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The objects of the Association shall be:

1. To foster the care, preservation and proper use of archives and records, both public and private, and their effective administration.
2. 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.
3. 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.
4. 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.
5. To promote the standing of archives institutions.
6. To advise and support the establishment of archives services throughout New Zealand.
7. To publish a journal at least once a year and other publications in furtherance of these objects.

ARANZ ARCHIVES & RECORDS ASSOCIATION OF NZ TE HUINGA MAHARA

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Contributions can be of both a New Zealand and international nature. Submit papers and content in electronic form to the editor: editor@aranz.org

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- Book reviews - 350 - 500
- Section article - 200 - 500
- Letters to the Editor - as appropriate

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Contents

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Editorial

As I write this, now in 2020, 2019 seems so long ago. That was before COVID-19 became a worldwide pandemic, before lockdown, before I took over *Archifacts* editorial duties. Where to start! Well I'll begin with a shout out to my friends, colleagues and former *Archifacts* co-conspirators Jessica Moran, Flora Feltham and Belinda Battley. Thanks for giving your time and energy to this thing that is *Archifacts* and all it involves - the meetings, the numerous email threads, the labour of love. E mihinui ana ki te *Archifacts* whānau.

Even though the 2019/2020 editorial committee has been re-configured you'll probably notice some familiar faces. Katherine C'Ailceta is back again as assistant editor. After a break both Geordy Muir and Susan Skudder have returned to support the kaupapa, and there's also the ARANZ Council who really have been a great help this issue. In particular, a big ngā mihi to Nina Whittaker, and our new Book Review Editor Stephen Innes. Aotearoa New Zealand is a small place, yet we've managed to cover from Ōtepoti Dunedin right up to Tamaki Makaurau Auckland. Coffee will be harder to coordinate, but it's definitely worth it to have more people involved from outside of Te Whānganui-a-Tara Wellington. Government might be centralised in Wellington, however ARANZ doesn't have to be.

Kathleen Stringer, responsible for the ARANZ advocacy portfolio, begins this issue with a short piece highlighting some of the important work undertaken by ARANZ council – advocacy. We, recordkeeping and archival practitioners in New Zealand, are a small sector that often takes on large-scale concerns and concepts. Fortunately, there are people like Kathleen and the advocacy team to carry some of that load for us. This theme of cooperation sits nicely alongside our next contribution from Rosie Ballantyne who outlines an ongoing map digitisation project involving Te Rūnanga o Ngāi Tahu, Archives New Zealand, Land Information New Zealand, Environment Canterbury, and Christchurch City Libraries. Staying in Ngāi Tahu's rohe of Te Waipounamu South Island, Kathleen Stringer's

second offering shines a light on Ashburton's Staveley Historical and Geological Museum.

Next, Jared Davidson kindly shares 'Archive stories, archive realities', previously published by Freerange Press in Radical Futures 2. Davidson discusses fundamentals of archival and recordkeeping practices, and by first publishing the piece in Radical Futures Davidson also raises the profile of our professions to a wider audience. Our last article from Dylan Owen originally began its life as a 'Services to Schools' blog post. It draws attention to the power of remembering, and the New Zealand Wars. Leah Bell, who is featured in the article, also presented at the 2019 New Zealand Historical Association conference. You can read an adaption of that speech on e-Tangata - https://e-tangata.co.nz/reflections/history-demands-a-personal-reckoning/.

This issue's 'Getting to know you' introduces the recently elected PARBICA president, Noa Petueli Tapumanaia of the Tuvalu National Library and Archives. Finally, we close 2019 (even though it's actually 2020) with book reviews from Seán JD McMahon and Belinda Battley. Keep an eye out, very close behind this issue will be ... *Archifacts* 2020!!!

Katrina Tamaira

The ARANZ Advocacy Team

Kathleen Stringer

The Council of ARANZ work together to promote the understanding and importance of records and archives in New Zealand. While each member works as part of the team, members also have specific portfolios to address certain aspects of the goal.

The advocacy team works as watchdog for archives, as well as the people who work in the fields of archives and record management. Much of our activity is focussed on making submissions to Archives New Zealand regarding their disposal notifications or to comment on a government department's retention and disposal schedules, which are released via the Archives New Zealand website. Other submissions and letters we have worked on in 2019 include amendments to the Copyright Act, concerns regarding the on-going management of the Community Archive, and Archives New Zealand's reading room changes.

21 November saw the first meeting of the ARANZ Council since the September 2019 AGM and elections. This was an opportunity to bring all councillors together and talk through kaupapa for the 2019-2020 year. High on the list of items was Archives New Zealand's announcement to reduce their reading room hours.

The proposed reduction has been of topic great interest for the records and archives community, and the ARANZ Council. The Council discussed a number of issues, particularly for those traveling from around New Zealand to access archives held in Wellington. We also noted, with concern, the lack of consultation and communication around these changes.

In early December the Advocacy arm of the Council wrote a letter to Chief Archivist Richard Foy, on behalf of all ARANZ members, stating these concerns and more. Richard Foy provided a written response in mid-December, emphasising the points below:

1. The changes are being made with a view to maximise access

- in particular through digital access. This has grown by 36,767% in the past decade, while in-person visits have declined by 38%.

2. Reducing reading room staff will allow for increased focus on digital access, and enables work on the replacement for Archway, which is expected to go live in 2021.

Following this response, Eric Boamah met with Richard Foy in person. The meeting provided greater insight, a key takeaway being that these decisions are in a trialling phase and will be open for review in 9-12 months' time. It appears that there may be measured flexibility for researchers on a case-by-case basis. However, Anna Green's article sums up the continuing concern around this move. The ARANZ Council is aware that these changes will have on-going effects for the records and archival community. We will continue to maintain a strong presence as discussions with Richard and Archives New Zealand move forward.

The Advocacy team work for you, the members of ARANZ. If there is an issue that you would like us to act on upon, let us know. It may be a regional matter that we are unaware of, or it may be a situation that concerns or affects a few members only. Whatever we can do to promote or safeguard records and archives, or assist and support our members, please let us know.

A Shared Objective Gives a Shared Gain – Collaboration in the Digitisation of the Early Survey Maps of Canterbury

Rosie Ballantyne, Archives New Zealand Te Rua Mahara o te Kāwanatanga

Since 2017 Land Information New Zealand (LINZ), Te Rūnanga o Ngāi Tahu (TRONT), Environment Canterbury (ECan), Christchurch City Libraries and Archives New Zealand have contributed funds and shared the output in a project that has seen the bulk of the early survey maps of the Canterbury Land District photographed, giving the benefits of increased accessibility through online platforms, and preservation - with high quality digital surrogates negating the need for further handling.

The maps, held by Archives New Zealand's Christchurch office and dating from c.1850 – c.1880, were created to facilitate the legal

purchase and sale of land parcels. While cadastral information was recorded (the legal description, boundaries and area of land parcels), topographical information was also captured. The maps' evidence of what the landscape was like prior to large-scale European settlement has made them a valuable source for TRONT and ECan.

While TRONT photographed the smaller flat maps in 2012, the larger roll maps (some approximately 7.5m x 2m), presented a problem with their size and fragility. As long ago as 1877 some of the maps were documented as decayed, soiled and considerably creased in the AJHR (Appendices to the Journals of the House of Representatives) report 'The Surveys of New Zealand'. In 2016 New Zealand Micrographics (NZMS) was engaged to engineer a camera rig that would allow the maps to be photographed safely, and after the largest and most fragile maps were photographed, a more efficient production line began.

With GIS (Geographic Information System) technology TRONT and ECan have been able to work with the images of the maps to overlay historical topographical data onto their own geospatial platforms, Kā Huru Manu - the Ngāi Tahu Cultural Mapping

A snip from Red Map. Chart of the River Avon. 1858. Archives New Zealand Te Rua Mahara o te Kāwanatanga, Christchurch Regional Office.
Reference: CAYN 23142 CH1031/ RM 157; R22668724

Project (www.kahurumanu.co.nz) and the '19th Century Black Maps' application on ECan's Canterbury Maps website (https://canterburymaps.govt.nz/).

The preservation image files have been saved in the Government Digital Archive, and access images can be viewed on Archives New Zealand's online finding aid, Archway (www.archway.archives.govt.nz, series 23142).

As the digitisation of the Canterbury plans progressed, increased funding from LINZ, who contributed the bulk of the spend, allowed for the scope to expand to the capture of the roll maps of Westland, Nelson and Marlborough (also held by Archives Christchurch), and the Otago and Southland Land Districts (held by Archives Dunedin), extending free access to everyone.

Staveley Historical and Geological Museum

Kathleen Stringer

Ashburton District in Mid Canterbury is home to numerous museums. Some are thematic: aviation, trains, vintage cars and fire, while others are location based, such as Methven, Rakaia and Mt Somers. Staveley falls under the later heading although, with a twist, it also has an extensive collection of geological specimens, from this region and beyond. The Staveley Historical and Geological Museum, located in Staveley, just before the foothills (or hilly part of the otherwise flat Ashburton area) is housed in the old Springburn School.

The Museum tells the story of a small, but lively area containing Mt Somers, Alford Forest, Springburn, Bushside and Staveley. As some of the local place names suggest, the area was a heavily forested one. This was a bountiful source of food for Maori; a local fowling tree, Hine Paaka is remembered as a local landmark for many years until recent times. The trees also attracted bushmen and other settlers. For a time it was prosperous and well populated. But wood was not the only resource this small area could offer. Coal, silica sand and limestone were used locally as well as abroad. For a time it looked as if the area would be exceedingly rich as a diamond strike was recorded, although soon proven to be a false one.

For some, the attraction is the geological collection, established by a former Springburn School headmaster Tom Campbell, and added to over the years. For others it is the small collection of generic and specific objects that tells the story of the area, industries and people of the area.

However, for most the Museum's real asset is the large collection of photographic images as well as archives. While some of the more fragile material has been donated to the regional museum, in Ashburton (after being scanned), much of the collection remains

in Staveley. The entire collection has been catalogued and is easily accessible to researchers. Many of the visitors come to inquire about family and the welcoming volunteers have a breadth of knowledge that enables even the vaguest of researchers to go away with some titbit of information.

Those of us working in larger institutions sometimes forget the passion that locals have for their history. I was lucky enough to be in the Museum, examining the collection, when it was closed. Three locals, including a young boy, heard me banging about and came into to see who was in 'their' museum. While it is easy to say such valuable records should be stored in 'proper' archives with controlled environmental conditions, it seems a shame that the materials should be removed to a larger center, removed from the community that generated them.

The volunteers' passion for the collection has seen it reboxed, using archival boxes and enclosures, and the archive room has its environment controlled by dehumidiers. This museum gives an example of how, with education, funding and support, a small community can successfully maintain their archives in appropriate conditions.

The collection is also a reminder that very valuable material can be hidden away and considered 'lost' simply because it is not to be found in large institutions or databases. For example, a rather insignificant looking minute book, with only a few pages was found to be the Staveley Bushman's Association, which listed prices for timber but also the members. This record is invaluable as these men were often itinerant or, having no land, missing from electoral rolls of the early 1800s. While time for outreach is often limited, maybe we, as professional archivists, should take the time to reach out to smaller, volunteer run, museums

In the near future the Museum will be sharing some of their photographic collections via their new facebook account and refurbishment will see new interactive displays and activities for children. It is certainly a museum to watch.

Archive Stories, Archive Realities

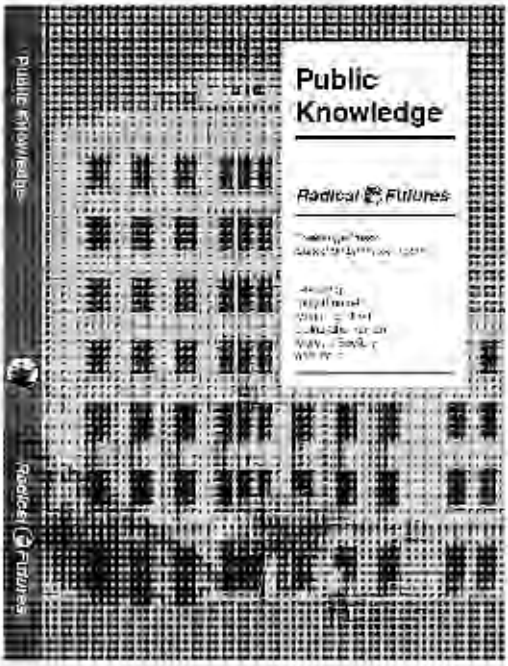
Jared Davidson

In May 1840, a furious William Hobson learned from a passing ship's captain that the New Zealand Company in Wellington had set up its own form of government. Stinging from the usurped authority and high treason of the colonists, Lieutenant-Governor Hobson issued two proclamations. In the name of Her Majesty, Hobson claimed sovereignty over Aotearoa New Zealand. The North Island was claimed by cession via Te Tiriti o Waitangi (despite the fact that hui with rangatira were still being held across the country, and despite having only two signed sheets in his possession). The South Island was claimed based on Captain James Cook's 'discovery'.

Having asserted sovereignty with the stroke of a pen and the stamp of a Paihia printing press, Hobson hastily despatched Colonial Secretary Willoughby Shortland to Wellington. With him were troops from the 80th Regiment, mounted police and orders to dismantle any New Zealand Company council, flags or insignia he found. They arrived on the evening of 2 June and sent copies of Hobson's proclamations ashore, but Wellington weather prevented an official landing. Shortland and four members of the police force finally landed near Pipitea Pā on the afternoon of 4 June, where they were met by Colonel Wakefield and others of the New Zealand Company. Here, Shortland read Hobson's proclamations, and the legal fiction of crown sovereignty was officially enacted.

The proclamations of sovereignty were indeed a legal fiction, for they ignored some crucial caveats: those who signed Te Tiriti o Waitangi signed a Māori-language document that never ceded sovereignty, and in tikanga Māori, or Māori law, ceding sovereignty was impossible.[1]

Hobson's claim of discovery stretched legal fiction into pure fantasy. 'There is a certain strange magic in the belief that waving a piece of coloured cloth could transfer indigenous lands to someone



This article was originally published as a chapter in the 2019 issue of 'Radical Futures: Public Knowledge'. 'Public Knowledge' is the second instalment from the Radical Futures series, and created by Freerange Press, a New Zealand based interdisciplinary cooperative – https://www.projectfreerange.com

else,' notes Moana Jackson, 'but it was a theatre that had long been established in the law of all European colonisers. The fact that it would have had no legitimacy in the law of the Indigenous Peoples being "discovered" was never deemed to be relevant.'[2]

This magical realism – 'legal and political gymnastics performed behind a veil of apparently reasoned justification' – was, and is, made possible by the stories, symbols and statecraft that are public archives.[3] Te Tiriti o Waitangi is an obvious example. As legal documents and 'Talmudic symbols of imagined imperial symbiosis', writes Adele Perry, treaties, like flags, have served colonial projects the world over.[4] Others include the 1839 appointment of Hobson as Lieutenant-Governor, the letters patent that made Aotearoa New Zealand a colony of New South Wales, the pre-Tiriti proclamations of 30 January 1840 that assumed a power not yet granted and the May

proclamations themselves, as bungled and back-dated as they were (the South Island proclamation had to be reissued because Hobson left off the grounds for sovereignty on the copy he sent to London, and the North Island proclamation was incorrectly back-dated to 5 February instead of 6 February).

Together these documents formed the earliest holdings of Aotearoa New Zealand's public archive, Te Rua Mahara o te Kāwanatanga Archives New Zealand.[5] They joined the larger imperial archive, 'a fantasy of knowledge collected and united in the service of state and Empire'.[6] In this fantasy, world mastery was possible through documentation and the public knowledge stored within the 'total-archive'.[7]

Fiction, magic and fantasy are not words most people would associate with public archives. As the official guardian of government records, Archives New Zealand is tasked with ensuring confidence in the integrity of public and local authority archives. Enabling trusted government information is its mantra. Weaving in and out of public discourse and supplementing the many sources of public knowledge, public archives often act as uncontested stand-ins for 'the facts' or 'the Truth'. As written documents of evidential value, they sit at the 'authentic' end of the knowledge continuum, where they are contrasted with less-trustworthy sources of public knowledge such as oral testimony and fake news.

Yet at their most basic, archives are stories. All peoples use archives as stories, whether transmitted through speech, written in text, woven within tāniko patterns or embodied in tā moko, performed as ritual or shared in everyday practices, or displayed in objects or in the land itself. Using Te Tiriti o Waitangi to weave a story of sovereignty was not limited to the colony's fledgling civil service. Many Māori descendants of those who signed, especially Ngāpuhi-nui-tonu, have pointed to the Māori-language document and the sacred covenant of its terms as a way of acknowledging both their tino rangatiratanga and their centrality to the event.

When brought together as a public archive in the form of a state institution, archives are amplified into a grandiose narrative of

nationhood—a metanarrative. Indeed, some theorists go so far as to claim there is no state without archives.[8]

This is because archives have power. And in turn, archives are created and shaped by ever-contested power relations. Public archives are not 'passive storehouses of old stuff, but active sites where social power is negotiated, contested, confirmed.'[9] Their holdings 'wield power over the shape and direction of historical scholarship, collective memory, and national identity, over how we know ourselves as individuals, groups, and societies'.[10] Archives allow people to marshal stories and to make meaning. Archives are the very possibility of politics.[11]

As Hobson's actions and subsequent governments show, Aotearoa New Zealand's public archive has always been about power. Stradling the intersection of past, present and future, it has its origin in capitalism's vampire-like need to turn all of life into work for its own reproduction.[12] Many of the seven million plus archives held in the repositories of Archives New Zealand reflect, and serve as justification for, the gendered, racialised class relations that created them. Because of this, certain voices in the archive have been privileged over others. Silences abound.

Archival power is, in part, the power to allow voices to be heard. It consists of highlighting certain narratives and of including certain types of records created by certain groups. The power of the archive is witnessed in the act of inclusion, but this is only one of its components. The power to exclude is a fundamental aspect of the archive. Inevitably, there are distortions, omissions, erasures, and silences in the archive. Not every story is told.[13]

Despite this, public archives are also potential sites for resistance, counter-narratives and enriching the public knowledge commons. In today's cybernetic vortex of class power and commodification, archives and their emphasis on context are more relevant than ever.[14]

*

There is a huge body of work on the relationship between memory and stories, archives and power. It weaves through many disciplines and in and out of academia. We might think of the novels of George Orwell,

such as *1984*, or the importance of archives in *Star Wars*, from the plans of the Death Star to the location of the last Jedi. In the final season of *Game of Thrones*, Bran Stark reveals the archival motive of the Night King: 'He wants to erase this world and I am its memory.' As an archive, Bran becomes a target for erasure.

Those of the nascent labour force in Europe – whose activities were recorded and controlled by the state to become more legible to the state (hence the creation of parish registers, birth certificates and censuses) – certainly knew of their power. It is telling how many peasant rebellions began with the destruction of official archives. Writing of the introduction of the capitalist wage relation and the violent enclosure of the commons, Silvia Federici notes how people organised themselves into bands, raided manors and land registries and destroyed the archives 'where the written marks of their servitude were kept'.[15]

The state knew too. Countless examples of the state destroying archives litter history—the recent Mau Mau and Windrush scandals in Britain are prime examples.[16] In New Zealand, there was no public archive institution until 1956. Government agencies could pretty much do what they liked with their archives. As a result, only 3 to 4 per cent of everything ever created by government has survived. The New Zealand Police Force archives, for example, are woefully patchy for the years between 1900–1950 due to an in-house purge of records – only a sample of high-profile murder cases were kept. Police record books note detailed files on labour movement leaders and others deemed threatening to the state, but the files themselves no longer exist.[17]

The state also launched successive waves of attack on the archives of te ao Māori, for these represented te māramatanga o ngā tikanga, the philosophy of law deeply interwoven throughout Māori life, and were therefore incompatible with colonial authority.[18] Pākehā governments supressed tā moko, punished the practice of tohunga, sanctioned the beating of Māori-language speakers in school and paved highways over wāhi tapu, violently divorcing Māori from their philosophical base. In doing so, the colonial archive not only dismissed the Māori word and replaced it with the Pākehā word, it made

colonised 'others' available to the extractive enterprises of colonial capital.[19]

Despite this acknowledgement of archival power by the state, throughout the twentieth century, public archives were seen as passive, objective and neutral. The public archivist was an impartial custodian – interpretation was the job of those using archives and not that of the archivist. 'The good Archivist', wrote Sir Hilary Jenkinson, the grandfather of the Western archival canon, was 'perhaps the most selfless devotee of Truth the modern world produces.'[20] Archives were the evidence from which Truth (with a capital 'T') could be found.

More recently, the post-custodial turn has challenged this view. A questioning of the profession's objectivity has reframed or refigured archives and archival institutions. There has been a move from archive-as-source to archive-as-subject.[21] Archives are increasingly viewed as social constructs – they don't simply 'arrive or emerge fully formed, nor are they innocent of struggles for power in either their creation or their interpretive applications . . . all archives come into being in and as history as a result of specific political, cultural, and socioeconomic pressures.'[22] Feminist and indigenous scholarship has exposed the gendered, colonial nature of archives, while ethnographic approaches denaturalise the archive to show how people encounter, interpret and make use of them as living and dynamic spaces.[23] The evidential nature of their contents have also been questioned: no longer can we think of archives as the simple bearers of fact or truth. Just as much as oral testimony, a written document reflects the biases and needs of its creator.

What does this mean for public knowledge? It means that public archives should be viewed not as mere sites of knowledge retrieval, but as sites of knowledge production in both the past and the present.[24] And this is a good thing. For it is as a site of knowledge production that public archives become important for counter-narratives. It allows us to read its holdings against and along the grain, to notice the gaps, to hear the silences and to tell the stories that have not been told.[25] Archives read this way can challenge state power or hold that power to account. And, ideally, it can help the circulation of struggles and

create possibilities that go beyond hierarchical, statist forms of power. If in one reading there is no state without archives, another reading suggests that 'the very existence of the archive constitutes a threat to the state'.[26]

The value of public archives for those challenging power or creating counter-power depends on its use. Free and open access to public archives is therefore an important issue. Like Te Tiriti o Waitangi, the metanarrative of the public archive is ever vulnerable to changing governments and changing priorities. Or, in plain speak, the public archive is a political football – where it lands depends on who is kicking it.

In the archival profession access often comes second to the acquisition or preservation of records. Faced with unwieldy paper-finding aids or online search engines with outdated, incorrect or zero metadata, users not only have to deal with organising principles totally different from those of a library, such as provenance and original order, but often have no meaningful way to find and access what they need. This is even more telling in our colonial context. Māori users of the public archive must also grapple with the privileging of Pākehā terms over te reo Māori (many of which are misspelt), non-indigenous systems of knowledge, monocultural spaces and institutional anxiety, and the historical trauma of dispossession and deprivation.[27] As one Māori participant in a study of non-users noted:

> there are all sorts of ways that people are disenfranchised from accessing information [at archives] – whether that's various kinds of literacy i.e. the most basic literacy, or literacy on the level of being able to filter and understand the particular languages that are used by officialdom. And also that emotional reality of being disenfranchised – what's your motivation to access information and know about the particulars of your disenfranchisement if you don't have hope for things being different?[28]

The post-custodial turn has thankfully placed a greater importance

on access within public archives. As well as culturally appropriate spatial design and the increasing use of Māori-intuitive metadata, there has been a steady investment in digitisation. Digitisation is not the cure-all solution many think it is, but it has undeniably changed the nature of archival access.[29] Digital divides and digital literacies aside, the digitisation of archives has made them more accessible than ever before, allowing users to shape public discourse and dissent within the information age. Online search engines, global databases and crowdsourcing platforms have made millions of digital surrogates available to view or download from one's personal device. Where before a researcher had no choice but to visit the archive, they can now access, use and re-use digital archives anywhere, any time – unless, of course, they are locked behind a paywall. More and more digital archives are finding their way into educational resources, policy documents, family and local histories and mainstream media, while machine-reading technology allows the automated transcription of digitised handwritten documents, making them discoverable to Google and other web crawlers.

However, we need to remind ourselves that today's knowledge economy rests on very material relations of domination and exploitation; automation and immiseration; colonisation and incarceration. It is no coincidence that internet fibre optic cables trace the trade routes of former empires, or that the cloud – which the New Zealand government has directed its agencies to privilege over other digital storage systems – has its data warehouses in disputed post-colonial territories in order to exploit their ambiguous status, raising the issue of Māori data sovereignty.[30] The extraction of raw materials needed for the information age destroys both land and labour across the globe, while the computer industry's use of toxic substances makes places like Silicon Valley – the bastion of cybernetic capital – home to some of the highest concentrations of hazardous waste sites in the United States.[31] The gap between the rich and poor there is particularly stark, as the work of elite, highly paid programmers (the *cognitariat*) is made possible by low-paid and gendered labour.[32] For Marxist author Nick Dyer-Witheford, 'the conjunction of automation and globalization

enabled by information technology raises to a new intensity a fundamental dynamic of capitalism – its drive to simultaneously draw people into waged labour and expel them as superfluous un- or underemployed.'[33] Like the service workers of Silicon Valley, these are often women, indigenous peoples or people of colour. They are the same people who fill prison cells and whose labour is then used to continue the circulation of capital. FamilySearch, one the world's biggest genealogical sites and the host of digitised archives from Archives New Zealand, uses prison labour to digitise and index its holdings.[34]

Archives do not exist in a vacuum. It would be wrong to believe the power of archives is present outside of concrete relations between people, and that archives in themselves possess all the powers attributed to them. Archives, like information, must be made and used.[35] It is also naïve to believe that discourse informed by public knowledge is enough to undo these relations.

Which brings us all the way back to archives as stories and public archives as sites of knowledge production. Despite what this chapter[36] might seem to suggest, understanding archives as social constructs shaped by material social relations is a strength. If 'the task is less to distinguish fiction from fact than to track the production and consumption of those facticities themselves', then context is everything.[37] After all, the most cherished organising principle of the archival profession is context. It is context that allows us to make sense of an archive and its content, and to place it in relation to others. It is context that can unveil the legal fictions and metanarratives both inside and outside of the public archive. It is in this sense that an understanding of context is radical, in the original meaning of the term (of relating to a root, to get to the root of something). Because if we truly want to get at the root of the social and ecological disaster that is capitalism, knowledge in itself is not enough. Knowledge must be used, and in ways that radically rupture and reorient our current modes of relationship – including our relationship to knowledge itself.

Notes

1. Moana Jackson, "The Treaty and the Word: the Colonization of Māori Philosophy" in Justice, Ethics, and New Zealand Society, eds. Graham Oddie and Roy W. Perrett (Australia and New Zealand: Oxford University Press, 1992), 1–10. This was confirmed by the Waitangi Tribunal's 2014 finding that by signing Te Tiriti o Waitangi, Ngāpuhi – and by extension other signatories – never ceded sovereignty. Waitangi Tribunal, He Whakaputanga me te Tiriti/The Declaration and the Treaty: The Report on Stage 1 of the Te Paparahi o Te Raki Inquiry (Wai 1040, 2014).
2. Moana Jackson, "James Cook and our monuments to colonisation," E-Tangata, accessed June 3, 2019, https://e-tangata.co.nz/comment-and-analysis/james-cook-and-our-monuments-to-colonisation/.
3. Jackson, "The Treaty and the Word."
4. Adele Perry, "The Colonial Archive on Trial: Possession, Dispossession, and History in Delgamuukw v. British Columbia," in Archive Stories: Facts, Fictions and the Writing of History, ed. Antoinette Burton (Durham: Duke University Press, 2005), 325.
5. Incidentally, the largest repository of Archives New Zealand sits on the former lands of Pipitea Pā in Wellington.
6. Thomas Richards, The Imperial Archive: Knowledge and the Fantasy of Empire (London: Verso, 1993), 6.
7. Tony Ballantyne, "Archive, Discipline, State: Power and Knowledge in South Asian Historiography," New Zealand Journal of Asian Studies, 3, no. 1 (2001): 90.
8. Achille Mbembe, "The Power of the Archive and Its Limits," in Refiguring the Archive, eds. Carolyn Hamilton, Verne Harris, Jane Taylor, Michele Pickover, Graeme Reid and Razia Saleh (Cape Town: New Africa Books, 2002), 23.
9. Joan Schwartz and Terry Cook, "Archives, Records, and Power: The Making of Modern Memory," in Archival Science, no. 2 (2002): 1–2.
10. Schwartz and Cook, "Archives, Records, and Power," 2.
11. Verne Harris, Archives and Justice: A South African Perspective (Chicago: The Society of American Archivists, 2007), 345. See also Randall Jimerson, Archives Power: Memory, Accountability, and Social Justice (Chicago: Society of American Archivists, 2009).
12. For an indigenous understanding of Marx's concept of primitive accumulation and capitalist modes of production as 'modes' or 'forms of life' see Glenn Coulthard, "The Colonialism of the Present," Jacobin, accessed May 30, 2019, https://www.jacobinmag.com/2015/01/indigenous-left-glen-coulthard-interview/ and Coulthard, Red Skin, White Masks: Rejecting the Colonial Politics of Recognition (Minnesota: University of Minnesota Press, 2014).
13. Rodney Carter, "Of Things Said and Unsaid: Power, Archival Silences, and Power in Silence," in Archivaria, no. 61 (2016): 216.

14. For more on the cybernetic vortex, see Nick Dyer-Witheford, Cyber-Proletariat: Global Labour in the Digital Vortex (London: Pluto Press, 2015) and his earlier work, Cyber-Marx: Cycles and Circuits of Struggle in High-technology Capitalism (Illinois: University of Illinois Press, 1999), which draw upon autonomist Marxist traditions. For Dyer-Witheford, 'contemporary capital increasingly subordinates the reproduction of variable capital (humans) to that of the fixed capital (machines) of which the capitalist class is the personified representative. This is an accelerating movement that proceeds by intermediate cyborg or symbiant stages towards even higher levels of automation. In this process, the creation of surplus populations, appearing in various forms of precarity, informal work, unemployment and destitution in differentiated global zones becomes the characteristic form of proletarianization,' Cyber-Proletariat, 196.

16. In 2012 it was discovered that thousands of documents detailing crimes committed during the final years of the British empire were systematically destroyed or secretly withheld from the public. The discovery came after a group of Kenyans detained and allegedly tortured during the Mau Mau rebellion won the right to sue the British government, and access previously hidden files. More recently, in 2018, it was discovered that the British Home Office had destroyed thousands of landing card slips recording Windrush immigrants' arrival dates in the United Kingdom, an important source of residency status for older Caribbean-born residents. For a useful introduction to state destruction of archives, see Eric Ketelaar, "Recordkeeping and Societal Power," in Archives: Recordkeeping in Society, eds. Sue McKemmish, Michael Piggott, Barbara Reed and Frank Upward (Wagga-Wagga: Charles Sturt University, 2005), 277–298.

17. For more on this topic, see Jared Davidson, Dead Letters: Censorship and Subversion in New Zealand 1914–1920 (Dunedin: Otago University Press, 2019).

18. Jackson, "The Treaty and the Word."

19. Tony Ballantyne, "Littoral Literacy: Sealers, Whalers, and the Entanglements of Empire," in Critical Perspectives on Colonialism: Writing the Empire from Below, eds. Fiona Paisley and Kirsty Reid (New York: Routledge, 2014), 160. See also Tony Ballantyne, Webs of Empire: Locating New Zealand's Colonial Past (Wellington: Bridget Williams Books, 2012).

20. Hilary Jenkinson, "British Archives and The War," in The American Archivist 7, no. 1 (1944): 1–17.

21. Ann Laura Stoler, "Colonial Archives and the Arts of Governance: On the Content in the Form' in Refiguring the Archive, eds. Carolyn Hamilton, Verne Harris, Jane Taylor, Michele Pickover, Graeme Reid and Razia Saleh (Cape Town: New Africa Books, 2002), 86.

22. Antoinette Burton, "Introduction: Archive Fever, Archive Stories," in Archive Stories: Facts, Fictions, and the Writing of History, ed. Antoinette Burton (Durham and London: Duke University Press, 2005), 6.

23. Kirsty Reid and Fiona Paisley, "Introduction," in Sources and Methods in Histories of Colonialism: Approaching the Imperial Archive, eds. Kirsty Reid and Fiona

Paisley (New York: Routledge, 2017), 5. See also Carolyn Steedman, Dust: The Archive and Cultural History (Manchester: Manchester University Press, 2002).

24. Stoler, "Colonial Archives and the Arts of Governance," 85.

25. For more on reading archives along the archival grain, see Ann Laura Stoler, Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense (Princeton: Princeton University Press, 2009). For a summary of 'history from below' see Jared Davidson, "History from Below: A Reading List with Marcus Rediker," History Workshop Journal, accessed June 10, 2019, http://www.historyworkshop.org.uk/history-from-below-a-reading-list-with-marcus-rediker/.

26. Mbembe, "The Power of the Archive and Its Limits," 23.

27. See Jared Davidson, "Colonial Continuum: Archives, Access and Power," in Archifacts (April 2015): 17–24.

28. Jared Davidson, "Out of Sight, Out of Mind? Non-user Understandings of Archives in Aotearoa New Zealand" (Master's Thesis, Victoria University of Wellington, 2014), 23.

29. Issues of labour time and the cost of both digitisation equipment and ongoing digital storage costs often gets lost in the demand to 'digitise everything and put it online', as do questions of data sovereignty and cultural and intellectual property rights.

30. See James Bridle, New Dark Age: Technology and the End of the Future (London: Verso, 2018).

31. Dyer-Witheford, Cyber-Marx, 235.

32. On the cognitariat and the role of knowledge and knowledge commons in cognitive capitalism, see Carlo Vercellone, "From the Mass-Worker to Cognitive Labour: Historical and Theoretical Considerations" in Beyond Marx: Theorising the Global Labour Relations of the Twenty-First Century, eds. Marcel van der Linden and Karl Heinz Roth (Leiden and Boston: Brill 2014), 440.

33. Dyer-Witheford, Cyber-Proletariat, 15. On the phenomenon of capital's creation of surplus populations and resistance to it, see Joshua Clover, Riot. Strike. Riot: The New Era of Uprisings (London: Verso, 2016).

34. Shane Bauer, "Your Family's Genealogical Records May Have Been Digitized by a Prisoner," Mother Jones, accessed June 4, 2019, https://www.motherjones.com/politics/2015/08/mormon-church-prison-geneology-family-search/. See also Archives and the Old Mole, "Ancestry, Ancestry, White Power, and Corpsefucking," accessed June 4, 2019, https://archivesoldmole.wordpress.com/2016/01/23/ancestry-ancestry-white-power-and-corpsefucking/.

35. To paraphrase Richards, The Imperial Archive, 73.

36. This article was originally published as a chapter in the 2019 issue of 'Radical Futures: Public Knowledge'. 'Public Knowledge

37. Stoler, "Colonial Archives and the Arts of Governance," 85.

28 October and the New Zealand Wars

Dylan Owen

This article originally appeared as part of the Services to Schools 'Resources for teaching NZ history topics web pages' series. These include quality resources to support the teaching and learning of Aotearoa New Zealand histories.

Me maumahara tātou: We must remember[1]

Who doesn't love Labour Day? First celebrated in 1890, the fourth Monday in October (28 October this year) marks the first long weekend holiday after what seems an unending winter. Its origins are now part of our mythology. Thanks to Samuel Parnell and his one-man strike, our 8-hour workday is another New Zealand world-first.

However, another event, now commemorated on 28 October, has increasingly been in the news. Its memorable title — Te Pūtake o te Riri, He Rā Maumahara — lies at the heart of our history, our cultural identity, and what we must remember.

'View of Mt Egmont, Taranaki, New Zealand, taken from New Plymouth, with Maoris driving off settlers' cattle', 1861 by William Strutt. Ref: 2015-0042-1 Te Papa.

Te Pūtake o te Riri, He Rā Maumahara

> *There has been so much grief and pain buried in the unspoken history of our land wars.*
> — Leah Bell[2]

Te Pūtake o te Riri, He Rā Maumahara is the Māori name for our latest national day, the commemoration of the New Zealand Wars and conflicts, held each year on 28 October. Te Pūtake o Te Riri also means the reason or source of anger or rage, a reference to the lasting importance and disastrous impact these wars and conflicts had on Māori. It is a day of remembrance where stories about the New Zealand Wars are enacted, shared, remembered, and discussed by Māori and Pākehā.

From 2010, the idea for an official New Zealand Wars commemoration day gradually gained momentum. It was championed by a diverse group including the Iwi Leaders Forum, Te Arikinui King Tūheitia, the Battle of O-Rākau Heritage Society, and surprisingly, Ōtorohanga College students.

The Ōtorohanga College petition

> *It's shocking to hear that there were massacres half an hour from where you live, not that long ago.*
> — Leah Bell[3]

In 2014, 186 Ōtorohanga College students and their teachers visited Ōrākau and Rangiaowhia. Each of these two former Waikato battle sites in their own way defined Pākehā's subsequent response to the wars. Ōrākau became mythologised by Pākehā through films like Rewi's Last Stand while the killing of the elderly, women, children at Rangiaowhia was conveniently overlooked, though not by Māori.

The Ōtorohanga rangatahi were disturbed by the fact that these sites and their stories were largely unknown, and New Zealand's uncomfortable past of conflict and land confiscations was not compulsorily taught in school. So, they swung into action. Led by Leah Bell and Waimarama Anderson, they decided to start a pitihana (a

petition)[4]. The aims were to:

1. raise awareness of the Land Wars and how they relate to local history
2. introduce these local histories into the New Zealand Curriculum for all New Zealanders
3. to remember those who died during the wars by implementing a statutory day of commemoration.

The pitihana also raised wider questions:

4. Why were New Zealanders so unaware of the New Zealand Wars?
5. Why, over time, were those conflicts ignored, buried, and mythologised?

In other words, what stories were told and what stories were being left out? Even more importantly, why were pupils going through school without learning about these crucial aspects of our history?

New Zealand Land Wars petition presentation haka, Parliament, December 2015 (4) by Dylan Owen. Ref: PADL-001758 Alexander Turnbull Library.

> *We gathered signatures on the street, at festivals like the Kawhia Kai Festival, Polyfest, Matatini, at the Tūrangawaewae Koroneihana and Waka Ama regatta.*
> — Leah Bell[5]

After months of mahi collecting names, the students finally had a petition of 12,000 signatures. At the end of 2015, they marched on Parliament and, supported by MP Nanaia Mahuta, the petition was presented to the Government. Then in 2016, success! The Government formally announced a day of commemoration for the New Zealand Wars. It was to be held annually and funding was made available. The hosting of the commemoration would shift each year to acknowledge the many conflict sites around the motu.

> *[It's] time to recognise our own conflict, our own war, our own fallen, because there is no doubt at Rangiriri ordinary people lost their lives fighting for principle in just the same way as New Zealand soldiers who lost their lives fighting on battlefields on the other side of the world.*
> — Prime Minister Bill English[6]

Why 28 October?

> *We wanted to bring to the fore the 'why' behind the conflicts and focus on the resistance for sovereignty that was taking place at the time, which is why the date of the signing of He Whakaputanga Rangatira, a document signed before the Treaty of Waitangi asserting full Māori sovereignty, is being recognised. Te Pūtake o te Riri is really about raising our critical awareness, and for all of us to start talking constructively with each other about our shared history.*
> — Dr Ruakere Hond[7]

The date for the national day of commemoration was set for 28 October. This was the date that He Whakaputanga o te Rangatiratanga o Nu Tirene / 1835 Declaration of Independence of the United Tribes of New Zealand was signed. He Whakaputanga acknowledged that Māori exercised

rangatiratanga or sovereignty over the motu. It was described by James Busby at the time as the 'Magna Carta of New Zealand independence.'

In 2019, the national commemoration for Te Pūtake o te Riri, He Rā Maumahara, will be held in Taranaki, from Monday 28 October to Wednesday 30 October. The kaupapa is to raise conversations and awareness of the more than 20 years (March 1860 to November 1881) of conflict in the Taranaki region.

Petition organisers Leah Bell, Waimarama Anderson, and Tai Jones (left to right) being interviewed by media at Parliament, 2015 by Dylan Owen. Ref: PADL-001758 Alexander Turnbull Library.

Notes

1. Bell, Leah. 2015. 'A petition to remember the NZ Land Wars'. Human Rights Commission. URL: https://www.hrc.co.nz/news/petition-remember-nz-land-wars/
2. Bell, 2015.
3. Bell, 2015.
4. Committee Secretariat. 'Petition of Waimarama Anderson and Leah Bell'. URL: https://www.parliament.nz/en/pb/sc/make-a-submission/document/0SCMA_SCF_51DBHOH_PET68056_1/petition-of-waimarama-anderson-and-leah-bell
5. Bell, 2015.
6. English, Bill. 20 August 2016. 'NZ Wars day: From street petition to government goal'. Radio New Zealand. https://www.rnz.co.nz/news/national/311482/nz-wars-day-from-street-petition-to-government-goal
7. Hond, Ruakere. 2019. 'New Zealand Land Wars Commemoration in Taranaki – 28-30 October 2019'. Kotahitanga o Te Atiawa. URL: https://teatiawa.iwi.nz/blog/te-putake-o-te-riri/

Getting to Know You

Noa Petueli Tapumanaia, Chief Librarian and Archivist – Tuvalu National Library and Archives

Who are you and where are you based?

My name is Mr. Noa Petueli Tapumanaia and I am based in Funafuti, the capital of Tuvalu. I am the current Chief Librarian and Archivist of the Tuvalu National Library and Archives (TNLA), which is under the Ministry of Education, Youth and Sports.

What are your current holdings?

Mostly printed materials, we have colonial collections about Tuvalu, separation collections, and cultural heritage collections in the archives sections.

What services do you provide?

In my current position I:

- Offer high-level administration to my department. At the same time, I provide information to archives users and library users.
- Identify fragile archival materials, send them for preservation and make working copies to be accessible to the public.
- Manage the development of access tools and the movement of all archival records.
- Manage budget, policies and procedures, outreach and awareness programs.
- Manage and maintain archival and library databases, finding aids and inventories.

Can you tell us about a recent event, acquisition or change you'd like to highlight to ARANZ members?

TNLA recently purchased books to replace its old collection; the cost of the collection was $130,000.00 FJD. The collection includes audio books for children, new reference for children, fiction and non-fiction for adults and children, and alphabet charts.

The Tuvalu Government signed an MoU last year with Prosentient Systems to host our first ever Electronic Library and Digital Archives, which will be implemented by the TNLA.

Tell us about some of the challenges you face in your role or archive?

The biggest challenge the Tuvalu Archives is facing at the moment is a lack of space. The archive is getting smaller and it is not safe to house Tuvalu archival records as the building is very old. As a Chief Librarian and Archivist, I fear for the safety of my staff and of course Tuvalu archival records. One day these records will be totally destroyed if a proper facility is not built to house them properly.

A challenge I face is that sometimes I believe my voice falls onto deaf ears. So, it is my duty to conduct outreach and improve archives awareness, to make people aware about the situation of these records. I truly love this role, to me it is very important, sometimes emotional

and embarrassing. But I have a passion for the job which drives and motivates me to do what I do best - finding solutions to protect and prolong the life of Tuvalu archival records for future generations.

What do you enjoy most about the work you do?

Well, I really enjoy reading about what happened in the past. Sometimes I learn things that truly improve my capacity as a native Tuvaluan. I enjoy every moment reading and imagine the hardship my forefathers went through in trying to free Tuvalu from the power of colonialism. At times I feel that if only the people of Tuvalu took some time to come and read about their history, perhaps people might have the same understanding of what happened in the past.

The Hill of Memory

Peter Attwell
Mente Corde Manu, 2018
301p | ISBN 978-1-36-400763-8

Peter Attwell's novel *The Hill of Memory* is a fine example of New Zealand historical fiction. This genre has gained momentum over the past couple of decades and the novel can proudly sit on the bookshelf alongside the works of Edmund Bohdan and Ray Grover. It is important to also note that *The Hill of Memory* spans the Young Adult and Adult fiction genres — its four main characters are all on the cusp of adulthood.

The novel begins as a memoir, with the protagonist Johnnie Hargreaves taking the reader back to 1913 and a very different (colonial) Wellington City from today. Johnnie's narration is skilfully rendered by Attwell. The author wears his research lightly, Attwell deftly evokes a time and place and successfully sets it within the context of working-class life. Wellington in 1913 is a city adjusting to immigration and political change. There's even a whiff of revolution in the air — maybe not that different from today after all.

As befitting a harbour city, a maritime motif runs throughout the novel. In no time the passions and loyalties of the Wellington Harbour Board and the Wellington Watersider's Union collide. Johnnie and his best mate Joe Halifax feel this growing tension on the street as they jump onto the coat-tails of the Watersiders' protest marches.

Tensions escalate, protests turn into waterfront lock-outs, and so the 1913 Great Strike begins. Then into the story comes Joe's socialist brother Ned, and Hettie, Johnnie's sister. As Ned and Hettie's romance blossoms so do their commitments to the watersider's cause and also the suffragette movement which Hettie supports.

While the national drama plays out, a parallel domestic drama involving the four main characters; Johnnie, Joe, Ned and Hettie runs

counter to the political turmoil. One of the book's joys is Attwell's attention to the distinctive voice and dialogue of each protagonist. Descriptions of local characters coupled with the choice and tone of language also lend the book a historical nuance that successfully transports the reader back in time.

Attwell also has a strong grasp of local and national history. Throughout the narrative, we get a full description of the political players, the national identities and the role of the state in the affairs of commerce. There are riots between unionised and non-unionised labour, the government brings in farmers as special constables (the infamous 'Massey's Cossacks') to help break the strike. Protesters are charged by the mounted cavalry, workers are batoned, shots are fired and wharfies and unionists arrested.

The historical validation is achieved through the author's tight and thorough attention to the historical record and its detail. At one point in the narrative 1000 special constables arrive on the waterfront:

> "This was a display of force meant to impress. But although we didn't know it then, they had been under verbal and physical attack all the way on their ride down from the barracks to the wharf, where they were to ensure the safe loading of thirty racehorses heading south on the Maunganui."

The racehorses Attwell refers to here were thoroughbreds travelling to Christchurch for the New Zealand Cup — run yearly in November. In 1913 it was the biggest horse race in New Zealand. The author also records that the strikers and the specials conducted a truce to allow a further contingent of horses to be loaded onto a ship. This speaks to the importance of horseracing. At this point in New Zealand's history, even a national strike could not get in the way of getting horses to a horse race!

As the turmoil draws to a close in early 1914 the story continues with Johnnie, his family and friends now living with the ongoing ramifications of the 1913 Great Strike.

The Hill of Memory is recommended for anyone with a love of New Zealand history, a passion for Wellington, or simply enjoys a

thrilling personal and political drama.

I look forward to Attwell's next novel. As one momentous period of New Zealand's history ends, another one looms. The shadow of the First World War will cross everyone's future...

Reviewed by Seán JD McMahon

When Running Made History

Roger Robinson
Canterbury University Press, 2019
306p | ISBN 978-1-98-850308-0 | $39.00

Defining a Discipline: Archival Research and Practice in the Twenty-First Century – Essays in Honor of Richard J. Cox

Jeannette A. Bastian & Elizabeth Yakel, editors
Chicago, IL: Society of American Archivists, 2020
322pp. | Soft cover | ISBN 978-1-945246-27-2
US$55.00 (SAA Members US$39)

When I was contacted by the Reviews Editor at the beginning of April and asked to review two books, I had conflicting emotions. The first related to the elephant stomping around in every room of my mind: the word Covid-19, an inescapable pachydermic earworm that muttered through every waking hour, making concentration patchy at best and non-urgent tasks very difficult to begin (and led to disturbingly mixed metaphors it seems). The second was a feeling of warmth – connection with the ARANZ community, and a feeling of purposefulness.

The two books reviewed here come from two more communities I've had the privilege to meet, and each highlights the significance of archives and recordkeeping for enabling communities to survive and thrive, to maintain their collective memories and

to build on their past, as well as to counter destructive narratives maintained by others with power over them. Both books also demonstrate by discussion and example that community archives come in a wide range of forms, intrinsic and unique to each community and its contexts, and bound up in community processes, places, interpretations, events and people.

The books foster reflection on evidence and accountability, ethics and memory. This is done overtly and by example in the book published by the SAA, a Festschrift for American archival academic, practitioner and teacher Richard Cox, while in Robinson's book it is intrinsic to the work itself, in the way he melds part of his own life story with sporting history and a history of social change.

Robinson's book describes the development of running as a sport. He is an insider who witnessed, attended or competed at events from amateur to the highest level of competition from the middle of the 20th century onwards. Robinson was a child at the post-WWII London Olympics of 1948, watched Peter Snell and Murray Halberg compete in Rome, and was a journalist reporting live at the Boston Marathon when the bomber struck in 2013. He was running in Berlin at the time of reunification, and in Central Park, New York the day the Twin Towers fell. His book ties together history, literature and autobiography, using his personal experience, oral and written testimony from his friends and published accounts to reflect on the development of the sport of running and its relationship with world events and wider social trends.

In this Robinson is uniquely placed, as a professor of English as well as a sports commentator with a deep knowledge and connections with a wide range of running insiders. Not least of these is his wife Kathrine Switzer, who herself made history by refusing to be ejected from the Boston Marathon in 1967 when women were not permitted to compete. Robinson's book does not use traditional institutional archives for sources, instead supplementing his own memories and published works with personal accounts and informal archives kept by members of the running community, and using as a finding aid his memory and relationships with other people.

The use of running as a sport to ruminate on societal racism, sexism and terrorism provides a surprisingly original, interesting and personal perspective. His thesis that running itself can not only reflect but also make history in a wider sense than simply creating "world records" is argued strongly in his chapter on the development and eventual acceptance of women's running, and in his discussion of the post-bombing 2014 Boston Marathon, where the victory by an American runner was seen as a redemptive act to overcome the terrorism of the year before and to reclaim the race. The act of holding and winning a race, and the creation and sharing of records about that act, intentionally worked together to help change a nation's mood. He quotes Barack Obama at the post-bombing memorial service: "…this time next year…the world will return… to run harder than ever, and cheer even louder, for the 118th Boston Marathon" (p.249).

The second book reviewed here was written to celebrate the career of Richard J. Cox, who retired from his 45-year archival career in the USA in 2017. Biographical notes in the introduction describe Cox's doctoral dissertation as (p.viii) "one of the first…that problematized the archives", examining the readiness of the archival profession to manage electronic records – "his intellectual focus on validating archives as its own distinct discipline." This focus continued throughout his career, and further, the standpoint of this book is identified when it states (p.x) "Cox has been a leader in promoting an understanding of the centrality of records to contemporary ethical and social justice concerns". Further, (p.ix) the essays "seek to carry his vision of an archival discipline and the transformational power of scholarship forward."

The book contains essays by fourteen archivists, setting out the current state of research in archival science, and discussing the themes around which the future direction is developing. Throughout his career, Cox read widely outside the archival discipline, bringing new insights that enriched his thinking, writing and teaching. The writers of these essays continue with this practice, connecting the archival discipline, its theories and practices to the wider world and its complex issues, showing how the world and the archival sphere are involved in a constant dance of influence and influencing.

Each essay could merit a review in itself, so varied and interesting are the issues they discuss, but here there is just space for a brief overview. The book is divided into four sections, covering themes on which Cox focused: accountability and evidence, ethics and education, archival history and memory. I have to admit to having my hackles raised initially by a book called "defining a discipline" which includes only perspectives of North America, but that said, the essays are wide-ranging in perspective. A strong connection between the essayists is their involvement with AERI, the Archival Education and Research Initiative, which began in the United States but involves archival educators and practitioners from around the world, holding annual gatherings that enable the sharing and debate of ideas.

This cross-pollination of theory is evident in several essays. For example, it was good to see the growing influence of records continuum theory beyond Australasia in a number of the essays – most directly, Anne Gilliland and Kathy Carbone's "Movement and Transformation: Teaching to the Fourth Dimension" but implicit in many others, including frequent use of the word "recordkeeping" in place of the more-often seen in North America unhyphenated record keeping.

In the first essay, David Wallace looks at the "limits and possibilities" of records as objects of accountability by considering the way records of US war crimes against Vietnamese civilians were and are still manipulated and controlled. Rather than "trustworthy mechanisms of accountability" the records exist within "deeper contexts of political power, organizational malfeasance, national remembrance, and military lionization […and…] contribute enduring false narratives that have been largely successful in writing these crimes out of history" (p.3).

Wallace's essay is just one in a series of compelling stories in this book, though as with any collection, some writers are easier to read than others. Throughout, the writers engage with the idea of agency in the archives, and with ongoing discussions about community engagement, the significance of archives both as witnesses and actors in events, whether minor, local or worldwide.

There is much reflection on memory and archives, and on oral

testimony, and the way a record of any type can have many and often conflicting meanings, and context is vital. For example, in Wendy Duff and Jefferson Sporn's essay on "The Question of Oral Testimony in the Archival Concept of Evidence", they observe "evidence in testimony is found in the relationships and contingencies surrounding and between a record and an event. Evidence is found not just in what is said but in ways in which the testimony emanates from the historical, institutional and mediating milieus that surround and contextualise it" (pp.30-31). Further, "by directly engaging the human elements of history, first person accounts burn through what Hartman calls the 'cold storage of history' and give texture to memory or to images that otherwise would have only sentimental or informational impact" (p.32). In recording oral testimony, Duff and Sporn describe the value of interviewee and witness creating knowledge together, "knowing with rather than knowing from". Viewers of oral testimony become secondary witnesses, taking responsibility for remembering into the future.

In "Carry it Forward", Caswell, Gabriola, Brilmyer and Zavala address Cox's discussion of the ethical aspects of accountability, interpreting accountability in terms of community-based archives. They describe archives as "instruments through which communities are simultaneously responsible to past and future generations" (pp.48-49).

The book as a whole is original, thought-provoking and sometimes surprising – for example, I had not realised Cox was a skilful amateur painter, and his landscape oil paintings appear both as the cover art and throughout the paperback, supplementing occasional photographs of archival contexts, providing a colourful and appealing side-light on his many interests.

I would recommend both books. As far as technical aspects go, both are well-edited, both are well-referenced, both have useful indexes and interesting illustrations, both are well set out, and the type-face is easy to read. I enjoyed reading both books, and am looking forward to reading them again. It is likely I will use both in my teaching and in helping me think further about the archival work I do.

Belinda Battley

Notes on Contributors

Rosie Ballantyne joined Archives New Zealand in 2008 and is a Senior Archivist at the Christchurch office.

Belinda Battley is currently Team Leader of the Archives NZ Royal Commission Operational Support team, which provides digital copies of records held by Archives NZ for the Inquiry into Abuse in Care. She is also a teaching fellow at Victoria University of Wellington. Her research interests relate to the complex interrelationships between recordkeeping, collective memory, places, events, identity, trust, people, structures and processes. Currently Belinda is also part of a team based at Massey University's Toi Āria: Design for Public Good researching how best to support dignified access and rights to state and faith-based care records.

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