

# ARCHIFACTS

2020 nos. 1 & 2

# ARCHIFACTS

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# Editorial

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*Katrina Tamaira*

Kia ora koutou & welcome to this long-awaited double issue of *Archifacts* 2020. After many years of being behind printing schedule, we are almost there and up to date. It feels like a huge achievement. Before going any further though, I want to first acknowledge the recent passing of Pam Hall, an archivist whose career spanned Australasia and many decades. It's impossible to measure the contribution of any archivist, records manager, librarian or information professional, but I have no doubt that Pam's is one that lives on. We hope to feature a piece about her in the next issue.

In this issue we begin by highlighting new material accepted to the UNESCO Memory of the World Aotearoa New Zealand Register, Lilburn Trust Research Grant recipients, and some of the mahi going on within the Lesbian and Gay Archives of New Zealand - LAGANZ. From here, Valerie Love's peer-reviewed article provides some much-needed guidance on archiving social media, and Anita Kerr gives us a glimpse into recordkeeping in Antarctica. Next, Dr Natasha Barrett discusses a Sir George Grey Special Collections transcription project, and Sheena Tawera reports on historical photographs and facial recognition technology at the National Library. In case you haven't met them already, *Archifacts* introduces you to two Wellington based colleagues; Joshua Ng and Charlotte McGillen, and we then wind up this issue with book reviews, from both international and domestic contexts. It's a real pleasure to be profiling so much locally produced content, and despite us being almost a quarter way through the 21st Century, very much a digital age, punk's still not dead and neither are paperbacks.

What is done though is my time on the editorial committee, this is my last issue as *Archifacts* editor. The last few years being involved in this kaupapa have been full of learnings and connections. I've genuinely enjoyed meeting and working with people across the motu. Those on the editorial committee deserve a special round of thanks, ngā mihi nui ki te *Archifacts* whānau. It's been an experience that has supported my career development and enhanced my archival knowledge. However, there's just not enough hours in the day for everything I want to accomplish and this year it's time for editorial duties to take a backseat to te reo Māori.

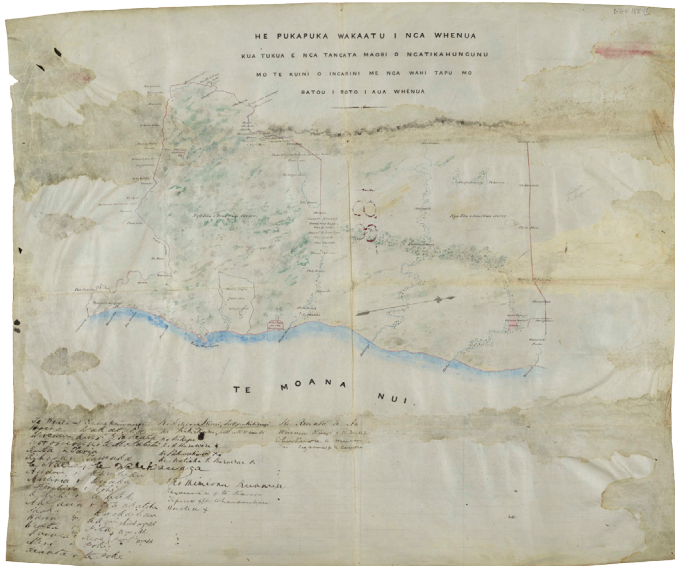
I am one of those Māori with a parent, and aunts and uncles, who were

whipped at school for speaking te reo. Even though school sat just a short walk from the marae and was situated in a Māori village, the cane was brought out in an attempt to civilise the kiddies. Even though I'm in my early 40s (and young-ish for an archivist) that's unfortunately old enough to live the trauma of de-indigenisation on a daily basis. Over the years many non-Māori (too many to count) have commented how much easier it must be for me to learn te reo. They've suggested that I have some kind of 'natural instinct' that makes speaking, reading and writing te reo easier than it is for them. Wrong. So very wrong.

Why am I going on about this? I might not spend much time on the picket lines these days, however I make positive change where I can and where professionally appropriate. So, the typefaces used in *Archifacts* have been adjusted over the last couple of years and will now work with macrons and other phonetic notations. Another aspect I'm leaving behind will be harder for most to see, the revised editorial guidelines. Potential contributors can now view these on the inside cover of this issue and the ARANZ website. These include expectations that words, English and Māori, should be spelled correctly – specifically the use of macrons in te reo Māori, but while we're at it, glottal stops in Pacifica languages too. Not sure when to use macrons or if they are appropriate for an iwi's dialect? The ARANZ website now includes a link to Te Taura Whiri's orthographic conventions, and if all else fails there's always Google. Information tracking aside, I honestly love Google. The various online dictionaries and iwi websites have stopped me from embarrassing myself many times over.

Macrons (and other phonetic notations) are trivial to some, tokenistic to others. However, in this place Aotearoa New Zealand there is no surviving language older than te reo Māori. The time for fearing the cane is over. *Archifacts'* contribution to this reversal is to try and get that reo and leo right – every time.

# An irreplaceable source for understanding historical and cultural impact.



Page from the 1853 'Castlepoint - Wairarapa' Deed with detailed map and te reo Māori headings. ABWN 8102 W5279 Box 42/ WGN 188, Archives New Zealand Te Rua Mahara o te Kāwanatanga.

## Archive Location



## Crown Purchase Deeds

Crown Purchase Deeds document the original alienation of Māori land and customary title by the Crown, which by the mid-1860s included two-thirds of Aotearoa New Zealand and virtually the whole of Te Waipounamu, the South Island.

Filled with te reo Māori, maps and traditional sites of significance, and the names and tohu of ancestors that often spilled across pages

of parchment, those that signed early Deeds often believed they were forging enduring relationships of mutual benefit with the Crown. When promises were not kept, the Deeds became evidence of Crown breaches of the Treaty of Waitangi and a significant source for redress.

Tied as they are to the land and the social and environmental change that followed, Crown

Purchase Deeds are powerful examples of Māori rangatiratanga and subsequent British settlement. They often represent the beginning of a formal Crown-Māori relationship and are an irreplaceable source for understanding the historical and cultural impact of the Crown on Māori iwi and hapū. As such, Crown Purchase Deeds are of unique and irreplaceable local and national local significance.



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Cultural Organization



National Committee of New Zealand  
Te Komiti o Aotearoa mo Ngā Mahara o te Ao  
Memory of the World

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# A user of words, a maker of words, and above all, a fighter with words.

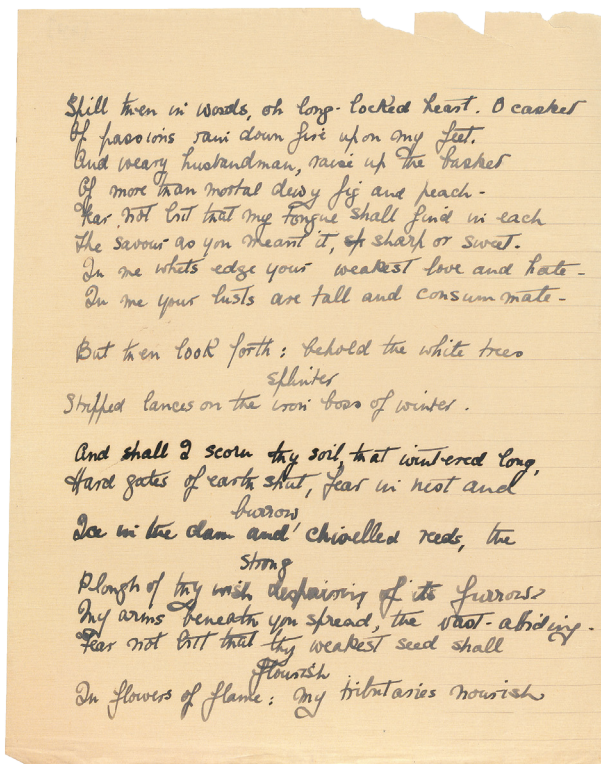
## Robin Hyde literary and personal papers

The Robin Hyde literary and personal papers held by the Alexander Turnbull Library and Special Collections at the University of Auckland illustrate many facets of Hyde's short but fierce life, reflected in manuscripts, notebooks, correspondence and photograph albums.

Robin Hyde (born Iris Guiver Wilkinson (1906-1939)) had a great mind which was desperately using words in an attempt to process the chaos unfolding around her throughout her own battle with mental illness, the Great Depression and the lead up to World War Two. In her 33 years Hyde lived consciously as "a user of words, a maker of words, and above all, a fighter with words" (Te Ara). This ethos is omnipresent throughout these collections of Hyde's work, the scope and depth of which is arguably yet to be explored.

Her papers are a rich literary and historical resource for interested academics and students and have been a source of inspiration for contemporary film makers, playwrights and writers.

### Archive Location



Robin Hyde. Draft Poem. MSS971.493a.  
University of Auckland Library and Learning Services.



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# A user of words, a maker of words, and above all, a fighter with words.

## Robin Hyde literary and personal papers

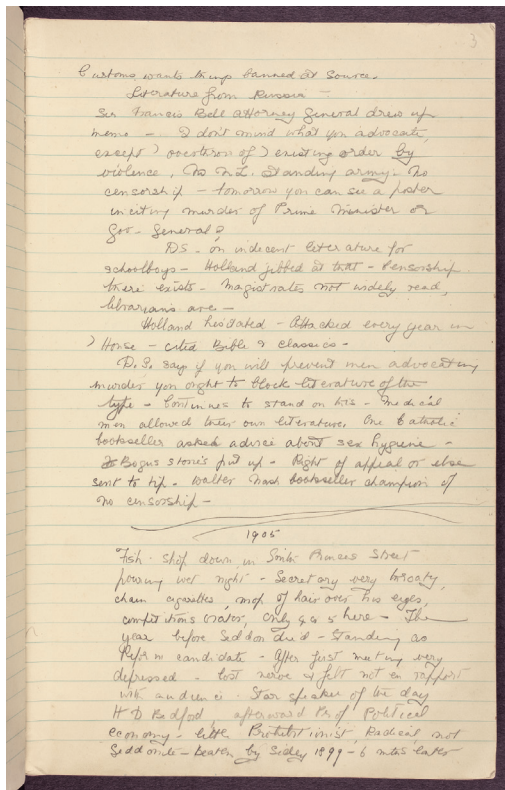
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### Archive Location

 ALEXANDER TURNBULL LIBRARY  
NATIONAL LIBRARY OF NEW ZEALAND  
Te Puna Mātauranga o Aotearoa



Notebook excerpt—from 'The godwits fly' (I) (Exercise book 16), MSV-6669-003, Alexander Turnbull Library.



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2020

# Capturing nature was being in the right place at the right time.

## Olaf Petersen Collection

Olaf Petersen (1915-1994) is Aotearoa New Zealand's pre-eminent 20th century nature photographer. Patient and exacting, Petersen said capturing nature was "being in the right place at the right time".

His desire to make pictures began as a young boy on the Swanson farm he grew up on. He photographed the landscape around him for 50 years, from when he got his first camera in 1933 until well into the 1980s, in a career as a freelance photographer and camera artist that yielded over 50,000 images. They evidence the changes that have taken place over the past 70 years and as such are significant historic documentation. The images connect with global concerns around climate change and fragile ecosystems that will register strongly with current and future generations of New Zealanders.

The intensity and duration of his photography of Auckland's west coast beaches and birdlife in particular represents an unprecedented visual record of one of Aotearoa New Zealand's most iconic coastal regions. Petersen's archive demonstrates the vital role that artists can have in bearing witness and supporting the environmental movement.

### Archive Location



Olaf Petersen (1915-1994), 'I'm Late' 1952, PH-1988-9, Auckland War Memorial Museum Tamaki Paenga Hira.



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# Documenting the lives of two of New Zealand's most important artists.

## Colin and Anne McCahon: Papers

Colin and Anne McCahon's papers document their life and work from 1918 until 1987. The papers, and in particular the letters between friends and family, provide a wonderfully clear picture of their lives, the development of their art and their connections with significant figures in the art world.

Colin McCahon is widely recognised as a crucial figure in New Zealand art and art education. His career benefitted from the active and sustained support of his wife Anne McCahon.

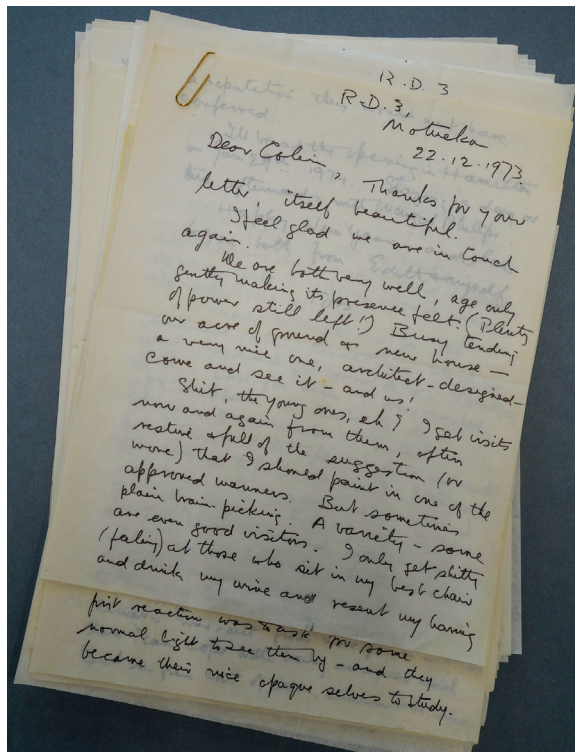
As well as his painting, Colin designed a number of sets for theatre productions, designed stained glass windows, and produced murals for public buildings. Colin worked until the early 1980s, and died in 1987. Anne continued to produce illustrations, paintings and ceramic work until her death in 1993. Her first solo exhibition was staged posthumously in 2016.

These papers are complemented by the archives of other friends, family and colleagues, other collections held at Hocken such as the papers of Charles Brasch, John and Anna Caselberg, Noel Parsloe, papers related to Ralph Hotere, Rodney Kennedy, Patricia France, and James K Baxter, and gallerist Rodney Kirk Smith.

Hocken Collections also holds a significant collection of over 200 Colin McCahon art works including master works, sketches, stage designs and book illustrations.

### Archive Location

Hocken Collections  
Uare Taoka o Hākena



Letters from Toss and Edith Woollaston to Colin and Anne McCahon. Colin and Anne McCahon Papers, MS-425/045. Hocken Collections Uare Taoka o Hākena.



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# Destined to help Europeans and Māori to learn one another's language.

## Suzanne Aubert's 'Manuscript of Māori Conversation'

Suzanne Aubert became immersed in the Māori language, culture and customs. In Hawke's Bay in the 1870s she deepened her knowledge of te reo and tikanga. Her considerable scholarship is notable in an impressive surviving manuscript of a projected English-Māori dictionary, with 17,000 English and many well-researched Māori equivalents.

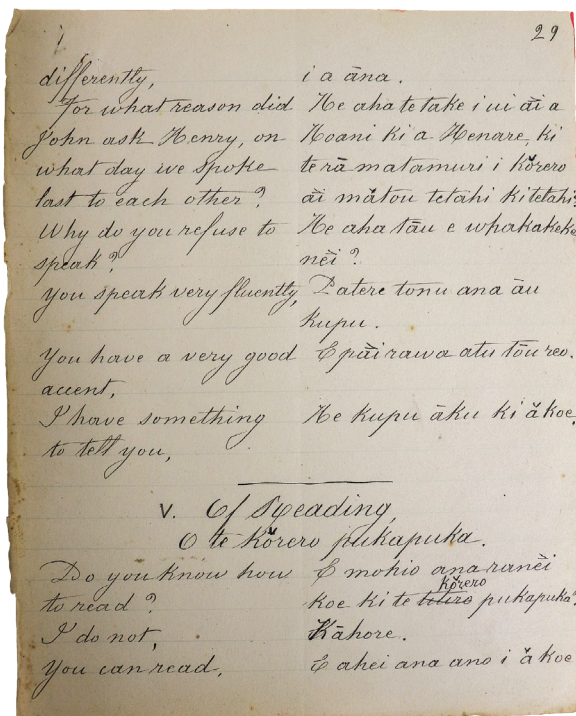
From 1883 Suzanne Aubert completed an English-Māori phrase book, published in 1885. It was destined generally to help Europeans and Māori to learn one another's language. She also acknowledged her awareness of dialectal variation.

Unlike previous short, utilitarian phrase books, Suzanne Aubert's work offers wide-ranging communicative phrases, a grammar summary, a vocabulary section and a lively dramatised English-Māori adaptation of an excerpt from Sir George Grey's 1855 work on Māori mythology and traditions.

Her work was groundbreaking in its scale and aim, evidenced in its ongoing use for generations. Most reprints are based on a 1901 edition prepared by noted scholar Apirana Ngata.

### Archive Location

Sisters of Compassion



Page from Suzanne Aubert's 'Manuscript of Māori Conversation', 1969.001.011. Sisters of Compassion Archives.



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## Lilburn Trust Research Grants Offered

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*Keith McEwing*

The Alexander Turnbull Library and the Lilburn Trust are increasing their support of New Zealand music research. Alongside the Lilburn Research Fellowship offered for 2021, a new initiative has been established: the Lilburn Research Award. Two inaugural Lilburn Research Awards commenced in September 2020. These have been offered to Mathew Hoyes and Michael Vinten. Both of whom have projects focusing on providing New Zealand music resources to students and performers.

Mathew Hoyes' research will include examining scores and recordings of popular New Zealand songs, and an investigation of their historical context. The result will be online resources intended as a NCEA teaching resource. Michael Vinten will research and edit a collection of New Zealand art songs, pre-1950. The published song album, which will include a CD of the songs, will make New Zealand's classical music heritage more widely available for performers and audiences.

Established as a biennial award in 2012, the Lilburn Research Fellowship encourages the scholarly research about New Zealand music. The Fellowship is funded by the Lilburn Trust, which was established by Douglas Lilburn in 1984. The Lilburn Trust is administered as a charitable trust under the Alexander Turnbull Library Endowment Trust. Previous recipients of the Lilburn Research Fellowship were:

Daniel Beban (2019)

Aleisha Ward (2017)

Chris Bourke (2015)

Philip Norman (2013)

Next year's fellow will be Dr Anton Killin (see Fig. 1), furthering his research on the cross-cultural music composition in New Zealand. His project will relate specifically to the use of gamelan, a traditional ensemble music of Indonesia. Gamelan has been a significant cultural influence on New

Zealand composers since it was introduced here in the 1970s. Composers who were subsequently inspired to write works for gamelan include David Farquhar, Jack Body, Gareth Farr, John Psathas, Helen Bowater, and Juliet Palmer.



**Figure 1:** Dr Anton Killin, 2021 Lilburn Research Fellow. Image supplied by author.

Dr Killin studied music composition and philosophy at Victoria University of Wellington, with cross-cultural music being the focus of much of his subsequent research. Since being awarded his doctorate in 2017, he has held post-doctoral fellowships in Australia, USA, and Canada.

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### **Douglas Lilburn (1915 – 2001)**

Douglas Lilburn was an influential composer and music teacher who inspired and promoted later generations of New Zealand composers.

The Alexander Turnbull Library Archive of New Zealand Music (which Lilburn helped establish) continues to preserve New Zealand's musical heritage and The Lilburn Trust continues to fund music related projects and offer annual composition awards.

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# LAGANZ Digital Management

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*Roger Swanson and Gavin Hamilton*



At LAGANZ (Lesbian & Gay Archives of New Zealand) we collect, preserve and make available for research the records and personal papers of LGBTTFIQ people and organisations in New Zealand. In the Trust's deed we use LGBTTFIQ to mean lesbian, gay, bisexual, transgender, takatāpui, fa'afafine, intersex or queer and includes any same-sex attracted, transgender or intersex members of any indigenous community of the Pacific.

*We are planning over a two-to three-year programme of work to commission a digital archive with an online collection, preservation and management system.*

The Trust owns the Archives for the LGBTTFIQ communities and is run entirely by volunteers. Under the terms of a formal agreement originally established in 1992 with Alexander Turnbull Library (ATL) of the National Library of New Zealand, Wellington the Archives' physical collections (print and paper materials, audio and video tapes) are housed at ATL, and ATL supports access to these physical collections by referring enquiries to the volunteer Curator and making the Reading Room available as for other research collections in the ATL.

Two principles or concepts from Māoritanga guide and inspire us in our efforts to collect, preserve and make available the records of our LGBTTFIQ communities. They have informed our thinking and vision for utilising Rainbow Wellington Legacy Fund funding:

- Whanaungatanga - working together to support each other across all generations; a relationship through shared experiences and working together which provides people with a sense of belonging
- Whakapapa - descent from one's ancestors, the people who have come before us.

LAGANZ is at a critical crossroads in its development, and in many respects so is the broader LGBTTFIQ community. We see that reflected in the following trends and issues:

- Our key Curator volunteers have reached or are nearing retirement, no-one is in a paid role with LAGANZ; our succession planning for the vital curatorial roles is at risk
- Our agreement with Alexander Turnbull Library focuses on physical collections and does not extend to supporting us with collecting, preserving and making accessible digital (electronic) materials
- Much of what our communities create, publish and keep as records is digital, reflecting how LGBTTFIQ groups currently organise
- Many long-running community groups and businesses are winding up and their physical *and* digital materials are coming to LAGANZ; we are struggling with storing and processing the volume of material. For example, NZAF has deposited its large research collection with us due to its funding constraints, we also hold large deposits from Katavich/OUT! and Reel Queer (Out Takes)

- LAGANZ itself is a well-established LGBTTFIQ organisation, having been created as Trust in 1992 as a successor to the Lesbian and Gay Rights Resource Centre (LGRRC) formed in 1984, but is under financial pressure. Our community consultation on our agreement with ATL in 2011/12 showed that the LGBTTFIQ community value the Trust's ownership of the collections and they did not support us handing over ownership (and control) of the Archives to ATL; ATL's collecting and preservation scope would be much narrower.

It is vital that we make a strategic investment, with the LGBTTFIQ communities and various funders' support, in progressing with digitisation of collection materials, more actively collecting material created in digital form, and commissioning a Digital Archive platform. LAGANZ must adapt with our communities and continue to provide an effective archive in the digital age. A Digital Archive platform would make volunteering or paid employment with LAGANZ a much more attractive proposition for curatorial professionals and enable us to do effective succession planning.

LAGANZ received a grant from the Rainbow Wellbeing Legacy Fund in August 2020 that enables us to progress the A and B initiatives below.

### **Priority Order of Initiatives**

A1: Digitisation of 7000 Index Cards is a vital first step in our digitisation/Digital Archive journey. Digitisation of index cards was completed in September 2020.

A2: Crowd-sourced Correction by Volunteers of Index Card Data (including Transcribathons): Great opportunity to create community and volunteer engagement with the Archives and New Zealand's LGBTTFIQ history.

A3: Cloud Storage for Digital Material: Address the urgent need for secure storage of 'at risk' and new digital material.

A4: Digitisation of 200 Posters from LAGANZ's Collections: Enrich LAGANZ's collections and online presence with compelling visual digital content of historical interest.

A5: Digital Archive Preparation: Sample Digital Collections Prepared for Import into a Digital Archive. Equip LAGANZ with tools to prepare digital material for preservation (and eventual ingest into Digital Archive).

A6: Digital Archive Preparation: Advice from Experts and Vendors Expert technical advice on metadata and standards at an early stage helps us prepare effectively for commissioning the Digital Archive.

B: Storage Costs of New Large Deposits of Significant Collections Relief from the financial impact of storing new large acquisitions of collections. A "Give a Little" page has been established to raise annual funding for our storage costs.

C: Commission a Digital Archive - Online Digital Collection, Preservation and Management System with a local IT provider.

LAGANZ has established four working groups to implement these project initiatives and begin the longer-term process of commissioning and ultimately operating a digital archive. Each working group is led by a trustee or curator and comprises volunteers with skills and interests in each area. The four working groups presently are organised around: 1. digital metadata, standards and platform, 2. digital curatorial processes, 3. funding and outreach and 4. volunteer support (particularly the crowdsourcing of index cards and finding aid transcriptions).

Prospective volunteers are welcome to contact LAGANZ at [board@laganz.org.nz](mailto:board@laganz.org.nz).

Information for volunteers is also on the LAGANZ website: [www.laganz.org.nz](http://www.laganz.org.nz)

# Preserving personal social media accounts, now and into the future

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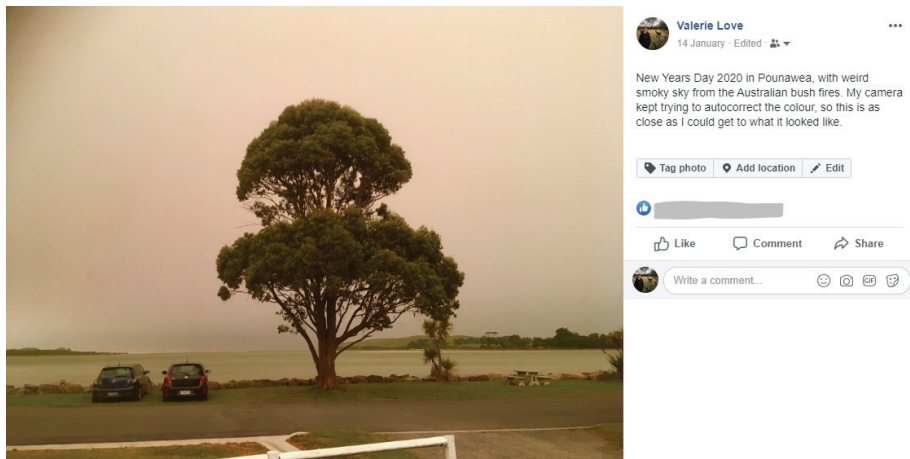
*By Valerie Love*

While every year has historic events and defining moments, 2020 saw more than its fair share in just the first six months alone. From the Australian bushfires, to the global Covid-19 pandemic, to the fight for racial justice in the United States and solidarity movements around the world, and the 2020 General Election here, New Zealanders have been experiencing and responding to the global events of 2020 in a myriad of ways.

This article walks you through this process and provides a framework for saving ephemeral digital memories shared via social media. It also provides a list of things to consider and be aware of, including legal regulations, as well as giving an overview of the practice of collecting Facebook content at the Alexander Turnbull Library.

In our digital worlds, we are all inter-connected. Much of the experience of 2020 has been documented online via social media platforms, such as Twitter, Facebook, and Instagram. In recent years, we have seen how global social media advocacy campaigns, like #MeToo, #ProtectIhumātao, #BlackLivesMatter, and #ArmsDownNZ are creating tangible change in our society. People across Aotearoa New Zealand use social media to document the moment, posting photographs from their daily lives, creating videos during noho rāhui/lockdown, and sharing vital information from doctors and experts on how to stay safe. Social media also helped us to connect and understand how the events of 2020 have impacted different communities within Aotearoa New Zealand whose experiences may not have matched mainstream lockdown narratives. The multiplicity of stories and perspectives from this time will hopefully help future generations understand 2020, and see our triumphs, understand our fears, and pay tribute to the lives we have lost.

But with so many of these experiences being recorded and captured digitally, there is a risk that they may not last after all. The world moves



**Figure 1:** Screenshot from the author’s Facebook account, showing a photograph taken on 1 January 2020 at Pounaweia in the Catlins. The photograph shows smoke visible in Aotearoa New Zealand from the 2019-2020 Australian bushfires. Image supplied by author

fast online, and information comes and goes. Posting content online does not mean that it is actually preserved. Digital files are inherently fragile. They depend on technology, hardware, software, infrastructure, and require people to maintain them over time. Just because Twitter and Facebook exist today, this does not mean they will always be accessible or manage content in the same way in the future. For example, Bebo, Old Friends, Friendster, Vine, and dozens of other platforms where people previously shared and saved content are no longer in existence. It’s therefore important to understand and document social media materials and other digital files, keep track of where they are stored, how they are organised, and ensure that they are regularly checked and backed up to preserve them over time. The GLAM sector has an important role to play in this work through collecting decisions, as well as outreach, guidance, and support<sup>1</sup>.

Libraries, archives, and museums across Aotearoa New Zealand currently hold millions of digital files in their collections. However, the vast majority of digital files created will be maintained over time by those who created

them, rather than by a collecting institution. So, if it is important to you and your whānau/family that your stories are preserved and made available into the future, there are practical steps you can take now (and encourage others to as well) in order to preserve Aotearoa New Zealand's digital history.

### **Social media as an archive - some considerations**

Within my own social media bubble, I have noticed a surge of people taking photographs at events and posting them to Facebook groups or on Twitter as a way of making them publicly available. This can be a highly effective way of sharing and amplifying the reach of content. However, if you choose to use social media as a personal digital archive, there are a few considerations to be aware of.

Firstly, data sovereignty can be an issue with overseas platforms, particularly for Māori digital materials. Data sovereignty generally refers to understanding that data is subject to the laws of the country in which it is stored. Māori data sovereignty recognises that Māori data should be subject to Māori governance, and ensures that data for and about Māori can be safeguarded and protected.<sup>2</sup>

Many cloud storage providers host their data on servers overseas, so if the location of your data is important to you, make sure you are aware of where your data will be held, and what protections are in place. Instagram's terms of service, for example, state that it does not take ownership of its users' content. However, the act of posting content to Instagram grants the platform a "non-exclusive, royalty-free, transferable, sub-licensable, worldwide license to host, use, distribute, modify, run, copy, publicly perform or display, translate, and create derivative works of your content (consistent with your privacy and application settings)."<sup>3</sup> While the person posting technically still owns the content they post, Instagram has many of the same rights as the original creator of the content.

Secondly, it is important to be mindful that there is a loss of control over original files when using social media as a *de facto* archive. Other users can screenshot, download, or otherwise repurpose materials in ways the creator may not have originally intended. While social media is designed to be social, and encourage interaction and engagement with others, when an image goes viral it can be easy for the person who posted it to

become overwhelmed by comments (both positive or negative).<sup>4</sup> Depositing contemporary digital materials in a library or archive where they can be catalogued with copyright information and explicit statements guiding use and reuse can help to protect material from misuse, and establish boundaries, although this option may not be suitable for all users.

A third consideration is that most social media platforms compress image and video files, so what is posted online and what you can download back from the platform, by requesting your data, may be lower quality than the original files. This may not matter for some content, but it is something to be aware of. For this reason, uploading files to a social media platform should not be considered a replacement for keeping digital material of personal significance.

And finally, social media platforms are ultimately commercial data enterprises. Their business model is not designed to preserve content in perpetuity. As the Facebook news ban in Australia in February 2021 showed, platforms are able to – and do – remove user content at will.<sup>5</sup> This could have catastrophic consequences for historians of early 21<sup>st</sup> century life if social media material is no longer available.

### **Collecting Facebook at the Alexander Turnbull Library**

The Alexander Turnbull Library first began collecting Twitter content in November 2016, with harvests of publicly available Twitter content related to the 7.8 magnitude Kaikoura Earthquake.<sup>6</sup> Since then, the Library's web archivists have conducted regular Twitter crawls on significant political and cultural events in Aotearoa New Zealand using Documenting the Now's Twarc command line tool.<sup>7</sup> Twarc allows users to archive Twitter by querying the Twitter API and returning each tweet in the query as a JSON object.

In 2018, the Library began to consider ways of collecting Facebook content as well. With nearly 3 million active users in Aotearoa New Zealand, for many people, Facebook is the digital equivalent of scrapbooks and photo albums. It is where people react to news and connect with family and friends. Whether or not people think of it as such, it is an archive of our daily lives. As archivists, we know that these materials will be of interest to future researchers and family historians, and that we need to be collecting this content now, so it does not just disappear.

The Alexander Turnbull Library launched a social media archive project in August 2019, beginning with a public call for New Zealanders to download and donate their Facebook account archives to the Library. The project was part of the Alexander Turnbull Library's centenary celebrations, as which reflect on the Library's first 100 years of collecting, and consider what the emerging and anticipated research needs of the future might be.

The Facebook Archive Project instigated by the Library asked people to download the archives of their personal Facebook account and donate the content to the Alexander Turnbull Library.<sup>8</sup> Our aim was to collect a set of Facebook archives to create a diverse snapshot of born-digital social life of the early 21st century. We launched the project via a blog post on the Library's website, as well as a social media campaign on Facebook (of course) and Twitter.<sup>9</sup> There was also an article about the project on news website Stuff.co.nz.<sup>10</sup>

To make it as easy as possible for people to donate their Facebook account archives, we created a form<sup>11</sup> on the Library's website. This allowed participants to provide information about their Facebook account, select the conditions for access (either currently available onsite in the reading room, or closed until a future date), and tell us about their account and why they wanted to donate it. We worked with the Department of Internal Affairs' (the Library's umbrella organisation) Legal Services team to draft the terms of donation and included them in the online form to ensure donors were properly informed of what we would be collecting. This also established a clear chain of custody between the donor and Library for the material. After filling out the form, users were guided to a Dropbox link where they could submit the account archives as a zip file. We also created a brief online video outlining the downloading and submission process.<sup>12</sup>

We were unsure of what the response and rate of participation would be like. As it turned out, we got good feedback about the project and the fact that we were doing it, but there was less appetite for participation than we had hoped. We only received about 20 Facebook account archives, rather than the 50 – 100 we had originally aimed for. However, they cover a range of geographic locations and interests; everything from organic farming, sourdough making, queer life, Steampunk, New Zealand politics, and more.

Once the files were received by the Library, they went through the usual appraisal processes for all incoming born-digital material. The technical checks confirmed that the zip files were valid and contained the required files. If not, we sometimes had to contact the account owner and ask them to resubmit the files. We also confirmed that the content was as expected, and that the donations met the criteria; i.e. that the donor is the copyright holder/owner of the account, the content has a relationship to Aotearoa New Zealand and/or the Pacific, and that they give the Library permission to archive their Facebook content in the National Digital Heritage Archive (NDHA).

We know that people's Facebook archives are very likely to have personal and private information, not just about them, but also about their friends and whānau. As such, none of the Facebook archives will be openly accessible, even if the donor's own account is currently public. The web form allows donors to choose a level of access restriction for their archives – either available onsite only in the Katherine Mansfield Reading Room or restricted for 25 or 100 years. Most donors were happy to have their account information available to researchers onsite without further time restrictions.

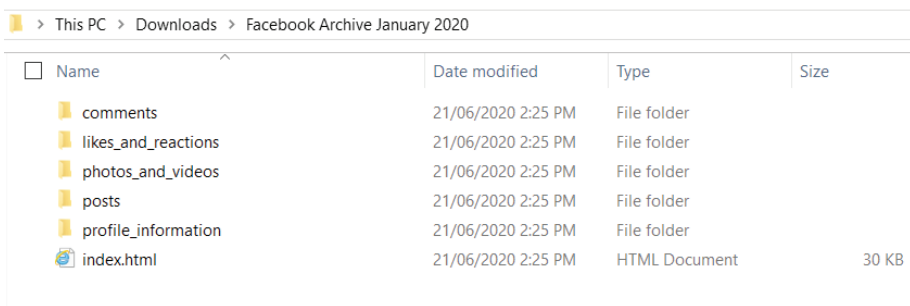
### **Download an archive of your social media accounts**

With the passage of the General Data Protection Regulation (GDPR) in Europe in 2018, tech companies began to improve the processes for individuals to access their personal data.<sup>13</sup> These processes do change from time to time, so check the platform's help pages for the latest information and instructions. With any platform, it is good practice to check your data regularly, and see what personal information about you is being stored. If your social media archives are important to you as a record of your life, perhaps set up a regular schedule for downloading them every six months or once a year.

The following sections outline how to download content from various social media accounts. Please note that the information and instructions for downloading data from social media platforms were correct at the time of writing. However, platforms do change their interfaces and offerings regularly, so it is best to read the instructions offered on individual sites for further information.

## Facebook

Facebook allows you to download your account archive as a zip file in either JSON or HTML format. The JavaScript Object Notation (JSON) format is machine-readable, and this allows it to be more easily processed or uploaded to another system. Hyper Text Markup Language (HTML) is machine-readable as well, but offers a more user-friendly data structure, including an **index.html** file, which allows you to look through your archive using a web browser. Facebook also offers the option of choosing the media quality of the download – for archival purposes, select “High.” This means the download may take longer, but your images and videos will be of better quality. You can choose exactly what information you would like to include or exclude from the download, such as messages, activity in groups, and more.



<input type="checkbox"/> Name	Date modified	Type	Size
comments	21/06/2020 2:25 PM	File folder	
likes_and_reactions	21/06/2020 2:25 PM	File folder	
photos_and_videos	21/06/2020 2:25 PM	File folder	
posts	21/06/2020 2:25 PM	File folder	
profile_information	21/06/2020 2:25 PM	File folder	
index.html	21/06/2020 2:25 PM	HTML Document	30 KB

**Figure 2:** Screenshot of Facebook Archive data. This is quite a simple one where just a small amount of the available data has been downloaded. Image supplied by author

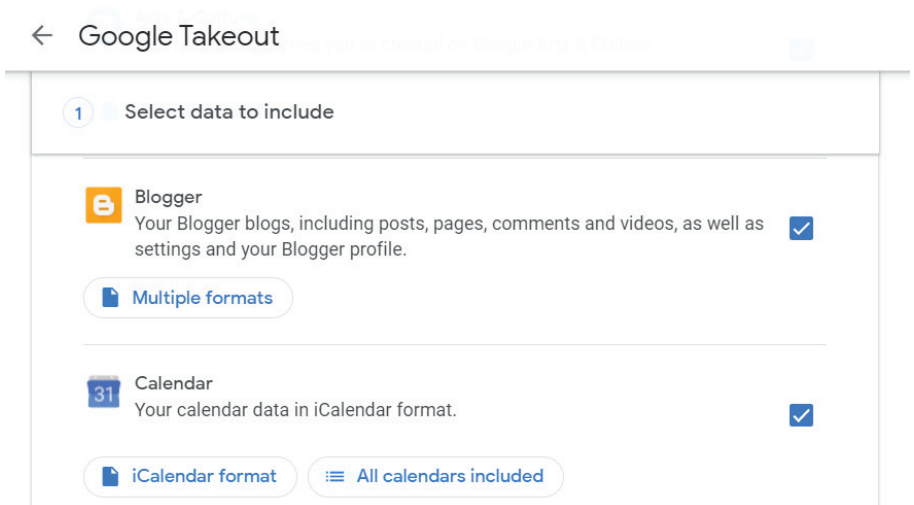
If you manage a Facebook Page, you can download that as well. However, Facebook does not offer the ability to download the archive of a Facebook Group. Any posts that you have made to a Group will be part of your own archive, but it is not currently possible to download the Group archive as a whole entity. So, if you have a community group with photographs or other materials that you wish to preserve, you may need to use other web archiving tools, such as the Webrecorder desktop app.<sup>14</sup>

## Flickr

Flickr offers several options for downloading your data and photographs. You can download either your entire camera roll as a zip file, or select individual albums to download, which will maintain the photograph's database number, name, and any EXIF (Exchangeable Image File Format) metadata automatically embedded into an image file by the digital camera it was taken with.<sup>15</sup> Alternately, you can request your full Flickr data, which will supply zip files with your photographs and videos at full resolution, as well as JSON metadata files with your account information.

## Google Takeout (YouTube, Gmail, Hangouts, Blogger, Google Photos and more)

Google products, such as YouTube, Gmail, Hangouts, Blogger, Google Drive, Google Photos, Google Maps locations, Google+ and other products, can be downloaded via the Google Takeout service. If you have an email account that you care about, it is a good idea to regularly download an archive of your account as either .PST (Personal Storage Table, used by Microsoft email products) or email mailbox .MBOX files.



**Figure 3:** Some of the data you can download through the Google Takeout interface, <https://takeout.google.com/>. Image supplied by author

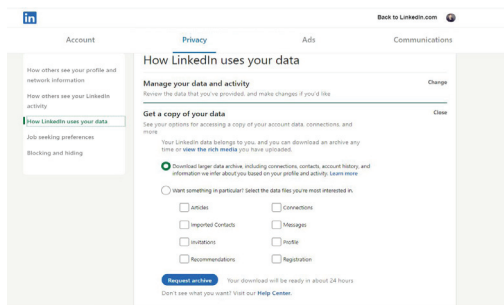
To access Google Takeout, simply go to your Google Account settings and click 'Data & Personalisation'. Scroll down to the 'Download your data' link, then select the data you wish to download. Unlike most archives which limit the frequency of your downloads, you can set up a one-time archive, or have Google schedule regular data exports for you.<sup>16</sup>

## Instagram

The process for downloading your Instagram data is similar to that of its parent company, Facebook; however, unlike downloading from Facebook, Instagram data is provided in a standard way without any options to choose from. The Instagram archive is provided in JSON format, and includes posted videos, comments on photographs, likes, searches, messages and more.<sup>17</sup> The Instagram download option is available under 'Privacy and Security', and you can either view your data, or request a download to be emailed to you.

## LinkedIn

LinkedIn offers the ability to customise the data files you are most interested in from your download, to make it easy to find articles, contacts, profile information, or other data you may have shared over the years. From the top menu bar, select the dropdown arrow beside your profile photo where it says 'Me', and select 'Settings and Privacy'. Scroll down to the section titled, 'How LinkedIn uses your data' and click on 'Get a copy of your data'. You can then either download your full archive, or specific data files from it.



**Figure 4:** LinkedIn data download options. Image supplied by author

## **Pinterest**

Unfortunately, Pinterest does not offer a way of downloading your boards. However, if you are mainly interested in having a visual representation of your boards, you can use a tool like Conifer (previously Webrecorder.io) to create a web archive.<sup>18</sup>

If your board is small, you can use your browser's 'Save as' functionality to save a copy of the webpage as a **complete html** object, which will save a visual representation of the site, as well as create a folder of images. However, the pins on Pinterest boards load as you scroll, and your browser's web archive tool will only save the portion of content currently loaded on the page. To fully archive a Pinterest board with a lot of pins, you may need to scroll down and 'Save as' multiple times.

## **Reddit**

Reddit doesn't have a download function to access your data as a whole, but there are a series of links in their Help section where you can access various types of data, such as posts you have made, and communities you moderate.<sup>19</sup> To obtain a copy of your full data, you need to fill out a data request form, though it may take up to 30 days for Reddit to prepare your data.

## **Snapchat**

Snapchat is designed to be ephemeral, where the images shared disappear after 24 hours, so if you have not opted to save them at the time of sharing your snap, you cannot get them back. However, you can download your account information, your profile, public Snapchat stories you've contributed to, and your Snapchat history (the latter lists to whom and when you sent snaps).<sup>20</sup>

## **TikTok**

TikTok, the second most downloaded app in 2019, is known for making it easy to download and save other users' videos.<sup>21</sup> Unfortunately it does not offer the same ability to download your own archive. Currently the app does not provide a way for users to automatically request or download their data.

If you use TikTok and value the content that you post there, make sure that you backup copies of your videos somewhere else as well.

## **Twitch**

Twitch offers users the option of automatically storing content at the time of posting, but depending on your membership level this storage may be for as short as 14 days for a basic user, or 60 days for prime users.<sup>22</sup> Again, the best option is to make sure that you have saved a backup copy of your videos, or download them from Twitch on a regular basis.

## **Twitter**

Twitter allows you to download your complete account archive. If your Twitter account is connected to a Periscope account, you can download that data too. The file downloads as a zip file containing various folders of data, including a **tweets.csv** file that contains all of your tweet text and metadata formatted into a spreadsheet. The Twitter download also includes an **index.html** file that allows you to browse tweets by month using a basic web interface. The download includes account information formatted into JSON and downloads of images and other media posted to the account.

## **Vimeo**

With Vimeo, you can download your videos individually, but there is no easy way to download an entire channel at once, unless you make use of scripting tools.<sup>23</sup> Paid members do have the ability to store their original, unencoded source files on Vimeo as a form of file storage.

## **WhatsApp**

Also owned by Facebook, WhatsApp is the most popular messaging app in the world, with over 2 billion users.<sup>24</sup> Users can request their data in the Settings menu, which includes settings, profile information, and group names. However, be aware that requesting your data does not

actually export your chat history. Instead, you will need to export each chat individually. Exact instructions vary depending on whether you are exporting from an Android or OS operating system.

### **So, you have downloaded your social media data. Now what?**

Now that you have downloaded your social media archives, designate a secure place to save them. This might be in a folder on your computer or in the cloud, with backup copies on an external hard drive, for example. The zip file downloads will often be labelled by default with just a series of numbers and letters, so make sure to give them meaningful names, such as *Your\_Name\_Instagram\_archive\_June\_2020*.

If you are considering collecting social media archives, ensure that you ask donors for as much contextual information relating to the files as possible, or what they think is noteworthy about their social media archives. Remember that social media archives contain more than just our own personal data - they often relate to friends, whānau, and extended social networks. It is important to have robust policies in place in terms of access, use, and/or takedown, if necessary.

As Jessica Moran has written:

*For archivists, social media platforms have the potential to “produce and disseminate a record of our cultural heritage” (Social Feed Manager, 2017) and can be the site of valuable records and documentation. But with what can sometimes feel like the exponential growth of social media platforms, users, and content, the challenge for archivists is both deciding what to collect and how to collect. This is both a technical challenge, and an archival appraisal challenge. It is a technical challenge in that different platforms will sit on top of specific technology archivists need to have at least a basic understanding of, but also that technology is constantly being adapted and updated. It is an appraisal challenge because we cannot and should not be collecting everything. Part of our role must also be to make sense of what records or content will have long-term value in their particular cultural and organizational context.<sup>25</sup>*

As archivists we must be willing to take up these challenges. We need to experiment, to learn, and to know that as platforms change, and the ways in which people create and share information changes, the way we collect and document society must change as well. But more often it is our role not just to collect, but to ensure that others have the information and tools they need to manage their own digital files over time. Digital preservation is a challenge that we all must face together.

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# Satellites and silence: a tale of recordkeeping in Antarctica

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*Anita Kerr*

When I first started the role of Information and Records Manager at Antarctica New Zealand, a few questions were running through my head, but strongest amongst them was whether or not I would be able to improve the staff “buy-in” to records management in the agency.

This is possibly what every Information and Records Manager is thinking. But then you add a phrase commonly heard in our office - the ‘Antarctic factor’ - into the mix, and things become a little more complicated.

Antarctica New Zealand is the government agency responsible for carrying out New Zealand’s activities in Antarctica, supporting world leading science and environmental protection. Its main office is based in Christchurch, and the other is at Scott Base.

I have been privileged to go to Scott Base. Going south helped me to understand why we do what we do. Antarctica is a masterpiece, an incredible untouched world, where silence becomes a drug. You go outside at 11pm because you don’t feel like sleeping, it feels like 6pm due to the position of the sun. You wander around, walking across a frozen sea that will thaw in a few months and have seals and whales bobbing up where you are currently walking. The ice is crunching under your heavy extreme-cold-weather boots. That is the only sound you might hear. Or perhaps a mother seal popping up through a hole in the ice to sleep or birth, or groaning to her pup. You might hear a flag frantically flapping or whistling in the wind. But otherwise eerie silence. And it is addictive.

Where else can you experience that? Okay... so maybe some of that silence you might find in certain locations in New Zealand. But this is different. Maybe it is the knowledge that you are almost all alone. Aside from your fellow base members behind you, and the McMurdo United States’ base just over the hill, there is not much between you and absolute isolation and ... the idea of loss, or of death. You recall Scott’s never-to-return expedition to the South Pole. The memorial cross on Observation Hill above you echoes this: ‘To strive, to seek, to find, and not to yield’.

The magnitude of the place, the extreme cold, the vast landscape, it draws you in and makes you want to keep coming back to get that same feeling of being small in a large world. I imagine it's a little bit like what it must feel like looking back at earth from space. It gives you some perspective on the unimportance of the mundane and trivial worries of daily life.



**Figure 1:** A walk across the frozen sea after dinner, © Antarctica New Zealand, photograph by Anita Kerr

This same isolation and remoteness comes with some limitations for Scott Base staff managing all of the logistics of science, engineering, and media events on ice each season. In an ideal world we would be using Microsoft Teams to help our teams and contractors to collaborate and share, and capture information. We currently use SharePoint on-premise as our Electronic Documents and Records Management System (EDRMS) and intranet. Teams and Microsoft 365 is on the long-term cards, but currently, because we are working in one of the most remote locations on earth, this is easier said than done. The same is to be said about any cloud platform.

Until recently, we had the very low bandwidth of 2Mbps (most NZ households have about 60Mbps!) That was recently increased to 6Mbps - and is delivered over a satellite data link that acts as our transmitter of all of our science data and information back to New Zealand. Due to the small connection, the latency, and naturally occurring sun outage, this can limit our access.

This limitation is part of what I would call the ‘Antarctic factor’ when trying to wrangle the records created in a remote location.

On starting my new job at the beginning of a busy new Antarctic Season (October-February), I realised I had a bigger task ahead of me than I had understood - I found myself in the middle of an IT Team, responding to SharePoint support requests in a frantic help-desk manner at a stressful time right at the start of the season. I was about to deploy to Scott Base to train new staff, to get an understanding of how my role would support those at Scott Base, and to set things up for the season ahead.



**Figure 2:** The NZ flag flies outside of Scott Base at sundown, © Antarctica New Zealand, photograph by Anita Kerr

In order to capture information on our EDRMS, and indeed to share it with the other office, we require a ‘replication’ tool. The tool takes data at one end (e.g. Scott Base), and transmits a copy to the other end (our Christchurch office), and vice-versa. We were previously using a replication tool that was outdated, had daily errors and data loss, and had changed so much that the current team weren’t sure which information was replicated and which was the only version existing at one end. It was challenging for staff seeking the ‘one source of the truth’ to do their work, but also for an Information Manager who was trying to ensure that same information was accessible, not duplicated, managed in context, and disposed of appropriately. We were also using an old version of SharePoint which was due to lose support from Microsoft.

My first project was to lead, in conjunction with IT, the upgrade of SharePoint and to implement a new replication tool. This was a huge success and we now have a fairly stable system, with only occasional data loss in some documents. This loss might occur if the data link is particularly overloaded, and someone at one end opens a document, edits information and saves it, while someone in the other office opens the same document before the changes have replicated and saves their work. The last person to save will 'win', and any data not successfully replicated in time will be overwritten by the last modified version. This is rare, but it can have an impact when the data relates to important logistics or engineering systems with requirements for our day to day functioning.

User buy-in is a complex subject, because it isn't often in relation to just one system, and the user needs and requirements across teams and systems may vary too. It is even harder to encourage buy-in when users don't trust your core records system, and will try to find work-arounds such as e-mailing documents back and forth (in our environment that only puts additional burden on the datalink, creating more issues).

Training new staff each season is a must and a core part of my role. This also makes the other hat I wear in my role - as the intranet administrator - a useful tool in directing staff to the right procedures or information that can support them in their good information and records management practices.

Many who work in the records-sphere will know all too well the throw-away comments like "Oh I just put my documents in Dropbox and share them that way". For a government agency this is not only a headache, but a challenge to find good alternatives. I am still hearing these comments, not usually directly. It is understandable that system users will try to do what is easiest and quickest to get their work done, so it happens. If we don't ourselves "buy-in" to what is required by our users, we will lose their engagement altogether as they go off and source other options, and then we either lose access to the information, or lose control over it - or both.

Then there are the risks that can come with the cloud services users often seek: access controls, security, compliance requirements like jurisdiction, and restricting the sharing of sensitive government records. Often these cloud tools enable sharing at the click of the mouse. All of these factors mean that we can often lose sight of the records (literally) as we (as an agency) try to make everything work better for the system users. It is a delicate balance.

There had previously been some embedded distrust about the SharePoint system, and perhaps still is. Because we also use it as an intranet, the overlay pointing to the pages and libraries beneath needs to be very clear. This is improving, but is an ongoing challenge.

A key piece of work I have supported was deciding on the best system to manage our health and safety reporting. I ended up designing and establishing a new system with the Health and Safety Manager, and with the help of an external developer. We created a SharePoint-based service, which works well for us in our remote environment. Any user can log in, click a button on our intranet home page, and log an incident, a near miss, or a hazard. All of the health and safety reports are immediately replicated back and forth so that we have a clear understanding of issues that need action either in Christchurch or Antarctica. These are then quickly communicated to staff in each office via a workflow and an e-mail triggered by the health & safety assessors of the reports.

You might wonder what a traditionally file-management based role would be doing delving into the business-analyst sphere, but as many of you will know, this is how it is for Information Managers these days. We must become the master of many systems, and have a solid understanding of much legislation; Health and Safety Privacy, OIA, Copyright, Official Information Acts, and any other legislation that dips into records management requirements).

My main focus has been on improving the clarity and usability of SharePoint as our central EDRMS, by mandating no more paper records, and encouraging that all records - including important e-mails (via Harmon.ie) - are uploaded into the system with related records. It has also been important to have strong Information and Records Management policy and procedures. I have focussed on improving our core tools such as the health and safety reporting, a contracts management system, and policy and procedure libraries to act as one-stop shops where drafts and approved versions can be captured and easily accessed. I have also established a basic travel booking system, an engineering change management system, a training application system, created workflows to enable approvals, and have centralised our master templates which are now usable across all of our libraries.

Many development projects later, including a SharePoint upgrade and intranet makeover, and we are certainly in a better place today, but we are not there yet. Another focus has been using the government's template - the Information Asset Catalogue (Register) as a way to capture what records we have, including those that are outside of our core EDRMS. I was recently handed a USB stick that had some important data on it that had been captured at the end of a previous relationship/project we had with a now defunct Agency. This was the first time I had been made aware that we 'owned' this content. It had been in someone's desk drawer. Metadata about this reference material is now captured in the Register.

It also won't be news to any of you that I am at times still trying to locate old contracts (when requested) and other information that appears to have been "lost". There is a gap between the proliferation of electronic records that started building pace in the 1990s (and was being captured on hard-discs, CDs, and random databases), and around 2005. The then new Public Records Act legislation required better management of public records, and put strength into the need for a dedicated Information/Records Manager role, and dedicated systems to capture born-digital records appropriately.

My latest project has been a managed Electronic Disposal project. In the last year I have managed to cut over 100 (out of some 900) document libraries from the system, and to destroy over 12,000 items which had previously been deleted by our users. We had retained these not because we had to, but because we had no managed electronic disposal process. This disposal work is still underway, to close our old project libraries, and prepare the records for ongoing, manageable disposal. This work, along with ongoing development of functional intranet home pages is helping to make our documents easier to find, reference, and more importantly - to capture.

The previous system was deterring our staff from engaging, or even knowing where to engage. It is better now and hopefully always improving. Microsoft Teams and Channels might be a lifesaver in terms of improved engagement, though I am well aware of the new challenges that will come with that and I will likely be learning from all of my colleagues who are already going through that process in other agencies.

## Satellites and silence

Whilst I do not have everything under control in the record-sphere (and I imagine many of us feel this way) - every step sees further progress towards our goals. The job of managing information and records is never done, especially not in a world of increasing data.

A records colleague said to me “you can’t control all of it, all you can do is embed good process into the culture”. I wrote that down on a post-it note (I am a good Records Manager) and have tried to remember it since.



**Figure 3:** Anita Kerr on Observation Hill, Mt Erebus in the background,  
© Antarctica New Zealand

# Transcription Stories: Rev. Benjamin Ashwell and the mission school at Kaitotehe

*Dr. Natasha Barrett*

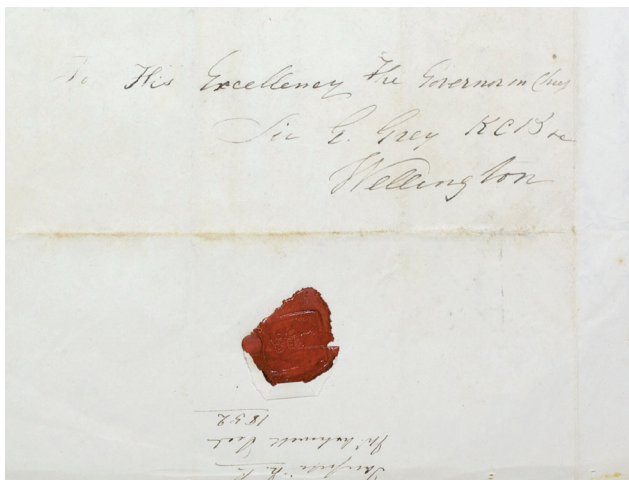
## Introduction

During the COVID-19 lockdown in 2020, I occupied my time transcribing Grey New Zealand Letters from Sir George Grey Special Collections, which is part of Auckland Libraries Heritage Collections. All the letters have been digitised and are available via Manuscripts Online, which made working remotely relatively easy.<sup>1</sup> Library transcription projects such as these not only assist with online searches but also aid research. This is because 19th century script can be challenging to decipher and requires familiarity with the abbreviations frequently used by authors at the time.

As part of a coordinated approach towards this project, I was tasked with working on letters by authors whose surname began with the letter 'A'. This included ten letters (GLNZ A13.1-A13.10) written by Rev. Benjamin Yate Ashwell (1810-1883) to Sir George Grey (1812-1898).<sup>2</sup> Ashwell wrote these letters from 1849 to 1871, a time span which included both of Grey's terms as Governor of New Zealand (1845-1854 and 1861-1868). In this article, I will discuss the mission station school at Kaitotehe run by Ashwell, which I pieced together whilst transcribing Ashwell's letters and undertaking additional research.

**Figure 1:**

Envelope with seal (excerpt and cropped). Letter from Rev. Benjamin Ashwell to Sir George Grey. 27 December 1852, GLNZ A13.5, Auckland Libraries Heritage Collections.



## Ashwell and the mission station at Kaitotehe

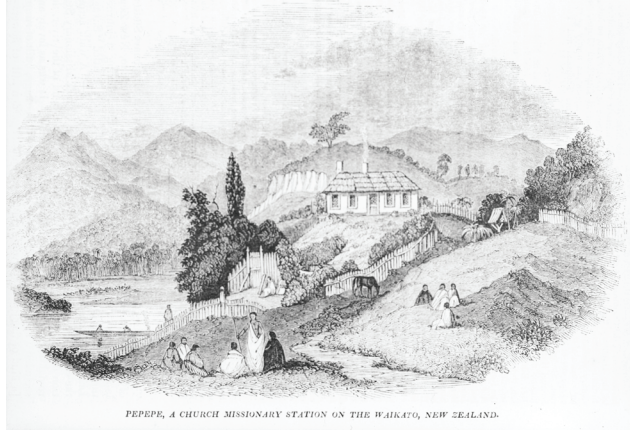
Ashwell was born in Birmingham, England and trained with the Church Missionary Society in London (1831-1833). He spent a few years as an Anglican lay missionary in West Africa before emigrating in 1835 to New Zealand. Between 1839 and 1842 he helped Rev. Robert Maunsell (1810-1894) establish a mission station at Maraetai, Waikato Heads. Graduating from these duties, Ashwell set up and administered a mission station in the Waikato (1843-1863). Ashwell did not forget his missionary colleague though and remained in contact with him, mentioning Maunsell often in his letters to Sir George Grey.

The mission station run by Ashwell was located a short distance from the rear of the pā at Kaitotehe. The pā had been built at the foot of the sacred maunga (mountain), Mount Taupiri, by King Pōtatau Te Wherowhero (?-1860), paramount chief of the Waikato tribes. Kaitotehe lay on the flat and fertile land of the west bank of the Waikato River, opposite the settlement of Taupiri and within close vicinity of Ngāruawāhia. From this location, Ashwell was responsible for a large district of around 70 miles, comprising 30 villages and extending as far as Port Russell. Despite not having very robust health, Ashwell's already busy working life was also occupied with running the mission station's school for Māori children. Under his direction and indefatigable energy, the school grew and developed. From a colonial perspective it was deemed successful (up until the war in the Waikato), leading Cowan to describe it as the "centre of religion and secular learning on the mid-Waikato."<sup>3</sup>

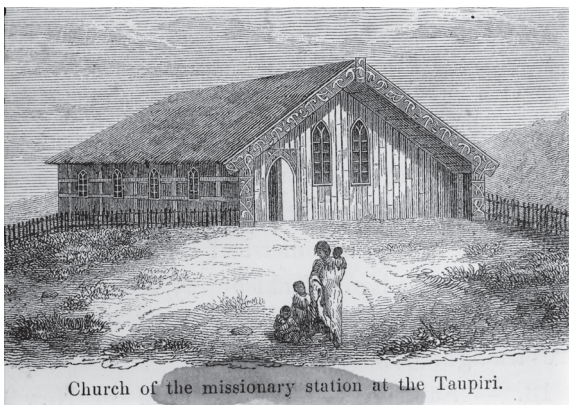
Ordained by Bishop George Augustus Selwyn, Ashwell is described as being temperamental and eccentric. Despite this, he was influential and respected by Waikato Māori, who called him Te Ahiwera or Hot Fire. He was not, however, supportive of the growing Kīngitanga (King) movement in the area and his letters are full of references to the growing unrest. When war broke out in the Waikato in 1863, he evacuated to Auckland. Based at Trinity Church in Devonport from 1866, he ran the Parish of the Holy Trinity, which at the time incorporated all of the North Shore. Whilst in this role, he continued working as a missionary with Māori, holding a "Maori [*sic*] Service once a month at the Lake" (located between the suburbs of Takapuna and Milford), as well as working with communities in North Mahurangi and Te Muri.<sup>4</sup> After working again in the Waikato during the 1870s, he permanently returned to Auckland. He retired in 1883, ending a missionary career of over 49 years.

**Figure 2:**

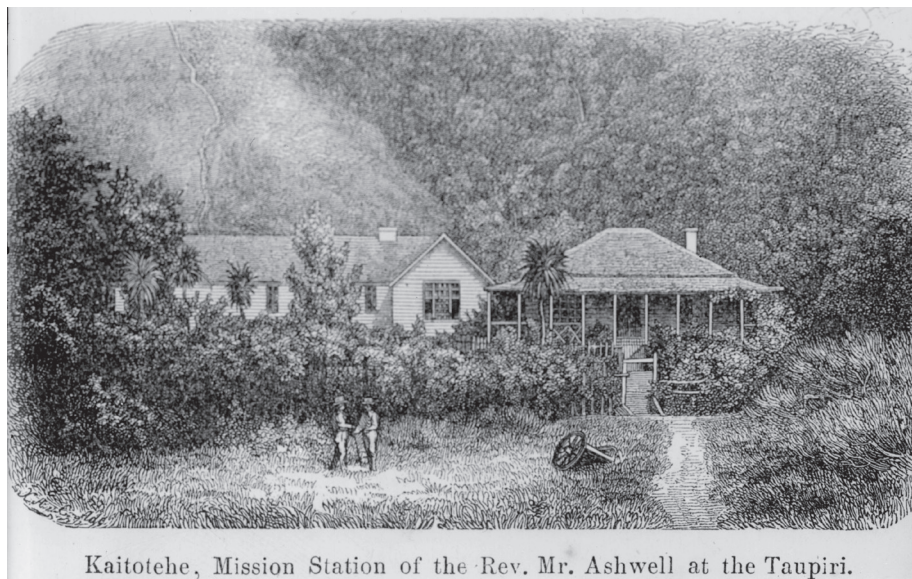
Copy negative by James D. Richardson (n.d.) of an engraving from the Missionary Register. Showing the mission station at Pepepe (Kaitotehe) near Taupiri, on the Waikato River. 4-1275, Auckland Libraries Heritage Collections. Engraving derived from an original by George French Angus, 1844.



Kaitotehe Mission Station (also referred to as Taupiri Mission Station) was much drawn, painted and later photographed, including by the painter George French Angus and photographer Bruno L. Hamel (see figures 2 and 5). The latter visited the area in 1859, as part of the Government Scientific Exploring Expedition conducted by Dr. Ferdinand Hochstetter (see figure 3). In addition to impressions showing the whole mission station, artists and photographers also focused on capturing specific elements. This included the school and church, the latter combining both Māori and Gothic Revival architectural elements (see figure 4). Hochstetter described the church as “a pretty specimen of a Maori [*sic*] building” and noted “its door-posts and gable-beams [*were*] gayly painted.”<sup>5</sup>

**Figure 3:**

Copy negative by James D. Richardson (n.d.) of a wood engraving of the Church at the mission station at Taupiri (Kaitotehe). 4-6909, Auckland Libraries Heritage Collections. Engraving derived from a sketch by Augustus Koch (mapmaker), published in: Dr Ferdinand von Hochstetter, *New Zealand Its Physical Geography, Geology and Natural History...* Stuttgart: J. G. Cotta, 1867, 308.



Kaitotehe, Mission Station of the Rev. Mr. Ashwell at the Taupiri.

**Figure 4:** Copy negative by James D. Richardson (n.d.) of a wood engraving of the Mission station at Kaitotehe, Taupiri. 4-6901, Auckland Libraries Heritage Collections. Engraving based on a photograph by Bruno L. Hamel, published in: Dr Ferdinand von Hochstetter, *New Zealand Its Physical Geography, Geology and Natural History ...* Stuttgart: J. G. Cotta, 1867, 303.

## The mission school

Schooling at the Kaitotehe Mission Station was conducted in a “highly finished and ornamental weatherboarded house” containing a central school room, dining room and dormitory.<sup>6</sup> It is this mission school, that was the subject of many of Ashwell’s letters to Grey during the 1850s. Although Grey does not appear to have visited the school until January 1863, as the war in the Waikato was beginning to ignite, he was, however, pivotal in establishing and setting the tone for Māori education policies during the 19<sup>th</sup> century and well into the next. Grey believed in colonial theories of ‘civilisation’ and racial amalgamation (retaining and combining what was perceived to be the most desirable aspects of European and Māori culture), although the effect was more akin to assimilation (i.e. ensuring Māori learnt European ways). Central to achieving these goals was Grey’s approach to education policy and for this he consulted with Maunsell, who was considered an authority on Māori education. Accordingly, when first in office Grey established the Education Ordinance 1847 to support

Anglican, Roman Catholic and Wesleyan mission schools throughout New Zealand with public funds.<sup>7</sup> This policy was founded on instruction in religion, the English language and training in manual and domestic skills, and was officiated by government inspectors. The subsequent Native Schools Act 1858, which provided subsidies for 'native' mission boarding schools, was also based on these principles but additionally required Māori children to board on site.<sup>8</sup>

Ashwell references Grey's involvement in education policy when he wrote to him on the 25<sup>th</sup> November 1852, stating

*"[k]nowing the interest which you take in the formation of Schools for the instruction of the Aborigines I take the liberty of bringing under your notice the present position and prospects of the School at Kaitotehe."<sup>9</sup>*

Over the years of their correspondence, Ashwell informed Grey about the growing numbers of pupils at Kaitotehe. This was a less formal way of reporting on the mission school's progress, although Ashwell, like Maunsell, was also an officially licensed government inspector of mission schools. By the 24<sup>th</sup> May 1850, for example, Ashwell states that the number of pupils had risen to around 30-40.<sup>10</sup> Less than two years later (27 December 1852), he is pleased to report the number of pupils had nearly doubled to "sixty[,] chiefly girls."<sup>11</sup> By the time Hochstetter visited in

**Figure 5:**  
Photograph by  
Bruno L. Hamel  
of pupils posed  
outside the  
Kaitotehe Mission  
Station school.  
1859, 7-A15830,  
Auckland Libraries  
Heritage Collections.  
Taken during  
the Government  
Scientific Exploring  
Expedition,  
conducted by  
Dr. Ferdinand  
Hochstetter.



1859, it had risen again to 94 pupils, consisting of 46 girls and 48 boys.<sup>12</sup>

Although Ashwell does not describe the daily routines of school life in his letters to Grey, he does elaborate on this in newspaper articles and subsequently in *Recollections of a Waikato Missionary* (1878):

*The rules were as follows:-- An hour before breakfast--6 a.m. in summer, 7 a.m. in winter--the bell rang: prayers and Bible-class for an hour; this I always took. 8 a.m. in summer, and 9 a.m. in winter, the bell rang for breakfast. 9 a.m. in summer, and 10 a.m. in winter, the bell rang for school. 1 p.m., dinner. 2 p.m., the sewing-school for girls, and farm work for boys, till 5 p.m. At 6 p.m., tea. After tea, the elder girls were engaged knitting, and the others in a reading class. Our usual course of instruction was reading, in native and English grammar, geography, history, writing, arithmetic, and singing ...*<sup>13</sup>

As the rules outline, there was a close adherence to the Education Ordinance fund regulations. This included foci on literacy and religious studies, as well as gendered activities for the pupils (as was typical of the time); namely indoor household work for the girls and outdoor farming for the boys. The latter is also revealed by Hochstetter's description of the school during his visit. He observed that "Maori [*sic*] girls, who are here instructed in different branches of domestic work, while the boys are trained for agriculture and all sorts of useful trades."<sup>14</sup>

## Funding

Despite Grey's departure from New Zealand to take on the post of governor of Cape Colony (South Africa) in 1854, Ashwell continued to advise him about schooling in the Waikato and ask for assistance. In his letter of 1 September 1855, for example, he writes:

*I feel assured that your Excellency still feels an interest in the progress of Education amongst the Aborigenes [*sic*] of New Zealand. The Waikato Schools I believe are still progressing. Mr Maunsell Number 80 Scholars Mr Morgans 30 Half Castes & Native and Taupiri 52.*<sup>15</sup>

The school was supported by annual government funding of around £100 through the Education Ordinance fund, but by the end of November 1852 the school was in debt. Ashwell relayed this to Grey explaining "[i]n 1850 I erected a large School House containing three rooms on one wing of mine own dwelling. This Building cost £280, and for its erection I received £50 from the Government Grant, and no other assistance."<sup>16</sup> Further on in this

letter, Ashwell catalogues the costs of running the school, describing how this often resulted in shortfalls. This was despite taking on boarders from 1846 and seeking other forms as revenue, such as the sale of mats woven by the female pupils.<sup>17</sup> He notes:

*We have maintained, an average number of 50 Boarders, during the last three years and for their support have received only £100 per annum, from Government Grant, besides these scholars we board and pay an English Female Assistant. We are now more than £300 in debt. The question has now been forced on my attention whether I should not considerably diminish the number of scholars. This step I should deeply regret ...*<sup>18</sup>

Grey responded to Ashwell's request for assistance by sending him £100 towards the costs.<sup>19</sup> As this and other letters show, Grey played an important role in supplementing the school's funding.

Something which we can identify with today, is the cost of food. Ashwell advised Grey on the 25<sup>th</sup> November 1852 that he feared "food rising in price in consequence of the late discovery of gold in this Hemisphere."<sup>20</sup> This is probably a reference to Charles Ring's 1852 discovery of gold near Coromandel town. As a solution, Ashwell informed Grey that he had bought around 100 acres of land, located 2 miles away, with the intention of enabling the mission station to be self-sufficient. In outlining his plans, he strategically appealed to Grey to help finance this endeavour:

*Revd. R Maunsell has undertaken that his school should plough and harrow it for us. For his preliminary operation, we need between £30 & 50, and my object now is to solicit this assistance from your Excellency. I forbear enlarging on the advantages which I expect to result to us from this undertaking. I am aware that your Excellency has more than once expressed strong opinions, upon the desirableness of helping Institutions to gain their own support, and I indulge strong hopes that the economical way in which the aid hitherto gained to us has been expended will induce your Excellency if possible to grant us the aid so much needed, at this juncture.*<sup>21</sup>

This tone also appears in subsequent correspondence, where Ashwell states "[t]he kind interest your Excellency takes in our institutions is an encouragement to persevere."<sup>22</sup> It was evidently a successful approach, and in his letter of 1 September 1855, Ashwell thanks Grey for further funding, stating:

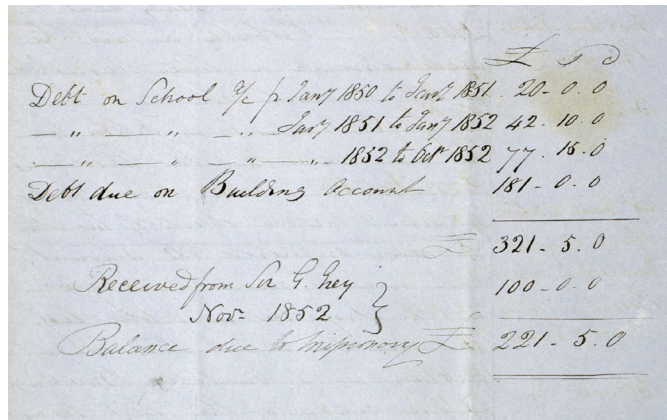
*The benefit Taupiri Institution has received from your present of Plough*

*and Horses, induces me again to thank you for your many kind favours which have greatly encouraged us in our work. We trust that Agricultural Labours will eventually render the Institution self supporting.*<sup>23</sup>

**Debt**

Evidently the strain of debt wore Ashwell down, as did a letter by Rev. Maunsell about the Kaitotehe Mission Station’s financial situation, which was published in the *New Zealander* on 30 October 1852.<sup>24</sup> In his letter of 28 March 1853, Ashwell took great pains to explain to Grey the reasons for the debt, including accounting for Maunsell’s reporting on the matter. He also enclosed accounts to back up his statement (see figure 6), which included a stated annual cost of £4.5.0 per child:

*I have the honor [sic] of forwarding for your inspection an account of the Funds of the Taupiri Institution from which your Excellency will see that the amount of the Debt was £321.0.0 at the time you so kindly sent the £100. Probably a mistake arose through a letter published in the New Zealander by the Revd. R Maunsell in October last he only knew that the School was considerably in debt, which being sufficient for the object of his letter he never enquired the amount. The annexed account was given to the Inspector in October last. it will be seen that the outlay in a suitable Building is the cause of the debt being so heavy. Your Excellency will be pleased to hear that this the blessing of God our School continues to prosper and still affords us much satisfaction.*<sup>25</sup>



**Figure 6:** Excerpt from letter by Rev. Benjamin Ashwell to Sir George Grey showing accounts (cropped). 28 March 1853, GLNZ A13.6, Auckland Libraries Heritage Collections.

A more formal report about the Kaitotehe Mission Station, including its finances, appeared in the Supplement to the *New Zealander* on 11 June 1853. This report was written by Ashwell and formed part of a series of official 'Accounts of the Schools in the District of Auckland'. Without any apparent concern for modesty, Ashwell ended his report by stating:

*"[th]e personal and painstaking labours of the Rev. Mr. Ashwell and of Mrs. Ashwell, in teaching the children, and in the general care of the school, are most exemplary."*<sup>26</sup>

### **Grey's departure from Aotearoa New Zealand**

As well as discussing the school's debts with Grey, Ashwell wrote to inform him on the 1<sup>st</sup> September 1855 that his departure for South Africa was still felt by Waikato iwi, even after more than a year had passed:

*The Natives of Waikato often speak of your Excellency, and do not forget the many benefits they received from your kind and judicious administration. They much regret your not returning. We also join with them in their regrets, but as there is something selfish in our wishes, our prayer to God is that it may please him to make you equally successful in your endeavours to benefit the numerous Aboriginal Tribes of Southern Africa as you were in this country.*<sup>27</sup>

These feelings are echoed by a farewell address to Grey from the children of the Kaitotehe Mission Station school. This was published in the *Maori Messenger: Te Karere Maori* [sic] on the 29<sup>th</sup> December 1853 before Grey's departure.<sup>28</sup> The newspaper also lists 30 female students who signed the address, one of whom is perhaps the pupil Ashwell wrote to Grey about in 1855:

*[O]ne of our School girls, who presented the address to your Excellency wishes to write to you. I gave her permission as you expressed yourself pleased with her. I enclose her letter which is entirely her own you will excuse it as such.*<sup>29</sup>

Unfortunately, this letter does not accompany Ashwell's letter, nor does he identify the female pupil. Research using the students' names from the newspaper article has not yet been fruitful. However, this information may still be waiting to be found somewhere in Aotearoa New Zealand collections or perhaps even overseas.



**Figure 7:** Patrick Joseph Hogan. Taupiri Māori signing an address to Sir George Grey prior to his departure from New Zealand. 1853. Auckland Libraries Heritage Collections, 5-785.

## Conclusion

As I hope I have shown, the transcribed letters reveal information about the daily running of the Kaitotehe Mission Station school from Ashwell's perspective, including wrangling financial debt. They also give glimpses of what school life might have been like for the Māori pupils at the time. Moreover, at the heart of these letters and indeed any correspondence, are the relationships between people and the way these developed, strengthened or may even have ruptured over time through the activity of letter writing. Fundamentally these letters show that Ashwell's relationship with Grey endured, despite Grey's role as Governor ending and his relocation to South Africa. On the other hand, Ashwell's relationship with Maunsell may have become strained when Maunsell very publicly reported the amount of debt incurred by the Kaitotehe Mission Station.

More broadly, these letters, and others from the Grey New Zealand Letters, contain a wealth of information about 19<sup>th</sup> century colonial life in Aotearoa New Zealand, including missionaries and mission stations, religion, governmental policy and education. Furthermore, the past histories contained in these letters remain relevant to present day Aotearoa New Zealand, including for the reclamation of Mātauranga Māori knowledge and whakapapa (genealogical descent).

**Please note**, a version of this article first appeared on the Heritage et AL blog, 6 May 2020 <http://heritageet.al.blogspot.com/2020/05/transcription-tales-rev-benjamin.html>.

With thanks to Sir George Special Collections, Auckland Libraries for permission to reuse this content. The original blog was written whilst Dr Barrett was working as Senior Curator Archives & Manuscripts for Sir George Grey Special Collections, Auckland Libraries.

## Endnotes

1. See: <http://www.aucklandcity.govt.nz/dbtw-wpd/msonline/index.htm>.
2. Also referred to as Benjamin Yates Ashwell but Benjamin Yate Ashwell is the preferred name authority.
3. James Cowan, "Famous New Zealanders: No. 18: The Rev. B. Y. Ashwell: Missionary of Waikato: The Story of a Peacemaker", *The New Zealand Railways Magazine* 9, no. 6 (September 1934): 21, [http://nzetc.victoria.ac.nz/tm/scholarly/tei-Gov09\\_06Rail-t1-body-d7.html](http://nzetc.victoria.ac.nz/tm/scholarly/tei-Gov09_06Rail-t1-body-d7.html).
4. Letter "Rev. Benjamin Ashwell to Grey, Sir George." 30 June 1871, GLNZ A13.10, Auckland Libraries Heritage Collections.
5. Dr Ferdinand von Hochstetter, *New Zealand Its Physical Geography, Geology and Natural History with Special References to the Results of Government Expeditions in the Provinces of Auckland and Nelson* (Stuttgart: J. G. Cotta, 1867), 308.
6. Rev. Benjamin Ashwell, "Taupiri School", *New Zealand Spectator and Cook's Strait Guardian*, September 14, 1853, 4. <https://paperspast.natlib.govt.nz/newspapers/NZSCSG18530914.2.10>.
7. See: [http://www.nzlii.org/nz/legis/hist\\_act/ea184711v1847n10224/](http://www.nzlii.org/nz/legis/hist_act/ea184711v1847n10224/).
8. See: [http://www.nzlii.org/nz/legis/hist\\_act/nsa185821a22v1858n65306/](http://www.nzlii.org/nz/legis/hist_act/nsa185821a22v1858n65306/).
9. Letter "Rev. Benjamin Ashwell to Grey, Sir George." 25 November 1852, GLNZ A13.4, Auckland Libraries Heritage Collections.

## Transcription Stories

10. Letter "Rev. Benjamin Ashwell to Grey, Sir George." 24 May 1850, GLNZ A13.2, Auckland Libraries Heritage Collections.
11. Letter "Rev. Benjamin Ashwell to Grey, Sir George." 27 December 1852, GLNZ A13.5, Auckland Libraries Heritage Collections.
12. von Hochstetter 307 - 308, *New Zealand Its Physical Geography, Geology and Natural History with Special References to the Results of Government Expeditions in the Provinces of Auckland and Nelson* (Stuttgart: J. G. Cotta, 1867), 307-308.
13. Rev. Benjamin Ashwell, *Recollections of a Waikato Missionary* (Auckland: William Atkin, Church Printer, 1878), 20. N.B. The letters in this publication were originally published in the *New Zealand Herald* and then re-printed in the *Auckland Church Gazette* (1874-1876).
14. von Hochstetter, 309, *New Zealand Its Physical Geography, Geology and Natural History with Special References to the Results of Government Expeditions in the Provinces of Auckland and Nelson* (Stuttgart: J. G. Cotta, 1867), 309.
15. Letter "Rev. Benjamin Ashwell to Grey, Sir George." 1 September 1855, GLNZ A13.8, Auckland Libraries Heritage Collections.
16. Letter "Rev. Benjamin Ashwell to Grey, Sir George." 25 November 1852, GLNZ A13.4, Auckland Libraries Heritage Collections.
17. Rev. Benjamin Ashwell, "Taupiri School", *New Zealand Spectator and Cook's Strait Guardian*, Volume IX, Issue 847, September 14, 1853, 4. <https://paperspast.natlib.govt.nz/newspapers/NZSCSG18530914.2.10>.
18. Letter "Rev. Benjamin Ashwell to Grey, Sir George." 25 November 1852, GLNZ A13.4, Auckland Libraries Heritage Collections.
19. Letter "Rev. Benjamin Ashwell to Grey, Sir George." 27 December 1852, GLNZ A13.5, Auckland Libraries Heritage Collections.
20. Letter "Rev. Benjamin Ashwell to Grey, Sir George." 25 November 1852, GLNZ A13.4, Auckland Libraries Heritage Collections.
21. Ibid.
22. Letter "Rev. Benjamin Ashwell to Grey, Sir George." 27 December 1852, GLNZ A13.5, Auckland Libraries Heritage Collections.
23. Letter "Rev. Benjamin Ashwell to Grey, Sir George." 1 September 1855, GLNZ A13.8, Auckland Libraries Heritage Collections.
24. Rev. Robert Maunsell, "Original Correspondence – To the Editor of the New Zealander New Zealander (Supplement), October 30, 1852, 2. <https://paperspast.natlib.govt.nz/newspapers/NZ18521030.2.8>.
25. Letter "Rev. Benjamin Ashwell to Grey, Sir George." 28 March 1853, GLNZ A13.6, Auckland Libraries Heritage Collections.
26. 26 Rev. Benjamin Ashwell, "Taupiri School", *New Zealander (Supplement)*, June 11, 1853, 5. <https://paperspast.natlib.govt.nz/newspapers/NZ18530611.2.13.2.2>.
27. Letter "Rev. Benjamin Ashwell to Grey, Sir George." 1 September 1855, GLNZ A13.8, Auckland Libraries Heritage Collections.
28. Author unidentified, "Farewell Address From The Scholars of Taupiri School", *Maori Messenger: Te Karere Maori* [sic], December 29, 1853, 4, <https://paperspast.natlib.govt.nz/newspapers/MMTKM18531229.2.14>.
29. Letter "Rev. Benjamin Ashwell to Grey, Sir George." 1 September 1855, GLNZ A13.8, Auckland Libraries Heritage Collections.

# He Kāhui Whakaahua – A constellation of carte-de-visite images: Reporting on the sharing of a facial recognition project at the Alexander Turnbull Library

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*Sheena Tawera*

## Background

The following article reports on the final stage of a collaborative project supported by the National Library's Business Innovation Group (BIG). This facial recognition project required collaboration and innovation across Imaging, Content Service, Digital Preservation, Curatorial, Collection Care and Arrangement & Description teams. Another article outlining the background, work, and broader context of the project is in progress.

## Introduction

In 2018, the National Library of New Zealand (NLNZ) undertook a pilot Facial Recognition (FR) project with the aim of improving the discoverability of digital images held in the photographic archive. The method used biometric technology to identify 'likeness'; whereby photographs of people were scanned and compared for likely and exact matching images using specialized FR [Python](#) software. The goal was to explore processes across the Library, as well as to identify individuals across multiple images, and enable metadata and archival descriptions to be enhanced.

The project used the digitized copies of carte-de-visite portraits as a trial, because they were all outside copyright, digitized, and available to access online. It focused particularly on those titled 'Unknown'. Of these, it was a small group of carte de visite images of 19th century Māori [PA-Group-00468]<sup>1</sup> taken by Hawkes Bay photographer Samuel Carnell, that became a memorable desktop project for the author in 2020.



**Figure 1 :**

Carte de visite image of Irini Kemara

Portrait negative 1/4-022019-G  
(Samuel Carnell Collection)

Displayed in Judith Binney Room,  
Alexander Turnbull Library

## The project

Many hands and many teams across NLNZ contributed to this pilot project. They included members of the ATL Curatorial, Collection Care; Arrangement and Description; and Imaging teams; representatives from National Library of New Zealand's Digital Preservation Group

(National Digital Heritage Archive)<sup>2</sup>, Content Services, and Digital New Zealand teams. The whole cross-team approach was assisted by support from NLNZ's Business Innovation Group.

As a member of ATL's Arrangement and Description team, my contribution to the project was as follows:

- To compare, cross-check and validate 19th century carte de visite images of Māori – studio portrait sittings of Māori, some of whom remain unidentified.
- To network with other Māori librarians, beginning with composing an email to circulate amongst Te Rōpū Whakahau's membership; and text to display on the association's website.<sup>3</sup>

It was always envisaged that if the project found possible matches, the Library would reach out to try to connect with descendants. By showcasing these striking portraits to an audience of Māori librarians, it was hoped that through our combined networking channels, the names, identities, and kōrero (stories) of these rangatira and tīpuna would be rediscovered for the benefit of their descendants. The following is an account of one type of work undertaken to try to resurface the identities of these photographed Māori, from within the photographic archive.

### Behind the scenes work

From Tiaki<sup>4</sup>, ATL's online finding aid, descriptive records can now be found by typing "Facial Recognition" into the online keyword search box. Forty-nine of these descriptive records have been identified as Māori. A spreadsheet was created to assist with the work of cross-checking and validating these forty-nine records. The table below shows three sample metadata fields from the spreadsheet, that were used to check and track any changes to the descriptive records. The fields below pertain to Irini Kemara's carte de visite portrait.

Unit <b>ID:</b> (Record)/ Unit ID: (EAD Level/ Component)/ Unit ID: (Unit Details)	Unit <b>Title:</b> (Record)/ Unit Title: (EAD Level/ Component)/ Unit Title: (Unit Details)	Citation, references (Biography, history notes)
1/4-022019-G	Irini Kemara	<a href="http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll">http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll</a>

Additional spreadsheet fields were also created relating to external contacts (iwi, hapū, whānau) and names of ATL staff who may have tribal connections to the carte de visite portraits.

The next stage of work was to cross check and validate each image against other similar images for matching likeness and to correct, enhance or update their descriptive records if required.

A few descriptive records contained typos or spelling mistakes, which were easily fixed. Names, biographical information and indexing terms attached to each of the Māori portrait records were also updated as

necessary, using citation sources such as Te Whanganui a Tara / Wellington City Library online index<sup>5</sup> and Te Ara, The Encyclopedia of New Zealand<sup>6</sup>.

## Outreach

Having identified a set of Māori portraits which had been named or otherwise enhanced through the FR project, we wanted to reach out and communicate with their descendants if possible. The first tool we tried for making these connections was Te Rōpū Whakahau, the leading national body that represents Māori engaged in Libraries.

The next stage was to identify a subset of carte de visite images for posting, and we decided to focus on those from a group of Hawkes Bay images from the photographer Samuel Carnell. These tīpuna were largely from Ngāti Kahunungu ki Heretaunga.

This was no easy task, as each of the tīpuna and rangatira portrayed had a kōrero worth telling – that is, *how* to choose amongst the images? And more so, *who was I* to choose which image (or images) should be surfaced, amongst this constellation of rangatira?

In the end, I selected seven images that I thought would best represent and illustrate the kaupapa of the project: images of men and women, both named and unnamed, young and old. My hope was that by drawing attention to these special portraits, a doorway of discovery would be opened for their descendants, in turn creating a pathway of evolving discovery and connection for other whānau to follow.

## Uptake response

In July 2020 we decided to post the following message to the Te Rōpū Whakahau (TRW) Listserv:

*Tēnā hoki rā tātou ngā mema me ngā kaitautoko o Te Rōpū Whakahau.*

*My name is Sheena Tawera. I work as an Arrangement and Description Librarian at Alexander Turnbull Library (ATL) in Wellington. I am very fortunate to be able to work with taonga held within the Alexander Turnbull Library's unpublished collections.*

*ATL holds a number of 19<sup>th</sup> century carte de visite images of Maori who had their portraits taken by Hawkes Bay photographer Samuel Carnell: <https://tiaki.natlib.govt.nz/#details=ecatalogue.77989>*

*In 2018 Alexander Turnbull Library undertook an inhouse Facial Recognition pilot project.*

*A sample of Samuel Carnell's carte de visite portraits of unidentified Māori were selected, scanned and matched with existing carte de visite images, using Facial Recognition Technology. A number of likely and exact match images were made, adding to the Alexander Turnbull Library's pātaka of digital images.*

*We are keen to find out more about the tīpuna and rangatira within the following selection of carte de visite images below: – their names, where they were from, their whānau, hapū, and iwi affiliations for our records, and for their ongoing discoverability as taonga.*

*If you do have information that you are happy to share, feel free to contact us at Ask a librarian.*

*E tino hikaka ana mātou kia mohio mai, nō wai ēnei whakaahua – nōhou pea? Tēnā, whakapā mai ōu whakautu ki te hono "Ask a librarian":*

*Ngā mihi nunui*

*Nāku iti noa, nā*

*Sheena Tawera*

*He kāhui whakaahua – a constellation of carte de visite images*

*Irina Kemara <https://tiaki.natlib.govt.nz/#details=ecatalogue.181022>*

*Jane (Maori woman from Hawkes Bay District) <https://tiaki.natlib.govt.nz/#details=ecatalogue.188175>*

*Portrait of Tangiora <https://tiaki.natlib.govt.nz/#details=ecatalogue.191337>*

*Maori man from Hawkes Bay District <https://tiaki.natlib.govt.nz/#details=ecatalogue.95809>*

*Maori woman Hawkes Bay district <https://tiaki.natlib.govt.nz/#details=ecatalogue.192101>*

*Wife of Te Kooti/Maori Woman Hawkes Bay district <https://tiaki.natlib.govt.nz/#details=ecatalogue.190086>*

*Wife of Renata Kawepo <https://tiaki.natlib.govt.nz/#details=ecatalogue.160531>.*

Since this message was posted to the [Te Rōpū Whakahau](#) website<sup>7</sup> in July 2020, to my knowledge unfortunately no formal feedback has been

received via the suggested “Ask a Librarian” webpage. We have heard however of some informal discussion ‘on the kūmara vine’ within Māori librarian and archivist circles about the post.

Upon reflection, it is possible that the lack of uptake and interest in the post may have been due to its timing, given at the time [Te Rōpū Whakahaui](#) readers, like all New Zealanders, were busy negotiating their way through fluctuating Covid-19 lockdown levels. A blog hosted by NLNZ’s website may have been a more effective outreach tool. Perhaps the next best step would be to reach out to whānau, hapū, and iwi contacts with Ngāti Kahungunu ki Heretaunga tribal affiliations about these special carte de visite images.

### **Concluding thoughts**

As the timing of the FR desktop project coincided with Covid-19 lockdown restrictions across Aotearoa, it was uplifting to be able to undertake work which at its heart was about reconnection. It not only enabled collaborative project work between NLNZ team members to continue during lockdown; it also attempted to give effect to Arrangement and Description team’s whakatauākī, or proverb:

### **He mihi - Acknowledgements**

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*Kia whakarite, kia whakamārama, kia tauhere ki te ao -  
to arrange, to describe, to connect with the world.*

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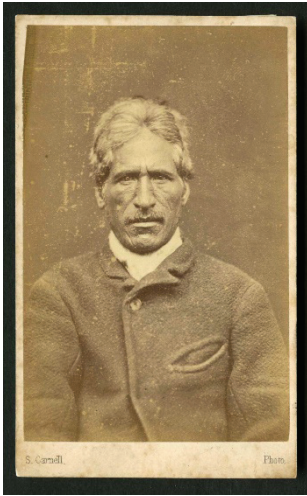
## Selected Images from PA-Group-00468

**Figure 2:**

Jane (Maori woman from Hawkes Bay District)

Dry Glass Plate negative ¼-022117-G

Samuel Carnell Collection, Alexander Turnbull Library



**Figure 3:**

Carnell, Samuel 1832-1920: Maori Man from Hawkes Bay district.

Albumen Print PA2-0392

Samuel Carnell Collection, Alexander Turnbull Library

Āku mihi nunui ki a Cellia Joe-Olsen, Ariana Tikao, Nicola Frean, me Kat Tamaira. Taputapu kē koutou katoa!

I would like to acknowledge the help and assistance of ATL staff members Cellia Joe-Olsen for her te reo Māori expertise; Ariana Tikao for her arrangement and description support; Nicola Frean for her expert input and insights; and Kat Tamaira for her editorial oversight of this contribution.

Nāku iti noa, nā

Sheena Tawera

Ngāti Porou, Ngā Puhī, Ngāti Hine

## Endnotes

1. Carnell, Samuel 1832-1920 :Maori portrait negatives. PA-Group-00468. <https://tiaki.natlib.govt.nz/#details=ecatalogue.77989>
  2. Digital Preservation'. National Library of New Zealand website. Accessed February 2021. <https://natlib.govt.nz/collections/digital-preservation>
  3. Te Rōpū Whakahau. Accessed 4 November 2020: <https://trw.org.nz>
  4. 'Tiaki'. Alexander Turnbull Library. URI accessed 4 November 2020: <https://tiaki.natlib.govt.nz/#home>
  5. Te Whanganui-a-Tara', Wellington City Libraries. Accessed November 2020: <https://www.wcl.govt.nz/maori/wellington/>
  6. Te Ara The encyclopedia of New Zealand, accessed November 2020: <https://teara.govt.nz/en>
  7. 'He kāhui whakaahua –a constellation of carte de visite images', Te Rōpū Whakahau. Accessed 4 November 2020 <https://trw.org.nz/he-kahui-whakaahua-a-constellation-of-carte-de-visite-images/>
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# Getting to Know You

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## ***Charlotte McGillen***

*Research Adviser*

*Ministry of Foreign Affairs and Trade*

### **Who are you and where are you based?**

I am Charlotte McGillen, Research Adviser at the Ministry of Foreign Affairs and Trade. My main role is to facilitate access to the Ministry's Archival collections to external researchers and internal staff.

### **Can you tell us a little about the path that led you to your current role?**

I've always had a passion for history, especially New Zealand and American history. I followed that passion from school right through to graduating with a history degree from the University of Canterbury. However, I didn't really know when I started my degree where that might take me.

From the age of 15 I worked in part time customer service roles, and without the skills I learned from those roles I don't think I would be where I am today. I counted myself lucky to get my first archive role as an Archives Assistant at the Wellington City Council in 2009. I then moved to the Television New Zealand (TVNZ) Archive, facilitating access to and cataloguing New Zealand's television history. Eventually I took up a secondment to the role of Client Services Co-ordinator when the TVNZ collection was moved to the custody of Nga Taonga Sound and Vision.

In taking on the role of Research Adviser at the Ministry of Foreign Affairs and Trade, I was interested by the varied nature of the Ministry in New Zealand's history and contributing to celebrating the Ministry's 75<sup>th</sup> anniversary.

### **What is your biggest challenge at your archive/in your role?**

The biggest challenge for the Ministry's archives is balancing access with security. While our collections are full of fascinating historical material that whenever possible should be made available to researchers and academics, we also have obligations to protect New Zealand's National

Security and International Relations. We mitigate these challenges through our vetting panel who systematically review our Archives and determine whether files can be declassified and released through Archives New Zealand.

**What is the biggest opportunity for your archive/role?**

The biggest opportunities for the Ministry are to make our collections even more accessible, promote better understanding of the Ministry's history, and build a better understanding of the Ministry's own history internally. We are currently looking at ways to move our team from taking an ad-hoc approach to the Ministry's collections and actively seek to develop this area further.

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

I would like to see the Research Adviser role expand to be able to help more researchers, or work more closely with local academics who are researching specific topics that the Ministry could benefit from.

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

My favourite collection is our series of Confidential Bulletins/Airmail Bulletins (also related to the Digest of Despatches). These are a compilation of important internal reporting of wide interest to internal staff, and now historical researchers. This treasure trove contains material such as head of missions' overviews, post reports or their valedictories, covering a wide range of diplomatic topics. We can date this series back to 1967 where a decision was made to separate out the original "confidential annex" to the unclassified Airmail Bulletin into its own Confidential Airmail Bulletin. These bulletins were collated and distributed right through to 1990s.

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

Our most recent notable acquisition has to be the collection of condolence books sent back from posts after the Christchurch attack in March 2019. Contained within these books are hand written notes, letters, cards, printed emails and Facebook posts from a wide range of different people and groups from all around the world.

## **Joshua Ng**

*Digital Preservation Analyst*

*Archives New Zealand*

### **Who are you and where are you based?**

I am Joshua Ng, Digital Preservation Analyst at Archives New Zealand. My main responsibility is to ensure processes are in place to maintain the integrity of the Government Digital Archive.

### **Can you tell us a little about the path that led you to your current role?**

As a student, I was involved in the development of a location-specific application for Hollywood film location history. It was a collaboration between University of California, Los Angeles (UCLA) Hypermedia Lab and UCLA Film & Television Archive. The idea was to enable users to retrieve information about the films shot in the Los Angeles vicinity as they walk/drive around. The project opened my eyes to the possibilities archival resources can offer. The following year I did another internship with the Asian Film Archive. A few years later, I joined the Asian Film Archive as the IT officer. Almost immediately I was drawn to the problem of having to preserve digitised and born-digital audiovisual (AV) materials. Naturally I discovered the field of digital preservation and its awesome international community of practice. One thing led to another, a job for Digital Preservation Analyst opened up at Archives New Zealand, and here I am.

### **What is the biggest challenge at your archive/in your role?**

Getting stakeholders to understand what digital preservation is and the importance of it. "Digitisation is not preservation."

### **What is your biggest opportunity for your archive/role?**

We are in uncharted waters. Digital preservation is an ever-evolving field. As long as there are new technologies and new ways of creating information, there will always be a need to figure out how to properly preserve them for the long term.

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

Full support and acknowledgement by the ICT department towards digital preservation work.

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

I cut my teeth in the AV archiving world, so I am partial to all AV archives. But, if I really have to choose, the National Film Unit (NFU) collection brings me the most joy. Recently we had to retire the old NFU wiki, but the web archive version is still accessible via the National Digital Heritage Archive.<sup>1</sup> There is also a temporary list on the website<sup>2</sup> and there will be a better finding aid for AV coming soon.

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

Check out the NFU films, e.g. Pictorial Parade<sup>3</sup> and Weekly Review<sup>4</sup>, on our the Archives New Zealand YouTube channel. We are also constantly working to make more of our audiovisual taonga viewable online.

**Endnotes**

1. Archives New Zealand. 'National Film Unit', URL: <https://archives.govt.nz/search-the-archive/researching/research-guides/audiovisual/national-film-unit-collection>
2. National Digital Heritage Archive. 'Audio Visual Archives', URI: <https://ndhadeliver.natlib.govt.nz/webarchive/wayback/20190225055727/http://audiovisual.archives.govt.nz/>
3. YouTube. 'Pictorial Parade', URL: [https://www.youtube.com/playlist?app=desktop&list=PLFJRz3quvmyB7kgh8nkagIVrLxiAoo-\\_Y](https://www.youtube.com/playlist?app=desktop&list=PLFJRz3quvmyB7kgh8nkagIVrLxiAoo-_Y)
4. YouTube. 'Weekly Review', URL: [https://www.youtube.com/playlist?app=desktop&list=PLFJRz3quvmyDd\\_9ADb0tPWpyNURAcVNA](https://www.youtube.com/playlist?app=desktop&list=PLFJRz3quvmyDd_9ADb0tPWpyNURAcVNA)
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# Book Reviews

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## Participatory Archives: Theory and Practice

Edited by Edward Benoit, III and Alexandra Eveleigh  
Facet Publishing, 2019  
280 pages | ISBN 978 1 78330 356 4 | £65

Imagine this: your institution starts a crowd-sourced project for an impossibly huge backlog. With little to no effort on your part, it goes viral! People around the world pour their efforts into your work, producing high-quality metadata, which is then ingested with no difficulty back into your database. Unknown people and places are given authority terms and context, geographic locations are indexed to the nearest millimetre, and the crowds strain at your doors for the chance to contribute more.

This rose-tinted view of participatory archives exists for a reason: we don't like to talk about our failures. Particularly with funded projects, reviews tend to highlight the positive outcomes while avoiding a lack of public interest, or spreadsheets of contradictory metadata. That's where *Participatory Archives* comes in, bringing archivists from around the world together to explore, explain, and pick apart public participation in their archives - the good, the bad, *and* the ugly.

The book is divided into four sections: *Social Tagging and Commenting*, *Transcription*, *Crowdfunding and Outreach*, and *Alternative and Activist Communities*. Each of these sections begins with two chapters covering literature review and theory, respectively. After gaining a bird's-eye view of the area in question, you are then invited to deep-dive into specific case studies. Separating the principles and examples in this way is really useful, and it means the case studies are clear, concise, and focused on the individual projects.

This book surprised me with its frankness about the limitations of crowd participation, whether in hashtagging, or fundraising, or even simple transcription. As Benoit and Eveleigh conclude, "*applying a participatory veneer to archival challenges is not a panacea*" (p216). In other words, crowd-sourcing doesn't fix understaffing, shaky IT infrastructure, or unending backlogs. It instead provides you with the means to complete a specific,

well-defined project while engaging target communities - with the right planning and preparation, of course.

The case studies were the highlight of this book. From work with indigenous Nunavut communities on *Project Naming*, to a Halloween-themed drive for obsolete media (*#UndeadTech*), each of these stories inspired, cautioned, and celebrated the creativity and scope of archival work. The ideas from these chapters continue to float around in my head, and I recently found myself enthusiastically recommending *Zooniverse* to a LIS student who wanted to try out different aspects of cataloguing.

In reading books on broadening archival practice, I am always wary of archival jargon, which can be a real punch-in-the-face to non-practitioner readers. A few red flags went up when one of the first chapters called tagging "*more rhizomatic than Aristotelian*" - but after that, it was a surprisingly accessible and smooth read. I would feel comfortable recommending this book to anyone in the GLAM sector who wants a balanced view of the pros, and cons, of participatory metadata creation. Given its cost I would suggest heading to your local library for an interloan - but this inspiring and quirky book is definitely worth a read.

*Reviewed by Nina Whittaker*

## **Dead Letters: Censorship and Subversion in New Zealand 1914-1920**

Jared Davidson

Dunedin: Otago University Press, 2019

296 pages | ISBN 9781988531526 (paperback) | \$35

Modern state surveillance in Aotearoa was forged during World War One, seeking to monitor and control the population's political freedoms by infringing on their right to privacy. Censorship and surveillance are an ever-growing part of society, exemplified by the New Zealand State Intelligence Services and the 'Five Eyes' intelligence alliance. Now it has become a profitable corporate industry as well, with undisclosed "data harvesting" at the heart of social media and online ad-revenue.

Jared Davidson, a labour historian and an archivist at Archives New Zealand, has written a lucid and fascinating account of personal histories preserved, through state surveillance, within the national archives. *Dead Letters* is an in-depth history of the lives captured, initially by government intrusion through surveillance and arrest under the auspices of war, then by the record keeping processes of the state. This paradox is acknowledged by the author, writing in the postscript that "[...] the state has preserved their resistance far better than if the letters had been allowed to reach their intended destination" (p.243).

Government intelligence gathering and censorship in New Zealand began in 1845 during the Northern War with the Crown targeting Māori who were suspected of treason. However, it wasn't until almost seventy years later that a nationwide surveillance network was cobbled together at the onset of World War One. It commandeered a wide range of Government departments such as the Customs Office, Postal and Telegraph Office and Alien Registration Branch, to gather its information on the lives of New Zealanders.

Colonel Charles Gibbon was a British officer and veteran of the South African War, and was with the Intelligence Branch in India at the turn of the 20<sup>th</sup> Century. He arrived in New Zealand in 1914 having been appointed chief of general staff, and as the war broke out, chief censor. Under his watchful eye, government operations seemed to be less to do with the military fighting an enemy overseas and more to do with "a scheme of censorship used to silence those who had threatened the war effort, the political economy or the state itself" (p.24).

The surviving personal correspondence that was censored by the military is held at Archives New Zealand in the records of the 'Army Department', confiscated as it passed through the postal system and collected in a 'secret registry'. It records the lives of individuals marked as political subversives who were believed to be a threat to national democracy by wartime authorities.

Each of the nine chapters in *Dead Letters* are dedicated to one or two of the censored letters, which are reprinted in full, revealing staunch individuals fighting against persecution, repressive working-class conditions and the surveillance apparatus of the state, which utilised the police as an intelligence gathering taskforce. They each provide a window into their lives and paint a grubbier and more nuanced picture of New Zealand society, and resistance and struggle against growing poverty and conscription during the First World War.

Marie Weitzel's letter to her brother Hermann in Germany is a harrowing portrayal of the persecution and discrimination of Germans in New Zealand and the existing animosity towards other nationalities by many British settlers and their descendants, heightened by the tensions and patriotism of the war. German immigrants like Marie had fled their homeland and its suppression of labour unions and socialist organising amongst the working classes. Davidson fleshes out Marie's life in New Zealand as a German woman and committed socialist during wartime. Her mail was intercepted and the police closely monitored her activities, noting her as an "extremist, anti-government, disaffected, obstinate and dangerous" (p61).

A west coast fern, pressed between the folds, accompanied a forlorn love letter penned by Frank Burns to his sweetheart "Doll" (Mary Nugent, then living in Melbourne) in the closing months of the war in 1918. Posted from Ngākawau, a small settlement just north of Westport, this letter was composed under certain duress by a defaulter "gone bush" to escape the long arm of the state. The letter tells of how he has heard the heartbreaking news of her recent marriage juxtaposed with his unflinching views on conscription and how his experience "has made my heart hard and bitter against those mongrels of humanity" (p118). Any archivist who has spent time arranging and describing a series of correspondence will know the personal lives that can be threaded through the archive. Even the most prosaic institutional records can touch upon the lives of people, often unheard, their stories and voices appearing when least expected.

In writing the book as a history from below, and in framing these individuals' lives through the growing labour movement in New Zealand, *Dead Letters* documents working-class struggles and how the state viewed some of its own citizens as subversive outsiders or even as destructive elements to be jailed or deported. The past decade has seen a growing concern and focus on the power structures inherent in archives and their skewing to the hegemonic voices in society, best encapsulated recently by David Thomas, Simon Fowler and Valerie Johnson's *The Silence of the Archive* (2017). Jared Davidson has provided archivists with a striking example of shining a light on a hidden corner of the archive, allowing their stories of struggle and resistance to be heard.

*Reviewed by Nick Wotton*

## Trusting records in the Cloud

Edited by LUCIANA DURANTI and CORINNE ROGERS

London, UK: Facet Publishing 2019

306 pages | ISBN 9781783304028 (paperback) | £69.95

This perfectly bound, succinct volume brings together the findings of the fourth phase of the InterPARES Trust (International Research on Permanent Authentic Records in Electronic Systems, hereinafter ITrust). ITrust has been operating as a collaboration of practitioners and academics since 1998 and seeks to address the challenges in authenticity of electronic records over the long term. This collection of articles presents theoretical and methodological approaches to a broad range of challenges facing records managers and archivists today.

*Trusting records in the Cloud* is one of a series influential information management studies published by Facet books.

It's easy to lose sight of the wood for the trees when considering cloud computing in relation to information management. This well-structured book serves to put the challenges and opportunities offered by the cloud into a records perspective. It is organised into three broad themes: issues and policies; strategies and processes; roles and competencies.

The initial chapters on open governance and citizen engagement fall into the issues and policy theme. While it is important to be aware of this theme, it is not the day to day concern of most information professionals. The strategies and processes theme addresses more immediate issues such as retention and disposition, authentication, intellectual control and digital preservation in the cloud. The roles and competencies theme addresses the education and evolving contribution of information professionals.

ITrust is a long running project with numerous research facets, it is a complex weave of theory and praxis, of checklists, studies, strategies, models and assessments. Those entering into the pages of this volume will be enveloped by a formidable knowledge net, rich in technical terms, acronyms and nuance. But fear not, you can eat this cake one bite at a time. The chapter on retention and disposition in the cloud is a good start. This seemingly intractable issue is tackled through four case studies and the provision of a handy checklist for retention and disposition functional

requirements. This practical chapter provides a helpful overview of the field and includes details such as considerations given to third party providers and their internal backup systems in the cloud.

New Zealand's cloud first policy requires government organisations to use public cloud services in preference to traditional IT systems. This frames an imperative to which Aotearoa's information professionals must pay particular attention.

Trusting records in the cloud is an academic publication, yet there's also enough to sustain a more pragmatic records approach. It's broad enough to provide conversation points between colleagues within and without the information profession. I particularly enjoyed the chapter on digital preservation in the cloud which explored the ITrust Preservation as a Service for Trust (PaaS) model. The writing on open government and citizen engagement is cogent and far reaching in its implication for democratic governance. A slender yet fascinating chapter by Gillian Oliver et al on Cultural heritage - Indigenous perspectives outlines research into the impact of indigenous language collections in New Zealand.

Notably absent from *Trusting records in the Cloud* is thinking around the role of machine learning techniques applied to records and archives in the cloud. Machine learning offers the benefits of cloud computing at scale and is already being leveraged to automate the generation of records metadata. Perhaps this topic is being saved for another volume.

For records managers and archivists interested in cloud computing services, these essays serve to put that interest into a conceptual, and documentary framework. Some essays are of a general interest for a democratic society, such as citizen engagement. Others are technical such as the auditing frameworks proposed to utilise trust chains (i.e. blockchain for record authentication). *Trusting records in the Cloud* provides a firm ground for information professionals seeking to understand the cloud and therefore the future of the profession. ITrust has released much of their research online, including articles, models, checklists under a Creative Commons license, <https://interparestrust.org/>. I recommend you check them out.

*Reviewed by Chris Meech*

## The Dark Island: Leprosy in New Zealand and the Quail Island Colony

Benjamin Kingsbury

Wellington: Bridget Williams Books, 2019

208 pages, Illustrated | ISBN: 9781988545981 (paperback)

DOI: 10.7810/9781988545981 | \$39.99

After listening to Benjamin Kingsbury discuss his book *The Dark Island* at its launch, I was intrigued by this forgotten slice of history; of leprosy and the stories of New Zealanders whose lives were affected by it. A diagnosis of leprosy was often a death sentence, in more ways than one, and unlike imprisonment there was little hope of reprieve. Not only did sufferers have the social stigma to contend with, but there was also the horror of the disease itself, graphically illustrated in Kingsbury's carefully selected images. So grim was the outlook that several leprosy colonies had sufferers declared legally dead prior to arrival.<sup>1</sup> It is fitting, therefore, that Kingsbury has written his book to appeal to a wide audience, from its length at 141 pages, to its articulate and accessible prose. For those more academically inclined, Kingsbury has included several pages of detailed notes at the back of the book to accompany each chapter as well as a comprehensive bibliography, rather than the use of more formal endnotes.

Kingsbury narrates New Zealand's leprosy story chronologically, employing a thematic approach within this framework. Becoming "the site of New Zealand's leprosy colony almost by accident" in 1906, at its height Quail Island had nine resident patients, with only 14 in total during the 19 years of operation (p.44). Quail Island was a small colony by any standard. The primary strategy employed by the Health Department at the beginning of the twentieth century was isolation. Kingsbury (p.21) points out this was more to appease the New Zealand public than to prevent disease transmission, as health officials recognised leprosy was only mildly contagious despite being gazetted as a "dangerous infectious disease" in 1902. As Kingsbury makes eloquently clear, there was a significant difference between the treatment of leprosy sufferers and other infectious disease patients, where isolation took place in a hospital rather than on an island. However, the narrative would have benefitted from being situated in a wider international context. Kingsbury briefly mentions that

the Metropolitan Asylums Board in Britain advised in 1913 that leprosy sufferers could be safely left in their homes because of the low transmission risk. This left me eager to know whether this was becoming a more prevalent view, not only in Britain but elsewhere, as strategies used in the Pacific leprosy colonies of Makogai in Fiji and Molokaʻi in Hawaiʻi were, like New Zealand, still wholly isolationist.

Even the chaulmoogra oil treatment given to patients was unpleasant, as it induced vomiting when taken orally even after eating the large amounts of bread advised by doctors. However, contemporary medical literature indicated injections were more effective than oral administration and I would have welcomed further discussion on treatment, particularly following the appointment of onsite nursing staff in 1920.<sup>2</sup>

Hostile public attitudes towards leprosy meant fear, ostracism and racism were ever-present themes, especially towards Chinese and Māori. The “life-altering consequences” for leprosy patients, including loss of freedom, were seen to be worth the price for the preservation of public health and to appease public opinion. Even on the island there was no escape from these attitudes; for instance a small shelter had to be constructed to facilitate contactless milk delivery to alleviate the contagion fears of the Agriculture Department’s caretaker who shared the island with the colony.

In the current climate of the COVID-19 pandemic it is easy to draw parallels with these historical attitudes and responses. Quarantine and isolation are still key preventative strategies—although islands have been replaced by hotels—while stigma and racism towards COVID sufferers have been some of the observable public responses. Kingsbury’s work is, therefore, a timely reminder that for those affected by infectious disease there are often serious outcomes. As this book skillfully shows, how we respond towards people who are suffering can have a significant impact. ‘Be kind’ has never seemed more apt.

Much of the book is devoted to exploring the human face of leprosy, chronicling the lives and experiences of those affected, patients and staff. Kingsbury does this well. Will Valance was Quail Island’s first and the longest serving patient, arriving in 1906 before being finally sent to Makogai in Fiji, along with the other patients, in 1925. Kingsbury’s portrayal of Valance’s stoic and cheerful countenance throughout his years of isolation, and his suffering with leprosy, makes it impossible not to feel sympathy for him and the rest of the patients after reading their stories.

Boredom and loneliness were the constant companions of the colony’s residents who were not prescribed any gainful occupations and had to fill their days themselves. This was in contrast to other leprosy colonies’ strategies—such as

Makogai in Fiji and, when I investigated further, at Moloka'i in Hawai'i—where patients grew their own food and participated in crafts as part of their therapy.<sup>3</sup> Moreover, in New Zealand patients in tuberculosis sanatoria were expected to work and exercise as part of their treatment. Kingsbury does not delve into the reasons behind this disparity, and further insights as to why the Health Department approach to leprosy differed so much from accepted contemporary practice would have been enlightening.

It is important to recognise that patients were not passive and unresisting to the regime; indeed Kingsbury discusses several incidents of patient agency. Described as “the only permanent pleasure in an almost hopeless existence” food was a primary area of conflict, particularly if it became monotonous and unappetising, which seemed to occur quite frequently (p. 56). Nonetheless, given the wretched conditions, it was surprising that resident compliance seemed quite high. Only one patient, George Phillips, succeeded in escaping during the colony's existence, to avoid transportation to Fiji. As there was no hope of ever returning to New Zealand, that certainly seemed like incentive enough.

Kingsbury has made an important contribution to New Zealand public health history by investigating a hitherto neglected disease, leprosy. Careful and in-depth research has revealed the story of a marginalised and vulnerable group of people who, through no fault of their own, contracted a horrifying disease and endured enforced isolation, often for the rest of their lives. By focusing on the human aspect of leprosy, the suffering of those afflicted, and their harsh treatment by the authorities, Kingsbury offers the reader a heartfelt sense of reality. A book well worth reading.

*Reviewed by Alison Day*

## Endnotes

1. J. R. Trautman. “A brief history of Hansen's disease,” *The Star* 50 (1990): 3–16. National Library of Medicine, “Chaulmoogra Oil therapy in leprosy,” *California State Journal of Medicine* 20, no. 2 (February 1, 1922): 64–65, <http://search.proquest.com/docview/84826069/>
2. J. T. McDonald and A. L. Dean, “The treatment of leprosy: With especial reference to some new Chaulmoogra Oil derivatives,” *Public Health Reports (1896-1970)* 35, no. 34 (August 20, 1920): 1959–1974.
3. McDonald and Dean.

## Advocacy and Awareness for Archivists

by Kathleen D. Roe

The Society of American Archivists, 2019, 150pp., \$69 (paperback)

ISBN: 978-1-945246-16-6. (Volume 3, Archival Fundamentals Series III).

People in every context look forward to a society with improved and enriched lives for every individual. Life improves when people can easily access available information to satisfy their needs. The development of society depends on how well its citizens are informed. While it is common knowledge that information is power and those who have access to relevant and timely information have their needs met easily, there is very little understanding in society about how archives and the work of archivists are fundamental to addressing the multiplicity of information needs. It is for this reason that creating awareness on archives and advocating for archivists are such important activities, not only for the archival profession to thrive in society but also for the society to develop and progress to a sustainable future.

The records held in archives have long-term value that society counts on in various ways. For instance, archival records provide essential evidence that can help to settle disputes of varying magnitude between individuals, groups and even nations. Archives also provide a memory that a group of people can identify with. Such a common source of memory draws individuals together with a binding force that enables them to identify with their past, relate to their present, and prepare for their future. Archives enable the governing bodies of societies and organisations to be accountable for both present and future activities, thereby enhancing integrity, credibility, and peaceful coexistence among people. Unfortunately, the value of archives and the importance of the work of the archivist are not appreciated by many people within society. Thus, there is a need for awareness creation for the value of archives and advocacy for the importance of the archivist's work.

Nobody in the society can do the work of advocacy and awareness for archives better than the archivist. Archivists need to develop the skills and knowledge of advocacy and awareness so that they can promote the archives profession to other stakeholders to understand the importance and values of archives in society.

This is why Kathleen D. Roe's *Advocacy and Awareness for Archivists* is a must-read for all archivists and stakeholders in archives such as managers, archives councils, records managers, librarians, historians, teachers, curators in galleries and museums, genealogists, business people, and government officials, policy developers, and strategy implementers. Kathleen's extensive experience and background brings her into contact with all these stakeholders. Her relationship with stakeholders gives her a holistic perspective of all that archivists need to know to be effective awareness-creators and the best advocates for the archive's profession. She holds a double master's in history and library/archives administration. The book reveals Kathleen's full competency and understanding of all the key issues the archivist needs to be aware of when they embark on any advocacy venture. Kathleen's knowledge and skills have been tested and proven through her wide experience in archives management, advocacy, and legislative matters including as Director of Archives and Records Management at the New York State Archives, President of the Society of American Archivists, and President of the Council of State Archivists. This background and experience gives credibility and authority to the information shared in this book.

The book reveals the deep knowledge and skills needed to promote archives awareness and advocacy. It is organised in eight chapters simplified for all archivists to read and understand. A clear and meticulous definition of the terms 'advocacy' and 'awareness' introduces the discussions in the books in Chapter One. This sets the reader up with a better understanding of why archives matter. Readers can also easily appreciate the advocacy and awareness concepts in the 'Real World' in Chapter Two. These chapters are followed by a discussion of the basic principles of practicing advocacy and awareness initiatives. The book shows how to start the awareness and advocacy practice by developing goals and defining the purpose of the goals. Developing clear goals for awareness and connecting them with the goals of advocacy to develop a strategic plan helps the archivist to understand their audience. It also helps to identify and support key stakeholders to whom the advocacy message is directed. An understanding and assessment of your key audience and stakeholders are then discussed in Chapter Four. The whole idea of advocacy is to send a clear positive message about archives and their value and importance to your audience. Chapter Five therefore discusses how to develop a compelling message which you can convey through stories and use data to demonstrate the value of archives.

Chapter Six discusses a step-by-step approach on how to put advocacy and awareness into practice. The chapter addresses skills the archivist needs to understand their landscape, who will develop their message, how to communicate about their effort, and how to assess progress and how to adjust their approach. Chapter Seven discusses advocacy with government officials, emphasising the specific role of the archivist in such types of advocacy and how archivists need to prepare for that role. The last chapter is used to show what further steps archivists need to take to find their voice in advocacy and awareness to move the practice forward. Readers are directed to specific sources for more information, ideas, and issues to be aware of, which usefully adds to the content of the book. This is a must-read book for archivists and archives stakeholders including students and new professionals in the field.

*Reviewed by Eric Boamah*

*President –*

*Archives and Records Association of New Zealand Te Huinga Mahara*

## Notes on Contributors

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**Dr Natasha Barrett** has a PhD in Museum Studies from the University of Leicester on the uses and reuses of colonial-era photographs of Māori and their taonga in British museum collections. She has worked for over 13 years across the GLAM sector, including as Senior Curator Archives & Manuscripts (Auckland Libraries), Historic Heritage Advisor – Database & Information (Auckland Regional Council) and Repatriation Researcher (Te Papa). She is currently Research Librarian Digital Materials in the Arrangement & Description team at the Alexander Turnbull Library.

**Eric Boamah** is a Senior Lecturer in Information and Library Studies at the Open Polytechnic of New Zealand and the current President of ARANZ. He also plays various roles in LIANZA, RIMPA, ICA and the RIG. He obtained his PhD in Digital Preservation and Cultural Heritage, from Victoria University of Wellington.

**Alison Day** holds a PhD in History from the University of Auckland. Currently, she is completing her Masters in Information Studies at Victoria University of Wellington with a specialism in Records and Archives. Her interests lie with public health history, particularly the history of disease and immunisation.

**Gavin Hamilton** has been a volunteer with LAGANZ since 1997 and a Trustee since 1999. Gavin has a Masters of Library and Information Studies (MLIS) from Victoria University and has worked in the information management, publishing and IT fields for government agencies since 1997.

**Anita Kerr** is the Information & Records Manager and Privacy Officer at Antarctica New Zealand. In her current role she administers the records management system based on a Microsoft SharePoint platform.

Anita is an experienced Information & Records specialist having previously worked at the University of Canterbury in various roles in records management, including compliance and training for Public Records Act, Official Information, Copyright, and Privacy legislation. Anita graduated from University of Canterbury with a BA in Psychology & Art History, has a Graduate Diploma of Information Design, and is currently studying a Masters in Applied Computing.

**Valerie Love** (she or they) is the Kaipupuri Pūranga Matihiko Matua Senior Digital Archivist at the Alexander Turnbull Library, Te Puna Mātauranga o Aotearoa National Library of New Zealand, and is responsible for the transfer, ingest and management of born-digital heritage collections. They also served as co-ordinator for the Library's Covid-19 collecting working group, focusing on the acquisition of social media content. Prior to moving to Aotearoa in 2011, Valerie worked as Curator for Human Rights Collections at the University of Connecticut, USA.

**Chris Meech** is grateful to be employed as Head Curator of Publications at Uare Taoka o Hākena. He serves on the ARANZ Council and currently holds the membership portfolio.

**Keith McEwing:** Since completing a Bachelor of Music degree at Victoria University of Wellington (New Zealand) in 1988, Keith McEwing has worked in various music-related library positions. He is currently Assistant Curator, Music for the Archive of New Zealand Music, part of the Alexander Turnbull Library within the National Library of New Zealand.

**Roger Swanson** has been a volunteer with LAGANZ since the early 1980's and a Board member since 2002. Roger is now retired, but has previously worked as a librarian at General Assembly Library, the National Library of New Zealand and the Alexander Turnbull Library.

**Sheena Tawera** is a librarian with the Arrangement and Description team at Alexander Turnbull Library, Wellington. She holds a Bachelor of Social Sciences Degree in Māori Development from The University of Waikato, and a Master's Degree in Library and Information Studies (with merit) from Victoria University of Wellington. She has worked within the library profession since 1994, in a variety of reference, lending services and cataloguing roles. Sheena is of Ngāti Porou and Ngā Puhī (Ngāti Hine) descent.

**Nina Whittaker** is the Cataloguing Librarian at Auckland War Memorial Museum Tāmaki Paenga Hira. A former ARANZ Councillor and ALERT Editor, they have a Postgraduate Certificate in Information Studies, specialising in Archives and Records Management. With a background in International Relations, they received the David Wylie award for their work on dissenting archives in failed and failing states, also published in *Archifacts*.

**Nick Wotton** is the Heritage Librarian at the Alexander Heritage & Research Library | Te Rerenga mai o te Kāuru in Whanganui. He was previously Archivist at the John Kinder Theological Library in Auckland and worked at the J. C. Beaglehole Room Special Collections at Victoria University in Wellington.

The **Memory of the World** programme was established by UNESCO in 1992. The objectives are to raise awareness of the significance of unique documentary heritage and to support preservation and access to these collections. The Aotearoa New Zealand register was initiated in 2010 by the New Zealand National Commission for UNESCO. The five inscriptions featured here bring the Aotearoa New Zealand inscriptions to 45. **Jane Wild**, Chair of the UNESCO Memory of the World Aotearoa New Zealand committee, notes that the posters featured in *Archifacts* support the programme's objectives around visibility. The recent inscription process occurred during lockdown in 2020, and 2021 continues to provide challenges with conferences and other opportunities for promotion constrained by Covid-19 lockdowns. It is helpful to share the posters for each inscription, which link back to the refreshed Memory of the World website: <https://unescomow.nz/>. We warmly invite archives and libraries across Aotearoa to contribute to building our unique documentary heritage register. Nominations for the 2021 register close on 31 May 2021.