <http://iwi-hapu.natlib.govt.nz/iwi-hapu/>
15. This consists so far of 1471 preferred terms / subject headings of ca. 4019 terms in total, and it includes different dialects. These numbers were accurate as of March 2013. (Amey, C. personal communication, 15 March 2013). <http://mshupoko.natlib.govt.nz/mshupoko/index.htm>
16. Unfortunately, in order to facilitate the inclusion of these terms we need to run internal versions which, because our system does not support Unicode, are inconsistent with terms that include a macron, which (at least these days) can change the meaning of a word in Māori. By requiring support for unicode in our future systems, we will be able to be consistent with broader practice.
17. <http://www.loc.gov/ead/>; <http://eac.staatsbibliothek-berlin.de/>
18. 'Project Hikitiā' (Uplift) is an in-house project to explore practice using EAD and EAC as a preliminary to replacing the TAPUHI system. It has involved the generous support of Daniel Pitti, who arranged for a free trial instance of ICA-AtoM. A&D team members have been experimenting with data from existing descriptions.

The Marists and Maori – Records of a 175 Year Relationship¹

Ken Scadden

The history of the Marists and Māori in New Zealand is woven through the history of Aotearoa/New Zealand like a harakeke leaf in a kete.

The Society of Mary (Marists) was founded by Father Jean Claude Colin in France in 1836 and Pope Gregory XVI commissioned them to bring Catholicism to the Western Pacific. The Marist Order consists of ordained priests and professed brothers. It is not to be confused with the Marist teaching brothers who are a separate group who largely arrived later to teach in primary and secondary schools.

The Marists were the first Catholic missionaries to arrive in New Zealand. The Anglican Church missionaries, of course, had arrived 25 years earlier. This article will endeavour to show you something of the relationship with Māori based on the rich collection of records held in the Marist Archives which illustrate the 175 year relationship between the Marists and Māori.

The Marist Archives has a range of virtually all archival media types, including books, files, registers, photographs, maps, plans and architectural drawings, sound recordings (including reel to reel tapes and oral history tapes), glass lantern slides, videos, financial records, personal papers and digital records as well as a large number of objects.

The first group of Marists left France under Bishop Pompallier in 1836 and after a long voyage via Valparaiso, Tahiti, Wallis, Futuna and Sydney arrived in the Hokianga in January 1838 where they established a Mission, which was later moved to the Bay of Islands.

Bishop Pompallier was present at the signing of the Treaty of Waitangi on 6 February 1840 and played a role in the process. On the day before the signing Pompallier cautioned the assembled rangatira against assuming that the British Crown would act in the best interests of Māori. Furthermore he was partly responsible for the fourth article of the Treaty which guaranteed religious freedom and protection of Māori custom.

Pompallier House (as we know) still stands and was the early centre of Catholicism in the far north. Its printing press played an important role in bringing literacy to Māori.

The key to this was a French Catholic layman called Jean Francois Yvert who was recruited to run the Catholic Mission printery in New Zealand.

Before leaving France he purchased all the equipment and supplies required to establish and run a printery. The type he brought with him was able to be adapted to print in Māori, Latin, English and French.

Together with four priests, four brothers, two clerics and some laymen they arrived in the Bay of Islands on 15 June 1841. Records survive of a survey undertaken in 1842 and Yvert issued a strong plea to his confreres that everyone on the Mission should have lessons in Māori and English.

Yvert established the printery at Kororareka in 1842 and trained two Marist Brothers in the art of printing. Together between 1842 and 1850 they printed at least 12 publications totalling well over 30,000 volumes and this against a backdrop of the turbulent 1840s, with war between the British and Kawiti and Hone Heke, etc.

One of their large two printing presses was removed to Whangaroa early in 1845 before Hone Heke attacked Kororareka and returned in 1846. After Yvert's departure from the Bay of Islands, the Gaveaux press found its way down to the Waikato and was used by the Kingitanga movement under King Tawhiao. From 1892 to 1933 it was used to produce the Kingitanga newspaper Te Paki o Matariki. In 1968 it was brought back to Pompallier courtesy of the Māori Queen, Dame Te Atairangikaahu.

Yvert's view on the importance of printing can be summed up in his own phrase: "Books are Teachers".

There were some major differences between these early Catholic missionaries and their Protestant counterparts. Firstly, having taken vows of poverty, chastity and obedience, it meant they could not own land in their own right, relying on local rangatira to loan them land for their mission stations. By the mid 1840s some of the largest land owners in the north were the Protestant missionaries.

The early Marists took their poverty vows seriously. Ensign Best recalls meeting a Marist priest on the road near Tauranga in 1842:

*"I never remember seeing a more miserable figure – Travel worn, unshaven and unwashed he wore the tri-cornered hat of his Order, his long coat and a kind of black petticoat were tucked up with skirts under the waistband and a pair of old Wellington boots drawn over his trousers. From his neck hung a large crucifix and on his back was a kind of sack containing in every probability all he possessed in the world."*²

Secondly, they were celibate and therefore did not form relationships

with Māori women (nor in fact women at all) – much to the puzzlement of many Māori. They were also French speaking, with Māori as their second language and many who lived in New Zealand all their lives did not learn to speak English all that well.

Some aspects of their approach to Māori were also different. For example, in 1841 Bishop Pompallier wrote in his Instructions for Work on the Missions:

“God does not require European dress from those who want to serve Him – he wants our hearts that is all. It is better to go to heaven wearing your own countries clothes than to go to hell in European clothes.”³

And another example:

“Sometimes the natives insist on bringing their weapons with them to Church and even using them for exercise or recreation. They sometimes like to let off a few rounds of rifle fire. These are all things the Protestant missionaries have forbidden them to do. But this strictness shows little understanding of them – there is no evil in any of this and the Bishop does not forbid it. They are free to continue.”⁴

Many Māori were attracted to the highly ritualistic nature of the Catholic Mass and, given their relationship with their own whakapapa, many were drawn by the whakapapa of the Catholic Popes who traced their lineage back to St Peter.

Lettres Reçues d’Océanie/Letters Received from Oceania

In 2009 a series of 1,365 letters written in French by the early Marist missionaries in Oceania back to the Founder of the Marist Order, Father J.C. Colin, in France was published. They cover the years 1836-1854 and contain a wealth of information about what they experienced in New Zealand and the Pacific. Part of their importance lies in the date range of the letters as they cover a period of time when Māori society was in a great state of flux.

Professor Hugh Laracy (Professor of History at Auckland University) considers them to be the most important single contribution to Pacific history since Professor J.C. Beaglehole edited the journals of Captain James Cook.

They are gradually being translated from the French by scholars from Auckland, Waikato, Victoria and Canterbury Universities and other French speakers from around the country. Those which have been translated to

date are available to bona fide scholars on the Marist Studies website: www.mariststudies.org.nz. As an example, an edited extract from a letter from Father Chouvet SM describing how Māori in Opotiki went fishing in 1845 reads:⁵

"I wanted to accompany Maori in all their fishing operations. So joining a group of 25-30 we got into a waka which was the dug out trunk of a tree. We all paddled and distanced ourselves about 4 or 5 hundred paces in a straight line from the shore.

During all this time two strong men were throwing overboard armfuls of net which had little stones attached to it at one side which pulled it to the seabed.

Having got this distance from shore we turned left and travelled roughly the same distance. We turned the prow of the canoe for a second time and returned to shore having made a square.

At the place of departure one man held one end of the net by a thick rope and the other end which remained in the canoe came back with it.

This manoeuvre finished, the men involved divided. Half of the fishermen went to one end of the net, the other half to the other end.

Divided like this, the fishermen pulled at the ropes of the net. After 20 or 25 minutes it was entirely brought back to land. The middle of the net which was 10 to 15 times wider than the other Parts came last and a crowd of fish were gathered and imprisoned there.

Where there are only 1,000 to 1,500 kilograms of fish the Maoris say "he toru toru", "only a few"! I say to you without exaggeration imagine the kitchen of your house covered with fish two feet deep you will get some idea of the quantity of the fish I have seen. Often 15 different species are caught at once. Anyway I can guarantee you that I have seen catches of 2,000 to 3,000 kilograms of fish caught in this way."

In addition to these first volumes of the Letters Received from Oceania covering up to 1854, there are literally thousands more letters in the Marist Archives in Rome ranging from 1854 to the present, which have yet to be accessed and translated.

Father Catherin Servant SM

Father Servant was a Māori Mission priest stationed in the Hokianga from 1838 to 1842. A manuscript written by him in French was discovered in the Marist Archives in Rome and translated into English. Fluent in Māori, Father Servant wrote what is described as an "unprejudiced account of the manners and customs of Māori". It was published as the book 'Customs and Habits of the New Zealanders 1838-1842' in 1973. These early reports were recorded during a time of great transition for Māori

and are of great value to historians and ethnographers.

Māori Missions

Initially the Marists established a Mission Station in the Hokianga, later moving to the Bay of Islands.

By the end of 1843 there were about 38 Marist missionaries in New Zealand and, except for a small group in Akaroa, all were based from Rotorua northwards.

By 1846, Bishop Pompallier reported to Rome that the Marists had baptised 5,000 Māori and that 25,000 were receiving instruction.

The Marists' work in the north was seriously affected by the decision in 1850 to move all Marists south into the new Diocese of Wellington. Many Māori communities were left in limbo by this decision. For example, the Rotorua community which boasted 1200 adherents in 1850 was not visited again by a Catholic priest till 1861.

These early missionaries could have had a much greater influence had there been more of them, had they been better resourced and had the Land Wars not occurred. The Land Wars destroyed much of the good will which had been built up between the Marist missionaries and Māori.

Māori missions were established in Hawkes Bay, where the rangatira Puhara loaned the Marists land at Pakowhai.

Puhara was defeated in battle and the Marists moved to Meeanee where they established vineyards. They moved their seminary for training priests to Greenmeadows.

One point that must be remembered is that the Marist presence in New Zealand was a Mission to Māori. It was only later when European settlers and soldiers (many of whom were Irish Catholics) came to New Zealand that the priests started to minister to the spiritual needs of Europeans.

During the Land Wars of the 1860s, some had real qualms of conscience about whether to support their Māori congregations or their fellow Europeans who, after all, were largely English. As might be expected the French clergy had a somewhat different perspective on the British colonisation of New Zealand than the dominant colonisers.

Most of the early French Marists spoke fluent Māori and closely shared in the daily lives of their congregations. Many were keen observers of Māori life and customs and wrote detailed reports of their observations back to France.

The principal Māori Missions on the West Coast of the North Island were at Hiruharama (Jerusalem) and Pukekarakā (Ōtaki).

Father Lampila (Hone Rapira) arrived in Whanganui in 1852 and tradition has it that he was tacitly supported by Te Pehi Turoa, the principal rangatira on the river who had strong links with the Waikato and Taranaki. Together with Brother Elie Regis they built flour mills along the river. There was a suspicion in Government at this time that there was a connection between papists and disloyalty to the British Crown. Father Lampila was even accused of raising the French flag on the river and had to face a Government inquiry. There is ample evidence that there were strong links to the Kingite movement. In August 1862, King Potatau Mautauera became a Catholic but later in 1864 renounced Catholicism in favour of the new prophetic movement.

During the Land Wars, Brother Euloge was killed at the battle of Moutoa Island on the Whanganui River while supporting his congregation. Father Rolland came in for praise for his courage in tending the wounded during a battle and had a bullet hole shot in his hat.

Father Jean Marie Vibaud (Pa Wiripo) was a Marist priest who spent seven years from 1907 to 1914 at Hiruharama on the Whanganui River and another four years in Whanganui itself. Such was the respect that he gained, he was inducted into the Whare Waananga on the river. His writings have been used in several books and in claims by iwi to the Whanganui River. An entry in his notebook reads:

*"Canoes were the only way of access to the Whanganui fastness. And to this day one may see in the soft papa cliffs the holes made by the poles of successive generations of canoe polers. With the advent of European steamers the native canoe was abandoned and the poling holes became the convenient homes of kingfishers and river ducks. And the present day Whanganui Māori still watches the ancient poling holes during the nesting season. Indeed the River-bank nesting birds have an uncanny way of foreseeing the height to be reached by the highest spring flood. Year after year thus flood height varies and year after year, the nests are built accordingly."*⁶

Thus the people of the river were amazingly able to predict the behaviour of the river for the coming winter and spring.

Records in the Marist Archives include correspondence and notebooks from Father Vibaud on aspects of Māori history, language, lore and teachings, Mission history and education. It is understood by the Marists that books containing certain sacred information were consigned to the waters of the Whanganui River by Father Vibaud when he left the river for good.

Pukekaraka/Otaki

Arguably the most successful of the early Catholic Māori Missions was that established in 1842 at Pukekaraka Marae at Otaki. The first church at Pukekaraka (also known as Puke karakia – Hill of Prayer) was built in 1844 by Father Compte (Pa Kometa).

Father Compte, like all Marists, was not interested in acquiring land but in education and evangelisation and worked hard to raise his congregation's standard of living. He introduced flour mills, rope making equipment, and bullock drays and encouraged trade by acquiring a schooner, the *Elizabeth*, for them to convey their produce to Wellington. This vessel made a number of voyages to and from Wellington during 1853-1854 including at least one commanded by a Māori captain named Terawatu.

Lack of personnel and resources to maintain the Mission Station when Father Compte went back to France in 1854, saw a decline in the Māori Mission. Within a few years the church was burned down, and although a new church was built in 1859 there was no resident priest available and Marist priests tried to service it from Thorndon, Wellington.

Pukekaraka's fortunes were not revived until Father Melu (Pa Werahiko) took up residence in Otaki in 1883.

'Roma', the first wharenuī, was built in 1904. The catechists of the time were Te Aomarere, Te Pokaitara, Te Hiakai, Taiaroa, Tutuohe (of Ngapuhi) and Hakaria Rangikura. Hakaria rang the church bell for over 40 years and the bell in the Otaki Church is still named Te Pere O Rangikura in his honour.

The larger wharenuī, 'Hine Nui O Te Ao Katoa', was built in 1905. Hine has no carvings but has a special Ko-whai-whai pattern done for her. Hine has been used for a number of tangi; the Māori Women's Welfare League, the Catholic Women's League and the school whanau all still use her for meetings.

These wharenuī were built during the time of the great hui of Father Delachienne (Pa Hohepa).

The Parepare – Wall of Reconciliation was built by the Muaupoko iwi in 1910. As Muaupoko had a great influence on the development of Pukekaraka it was used by both Ngati Raukawa and Muaupoko.

As a result of the long association with Pukekaraka the Marist Archives hold extensive records of Marist work there including correspondence, photographs, baptism, marriage and burial records dating back to 1844.

A Different Approach

The teachings of the early Marist missionaries reflected a very Western understanding of the Catholic faith and it took some time for calls for the development of a genuine Māori theology, Māori spirituality and Maori liturgy to be developed within the Catholic Church in Aotearoa/New Zealand.

Individual Marists recognised the need to blend Māori and Catholic theologies together but it was not the approach of the Marist Order as a whole.

Father Delachienne was a visionary man, well ahead of his time in promoting hui and the marae as the most appropriate environment for the celebration of Catholic Maori faith. He founded a Maori language Catholic newspaper called *Whare Kura* which ran from 1909 to 1927.

The Archives also holds the surviving copies of the Māori language Catholic newspapers *Whare Kura* and *Whiti Ora*.

Hui Aranga

The first recorded instance of a hui organised by the Catholic Church in New Zealand as a means of transmitting the Christian message occurred at Otaki in 1909 but for a variety of reasons they were discontinued after only a few years.

After World War Two several small hui aranga were held in Otaki in successive years. Then in 1948 the first big hui aranga was held at Maungarongo near Ohakune. During this hui the Central Council of the Federation of Catholic Māori Clubs was formed and the means of hui aranga to fill a gap in the Christian approach to Māori was discussed. This first hui away from Otaki was almost washed out by a storm and there were many “I told you so’s” for taking it away from its traditional home in Otaki.

Nevertheless in 1949 it was taken to Ngati Kahungunu at their Takitimu Marae. Students from St Joseph’s Māori Girls College and Hato Paora College, Parorangi, played a major role in the proceedings. In 1950 it moved to Ketemarae in Taranaki, 1951 saw it back at its original home in Otaki and in 1952 it moved to Kaiwhaiki on the Whanganui River – the place where in 1852 Father Lampila had set up the first Catholic Mission Station on the Whanganui River.

Hui aranga were notable for the attendance of Māori of all denominations – not just Catholics. The events of the hui aranga were reported on in the Māori Catholic newspaper *Whiti Ora* and in the national press and they continued to be successful up to today though

the numbers attending has declined.

The Archives hold a full set of *Whiti Ora* (as mentioned) and many items of ephemera relating to hui aranga including photographs, reports etc.

General

As part of the Archives of the Māori Missioners we have a number of miscellaneous Māori documents including:

23 issues of *Te Puke Ki Hikurangi* – the Māori Language newspaper printed at Papawai. Our issues range from 1899 to 1902.

Some copies of *Te Waka O Hato Petera*.

One issue of *Te Manahiri Tuarangi* and *Māori Intelligencier* 15 July 1861.

One issue of *Te Karere Māori* or *Māori Messenger* 1 June 1863.

A number of letters written in Māori.

Numerous waiata, sermons and notes in Māori.

Then there are the bane of every archivist's life – unidentified photographs. We have literally hundreds and often there is just the name of an area, eg Waitara, but no further clues as to who the subjects are.

The Archives

The Marist Archives are being used more and more by researchers for an increasingly broad range of research topics. As mentioned earlier there is a great deal of interest in the diaries and letters of the early Marists with respect to Māori life, culture and customs. As we all know archives which were created for one purpose can often find their greatest informational value in another. Prominent researchers in the past have included Michael King, Judith Binney, Claudia Orange and David Young.

Researchers have also been looking at the papers of early Marists who were stationed in the Hokianga, the Bay of Islands, Hawke's Bay, Pukekarakā/Otaki, Kaikoura and elsewhere.

The Archives have had researchers from the Waitangi Tribunal, the Crown Law Office and other academics visiting our archives as well as Māori doing whakapapa research. Some of the baptismal records have been used to authenticate pension and family benefit applications in cases where there are no birth certificates. Baptismal records have also been used to study the transliteration of names bestowed on Māori (usually Old Testament Biblical names given to Māori children in the

19th and early 20th Century). Some marriage and burial records are also held for certain areas.

There have been a number of university theses (largely from the University of Canterbury and Waikato) based on the writings of the early French Marists, either completed or which are ongoing.

Access

Generally access to the records is open but there are restrictions placed on some records for reasons of privacy and confidentiality. I would not want to give the impression that the Marist Archives hold all records relating to Marists and the Māori. There are many records located in local parish churches around the country and in the archives of the five Catholic Dioceses of New Zealand. Nor, I hope, have I given the impression that we hold records relating to Maori throughout the country. The records we hold very much relate to those areas where the Marist priests and brothers established their missions and were there for reasonable periods of time.

I believe that the history of the Marists is inextricably interwoven through the mainstream history of Aotearoa/New Zealand and that their records can be used to learn more of our country's past.

Endnotes

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4. Ibid, p.37.
5. Fr. Auguste Chouvet SM. Letter to his Father, 28 October 1845, APM 208. Available at: www.mariststudies.org
6. Fr Jean Vibaud SM. *The Society of Mary in the Taranaki Wanganui District*. Unpublished Manuscript. MAW DNM 17/1.

Family Photos and Memories: A Personal Reflection¹

Shanann Carr

The community I have chosen to present about was one that my mother became a part of when she moved to Titahi Bay as a child in the 1950s. Mum moved to 'the Bay' with her family when it was set up as one of Wellington's first Government State housing settlements. I have gathered from observation and conversation that the settlement was quite a rich community in its heyday. Today I am focusing on a subset of that community, the people that my Mum grew up with; her family, friends and neighbours.

When I read Laura Millar's paper *Touchstones: considering the relationship between memory and archives*,² it triggered my memories regarding a series of events I witnessed at home as a child, whereby members of Mum's community would visit her and they would exchange memories of the past. On occasion, often after a large reunion or social event, a small group of people would gather in the living room of my family home to reminisce over a large collection of photographs my mother kept from her youth and early motherhood. The group of people consisted largely of those my mother grew up with: her family, friends and neighbours: the children of a few of the first occupants of Titahi Bay's new state housing settlement in the 1950s.

These people grew up together, and for the most part grew old together. On reflection they all shared a strong sense of place, a sense of community and ultimately memories. They played together as children, their children played together, and my mother had collected and recorded the best part of 30 years in a large collection of photographs and ephemera that would come out on occasion for the purpose of reminiscing.

I never ever saw Mum looking at the photos on her own, yet the photographs were very special to her; their significance is a strong memory in my own mind. I remember the large tatty orange bag with the WELLA logo on it well. It was overflowing with loose photographs and broken photo albums. The photographs had no order, and no metadata. Mum would tip them out and her people would gather around them time

and time again for a jog down memory lane: "When was this taken?", "Who is this?", "Remember this guy?", "What was this event?", "How old were we?", "You were only sixteen here", "Those were the days!"

They bonded over the sharing of information and memories. Nothing was ever written down, it was not an exercise in collecting information it was an exercise in sharing memories. At the end of the night the photos would all be bundled up again, and shoved back in the bag, only to have the exercise repeated the next time there was a reunion.

Millar's text caused me to analyse what was happening when Mum had her gatherings over the bag of photos; it made me wonder what role these photographs had as memory texts supporting the collective memories of her community. Millar pointed out that "Records are ... triggers or touchstones that lead to the recollection of past events..."; they trigger episodic memory, which is the "the remembrance of personally experienced events or experiences ..."³ Millar says that "we may recall not only the events themselves but also our feelings and emotions about them ... Episodic memory is, in effect, our ability consciously to reflect on our life and recall experiences and emotions from our past."⁴ Mum's photos were used to stimulate discussion about past events and to allow a sort of collective remembering based on the bringing together of everyone's episodic memories. On instances where a photograph was looked at, and only Mum had a connection with it, it would be overlooked. It seemed there was no point getting excited over an image no one else had a relationship with. When a photograph inspired a set of memories for the group, it was an exciting photograph and would stimulate much conversation.

Millar tells us that records and archives are "used in the process of transforming individual memories into collective remembering. Records ... are used to shape memories into narratives and to transform information and recollection from the individual to the collective ..."⁵ "The programmes, letters, diaries, photographs, reports, and other records we retain are our touchstones, and we return to them when we wish to resurrect and pass on our memories. That sharing of evidence and memory not only shapes our sense of ourselves as individuals but also gives us a place in our family and our community."⁶

Mum's collection of photos was well known amongst her friends and seemed to be a bridge to memory lane for many of them. I accompanied Mum often when she visited friends from her old community and no one else seemed to have photos like she had. On many occasions visitors would ask to see the photos, in fact they were referred to as 'the photos',

there were many other collections of photographs in the house, but when someone mentioned they wanted to look at 'the photos', we knew what they meant and out they would come. Mum was quite proud of them too, and they seemed to be off limits; only she was allowed to have access to them. Mum was a sort of gatekeeper of memories for the community that was so important to her.

Mum is no longer with us, but before she passed away I made a promise to put the images into some order for her. I was not quite an archivist at that point and there were a few things I should have done that I did not, but to start with I purchased a large album and sought Mum's help to put them into an order that meant something to her. I didn't however note any metadata, so to this day the photographs remain without context. I was lucky to have Mum, as the gatekeeper of the images, to instruct me in placing the images into the album. If had attempted to make the album now, there would be no way I'd know the order. Millar reminds us that "... archivists simply cannot know what records will trigger what memories", she says that "if there is no one-to-one relationship between touchstone and remembrance, then we must turn to our society for guidance ..."⁷ So, if I had left the album making until after Mum had passed away, I could have used her community to help me put it together. I guess I could use them now to help me give context to the images, but the album is in Auckland with my brother, Mum's oldest child, far away from Titahi Bay, and it will likely stay up there to be passed along the family line as Mum requested.

Mum's photos include a few of my brother that may be touchstones to his own individual memories; but aside from the occasional photograph of their Dad as a child, it is unlikely the photos will trigger memories for his own sons, and even less likely for his grandchildren; and some day in the future the community who has so many touchstones within the collection will no longer exist and the album will have little meaning for anyone. I dread the day my great, great, great, great niece or nephew does a clear-out and attempts to donate the album to a local museum. It's quite possible this could happen with no knowledge of the history or context of the images or the album. My father himself has a box of loose images he has kept from his own parent's home, he cannot identify anyone in the photos, he keeps the images simply because he thinks he should. I wonder if I will have that same sense of responsibility towards them. I have worked in a Museum archive. I have seen many donated collections of photographs relevant to communities and families long forgotten, most of which do not have any context associated with

the photographs. As Millar reminds us, “the fact is, we simply cannot remember something we did not ourselves experience ... we cannot share anyone else’s episodic memories. Records can help us ‘know’, but they won’t necessarily help us remember.”⁸

Endnotes

1. Originally presented as an in-class requirement as part of Eric Ketelaar’s master class on Archives, Memories, and Identities, Wellington, September 2013. Participants were asked to present on the specific role of archival documents as memory texts supporting collective memories, for a community of their choice.
2. Millar, Laura. Touchstones: considering the relationship between memory and archives. *Archivaria* 61 (2006): 105-126. <http://journals.sfu.ca/archivar/index.php/archivaria/article/view/12537>
3. Ibid, p.114
4. Ibid, p.110
5. Ibid. p.119
6. Ibid, p.119
7. Ibid, p.118
8. Ibid, p.118

Book Reviews

Archival Arrangement and Description: Modules 1-3 in Trends in Archives Practice

CHRISTOPHER J. PROM and THOMAS J. FRUSCIANO (eds.)

Chicago: Society of American Archivists, 2013

215p. | ISBN 978-1-9311666-45-9 | \$US34.99

[Also available as eBook or PDF]

Digital transfers are now a reality being faced by many archivists and online access to archival finding aids is commonly expected, so a clear and relevant how-to manual on both topics from an authoritative source will be widely welcomed. Although written specifically for North Americans, many parts of this (relatively slim) volume do provide a useful guide for New Zealand archivists needing a greater knowledge of descriptive standards, digital archives management, and providing online access.

The editors are authoritative figures in the US archival world. Thomas Frusciano, University Archivist at Rutgers University, is the editor-in-chief of the *Journal of Archival Organization*, while Christopher Prom, Assistant University Archivist and Associate Professor of Library Administration at the University of Illinois, was recently appointed Publications Editor of the Society of American Archivists. Prom was involved in developing ArchiveSpace, a software suite for archivists and manuscript curators, and has conducted a 'Practical E-Records Project' as a Fulbright Scholar at the University of Dundee in 2010–2011. The editors bring both practical and theoretical knowledge to the volume. Though its stated aim is to cover arrangement and description, they have not forgotten that the purpose of arrangement and description is to preserve context and to enable access, so these aspects are also covered.

Archival Arrangement and Description comprises three modules in a new series, 'Trends in Archives Practice', described in the Preface as a strategy to deal with the rapid changes in the world of record-keeping. The intention is that they be read in conjunction with basic manuals on archival theory and practice, and with other modules in the series as required. Each module is brief and specific, so it can be easily updated; and, in a further effort to improve accessibility and ease of updating, the modules are also available online as eBooks and PDFs.

As the modules have been written with a North American audience in mind, the standards used are not always appropriate for New Zealand

needs. However, if read in conjunction with relevant local manuals, such as *Keeping Archives and Describing Archives in Context: A Guide to Australasian Practice* (bearing in mind New Zealand standards, which can be found on the Archives New Zealand and ARANZ websites), much of the advice relating to general principles, terminology and specific resources could be very useful. Some suggested practices reflect the strong library tradition in North American archives, and the emphasis on the use of DACS (Describing Archives: A Content Standard), the American implementation of ISAD(G) means that this advice needs to be filtered out for local use. All authors are careful to emphasise that, although standards are necessary for information sharing, decisions on description can be tailored to specific needs. The basic concepts are carefully explained and described, but there is so much technical terminology and the volume is so dense with information, that some degree of background knowledge would be very helpful. For example (p.83 – a definition of RDF: Resource Description Framework): ‘RDF is a W3C standard for data exchange on the Web. RDF employs URIs to convey ...’

The modules have been separately written by experts in their fields to a consistent format, so that despite different authors their structure is easy to follow. Each begins with an overview of the topic, followed by detailed explanations and guides, a section on applying the information to your own repository, a conclusion which summarises the module, and then some very practical appendices. These contain case studies, citations for further reading, glossaries, web addresses for suggested tools and resources, and workflows to help in implementing solutions suggested in the modules.

The first module, by Sibyl Schaefer and Janet Bunde, introduces the different types of descriptive standard, giving a brief history of their development (from a North American point of view) and an overview of most types, including international descriptive standards. Data structure, content and value standards are covered, as are metadata standards, though the influence of library standards on US archives can be strongly seen in this module. There is a suggestion that the use of MARC standards (library-based) may no longer be suitable for archives, but the authors do emphasise that standards should be chosen to suit individual circumstances. There is also a brief discussion of the semantic web and linked data. An appendix with further reading also provides web addresses for standards, tag libraries and schema such as EAD, EAC-CPF, MODS, METS, XML, Dublin Core and ICA standards such as ISAAR(CPF), ISAD(G), ISDF and ISDIAH.

The second module, by J Gordon Daines III, describes the challenges of processing digital records and manuscripts. He uses business process mapping of arrangement and description to show how traditional A & D methods can be re-engineered to suit digital records, and then offers a possible procedural model for digital processing, based on a US example. From a Continuum/context relationship perspective it is interesting that the author notes the need to become involved with the creators of digital records before transfer, if possible, and that these tend to have many-to-many relationships compared to traditional paper records. In support, he cites (Australian) Adrian Cunningham's argument for the involvement of digital archivists in the creation and management of digital information. However, lifecycle model terminology is still used, and the author goes no further than to say (p.93) that archivists can ask donors how their digital materials were generated, for what purpose, and how they were managed.

Finally, module 2 contains eight recommendations: practical advice, such as engaging with the literature, creating a list of questions to ask donors, becoming comfortable with the available tools, developing policies and a preservation plan, participating in workshops, not letting 'the perfect be the enemy of the possible', and finding short-term solutions to bridge gaps until a better one is available. An appendix describes recent projects, examining methods of managing digital and hybrid records, and provides reference for more information. The module also lists links to a range of relevant software, and suggests downloading them to become more familiar with their possibilities. These links to software will no doubt in time become outdated, but these manuals are produced as modules to allow regular updating—another reason to look at an online rather than a printed version.

In module 3 Daniel Santamaria describes access tools for pre-accession, accessioning, description, managing legacy data and backlogs, delivery of descriptive records, and for the (automated) evaluation of access to and use of archival records. It provides implementation recommendations for each, at three levels from basic to advanced. Again, this module is influenced by library-based methods, recommending archivists bear in mind four user tasks defined by the library community – Find, Identify, Select and Obtain material described – when creating descriptive records. However, it does note that library-designed descriptive tools are not usually appropriate for archives. It does mention context briefly, stating the end result should be a record that communicates the information content and functional purpose, including the context of their creation

and use. However, the emphasis is very much on access rather than the preservation of context. The main finding tool is described as a 'catalog', with finding aids described as usually a single document which 'facilitates the discovery of information within a group of records ... that are related by a unifying characteristic, such as their circumstance of creation or the format of material.'

The module contains description, discussion and examples of implementations for several different tools and standards, such as Encoded Archival Description and Encoded Archival Context, locally developed databases and tools, Microsoft Access, Archivists' Toolkit, Archon and ICA-AtoM. (The proofreading in the volume is mostly good, but the web address for ICA-AtoM has been replaced with one for FileMaker Pro). Again, the case studies provide detailed real-world examples of implementations of different access tools in different kinds of institution, and these assist understanding how the manual's suggestions could be put into practice, as well as enlivening its drier informational parts.

The one feature missing, however, which I would have found very useful, is an index. Although there are detailed tables of contents at the beginning of each module, an index would allow searching for terms – for example, EAD – that are in every section. Some subjects are covered in a range of contexts, so there is repetition, though as the modules are available separately, this may be unavoidable. It does mean, however, that when read together there can be a sense of *déjà vu*. I found myself skipping back several times to work out whether I had already read a section. This is another reason for an index, to be able to put together all the information on a single topic. Of course, if accessing the modules online, this would be possible without an index, so perhaps this is why it was not done.

Belinda Battley
Auckland

Secrets & Treasures:**our stories told through the objects at Archives New Zealand**

RAY WARU

Auckland: Random House, 2012

383p. | ISBN 978 1 86979 689 1 | \$59.99

Archives New Zealand cares for arguably New Zealand's most significant documentary heritage collection, the archives of Government from before the signing of the Tiriti o Waitangi in 1840 through to the present day. As Chief Archivist Greg Goulding in the book's introduction notes: 'Archives New Zealand's role as the official guardian of the record of the government is to ensure the archives are kept without fear or favour so everyone can interpret them in their own way'. A dramatic image of a singed document (p.20) is testament to the devastating Hope Gibbons fire that in 1952 that destroyed many public records and led to the 1957 Archives Act which created National Archives. The unique feature of archival records is that they are usually original, one-of-a-kind, unedited, authorized but unmediated documents and objects. The Treaty of Waitangi is rightly acknowledged as document one.

Secrets & Treasures is a beautifully produced book, ambitious in its reach and scope. Supported though not commissioned by Archives New Zealand, it was conceived and written by Ray Waru, an acknowledged radio and television director and producer. The stated purpose of the book is to 'delve into the archives to tell a very human story of New Zealand, a story that involves love, death, war, immigration, disaster, protest, defiance, censorship and hokey pokey'. Delve it most certainly does.

With this in mind, the book is divided into five parts: The Constitution Room; Living in Aotearoa; Exploring the Family Tree; The Black Museum; and From the Uttermost Ends of the Earth. The theme of story-telling infuses the book and Waru's text is enhanced by David Sanderson's stunning photography. *Secrets* has one of the most striking covers published in New Zealand in 2012. (I recommend the YouTube clip of the production of the cover: <http://www.youtube.com/watch?v=XL8t42y8BZg>). A number of the chapters are based on Archives New Zealand's physical and online exhibitions, such as 'Goldmining in the Coromandel' and 'Settlers, Squatters and Surveyors: shaping the Canterbury settlement'. Somewhat ironically, there is heavy reliance on online history sites for research, rather than on published work or primary resources, as the chapter bibliographies attest.

Secrets differs from other New Zealand 'treasures' books, in a number of ways. For example, Waru's is the sole voice throughout the text. *Treasures of the University of Canterbury Library* (2011) is organised thematically, but has edited articles contributed by a wide range of subject specialists. Similarly, *Kā Taoka Hākena: treasures from the Hocken Collections* (2007) is edited with a number of specialist contributions and differs in that it is arranged by format, such as Archives and Manuscripts, and Paintings and Drawings. *Real Gold: treasures of Auckland City Libraries* (2007), on the other hand, has one writer and a mix and match approach of sections which are geographic in scope, namely 'Auckland' and 'New Zealand', as well as thematic categories, such as 'Arts', 'Science' and 'Travel.'

Waru describes Archives New Zealand as 'a cornucopia of unexpected objects, curious ephemera and the sometimes slightly bizarre'. The same description might also apply to his text as it weaves its way entertainingly through major events, minor diversions and fascinating by-ways that are part of New Zealand/Aotearoa's history.

I enjoyed dipping in and out of this fascinating book, which acted as a trigger to some half-remembered events and also served to enlighten regarding others completely unknown to me, such as the 'Best Kept Secret of World War Two – Project Seal, the tsunami bomb'. The social history ephemera of times gone-by are fascinating and its visual impact is high – The Treaty of Waitangi in tatters, the huge rolled women's suffrage petition, the less known Register of Chiefs, to name some in just one section, 'The Constitution Room'. The quirky tone and eclectic juxtaposition on the whole works. Within the first few pages, the image of Sir Julius Vogel's insignia is followed by Kashin, the elephant money-boxes.

Secrets is at times a curious mixture of fact and apparent conjecture. The auction of the official gift of an Arabian sword by David Lange takes place we are told, because 'the truth is, Lange's new partner Margaret Pope got rid of the blade because it gave her a bad feeling'. How Waru knows this is unclear.

As Waru says, there's the raw material for a series of books based on the content in the more than seventy kilometres of records held in the Wellington office alone. Perhaps a less glamorous book which tells fewer stories and covers certain collections in more depth might be a future project for Archives New Zealand to consider. If so, then major treasures which an experienced historian or archivist might relish, such as the provincial government records, the Old Land Claims Commission papers, Immigration Lists, Maori Land Court records and Intentions to

Marry registers, come to mind.

The great achievement of this book is, in my view, its high visual impact, its wide historical sweep and in Waru's gift for story telling.

*Theresa Graham
Auckland*

Home in the Howling Wilderness: settlers and the environment in Southern New Zealand

PETER HOLLAND

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As the Mainland cheese ads aver, 'good things take time'. In the early 1960s a young Canterbury geographer found himself at odds with some of the conclusions relating to the post-European environmental transformation of the South Island outlined in celebrated Canadian geographer Andrew H. Clark's *The Invasion of New Zealand by People, Plants and Animals* (1949). Clark's contentions that the settlers had lacked 'any peasant-like feeling of love for the land', looked on it essentially 'as a commodity', and therefore developed 'no strong response to practices leading to the mutilation of the area' jarred. Doubts as to this interpretation, partially arising from farming family origins, lingered through an overseas academic career, and they remained when Peter Holland took up a chair in Geography at the University of Otago in 1982. Over the ensuing thirty years, traversing terrain and assiduously fossicking in archival repositories large and small, he has sought to address two critical questions. First, were the initial settler generations uninformed, reckless in respect of the landscape, driven by the profit imperative regardless of consequences; second, did they learn from their experiences and adapt to the new conditions? The culmination of Professor Holland's searching is this thought-provoking book.

New Zealand witnessed probably the most rapid and extensive landscape transformation of all of the 19th-century temperate settler colonies in the 50 years prior to 1890. Even acknowledging the scale differences, what had taken three centuries in North America was accomplished in little more than half a century in this country. The natural landscapes first encountered by the migrants were a far cry from what they had been led to expect, the pre-embarkation intelligence circulated being frequently risible. It was logical, therefore, that they should endeavour to convert the unknown to more comfortable forms. The native vegetation was removed in many districts and replaced with imported plants. Grazing animals and northern hemisphere farming methods were introduced. Streams were diverted and wetlands drained. The mechanics of this transformation remain of absorbing interest. What has become increasingly evident is that the result was the end product of extended processes of trial and error, learning experiences, what

Australian geographer J.H.R. Cameron more than 30 years ago labelled 'coming to terms' with the environment. Here the focus is on how these processes played out in southern New Zealand, in particular the lower lying country between north Canterbury and Southland, in the first half century of colonisation. That there might be major differences between manifestations in the often heavily wooded North Island and the generally more open South Island is readily understandable, but Holland stresses that even in southern New Zealand there was no one uniform pattern, that there could be quite distinct variations between districts, even between individual farm properties. The result was 'a mosaic of ecologically diverse areas', each primed to deliver surprise after surprise to the newcomers.

In southern New Zealand the impacts on the encountered landscapes of vegetation clearance, consequent soil erosion, declining soil fertility, invasions by introduced flora and fauna, were clearly entwined – and directly related to settler actions. Some of these surprises, of course, have already been well canvassed. As far back as the 1940s K.B. Cumberland probed the causes and consequences of soil erosion. Aspects of the southern New Zealand landscape transformation are covered in essays in the recent volumes edited by Tom Brooking and Eric Pawson. Robert Peden has paid particular attention to the tussock grasslands, emphasising the deleterious effect of the rabbit invasion. On all of these topics Holland usefully elaborates, provides informational texture. More than any previous writer, however, he highlights the importance of coming to terms with weather conditions. Migrants had been led to believe they would encounter a Mediterranean climate; the reality was far different, the capacity for weather extremes – flood and drought, ice and snow – being soon painfully brought home. In drought, sown pastures parched and crops withered. Unexpected floods and snowfalls could heavily reduce stock numbers. Unforeseen weather events only exacerbated early faltering attempts to tame the 'howling wilderness', to recreate more familiar farming landscapes. The newcomers had to learn not only how to manage the remnants of displaced ecosystems, but also the uniquely new ones they were creating. Only slowly were the insights necessary for the development of ameliorative strategies acquired, these the product of constant observation, careful recording, and exchanges of information with fellow settlers.

That settler learnings could have been enhanced and actions expedited by greater recourse to existing Māori environmental knowledge has been suggested, a possibility to which Holland usefully devotes a

chapter. While the Māori population density was far less than in the North Island, southern New Zealand was no unoccupied land, indigenous residents having been in situ for over 700 years. Critically, they too had had to come to terms with the milieu. While it has been fashionable to cast Māori as neolithic conservationists, this scarcely holds up to closer scrutiny. Recent Landcare research, for instance, strongly indicates that Māori fires burned off much of the South Island's lowland forest within two centuries of arrival. A surprising number of avian species had been hunted to extinction. But, by and large, by the nineteenth century Māori had come to terms with their surroundings, the resultant knowledge being formalised and passed on through generations. They understood the potential of soil types, the properties of local plants, were able to predict weather conditions with reasonable certitude. Borrowing from this accumulated lore may have enabled at least some of the new settlers to avoid repeating errors, but with only a few exceptions they chose not to do so. To have expected otherwise may be unrealistic. Ignorance of Māori language and custom played a part, and undoubtedly elements of cultural prejudice were involved. Moreover, beyond the first colonising years, just how valuable Māori environmental knowledge may have been remains an open question. There was a knowledge garnered in the context of food gathering and subsistence cultivation, not that of cash cropping and extensive pastoralism.

A primary concern for readers of this journal is the evidential foundation upon which the study is based. By any measure it is impressive. Whereas Clark primarily employed statistics and secondary sources in developing his 1940s conclusions, Holland's are fundamentally derived from careful scrutiny of primary records. Further, the findings are not drawn from any single cache, his searches having extended throughout the study area and beyond. Literally hundreds of farm diaries and journals have been combed in the quest for day-to-day observations by the key agents of modification, the farming settlers. These are augmented by detail drawn from letter books, ledgers, newspaper articles, and any other prospective sources presenting. While there is particular emphasis on documentation from eight widely spread properties, there is supporting material from over 40 other farms. In an interesting appendix the author discusses at some length the characteristics of the farm diaries located. With laconic entries, idiosyncratic spellings and punctuation, they were frequently difficult to decipher. These were aids to farm management, not literary contributions. In form they were commonly of lined paper in bound volumes, and from the 1850s pro forma diaries were widely

available. Their sturdiness implies they were intended to be kept. Holland nevertheless concludes the discussion with an important caveat: the diaries contain only what their writers *chose* to record. What a settler might have observed or thought about an event, but did not set down in writing, remains unknown.

Peter Holland's specialism is biogeography, and the mark of his discipline is evident in the interpretations of historical sources and the ways in which arguments are presented. Helpful maps, graphs and tables are bolstered by explanatory diagrams and flow charts, this reviewer's only regret being that publication requirements have necessitated reduction of detail to a degree that strains ageing eyes. In the end, however, how successful has Professor Holland been in scrutinising Andrew H. Clark's statements, in answering his own self-posed questions? Interestingly, on the antepenultimate page of the text he concludes, on the basis of diary entries, that southern New Zealand's European settlers 'saw it as their God-given responsibility to create economically viable, functional, supportive and pleasing lowland landscapes, with the plants and animals of their choice'. Ipso facto, Clark got it partially right, but only partially. This outlook did not mean the settlers developed no feeling for the lands they occupied, or that they were wilfully destructive. With livings at stake, and lack of awareness at first of the likely consequences of landscape change, how otherwise were they likely to have behaved? Thanks to Professor Holland a much more nuanced view is now available. What this study demonstrates conclusively is that many learned from their experiences, and quickly, thereafter attempting to mitigate mistakes. In many respects it is a throwback to the best academic scholarship of an earlier time, before publish or perish and PBRF, and a model to which researchers in a range of disciplines might aspire.

*Brad Patterson
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Obituary

Karina Taylor

Karina Taylor with her son, Micah, at the Pacific History Association conference in Wellington, December 2012.



Karina Taylor was an archivist who had a passion for, and worked with, Pacific archives in New Zealand and Australia.

Karina was born on 27 December 1979, the second of four daughters of Ken and Heather Taylor. She was a Cantabrian by birth, but moved to Otago when she was two. She began school at Green Island where her great-grandfather had been a founding pupil. The family moved to Central Otago when Karina was six. Whilst at high school, Karina completed correspondence courses in both Maori and Art History. She completed a History degree at Otago University, where her passion for the Pacific developed; and later studied a Master in Library and Information Studies at Victoria University, Wellington, including a thesis on the digitisation of archives in the Pacific with her case study in Fiji. She loved the vibrancy, culture and diversity of living in Wellington.

From 2005 Karina worked at the Alexander Turnbull Library. She was a member of the Wellington Branch Committee of ARANZ from 2005-2007, and a member of the national ARANZ Council in 2006-2007. In 2007 she was offered a job as the inaugural archivist at the Australian National University's Pacific Research Archives in Canberra. Karina had the perfect disposition for an archivist working with Pacific Island people and materials. She was humble, thorough, accurate and steady in her work. Over the past six years Karina collected, arranged and described the papers of some 40 ANU Pacific scholars (including those of geographer Gerard Ward, linguist Stephen Wurm, anthropologist Marie Reay, and historian Brij Lal); significant collections from a further 15 individuals

(including early British Solomon administrator C.M. Woodford, and dietician Nancy Hitchcock); and the archives of about 10 different ANU departments and centres (including Pacific and Asian History, Linguistics and Human Geography).

Karina developed the Pacific Research Archive collection policy, web site, finding aids to collections and marketing materials. She presented seminars to students and assisted in the development of three exhibitions (CSR in Fiji, Pacific Health Programs and For the People: Pacific Resources). The results of much of her work can be seen online at pacificarchives.anu.edu.au.

In 2009 Karina travelled to PNG to assist staff in the New Guinea Collection, University of Papua New Guinea Library through an attachment with the Pacific Research Archives at the ANU. Karina delivered training and later, staff from the UPNG library came to Australia to learn from her again. She was a regular at the Pacific Branch of the International Council of Archives (PARBICA) conferences, attending and often giving presentations in 2003, 2005, 2007 and 2009. She also attended Pacific History Association conferences in Fiji and Wellington.

Karina married her husband, Brent, in 2008 in Samoa. In December 2010 they were blessed with the arrival of their son, Micah. Eventually Karina and Brent decided they wanted a Kiwi childhood for Micah and to be closer to her family and friends. They returned home to Wellington in March this year. Karina returned to work at the Alexander Turnbull Library in the Arrangement and Description team. She had already begun sharing her knowledge with Turnbull staff through informal seminars and talks. Karina passed away unexpectedly at Wellington Hospital on 24 May 2013.

Karina was always willing to help out, learn and try new things, and share her knowledge with others. She was a giver who took great pleasure in seeing joy in others. Her gentle nature and manner made her a truly beautiful person. Her passion for preserving the history of the Pacific is an inspiration to many. Karina will be sorely missed by her New Zealand, Australian and Pacific colleagues.

Our deepest sympathy to Brent, Micah, your family and friends.

*'She shone like the sun
and that radiance was reflected back from everyone she loved'*

KYLIE MOLONEY

Notes on Contributors

Belinda Battley is a Senior Archivist at the Auckland office of Archives New Zealand. She holds an MIS from Victoria University, and is currently enrolled as a PhD student at Monash University. Her PhD research relates to archival description.

Shanann Carr is an Archives Advisor in the Recordkeeping Capability team at Archives New Zealand. Previously she has been an Archivist at the Wellington City Council, and has also spent time as Curator of Archives at the North Otago Museum in Oamaru. In her current role Shanann specialises in advice for the archives sector, and looks after The Community Archive website. She is very passionate about community archives and a large part of her role at Archives New Zealand involves liaising with community groups about the appropriate management of their archives collections.

Sarah Davy is the director of the Collect Division at the New Zealand Film Archive Ngā Kaitiaki O Ngā Taonga Whitiāhua. She leads and supports the team responsible for acquisitions, research, cataloguing, the Archive database, the viewing library, the Jonathan Dennis research library, and the work of arranging collection access to the production community. She has over twenty years' experience as a moving image archivist in New Zealand and the UK. Her fields of special interest include moving image archival education and advocacy; the work of film artist Len Lye; and the life of NZ-born cookery writer Bee Nilson.

Nicola Frean (MA Hons, DipLibr) is the foundation Leader, Arrangement and Description, at the Alexander Turnbull Library, National Library of New Zealand Te Puna Mātauranga o Aotearoa. She has been in this role for two years, following experience in academic, community, and co-operative archival organisations. She helped to start the ARANZ Collecting Archives SIG, and is a previous Editor of *Archifacts*. She loves to see elegant, connected, incremental finding aids being used, and is particularly proud of her A&D for the NZTronix software archive. She is affiliated, through marriage, to Te Rarawa.

Theresa Graham is Team leader, Library Collections at the Auckland War Memorial Museum /Tamaki Paenga Hira. Theresa has worked extensively

in the documentary heritage sector at the tertiary and local government level in Auckland. She was a foundation member of The Guardians Kaitiaki of the Alexander Turnbull Library and of The Archives Council Te Rua Wānanga and is currently president of the ARANZ Council.

Kylie Moloney began working as the Archivist for the Pacific Manuscripts Bureau in November 2008. She has worked as a librarian, curator and archivist in a variety of cultural institutions for over 10 years in Australia, the Pacific and Europe. She has an academic background in music, librarianship, education and museum studies with professional interests in Pacific archives and material culture. She is currently the Executive Officer of the Pacific Manuscripts Bureau, based at the Australian National University.

Brad Patterson is an Adjunct Research Fellow at the Stout Research Centre for New Zealand Studies, Victoria University of Wellington. Formerly Director of the university's Irish-Scottish Studies Programme, his current research interests include migration studies and the political economy of settler capitalism. He has had a long association with ARANZ and is an Honorary Life Member.

Ken Scadden studied at Victoria University to B.A. Honours Level. Later, he attended the University of New South Wales and obtained the Diploma of Information Management-Archives Administration. He joined National Archives and served as Cartographic Archivist (briefly!), Reference Archivist and Assistant Director Wellington, then became Archivist/Curator, then Director of the Wellington Maritime Museum. As Museum Director he was responsible for its transformation into the Museum of Wellington City and Sea. He then ran his own consultancy company, Heritage Advisory Services providing assistance to both archives and museums. Currently he is Archives Manager for the Marist Archives in Wellington.

Ariana Tikao (Kāi Tahu) is the Research Librarian, Māori at the Alexander Turnbull Library in the Arrangement & Description team. She comes from a background in the heritage, education and library sectors. Her role at the Turnbull focusses on making the Turnbull's vast Māori collections more accessible and findable through improved levels of description. Ariana is known as a Māori musician who is passionate about reviving her whānau (family) and tribe's waiata (song) culture which she endeavours to bring back to life through research, recording and performance.