

ARCHIFACTS

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Objects of the Association

The objects of the Association shall be:

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

Membership

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

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

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

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

The Membership Secretary, ARANZ
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Editorial

Kia ora koutou, ngā mihi o te tau hou Pākehā me te tau hou Nihaomā
Welcome to Archifacts – and welcome to 2020. While it is still early in the year, lots of us have been busy.

Over January, the Alexander Turnbull Library hosted Stanford University Library Digital Archivist – and Fulbright Specialist – Peter Chan. His expertise in email preservation also provided a chance for the library to host an Archiving Email Symposium in conjunction with ARANZ and Fulbright New Zealand. This not only drew participants from all over the sector in Australia and New Zealand but generated a lively, wide-ranging discussion. Everyone I spoke to seemed delighted (relieved, even?) to spend time unpacking the technical and organisational challenges of preserving the ubiquitous record that is email. The whole day was recorded so please watch out for that if you want to learn more.

The first week in February, meanwhile, is a time when I tend to think about the foundational context of our work; about archives, documents, and whose interests records genuinely serve. Recently, energized by a tweet from the wonderful NDF keynote-speaker Amber Craig, I have spent time reading more about He Whakaputanga o te Rangatiratanga o Nu Tireni, its history, and its relationship to Te Tiriti o Waitangi. Given that He Whakaputanga was signed on October 28 1835, it was also a reminder that every day is a chance to learn about and honour both documents:

<https://e-tangata.co.nz/history/without-he-whakaputanga-there-might-have-been-no-treaty-of-waitangi/>

In the spirit of those thoughts, I wanted to tautoko Aleisha Amohia's valuable recommendation at NetHui 2019 in November: that Tangata Tiriti – those of us who live in Aotearoa because of Te Tiriti and who whakapapa to it – should find resources to help us understand Te Tiriti in detail. It's important that we articulate how each article applies

to our professional and personal lives, and to figure out what it would look like for us to be demonstrating that in our actions.

So, yes – two months into the year and I appreciate what I've been able to think deeply about. As the year continues, I will be interested to see what activities happen and reflections develop for our professional community.

In this issue, we bring you a range of stories. In their article, Merryn McAulay and Sascha Nolden describe the practices for processing unpublished maps at the Alexander Turnbull Library. They provide insight into indispensable practices of working with this format – as well as recent developments that have enhanced the Library's map metadata. Dunedin Archivist Chris Scott explores the unseen relationships between records, and the value of metadata in two studies of items from the Dunedin City Council Archives.

We also have two pieces that help us know colleagues nearby and across Te Moana-nui-a-Kiwa. Firstly, Lillie Le Dorré announces the newly elected PARBICA Bureau for 2019-2021. Secondly, in this issue we're also happy to introduce you to Archivist Tracy White of Ngā Taonga Sound and Vision, who are now hosted within the National Library building. Sandra Haigh also takes us to the National Library in a report on her time there after receiving the 2019 Helen Zwartz Scholarship.

And finally – we are both honoured and saddened to be printing two obituaries from Brad Patterson; for Rachel Lilburn and Ray Grover. Both gave so much to the records and archives communities, as friends and colleagues. And so, we also give special thanks to Brad for sharing his remembrances with us.

This is the last issue with the current editorial group since both Jessica and I are stepping back. I'd like to thank Jessica for all her exceptional hard work. Katrina Tamaira is taking over as editorial lead with help from Katherine C'Ailceta, and proofreading assistance Nina Whittaker. I am very excited to keep reading Archifacts that Katrina and her team prepare.

Ngā mihi,

Flora (on behalf of the Archifacts editorial team)

Obituary

Rachel Lilburn
(1961–2019)



Rachel Lilburn. Photo courtesy of Trish McCormack

Over the past seven weeks the love and affection felt for Rachel, by her former friends and colleagues, and not least by her former students, has been manifested in many ways: in touching appreciations in the online Tribute Book; in the emails many of us will have received individually, expressing shock, sadness, and recognition of the part Rachel played in so many lives; and in conversations, often on the brink of tears, which then dissolved into laughter as anecdotes were retailed. The personal tributes have stressed her kind-heartedness, integrity, dynamism, also her charisma, her wicked sense of humour.

While beneath the public face life might not always have been

joy for Rachel, the image she invariably presented was that of a bubbly and fun-loving personality. As one of her earliest colleagues at Archives put it: 'Rachel certainly warmed up one's day, she made you laugh, which was great'. In the words of a former manager: 'She was just such a lot of fun'. But Rachel was also a consummate professional. She genuinely cared about her vocation; it was never simply a job. The word most frequently used in respect of her commitment to archives and records management is passionate. As an advocate, she had backbone; she was unafraid to take a stand on principle when others tended to melt away.

Taranaki born and bred, Rachel came to archives work at the then National Archives in 1983, fresh with a double degree from Auckland University in history and art history. Appointed an Assistant Archivist, she soon demonstrated her abilities. By late in the following year she had been promoted to the new position of Local Authority Advisory Archivist, first working from Wellington, then from late 1985 in Auckland. In Auckland she worked closely with the Northern Archives and Records Trust, the brainchild of the unforgettable Jolyon Firth, facilitating his attempt to counter a senior archives figure's labelling of Auckland as 'the black hole of New Zealand archives'. After nearly two years helping shine light into the black hole, working closely with local bodies, Rachel was awarded a Rotary Graduate Study Fellowship to study in the United States. When she returned to New Zealand in 1988 it was to the responsible post of Head of Appraisal Services at the National Archives, where she further honed her skills, and those of others. As one of her former staff has recorded: 'she was the most inspiring, enthusiastic "Boss" any graduate could have ... she made working in the archives profession relevant, meaningful and enjoyable'. In the words of another, working with Rachel was always: 'fun, sparkling and bright'. How much would most of us give for such staff commendations?

After nearly four years, however, Rachel was ready to once more spread her wings. In early 1992 she took up an Assistant Lectureship in Victoria University's Department of Library and Information Studies, charged to develop elective courses in archives

and records management, to be taught both on campus and at distance. This was a move she was well qualified to make. At Western Washington University, Bellingham, she had studied for a Masters degree in archives and history, her thesis fittingly entitled *A History of Local Authority Archives in New Zealand and Manual for their Care*. Experience was thus backed by academic study. By this point, too, Rachel had already tutored students in the National Certificate in Archives Management course then taught through the Wairarapa Polytechnic, an experience which led to friendships and mentoring relationships extending to the present.

Promoted to a Lectureship after two years, Rachel was to remain on the Victoria staff for a further fourteen. During that time, by my calculation, she either taught or significantly contributed to the teaching of more than a dozen separate courses, principally in archives and records management, but also in allied specialisms such as repository management and preservation. Following the ARANZ-sponsored 1994 Ham Report on Education and Training she played a major part in making a recognised New Zealand post-graduate professional qualification a reality. What always struck me when our paths crossed on campus was Rachel's boundless enthusiasm, her determination to be innovative. The success of her approach is reflected in recent comments from her former students: 'she made archives seem exciting'; 'an inspiration to so many'; 'she stood out from the crowd in pretty much every way'; 'her legacy is all the students she inspired to become record-keepers and archivists'. What university teacher, I ask, could hope for greater tributes? Moreover, Rachel remained a mentor for many of those students as through the years they progressed in their careers. Beyond the university there were a host of other teaching commitments: seminars and workshops for Archives New Zealand, ARANZ, NZSA, and for groups such as the Solo Archivists; the regular presentation of papers at conferences. Rarely was a request or invitation to participate turned down.

First and foremost a dedicated teacher, for which she will principally be remembered, Rachel nevertheless managed to produce a respectable number of publications. (It is a matter of regret that she

never completed the Doctorate she once enrolled for – probably there just wasn't time). There were the essays for book collections, others for overseas journals, but given her commitment to the New Zealand recordkeeping scene it should be no surprise that the majority of her writing was for journals such as Archifacts, The New Zealand Archivist, and to a lesser extent Library Life. While perhaps insufficiently highly rated in the tertiary sector's dreaded PBRF assessments, these contributions addressed real issues about professional practice and the recordkeeping profession itself in this country. In her writing Rachel was never afraid to tackle elephants in the room, as evidenced by two articles produced during the battles over the future of the National Archives in the mid and late 1990s, both published in the prestigious international Government Information Quarterly: in 1996, 'The restructuring of the National Archives of New Zealand: an ideological experiment?'; and two years later, 'Public archives: heritage happiness or horror story?'. Her personal views re the proposed restructurings were therein made crystal clear. And, as Rachel's professional mana grew, she became increasingly involved in lobbying, in the preparation and presentation of submissions, in meetings with Ministers and senior bureaucrats. She was a valued member of consultative committees and appointment panels. It is surely an indication of her standing beyond the confines of the university that in 2006 she was appointed a member of the first statutory New Zealand Archives Advisory Council. In that role - or so I'm told - she was typically forthright, perhaps too forthright for some officials, with the result she was not appointed for a second term.

I'm almost certain that my first real personal contact with Rachel was through ARANZ, in the mid 1980s. Candour compels confession that initially I suspect we regarded each other a little warily, especially in those years when bitterly divided factions within the archives community battled over very little. Those reservations quickly eased when we served together on the ARANZ Council for nearly a decade from 1989, being replaced – certainly on my part at least – by deep respect. Rachel rendered ARANZ distinguished service over more than two decades, serving eight terms on Council,

as the chair of branches in Auckland and Wellington, and as a long term branch committee member in Wellington. She edited the Association's newsletter for seven years. She was directly involved in the organisation of several conferences, and she also acted informally as a conduit with kindred organisations such as ASA, RMAA and PARBICA. The list of services is long. It was in recognition of this that when in 2001 I was editing ARANZ's 25th anniversary publication I invited Rachel to prepare a paper on a topic of her choosing. The result was a trenchant essay entitled 'Why are there no female Honorary Life Members of ARANZ?'. By memory, the text was delivered to me personally, together with a feminist verbal flea in the ear. (I hope I was appropriately contrite, but was not able at that point to tell Rachel two had already been nominated for the pending AGM!) There is a point to this reminiscence. Why, given her record, was Rachel herself never nominated for Life Membership? More than likely it was because, if nomination was ever properly considered, it always seemed there was plenty of time. There may be a lesson here. Three years ago three distinguished early members of ARANZ were belatedly so honoured. Two of them are no longer with us.

For whatever reason, I never knew and I never asked, Rachel left the university in 2008. My own view, and I also know it to be that of many who benefitted from her teaching, from her pastoral care of students, is that this was Victoria's and future students loss. The departure by no means meant, however, that her passion for archives in any way diminished. Perhaps not so obviously, she continued as a mentor, as a willing sounding board, for a number of the students who had passed through her courses. As far as other professionals were concerned, many coming later to the profession, she was prepared to offer advice to those prepared to ask. She was willing to assist small organisations and groups in making sense of their records. Further, she continued to stand by her principles. When in 2010 Archives New Zealand was forcibly reincorporated within Internal Affairs she made plain just how retrograde she considered that move to be, urging ARANZ to again take up the cudgels.

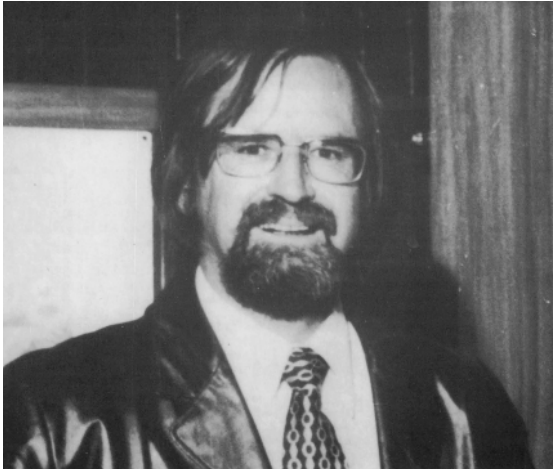
We kept in touch sporadically after Rachel left the university, and when an opportunity presented in 2014 it was my genuine pleasure to be able to invite Rachel to become a member of the board of the Ian McLean Wards Memorial Trust. A key function of the Trust, as many will know, is the promotion of research in archives and records management, also the care of specialist library collections. We could think of no better person to offer professional opinions. It was an appointment that Ian himself would have heartily approved. In the five years since Rachel's sound and sensible advice on the funding applications received annually has been invaluable. She will be so hard to replace. Of recent years Rachel would now and then ring me just for a natter, a natter which sometimes could extend over several hours. Current issues in the New Zealand archives and records world would be extensively canvassed. I shall greatly miss those chats, her propensity to pinpoint flaws in current public recordkeeping thinking, the keen sense of the absurdity of much of what presently passes for policy.

Reading through the contributions in the Tribute Book, some of which I've borrowed from this afternoon – often they express feelings far better than ever I could – there was one in particular that captured the way in which I would like to remember Rachel. It was the one visualising Rachel huddled in the corner of some ethereal pub with her old buddy the late Ken Scadden, gossiping scandalously and roaring with laughter. So apt; so touching. I can only echo the comment of another contributor: 'there will never be another Rachel, and we are all the poorer for that'.

Brad Patterson

Obituary

Ray Grover
(1931–2019)



Ray Grover, pictured here in 1974. Photo courtesy of Archifacts, June 1981

Eulogy delivered at funeral service, Old St. Paul's, Wellington, 1 February 2019

The 1992 edition of *New Zealand-Aotearoa Who's Who* contains a brief entry: **Grover, Raymond Frank: Archivist and Author**. The scant details that followed, supplied by Ray himself, were typically modest, a skeletal depiction of Ray the public man. There were then, and have remained, so many other Rays: the political junkie with distinctly liberal views; the voracious reader and book collector; the avid acquirer and supporter of New Zealand art; the jazz aficionado; the man's man who also delighted in feminine company; the devoted

family man, father and later grandfather; the friend of many. Ray has been a man of many parts, and of many achievements. His has been a life well lived.

Born in Matamata, the eldest son of a transient school teaching family, Ray's early years were in small rural settlements at the Bay of Islands and on the Whānganui River. After secondary education as a boarder, he enrolled at Victoria University College in 1950, graduating with a BA in political science three years later. Study for an Masters soon lost appeal, however, and he spent six years overseas, picking grapes near Bordeaux, serving in London bars and restaurants, labouring on a hydro-electric scheme in the Scottish Highlands. Returning to New Zealand in 1959, before embarking on what became his chosen career, he supported himself with casual jobs as he worked on his first novel.

The 1992 *Who's Who* entry rightly places emphasis on Ray's role as New Zealand's Chief Archivist. Yet before becoming Chief Archivist in 1981 he had already had a distinguished career in librarianship, first taking up employment at the Alexander Turnbull Library in 1959, subsequently heading all sections before being appointed Assistant Chief Librarian in 1968. Ray was to hold that position for a decade, before serving briefly as Chief Librarian at the Auckland College of Education. Arguably the culmination of Ray's career as a librarian came with the publication by ABC-Clio of his bibliography of New Zealand in 1980, recognised by the New Zealand Library Association's John Harris Award in 1982, followed by his election as a Fellow of the Association in 1981. It is surely indicative of his ongoing standing in the field that in 2000, 10 years after retirement, he should be appointed to a five-year term as a National Library Trustee.

It's fair to claim, I think, that the apotheosis of Ray's professional career came with his 1981 appointment as first Director of the then National Archives of New Zealand, combined with the position of Chief Archivist 18 months later.

The appointment came at a time when Archives was at low ebb. Indeed, in the late 1970s the impoverished state of the institution, both in terms of resources and leadership, had become a matter of public

controversy. Viewed as a change agent, Ray was shoulder-tapped. There was general agreement he was the man for the job, combining demonstrated management skills, a deep concern for historical documents, and significantly, the sensitivities of an individual who was also a user of archives. For Ray this was never just a job, hence his antipathy to generic managers. Over the next decade Ray was to be the single most important influence in raising the status of the National Archives from that of a stunted, subordinate Internal Affairs sub-branch to that of an emerging, respected professional institution.

A critical factor in the transformation was his insistence that while Internal Affairs might still be the parent department, the proper management of National Archives was the responsibility of the Chief Archivist; the constitutional responsibilities of the office demanded no less. Inevitably, this stance brought differences with the department, but in the end Ray prevailed. Appreciations delivered on his retirement outline many of the ways he lifted standards: a major increase in staff numbers; the encouragement of proper professional training; also the opening of regional offices. But Ray's principal monument is Archives House, just a few doors down the street, the first time the institution had an appropriate and visible home. That we will be repairing there after this service is therefore symbolic.

Ray provided a sound platform for further progress for his successor, at least until a new mid 1990s neo-liberal regime at Internal Affairs sought to carve up the Archives, and to once more exert stronger departmental control over professional decision-making. Incensed, he strongly supported stakeholder initiatives challenging the so-called reforms in the High Court and Court of Appeal, supplying cogent affidavits in support of the appellants. Ray rejoiced, therefore, when a change of government in 1999 led to National Archives becoming Archives New Zealand, a separate department of state, believing that what he and others had fought for so hard was in the process of being achieved.

Understandably, then, he was both frustrated and angry when in 2010 the Key government announced that Archives New Zealand was to be reintegrated into Internal Affairs, and at a lower

administrative level than when it was cut loose. Given Ray's nature, there can be no surprise that ever since he has kept up the fight, contributing criticism to journals, writing to newspapers, lobbying existing and prospective Ministers of the Crown. Many will be aware that the future administrative placement of Archives New Zealand and the National Library is currently being considered by a Ministerial Committee, with a decision reportedly not far off. Last August Ray actively participated in a related workshop, making his views clearly known. He produced an outstanding written submission, based on his long experience, on what the role of national archives should be, and the need for it to be removed from the possibility of bureaucratic meddling. As well as formally putting in the submission to officials he also sent copies directly to the Ministers concerned to ensure they knew just what he thought. When I saw Ray last week, just the day before he died, although it took him considerable effort, he gave me a clear message: 'Keep up the fight for an independent Archives'. I, and others, will try Ray. The thought occurs that if the Ministers concerned *don't* free the Archives from the oversight of, or connection to, any other agency, there is a strong likelihood Ray's spirit will ensure them much disturbed sleep in the near future! Ray has always been a doughty fighter for what he believed in, this encapsulated in the inscription on the flyleaf of the copy of *March to the Sound of the Guns* he gave to us: 'Don't let the bastards grind you down – Ray.'

Then there is Ray the writer. I believe Ray to be one of the foremost, if not the foremost, of New Zealand writers of 'documented historical fiction' (he disliked the label 'fiction'). His preference for the genre arose, he explained, from his belief readers related better to first person views of history. Overall, his oeuvre of major works is not large: only 4 titles in 50 years. But these have been significant books, dealing with important topics, ranging from the morality of capital punishment in *Another Man's Role* (1967), through colonial race relations in *Cork of War* (1982) to the impacts of war on ordinary people in *March to the Sound of the Guns* (2008) and last year's *Province of Danger*. There are several reasons why Ray was not more prolific. One was time; until he retired writing was something that had to be squeezed in, as and when

he could. As importantly, Ray was a meticulous researcher, indeed an object lesson to many professional historians, not just in files and the extant literature, but in familiarising himself with the landscapes in which his books were based (he tramped the Western Front battlefields before writing about them). And it should be remembered that while for Ray writing was addictive, something he tried to do every day, by his own account it was never easy. His manuscripts were worked and reworked, each sentence and paragraph worried over.

Rightly, what have been termed his war books have received considerable critical acclaim, in the view of one reviewer they may be regarded as 'a tour de force and, overwhelmingly, a success'. My own favourite is *Cork of War*. Winner of the New Zealand Book Award in 1983, it examines the clash of settler and Māori cultures in the southern North Island in the 1840s. A favourite perhaps because I also researched in that area, or perhaps because at Ray's request I checked references for him while he was in Auckland. Such books can have unrecognised impacts. In the last few days I had an email passed on to me, the writer noting that many years ago he had read the book when 'a semi-employed dropout from an unfinished zoology degree'. He had thought of New Zealand history as 'generally pretty dull'. *Cork of War* convinced him otherwise, serving as a key signpost on 'a long and twisted path' which led to him becoming a professional historian specialising in New Zealand history. What would most writers give for such a tribute!

Nor should Ray's other services to literature, and scholarship generally, be overlooked. His professional articles and numerous book reviews were prepared with characteristic care. He served as president of PEN NZ (New Zealand Society of Authors), has been a member of many judging and advisory panels. The list of other public services, almost too long to recite, includes membership of such bodies as the Ministry of Culture and Heritage's History Group Advisory Committee, the Kippenberger Museum and Library Trust and the Rongotai College Trustees.

But we are here today to celebrate Ray as much, conceivably far more, as the devoted family man, the loving father and grandfather,

the warm and fiercely loyal friend. His deep affection for, and pride in the life decisions and achievements of his siblings – Dorothy in education, Colin as a man of the land, Pam’s distinguished legal career – was always evident. He was deeply affected by the recent deaths of Colin and Dorothy. Ray was around 50 when Tom was born. For his son there has always been only unconditional love, demonstrated in so many ways. They communicated regularly, Ray being always eager to share news of Tom’s doings, his views on the American situation, most recently his thoughts on the United States’ president. I hope Tom won’t mind if I share a comment from an email he sent me the day following Ray’s death: ‘I couldn’t have asked or received more in terms of love from him’. And in more recent years that love has extended to encompass Tom’s wife Linda, and the grandchildren, Amelia and Aiden. The photograph on your order of service conveys far more than I can offer in words.

The breadth of Ray’s friendships is evidenced by the numbers who have assembled here this afternoon – they extend across the social spectrum and involve many diverse interests, so much so that to some there may seem to be conundrums. On his reference shelves *Men in Black: An Encyclopaedia of New Zealand Rugby* sits alongside more weighty scholarly tomes. While unusually well read in high literature, he also cherished well-written detective novels. Though he spent much of his life in the city he was a lover of the outdoors, the country, regarding inland Whanganui and the river as his turangawaewae. Ray was blessed with an impressive vocabulary, which became even more colourful when he was irked. Ray was happy with glass in hand, shooting the breeze with mates. He was a man who had worked with his hands as well as his mind.

Thinking back, Kathryn and I had the privilege of knowing Ray for around 45 years, and it was a friendship that became steadily stronger. For Kathryn, he was something of a mentor as well as a friend. It was Ray who in the 1970s encouraged her to move from National Library Extension Services to the Parliamentary Library. He was also a strong supporter of her application to succeed him as Chief Archivist, support which continued unchanging. My association with

Ray dates from the formation of the Archives and Records Association in 1976, and although we have subsequently shared many other interests, archives remained a constant linking thread. It was not that we always agreed, far from it. Not that long ago I said to Ray 'you know, at times in the past you could be a cantankerous bugger'. The response, with characteristic grin and lift of eyebrows, was an emphatic 'you bet'.

Late last week I emailed an even older friend of Ray's, Vincent O'Sullivan, to let him know the sad news. He responded how pleased he was that visiting Wellington in November he had unexpectedly run into Ray that they had had the opportunity to just sit on a bus bench outside the St James and yarn for half an hour. Vince had these words to say, which I pass on with his permission: 'Ray was as decent a man as I knew – good at what he did, modest, generous to others, a better writer than he was given credit for, and a man who didn't in the least compromise his values ... I'm very glad I had the chance to know him'. Well said Vince - these are sentiments we would all share. Ray was a quintessential Kiwi bloke. What many of us will always remember and cherish is that warm smile, so ably captured by Webb in the cartoon on the front of your order of service, the smile that lit up his face when encountering friends.

We will miss you Ray.

Farewell old friend.

Brad Patterson

Introducing the new PARBICA Bureau

Lillie Le Dorré



PARBICA Bureau 2019-21, Margaret, Lillie, Amela, David, Noa and Timoci. Opeta is sadly missing from the photo.

The Pacific Regional Branch of the International Council on Archives (PARBICA), held PARBICA 18 and the general assembly at the *Designing the Archives* conference in Adelaide in October this year. At each General Assembly, Bureau officers are elected by voting members. With current President Mr Opeta Alefaio leaving National Archives Fiji, there was an opportunity for a new President. The PARBICA Bureau wishes to express its sincere thanks to Opeta for his years of service to PARBICA and the archivists and recordkeepers of the Pacific. Opeta was made

an honorary life member of PARBICA.

The PARBICA Bureau for 2019-2021 is:

President: Mr Noa Petueli Tapumanaia, National Librarian and Archives, Tuvalu National Library and Archives

Vice President: Ms Amela Silipa, Assistant Chief Executive Officer, National Archives, Samoa

Secretary-General: Ms Lillie Le Dorré, Senior Advisor, Archives New Zealand

Treasurer: Mr David Swift, Director Brisbane Office, National Archives of Australia

Members:

Mr Opeta Alefaio, Manager, Records Management, University of the South Pacific, Fiji

Ms Margaret Inifiri, Deputy Government Archivist, National Archives, Solomon Islands

Mr Timoci Balenaivalu, Acting Principal Archivist, National Archives of Fiji

PARBICA 19 will be hosted by the National Archives of Papua New Guinea.

The Helen Zwartz Scholarship 2019

Sandra Haigh

Earlier this year I was the fortunate recipient of the Helen Zwartz Scholarship, which enabled me to travel to Wellington and work alongside professional staff from the National Library of New Zealand (NLNZ), the Alexander Turnbull Library (ATL) and Archives New Zealand (Archives NZ), and learn from them over a period of three weeks, from Monday 29th April to Friday 17th May 2019. During this time I engaged with most of the teams who work to deliver the many services which are managed by NLNZ. I also spent a day at Archives NZ which was both enlightening and enjoyable.

My experience in Wellington gave me far more than what I had originally sought in my application, which centred on the need for a comprehensive set of policies for our small community archives, a clear collection and appraisal process and information about digital and physical preservation.

Background

My background is as a trained librarian, having graduated from Victoria University Wellington in 2005 with an MLIS whilst working part-time for Manukau City Libraries. I started working in libraries in 1997 at Tauranga District Libraries as a part time library assistant, then gained full time work at Manukau City Libraries from 1999 to 2006. I took a break from public libraries between 2006 and 2011, working at the National Library in Auckland. I returned to the Western Bay of Plenty in 2011 as Team Leader of Katikati, Omokoroa and Waihi Beach Library & Service Centres for the Western Bay of Plenty District Council

(WBOPDC). In 2018 I moved from the Team Leader's position to my present role as Community Heritage Co-ordinator *Kairuruku Taonga Tuku Iho* based at The Centre - Pātuki Manawa in Katikati. In doing this I followed my heart and although my wallet carries more coins and fewer notes these days as a result of my choice, I have no regrets. The opportunity to grow this new role, shape and extend the community archive collection into the future and encourage the district to celebrate its rich Māori and Pākehā history as well as introduce this history to our new community members was too good to ignore.

The collection I manage alongside a team of dedicated volunteers is a Community Archive which has two physical locations, one at The Centre – Pātuki Manawa (Katikati Library) and the other at Te Puke Library & Service Centre. Both of these collections were started by women from the area who developed an interest in their local histories and began to gather information and file it. They were local historians, genealogists, research collaborators and friends Ellen McCormack QSM and Christine Clement. Their collections which started life in their homes in lever arch files or manila folders, grew over the years and were eventually transferred to Council facilities when their homes ran out of space and their husbands ran out of patience!

WBOPDC recognised the value of what these local genealogists and historians had gathered and realised that the collections needed to be treated as more than a hobby, and Council is to be commended in acknowledging and supporting the creation of a paid role in 2018 to ensure the longevity, security and accessibility of these collections. The new position coincided with our move into the new premises in Katikati at The Centre – Pātuki Manawa in August of 2018, where for the first time the Western Bay Community Archives (WBCA) was able to welcome our patrons into the archives to do their research amongst the files and resources in the Archives Room itself.

The collections at Katikati and Te Puke comprise mainly information about local settler families who came to New Zealand aboard two ships, *Carisbrooke Castle* (1875), and the *Lady Jocelyn* (1878). These settlers were Irish families from Ulster and they were

Protestant Orangemen. They were led by George Vesey Stewart, a skilled salesman and consummate politician who became the inaugural mayor of the new borough of Tauranga in 1882. He was awarded an O.B.E. in 1918, and is credited with bringing some 4,000 emigrants to New Zealand. Many of these settler families occupied and farmed land in and around what is now known as Katikati (originally Waterford), and Te Puke.

The information held comes mainly in the form of family trees, photographs, diaries, scrapbooks and cuttings from local publications. Members of the community have been very generous in gifting additional material to the archives over the years, and the collections at Katikati and Te Puke have been regularly accessed by researchers, school students, and visitors to the area who have connections to these families.

My role enabled me to promote the archive collection to the community. The scope for the collection was widened and now includes oral histories, the history of businesses and important local events, and information about the continuing development in the district. The district administered by the WBOPDC covers 212,000 hectares, from Waihi Beach, Katikati, Kaimai, Omokoroa, Te Puna, Te Puke, Maketu, and Paengaroa, but does not include Tauranga, Mount Maunganui and Papamoa, which are very ably covered by the Heritage Team at Tauranga City Libraries, with whom we have a strong relationship.

We also work in partnership with a number of community organisations such as the Western Bay Museum, the Omokoroa Historical Society, the Genealogy Group of Katikati and the Te Puke branch of the New Zealand Genealogical Society.

The Helen Zwartz Scholarship

This Scholarship is intended for a librarian or staff member working in a public library serving one of New Zealand's smaller communities. The Scholarship is not limited to those who work in an archival environment – eligible applicants must simply have a need for professional development in a specific area. The clearer you are



The Centre – Pātuki Manawa, Katikati.

about what you need, the better the National Library staff can tailor a schedule to suit you.

I was initially encouraged to apply for the Helen Zwartz Scholarship by a colleague and the opportunity was too good to miss. There were areas of our community archive collection which I wanted to know more about how I could change or improve, that I hoped could be addressed by an internship at NLNZ.

The material collected by WBCA comes in a wide variety of formats, be it a personal collection or the archive of a local group, and can come in the form of a cardboard suitcase containing letters, photographs, perhaps a book, and a collection of personal paperwork or financial records along with some 3.5 inch floppy discs. What would be the best way to preserve and catalogue this? This has been a challenge for me, a librarian accustomed to cataloguing single objects.

I had completed a paper in Archives Studies through the Open Polytechnic in 2013, and understood the principles of provenance, integrity of the collection and the importance of keeping the original order, but was still experiencing some challenges in cataloguing

our collections in a way which properly reflected what was there. Preservation of these items to ensure their longevity was also something of a challenge, as I could easily spend the Library's entire stationery budget on preservation materials. I needed to be very careful what I ordered and needed to know what I should prioritise.

And what about those old floppys? Would the information be safe? Would I run the risk of corrupting the old information in transferring it into an appropriate storage medium?

Finally, we needed a more comprehensive but balanced Archives Policy and Procedure Manual which also incorporated all the forms necessary to properly record the provenance and future preservation of the collection. I knew I was on the right track as I had received assistance from other community archives, but wanted to know more without making our policies too onerous.

There was so much to learn. So much to do!

It was with a sense of excitement and some nervousness that I presented myself at NLNZ on Monday 29th April. During the next three weeks I had the pleasure of meeting with members of many teams including Digital Collection Services, Preservation Research, Collection Logistics, Collaborative Services, Digital NZ Services, Curatorial Services, Arrangement & Description, Outreach Services and Public Engagement. I also spent a very happy day at Archives New Zealand being introduced to their collections and services.

The variety of activities I was able to attend and take part in gave me insight into the organisation and how the teams work together to successfully deliver NLNZ's many products and services. I was invited to attend a number of team meetings, and had individual discussions with people who were happy to share details of their workflows with me. I also got hands on experience when I was treated to a lesson in how to properly handle old glass plate images – there were a few nerves with this one! I was also taken to the basement, where all the temperature controlled collections are stored. I never would have imagined that I would be moving cabinets full of photographs wearing a quilted jacket and gloves in a room kept at -2 degrees directly below the streets of Wellington, but there I was!

Members of the Arrangement & Description Team were generous with their time, and very willing to share their expertise and knowledge with me, as I shadowed them while they showed me what collections and items they were working on. I was able to see the process of arrangement & description of collections at first hand which was a highlight for me, as this was knowledge that I was able to take away and put to good use immediately upon my return to work. Receiving a box of treasures from a member of the community is a wonderful part of my job, but describing it was always a real challenge and the A & D Team at Alexander Turnbull Library willingly showed me how they arrange and describe the archives which they receive, and I have been able to be more confident in using our Recollect site templates to create on-line collections which have an appropriate level of information contained within their records. Handling and re-housing the glass plate negatives and also seeing how photographs and negatives are stored enabled me to learn about how to best preserve photographs of all types which for our archives is important, as we receive a great deal of the community memory as photographs. While there is no way that we can afford the quality of housing which ATL use, we can make much better choices about what we do buy.

There are many things which can be learned by reading and taking notes, but for me, it was the conversations with and observations of the people which had so much value. I was lucky enough to meet with representatives from almost every team in the building and they spoke to me about what they did, wanted to know how they could help me with my work. I was given guidance and pointers on what open source software would help me with migration and preservation of digital material, how to best look after our collections given our limited budget, and I was shown around all the collections, the reading room and even saw a demonstration of items from the Rare Book Collection.

It was only when I spoke to the staff that I fully realised the scope of the work for which NLNZ is responsible, and the expertise of the staff who work there. The collegial, co-operative culture at NLNZ meant that relationships across the teams are warm, and this in turn



Western Bay Community Archives - Katikati

enhanced my experience by making it easier to learn, and also gave me an opportunity to give the staff there a glimpse of what the WBCA does and who we are.

Taking our archive out to the community is very much a focus of what I do and the experience afforded me by the Scholarship has given me good reason to be confident in our work. I feel that community archives have much to offer, and I felt that the staff at NLNZ were only too happy to help me where they could with offers of ongoing support and encouragement.

I need to demonstrate to our district's communities that their collections will be treated with respect, and that they will be kept safe over the long term. I would like to nurture long standing, trusting relationships with all members of the community and be able to understand the differing ways that information is stored and be available to help if and when necessary. Our Iwi and Hapu partners need to be better represented in our archive and now as we become a more multicultural community, the community's archive needs to reflect this change, too. In fact, since my visit, I have met with Vicki-

Anne Heikell from the National Preservation Office in Katikati and we are arranging a workshop in 2020 which will involve our Iwi in helping to preserve their precious photographs and documents. While I was in Wellington, both Vicki-Anne and Celia Joe who is involved in the recording of oral histories, were able to give me a great deal of insight into how I can begin to create and nurture a relationship with our iwi and hapū.

Working as a sole charge community archivist in a public library presents a mixture of challenges and opportunities. I am very familiar with public libraries as I have trained and worked in this setting for many years. What this scholarship was able to do for me was expose me to the very best in archival practice to enable me to take what knowledge I could, bring it back to my workplace and put it to good use. Although I cannot hope to match the standards of practice at an institution like ATL, I have had an opportunity to meet and observe the best practitioners in the country and learn far more than I could ever hope to learn out of a book or in a class. It is the people and the conversations I had with them that I will remember and value the most.

My gratitude goes to David Zwartz for giving me this opportunity in memory of his wife Helen.

The People in the Picture

Chris Scott

It is always a surprise to find my own family in the official records of the City. The letter I found was about gorse on the family farm, which was growing too close to a road-line. My first thought was to wonder which patch the Peninsula County Council meant; then, as now, there was no shortage of gorse to choose from. My grandfather's reply, to my amusement, asked exactly that question. I copied the 1943 dated correspondence and showed it to my father. 'Yes, but that's my mothers' writing', he remarked. My Grandmother was the one at home writing the letter on her husband's behalf, looking after the house and two small children. My grandfather was running the farm without the aid of the farm-worker, who was in the army in North Africa. He may have been too busy to reply. All at once, the record showed its limits; the official version does not hermetically capture everything. In this case, the exact authorship of the letter does not materially affect its facts: there was gorse, and it needed to be removed. But it does highlight what can be a circular process of investigation. The evidence of handwriting is peripheral to determining the facts of the matter. In other cases, secondary evidence may be vital to understanding an ambiguous or baffling record. Paradoxically, the enhanced understanding provided by supporting data can end up producing more questions again, casting doubt on the official version.

Dunedin City Council Archives photograph 334/21 is a case of this last type. The photograph shows a terrace of wooden houses beside the Leith River in Dunedin. These houses were flooded out in the disastrous April 1923 floods, and the photo records the event. The Citizens' Flood Relief Committee was set up to deal with the widespread flooding in the City, and the hardship it caused. The



Figure 1: Riego Street. Lantern slide of family in Riego Street with flood damaged furniture, April 1923. Ref. 334/21.

Mayor of Dunedin, James Douglas, chaired the Committee, and the records have come into the custodianship of the Council Archives. The photograph was commissioned by the Dunedin Drainage and Sewerage Board at this time.

There are in fact two related images of the houses; one taken from further back, showing the wider Terrace, and the more personal and dramatic one presented here. The scene has long been identified as Riego Street. There are no details within the photos to confirm the assertion: in the close up image there is no context, and in the other the houses float in an opaque post-flood drizzle – nothing else is visible. Riego Street is a familiar locus of research: a large factory has existed there for some time; this has been the subject of heritage research more than once. The edge of the river was originally lined with houses, yards and small businesses – members of the public have asked about these frequently as well. But these photographs never fitted in: no available evidence shows any sign of a terrace of small houses at any time. There are numerous details visible within the photos themselves, but the contextual key to understanding them is

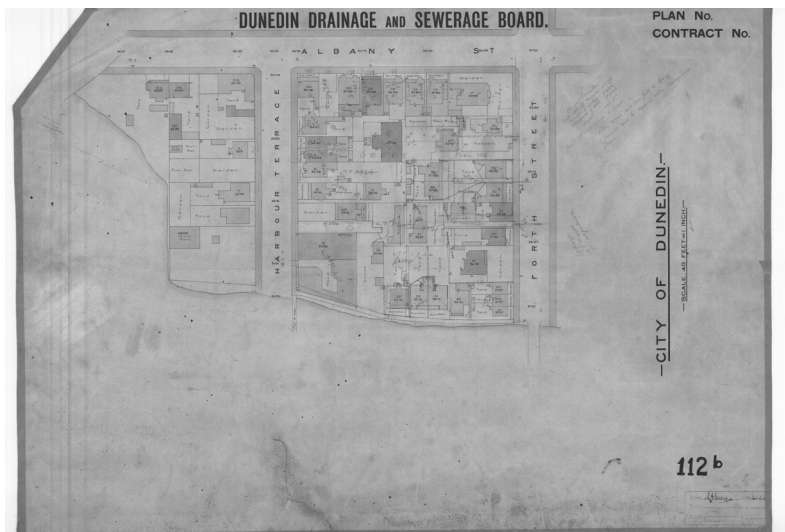


Figure 2: DCC Archives DDSB Series 38 Plan 112B. The street marked Harbour Terrace is now Riego Street.

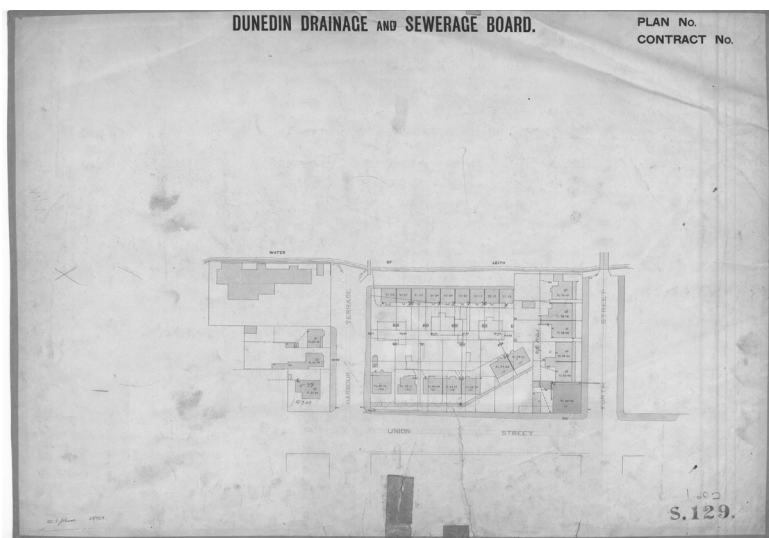


Figure 3: DCC Archives DDSB Series 38, Plan 129. Laurel Bank is at right angles to the Leith.

absent. Chance discovery during other research held out the best hope of identifying the location, and maybe even the people.

Before there were aerial photographs showing the layout of Dunedin, there were drainage plans: this might seem like an unlikely clue at first, but the House to House Reticulation Plans produced between 1903 and 1906 show every house, shed, lawn, glasshouse and other detail of any note. These are remarkably accurate: archaeologists using them have correlated the drawings with surviving structures, and the match is excellent. The one for Riego Street shows nothing like these houses, but perhaps if the right plan was found, the Terrace would be discovered.

The mystery remained until I was asked to locate a submarine. The Platypus was a gold-mining submarine, built in Dunedin. This had its own colourful story, and it ended its days in the City languishing on the banks of the Leith. (The submarine, incidentally, still exists at another location, and may yet be restored to its complete state). Could it be shown in any image in the Council Archives? There was a photograph depicting a factory in that area - I had looked at this before, and it shows the location in question. Was the factory truly in the right spot? Back to the drainage plans for confirmation - there was the large wooden building, and near it, I noted a line of terrace houses along the edge of the Leith. Could this be them? These plans are a palimpsest - they were working documents for decades and have numerous amendments. In this case, some of the additions were drawings of later houses - maybe this would be a clue? I filed this away for later; first the submarine. An object that looked, for an exciting moment, like the abandoned vessel turned out to be an old boiler, so no luck there.

Returning to the terrace, I looked at the 1947 aerial photos the Council holds to see how these related to the drainage plan. The street is helpfully marked 'Laurel Bank', with the later houses clearly visible, but the terrace was missing. It looked like the right area, but the uncertainty remained.

Again, another serendipitous discovery occurred. A set of photos depicting work on the Leith canal in 1915 showed up, and as is



Figure 4: Dunedin City Council Aerial Photograph Collection showing Laurel Bank 1947.

so often the case, the incidental details are of more interest than the ostensible subject. The pieces of the puzzle now fitted together. There was the factory, and there was the terrace of houses on the left, with their distinctive uphill kink at one end. The disorientating drizzle was gone from these images: the distinctive outline of the Otago Peninsula hills is visible, and the correct orientation of the photos was clear

The confusion of the past had a simple cause: the lack of context had led someone to assume that the houses were on the wrong bank of the Leith. The problem had been aggravated further by the simple error of inverting the photographic negative: easily done in the absence of any context.

But what about the people in the picture? Was it possible to discover who the family with their ruined possessions were? Council records have their limits in this regard: the inhabitants of low-cost housing often fail to appear in the valuation records, and this case was no exception.

The answer to the question might be in the other records relating to the flood event. The records of the Citizens Flood Relief Committee contain considerable amounts of detailed information about the applicants for relief and their circumstances.

The Case Assessor remarked that ‘all the houses in Laurel Bank have had their furniture wrecked’. All the houses accordingly have a record card, but determining which one applied to this particular house required a little more research.

Other resources bridged the gap in the records. Stone’s Otago-Southland Directories show the occupants of each house in Laurel Bank for 1922 and 1923. The house number was found by counting the number of houses visible beyond the one in question, and it became clear that it was the centre house in a group of nine. Whichever way the numbers ran, the one in the middle was going to be number 5.



Figure 5: DCC Archives City Engineers Correspondence CE 2 3 39 1915. Laurel Bank is on the left in the image.

No.	Name	Notification	Amount	Present address
7 MAY 1923	The following is a list of these cases which are filed separately.			
Grant \$10 each	Robson Miss granted		\$10	112 Union St
Miss Hutchinson to distribute	Burns Mrs		\$10	344 Harrison St
Miss H. to fight	Booker Mrs. now in Texas		\$10	456 Garside Rd
	Engstrom Mrs		\$10	Row Lane
	Eady Mrs		\$10	4 Malvern St
	French Mrs		\$10	131 Garside St
	Henderson Mrs S.		\$10	Belgrave St N.E.V.
	Sutherland Mrs		\$10	161 Union St
	Manning		\$10	8 Laurel Bank
	Sweeney		\$10	

Figure 6: DCC Archives CFRC Series 5 Index to Laurel Bank Cases.

Stones' Directories are not always completely accurate, but the same occupants were listed there two years running. The odds of the information being correct improved. In 1924 the houses were gone, presumably demolished.

The house at 5 Laurel Bank was probably that occupied in 1923 by Mrs. Ethel Eady. Mrs. Eady was regarded as a deserving case for relief. Not every applicant was, and the means of deciding who received relief seem arbitrary when other cards are examined. Some of the recorded information is what the applicants volunteered, and some it is the interviewing officers' surmise. In some cases, the view of the applicant is very different from that of the case officer. The objective facts are unclear, and the subjective opinions (and even outright bigotry) of the reporting officers are at times quite prominent. Even at this level, the true story may not be the official one. The unstated context and subtexts challenge the official view, even as they elucidate them.

The assessors' card states the observed facts of the situation. Mrs. Eady had lost her possessions, some of which the photograph shows outside in the rain and mud. She had lost her means of making a

living, and she lacked any support from her husband. By using a variety of documents, official and otherwise, it is possible to identify the place, the house, the people, and their individual circumstances on a rainy day in 1923.

But the more closely the facts are examined, the more the truth seems to retreat – more evidence means more questions. Photographs, with their wealth of extra, incidental, evidence may be more amenable to this sort of interrogation than written records. Which person is the Mrs. Eady mentioned in the case notes? Who are the other people in the picture? Mrs. Eadys' need for more than one bed suggests that the children are hers; certainly, some of the individuals look as if they might be related. Are some of them neighbours? There are all the other visual details that present themselves for interpretation: the shoddy brick-work suggests that the houses were low-cost dwellings. The house on the left of the photo is topped by a very early radio aerial; exactly which house is not clear. Someone was either listening to Morse signals, or perhaps the broadcasts of the first commercial station in Dunedin, which had only started a few months earlier. What does this suggest about the inhabitants of Laurel Bank, and their economic status? The focus of the image is unusual too – why did the photographer for the Board choose to capture this human aspect of the disaster, when in most of the other images, people are almost peripheral? Is this a personal choice? What official story did this support?

The story presented to us in official records is not merely the ostensible one, of course. Even the bare, uncontested details may not be entirely what they seem. The more closely we look, the more the truth seems to be pinned down – and the more elusive it becomes.

Arranging and describing archival cartographic collections in the Alexander Turnbull Library

Merryn McAulay & Sascha Nolden

Alexander Turnbull Library, National Library of New Zealand

Introduction

This article provides an overview of the archival processing, arrangement, and description of unpublished cartographic collections in the Alexander Turnbull Library, National Library of New Zealand. The Library, established in 1920, was originally based on the 1918 bequest of bibliophile and collector Alexander Horsburgh Turnbull (1868-1918). Its mandate is to preserve, protect, develop, and make accessible documentary heritage and taonga for all the people of New Zealand.¹

Cartographic collections are defined as material containing information that has a geographic location and is usually depicted graphically. The Library's primary areas of cartographic collecting are material relating to exploration, discovery, settlement and ongoing development of New Zealand and Pacific Islands, as well as other geographic areas with strong connections to New Zealand or New Zealanders including Antarctica. Today the cartographic collections number over 50,000 published and unpublished maps, plans, charts, and atlases. The Library holds individual maps, atlases, and groups of maps, but maps are also found within many 'multi-format' archival

Arrangement

Legacy arrangement is coupled with emerging developments in the arrangement of cartographic collections, including born-digital originals and digital surrogates. Unpublished cartographic material is not a standard size or shape. Most physical items are stored in acid-free enclosures in drawers of plan cabinets. The items themselves are a range of sizes and are housed in folders with a standard-sized piece of acid-free paper between maps. This interleaving has the Library's reference number written on it in pencil for the map above which helps with identifying and retrieving an item. Some other items are bound, oversize, or stored rolled on racks.

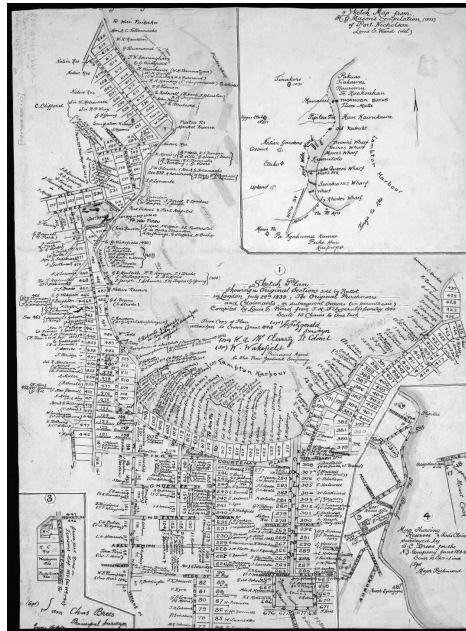
Some of the cartographic material in the collections has been digitised and is able to be accessed online via Tiaki and the National Library website³ this allows access from a distance and also protects the original maps which are often unique and sometimes fragile. Digital cartographic material is stored and delivered via the National Digital Heritage Archive (NDHA).⁴

Description

The description of unpublished maps and related material is completed by members of the Arrangement & Description team working closely with the Curator Cartographic. Descriptions to make each map discoverable online are created based on international descriptive standards. Records are created to comply with Encoded Archival Description (EAD)⁵ encoding standards and are exported as part of the Turnbull Unpublished open dataset⁶.

The description of what are often unique maps encompasses measuring the dimensions and capturing cartography-specific metadata. Not all of the collections are digitised so the aim is to provide as much detail as possible about the map. Some of the core metadata we capture is the date of the creation of the map, or the date of the information depicted on the map (which is not always the same), the physical description, and relevant Authority Terms: Subject, Place, and Type of Material.

Unpublished maps do not always have a title so sometimes

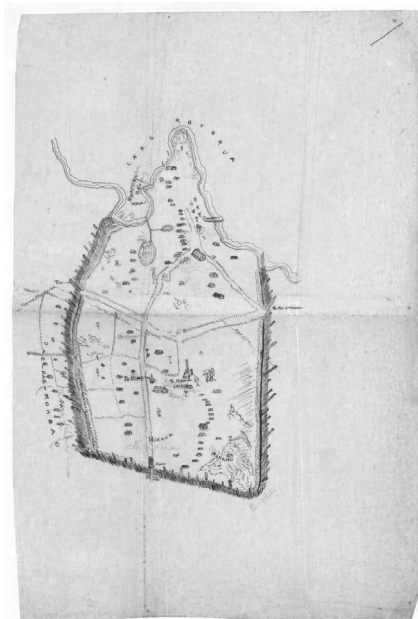


description involves creating a descriptive title, for example “Sale plan of sections at Point Howard, Wellington” (**Figure 1**). The statement “Title supplied by Library” is used to make it transparent that this title is applied rather than transcribed from the map.

To ensure consistency and compliance with EAD standards, all newly created descriptive records for unpublished material are peer-reviewed by another member of the Arrangement & Description team before being published on the Library’s online finding aid Tiaki. All new authority terms, for example, a place name like ‘Lowry Bay’ or a type like ‘Cadastral maps’ are reviewed by an in-house Authorities Review Group, before being published on Tiaki.

Classification

Most of the maps in the collections are given a classification based on the 1945 Boggs & Lewis system, along with a unique accession number, to create the Reference Number applied by the Library. The



Boggs & Lewis Area Classification Schedule⁷ is a system for organising cartographic material; one of the principles is to show change in place over time and collections are stored near items of similar geographic location. For example, **Figure 2** has the reference number “MapColl-832.4799gbbd/1840-1916/Acc.16123”.

The first part of an Alexander Turnbull Library cartographic Reference Number corresponds to a geographical location. The 800s are Australia and New Zealand, 832.4 refers to Wellington Region, and 832.4799 specifically is Thorndon. The next part is the subject code, or type of map. The code “gbbd” indicates a map relating to land ownership, and the date “1840-1916” is the date of the information on the map, rather than date of creation. The final part of the Reference Number is the “Acc. number” or accession number. This is a running number unique to each individual cartographic item held in the collections of the Library.

Some map collections are described using hierarchical

description and are held together as named or formed collections without Boggs & Lewis classification. For example, **Figure 3** is a map from the Cowan family collection⁸, which contains over 700 items of manuscript, photographic, drawings, and ephemera, as well as cartographic material. The maps in this collection are physically stored with other cartographic material of the same archival provenance, instead of being stored near items of similar geographic location. The hierarchical description places the maps in a Subseries of maps, within a Series of maps and other pictorial material, within a Collection.

Finding aid

Tiaki is the Library's name for the in-house Axiell EMu/IMu collections management system. EMu (Electronic Museum) is the back-end where staff enter metadata, and IMu (Internet Museum) is the online finding aid. Tiaki is the name for our customised versions of both EMu and IMu. Most unpublished formats are accessioned and described directly into Tiaki, but in the case of cartographic material, unpublished maps are accessioned into a spreadsheet which is the source of the accession number, and then described in Tiaki.

Geographic Name

Within Tiaki, Geographic Name authorities or place names are used for unpublished material similar to the way indexing terms are used in the cataloguing of published collections. For most cartographic materials the broadest applicable terms are applied, to create discoverable links between related items in the collections beyond a specific archival format. This means a researcher can use a Geographic Name term to locate photographs and oral histories for example, as well as cartographic material, relating to a Geographic Name.

Geographic Name authorities are created in a hierarchical structure of broader and narrower terms, for example Thorndon has a broader term of Wellington City and narrower terms for street names within the suburb. Note that Geographic Name terms are only created to describe material held by the Library, so Tiaki does not include an exhaustive list of New Zealand place names. Recent enhancements to Tiaki have resulted in the addition of format-specific fields applicable

to Geographic Name authorities.

Georeferencing

One recent enhancement has enabled georeferencing of Geographic Name authorities, with the addition of metadata fields including Feature Type, Latitude and Longitude coordinates (in decimal degrees format), the applicable Coordinate System, for example New Zealand Geodetic Datum 2000 (NZGD2000) and Authority (e.g. New Zealand Geographic Board). For New Zealand place names found on the New Zealand Gazetteer of place names⁹, the Name ID number is also referenced. The Feature Type can help to differentiate between for example Lowry Bay the suburb of Lower Hutt, and Lowry Bay the coastal waters within Wellington Harbour, as seen in **Figure 1**.

Geographic Name authorities also include names not gazetted, for example, local authority names for streets and public places, historic place names, Pā and Marae names, and mines and cave systems. Going forward the aim is to add further enhancements to existing geographic name authorities to incorporate georeferencing, based on authoritative sources, similar to the New Zealand Geographic Board in other international jurisdictions.

As the creation of Geographic Name authorities, especially those not already found on an official gazetteer, requires original research and disambiguation, the Source of Information is recorded in the form of a citation to the primary and secondary sources consulted. For example, the term for the historic Te Pukeroa Pā has a source of information given for transparency.¹⁰ Another recent enhancement is the addition of Unicode which enables the entering and search on words with macrons and other special characters. A search for Te Pukeroa Pā with or without the macron would be directed to this Geographic Name.

Name authorities

As well as places, name authorities are the other main set of terms used to enhance the description of cartographic materials and create links between items. For example, the names of surveyors, cartographers, printers, publishers, and issuing bodies may be

indexed. Encoded Archival Context – Corporate bodies, Persons, and Families (known as EAC-CPF) is the standard used to create these authority terms. Name authorities and Geographic Name authorities are also linked directly by association. For example, the Name authority for the Department of Lands and Survey describes the predecessor and successor agencies in associations.

Conclusions

Described above are current practices for arranging and describing unpublished cartographic collections at the Alexander Turnbull Library using Encoded Archival Description standards, physical housing in acid-free enclosures, and digital storage on the National Digital Heritage Archive, as well as the intellectual and physical organisation of map collections using a combination of Boggs & Lewis classification system and hierarchical archival description.

The article introduces the customised Axiell EMu/IMu content management system Tiaki and describes the use of linked Authority Terms such as Geographic Name and Name authorities for corporate bodies, persons, and families. As well as outlining some of the recent enhancements and improvements, including peer-review of descriptions and terms, authority through use of official gazetteer data, transparency of sources, and the exporting of datasets.

Planning for the future of arrangement and description of archival cartographic material at the Alexander Turnbull Library includes developing further the Geographic Information Systems (GIS) capability and accommodating new born-digital and digital surrogate cartographic material, while constantly striving to preserve, protect, develop and make accessible the unpublished cartographic collections that are part of the taonga and documentary heritage of New Zealand.

Endnotes

- 1 This article is based on a paper presented at GeoCart Conference, 5-7 September 2018, held at the National Library of New Zealand.
- 2 Tiaki is the in-house name for the Library's Axiell EMu/IMu collections management system.
- 3 <https://natlib.govt.nz/>
- 4 NDHA is the digital preservation system at the National Library of New Zealand, launched in 2009.
- 5 <https://www.loc.gov/ead/>
- 6 <https://catalogue.data.govt.nz/dataset/alexander-turnbull-library-unpublished>
- 7 Boggs, Samuel Whittemore & Lewis, Dorothy Cornwell (1945). The classification and cataloguing of maps and atlases. New York: Special Libraries Association. 175 pp.
- 8 Alexander Turnbull Library, Wellington. Cowan family: Collection (ATL-Group-00003) <https://tiaki.natlib.govt.nz/#details=ecatalogue.795907>
- 9 Land Information New Zealand <https://www.linz.govt.nz/regulatory/place-names/find-place-name/new-zealand-gazetteer-place-names>
- 10 Geographic Name authority <https://tiaki.natlib.govt.nz/#details=ethesaurus.337977>

Words on the Page, Mud on the Paper: Materiality and Metadata in an Archival Context

Chris Scott

Used First World War trench maps are vanishingly rare. They were essentially ephemeral; folded and refolded, torn, thrust into grubby pockets, drawn on and discarded. New editions rendered old ones not just redundant, but dangerously misleading.

A map of this sort was part of an accession that I was working on. It was with other items of the type that often drift in with collections deposited in Archives (in this instance, two military wrist-watches). Objects of this sort often seem peripheral in an archival context; they can't be read in the way a document can. But the map was arguably in a permeable category between object and record as well.

The paper was well used: it was dirty, with the folds tending toward rips. An ominous blue pencil line marked out the course of the shells to be launched upon a German trench. Apart from the text of the printed map, and the significant additions, another text was visible. A few spots of Flanders mud still adhered to the paper. I remarked on this to the experienced Archivist at the bench next to me. My colleague considered it for a few moments and said: 'Should we wipe it off?'

Like Alistair Kwan¹, my other professional experience before coming to Archives has given me an alternative perspective. Museums

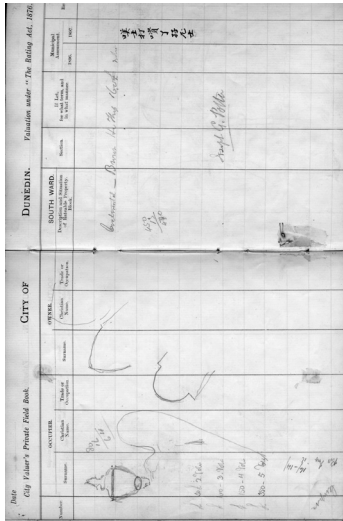


Figure 1: Field Valuation Book, Valuation Department, Dunedin City Corporation. Ref. V 2/7ff. Dunedin City Council Archives.

tend to regard the object like a text to be read, regardless of any print (or lack of it). Hence, the mud on the map is as much a thing to be interpreted as a written word, vividly showing the item in use, amenable to analysis and interpretation. The Museum worker in me said to leave the mud alone.

Peripheral additions like this, and the other use-wear and added details, are a form of metadata. They become useful – and hence worth saving in some form – when a different type of reading is undertaken. The practices of Museums and Galleries can enhance and inform archival practice in this way. Many practical ways of looking at documents, and reading their physical qualities and meta-meanings, can be imported into Archival practice. This applies to the written record in many ways already; metadata in the form of hand-writing (as opposed to the text), and data re-use are examples most of us will know well enough.

Alternative use and meanings can be found for otherwise redundant official records. As a Civic archivist, I am constantly

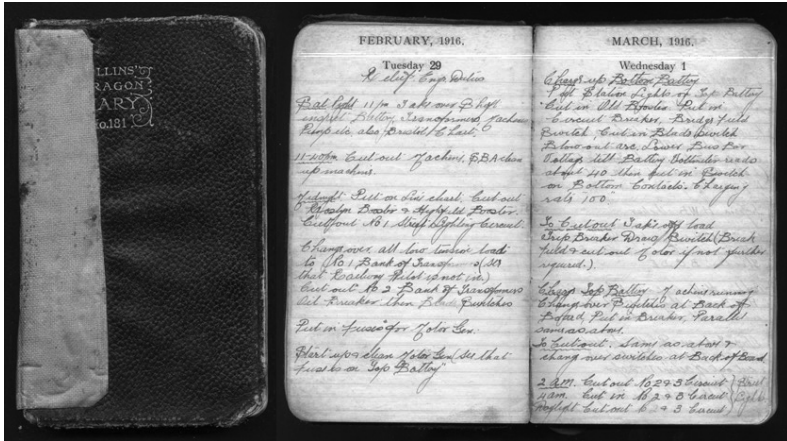


Figure 2: Diary of J S Doig a personal record of official events. Dunedin City Council Archives.

discovering how obsolete documents can be used to bridge the gaps in our record, through the reinterpretation of texts. In some instances, the physical aspects, be they writing, materials or fixtures are good clues to hidden truths. There are also instances of the unofficial and personal ‘in the margins’ of the official story – some of these narratives may be useful to other researchers. They can help to clarify the face-value reading of the record as well.

Hand-writing – particularly in the era before typewriters – is a form of meta-data, and at times a valuable one. Researchers of our cemetery records grapple with less than reliable texts – the sextons who produced them were often less than reliable themselves.² The records are in a variety of hands and states of disarray; comparing the writing with dates in the margins allowed a researcher to pinpoint the date when one particularly erratic individual commenced his career. This has been of some value in interpreting a confusing array of inconsistent duplicate records. Ironically, this researcher has contributed a lot of valuable word-searchable transcription work to our records: easy to use, but with the individual, and the chaotic reality edited into invisibility. The content remains the primary official source, but the style itself is another.

What was the daily experience of an employee of the Dunedin City Corporation in the 1880s and 1890s? Unless a reprimand or unusual instruction was issued, obscurity was nearly complete. Marginalia that apparently contribute nothing to the record of property valuation can leave a tantalising glimpse. The Field Valuation Books³ produced by City Valuer, John Morris, are such an example. Notes in the back of these books record the weather and the workload, accompanied by drawings of grave-stones and maritime flags, all things to be seen on his rounds of Dunedin's South Ward. Most intriguing is the rendering of his name in Chinese letters, copied like a talisman from one volume to the next. The course of his career, from the 1870s to his retirement in the new century can be traced in the margins. Most of this may be of no official note, but his caution that he was finishing work at 1.30 a.m., and that the results might be questionable has proven to be well founded! Interpretation of these official records is intertwined with the unofficial marginalia, in a reciprocal relationship that enhances the value of the public record.



Figure 3: Scrapbook of the St.Kilda Rate Payers Association. The paper used to construct the book consists entirely of election posters for the Communist Party. Ref. ACC 1993/7. Dunedin City Council Archives.

Material is routinely appraised and selected for ‘cultural and aesthetic value’. ‘Cultural value’ surely includes the work of employees in Local Government, which has, after all, a long and significant history. This type of selection can be a subjective process, but the latitude inherent in the process is a virtue, in that it avoids the narrowest strictures of legislation. The criteria applied to the process need not be without system, and many archives will have encountered these challenges before.

Very occasionally, records from former employees will be offered to the Archives by descendants. As a general policy, personal papers are not within the collection remit, but again, many of these items reveal the permeable relationship between the official and the personal. The 1916 personal Diary of John Doig contains notes from the professional study relating to his work on the Waipori Power Scheme, general procedural instructions for the plant, and records of daily duties.⁴ The personal is elided once more with the professional and official – the value as a public record may lie in the record of daily business, but a different Public may find other value.

The book ‘Australasian Roads’, by Coane and Coane⁵ is not a Council publication, and its ostensible connection with the collection is thus more tenuous again. The value inhering in it lies in the glimpse of hidden thinking that informed Council decisions. This volume had a long tenure as a Council resource: published in 1915, it was in the hands of an employee by at least 1928 (the name and date are inside



Figure 4: Alexander Leck Papers. Dunedin City Council Archives.



Figure 5: Port Chalmers Dog Register, binding. Dunedin City Council Archives.

the cover). It subsequently went through numerous shifts of offices, changing hands until a retiring employee offered it to Archives.

Some pencil marks indicate that one user made note of the advice relating to the topic of waste-disposal. The surviving deliberations over the building of a Destructor shows that the options outlined in the book were each meticulously explored (and in this case, ultimately rejected). Further notes indicate that other topics may have been influenced by the book; in the end, the decisions that were made are the official record, and speak for themselves: but the researching public might find this volume of background interest, and it is retained for this reason.

Sometimes, the ostensible text is of very little interest. Scrapbooks of the St.Kilda Ratepayers Association⁶ contain newspaper clippings that, apart from the choices of material involved, could be reproduced from several sources. The scrap paper used for the pages themselves, however, reveals a surprise: an election poster for a Communist Party candidate, remaindered and re-purposed. In the context of other signs of sympathy for the Soviet Union hidden among the scraps, an entirely different subtext emerges.



Figure 6: Port Chalmers Dog Register, inside boards. Dunedin City Council Archives.

‘Fixtures and Fittings’

Even if we cannot retain some non-conforming items (or constituent parts of them) in a collection, there are ways in which the meta-record can be preserved. Once again, museum practice can provide a template for archival procedure.

Paper records mostly reflect a time before the advent of word searchability in the modern, electronic, sense. Card indexes, and rigorous filing, controlled search practices as far as the technology of the day allowed. The practices of the era were reflected in, and in turn limited by, the physical apparatus of record keeping. A vast market for patent fixtures, filing boxes, card indexes and literal ‘red tape’ existed well into this century, and to an extent still does.

All too often, information management practices include re-organising records. Archivists also remove packaging (not to mention rusty pins and staples). This can alter the artefactual reality of the record. Like the mud on the map, they may be as much a nuisance, as a valuable piece of information. If these need to be removed, aspects of Museum practice can help preserve the information lost

In the case of the records of the Port Chalmers Borough, the influence of old record-keeping practices is remarkably intact. This is also a reflection of the ubiquitous influence of the very energetic Town Clerk, Alexander Leck (served 1879-1913). Most records of the Borough from this time are in his distinctive hand, reflecting an organisational record unified both intellectually and physically. This is represented by the distinctive – and mostly still unopened – bundles of letters he produced to organise and archive his work.⁷ With their distinctive bindings and wrappings, they manifest both the meticulous man and the organisation that became his creation. A large consistent set of such material can be a rare thing due to methodological reorganisation, a variety of contributors, and the attrition of time. As physical evidence they are ripe for interpretation and preservation – but fitting this into an already busy Archivist’s schedule can be just one more challenge. The letters are still valuable as records of Council activity and need to be viewed for that purpose, even now. An ad-hoc but consistent method for recording their original

state is available if such records are to be dismantled. Photography can record the contents and binding as they are revealed; almost any cell-phone camera produces an adequate image today. If this process is treated like the production of a loan form (or for that matter a Museum Condition Report), a short record can preserve the non-verbal information that would otherwise be disorganised. Loan documents, while less frequently issued, are also an opportunity to produce a condition report of the type familiar from Museum practice. Should the removal of older fixtures and fittings be called for later, a record will already be available. The example of the untidy, but fascinatingly complete, Port Chalmers Dog Register⁸ is a case in point. The volume was recently loaned for display, and this afforded an opportunity to record the physical reality of the document. This is of value both for the loan period, and for the permanent record.

‘How to read an electricity connection card’

Records of individual Dunedin City Council Electric Power and Light Department connections were clearly ephemeral; when the relevant building was demolished, the cards were destroyed (as far as I can tell; the details of this record keeping procedure are lost, a fact that is itself a problem for later users). Numerous modifications to the wiring in any given building necessitated a record system that could handle easy modification. The Visiblex ring-binder allowed this sort of change; the binders are gone, but the perforated cards tell the story of the record management process. The cards survived in an old air-raid shelter when the system ceased to be used, until they found their way to Archives. Obscurity alone may have saved them from destruction; disposal procedures of the earlier period are not clear and don’t seem consistent either.

What would we have if modern retention and disposal standards had been applied to these, and other, older records? Would we have more of use, or less? These records were designed to be discarded and replaced during normal use. Dangerous goods permits were also not intended for long term retention, and most have consequently been destroyed. With the later advent of the Hazardous

Activities and Industries List (HAIL), this has hampered the use of Archival sources for this research. A few survivors exist by chance, and some related information is scattered elsewhere. This is at times a true test of Archival knowledge: how can existing records be re-interpreted to cover the gaps? These apparently unrelated electricity cards are now a primary source for HAIL research purposes. These show how metadata (or meta-meaning) can be assessed for other use. Only practical archival research, and knowledge of the actual content of the records, can accurately inform retention and disposal decisions under these circumstances.

The cards are clearly a product of the 1930s – the printed details show us that. The information in an earlier - perhaps less easily modified - system was transferred to this one. The exact history of this is lost, but the changes in bureaucratic thinking can be surmised. The perforations on the card are bent, as is the paper at the margin – the use-wear of the system is stamped on the paper.

Information represented by the cards may not be found in any other official source within Council, or indeed anywhere else at all. Standard data includes:

1. Date of Application, and connection of power: an effective start date for the activities relating to electrical equipment, and in some cases effective completion of the building
2. The Applicant's identity – not necessarily the owner, possibly

The image shows a handwritten electricity supply application form. At the top, it reads 'Date 26.5.32 / 1932' and 'Applicant Prnce W'. The address is '95 Filleul St, Dunedin'. The form includes sections for 'PREMISES', 'SERVICES', and 'FEES AND SPECIAL PARTICULARS OF INSTALLATION'. The 'SERVICES' section lists items like 'Lighting', 'Wiring', and 'Plumbing' with associated costs. The form is perforated on the right side, suggesting it was part of a continuous roll.

Figure 7: Electricity supply for 95 Filleul Street, Dunedin. Electric Power and Light Department, Ref. Series 15, Connection 3873. Dunedin City Council Archives.

a guarantor

3. The consumers: not always reflected in Valuation records, Street Directories, or any other readily discoverable source. Whoever paid the bill ended up with their name in the official record, up to the date when their use of power ceased.
4. Use of the premises – not always well defined, but discernible from:
5. Equipment installed – seldom mentioned in official sources, but including petrol pumps, welders, lighting, heating, radios, and a whole raft of other industrial machinery. This is often a major, or even sole, source of information for HAIL analysis.

This leaves us with a minimum of four classes of information not readily found elsewhere. This may also be raised again when it is considered that in some cases:

6. The information may relate to Council-held areas where relevant records of any sort may be few and poorly detailed.
7. The set appears to be complete and consistent, and is amenable to a wide interpretation of the various data

The connection card for 95 Filleul Street⁹ is a typical example of what was, at first glance, only a dwelling connection. A closer examination showed that the occupier had in fact pursued his profession there. The G. Williamson who occupied the house was a homeopath, who had installed a ‘therapeutic’ device designed by the infamous quack-doctor, Albert Abrams. Dates and other information are all concisely presented. Details of this sort are no longer practical ones for the original purpose; the wiring in the building is long since changed, no doubt. But archaeologists, hazard researchers, family historians, and a raft of others are beginning to appreciate their value. The data in these records is of doubtful face-value, but the meta-data is more valuable than ever, in the context of other information loss.

This type of assessment is a result of the practical use of records during Archival research – the practical informs the theoretical. Retention and Disposal decisions may be better ones as a result.

Metadata in an archival context is often concerned with contextualising the text. Reinterpretation of the text itself, and a focus on the other written details, are techniques which will no doubt be familiar to many of us. The marginal and inadvertent data are metadata too; they simply await the right kind of reader. Physical qualities of the material are often overlooked in an Archives context, and attention to this may help to enrich the stories that records can tell. This will also allow archives to broaden their usefulness to a variety of publics.

Endnotes

1

turn to media and materiality', in *Archifacts* 1-2, 2017, pp. 86-94.

2 Dunedin City Council Archives, Parks and Reserves 8/1/1/b

4 -- Diary of J S Doig

edition), George Robertson Proprietary and Company Limited, Melbourne.

6 -- Scrapbook of the St. Kilda Rate-Payers Association, ACC 1993/7.

7 -- Papers, Alexander Leak.

8 -- Port Chalmers Dog Register.

9 -- Electric Power and Light Department, Series 15, Connection 3873.

Getting to Know You

Tracy White Senior Archivist – Documentation /
Kaiatawhai Pūranga Matua.

Who are you and where are you based?

My name is Tracy White and I am currently employed as Senior Archivist – Documentation / Kaiatawhai Pūranga Matua, at Ngā Taonga Sound and Vision at our office in Te Whanganui-a-tara. I am part of a team of two; along with my Team Leader / Kaiārahi Tira Pūranga ā-Tuhi, Mishelle Muagututi'a, we care for the non-moving-image and mostly non-aural materials (although our collection does hold some oral histories and other sound items), which provide supporting and historical context to the film, television and sound collections.

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

I fell in love with archival materials while researching my thesis, appreciating their immediacy and ability to connect the researcher across time with people and events, along with the huge variety of materials that were retained, and the special care taken in their housing and organisation. These experiences followed me through some very fruitful time working in bookshops, and then on into a job at Victoria University of Wellington (VUW) Library. Here I worked across a variety of teams and enjoyed helping our students to 'demystify' the library system and access the materials they needed.

I was lucky to be given the opportunity to spend time working again with archival materials in the VUW Library's Special Collections at the J.C. Beaglehole Room. Not long after I decided to follow this passion in my career path by completing a Postgraduate Certificate in

Information Studies (emphasising records and archives) through the VUW programme - aided by the fact that I was able to work in field at the same time.

In 2014, I moved into my role at Ngā Taonga, via a contract position, assisting my colleague Mishelle in processing one of our largest collections, the business papers of Pacific Films Productions Ltd. I'm now fortunate to work full-time as an archivist within a dedicated team, helping to preserve and connect our public with taonga that illuminate the behind-the-scenes stories of film and broadcasting production in Aotearoa.

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

As with many archives, one of our biggest challenges would be our backlog of material yet to be processed, in combination with storage, space and general resourcing shortages. For our small team in particular, the challenge is to give equal energy to all facets of our roles, which cover the full gamut of archival services in relation to a large and growing collection – from researcher/reading room supervisor to appraisal and selection of new deposits to physical and digital preservation of collections to accessioning, arrangement and description. The bonus is that no day is ever the same!

What is your biggest opportunity for your archive/role?

This year staff at our Taranaki Street office will be moving to spaces in the National Library premises, due to our current home being yellow-stickered. While this will undoubtedly be a challenge, it will also add to the myriad of opportunities on offer to us every day. We will be engaged in the re-thinking of our services, in particular how we can continue to preserve and provide a high level of access to collections from the new site, while also acknowledging our history and forbears – such as our founding director Jonathan Dennis, who is commemorated in the name our current library/reading room.

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

We care for a vast collection of photographic/stills materials, which

are also some of the most at-risk and heavily requested items in the Documentation collection. In an ideal world, our team would expand in numbers in various directions so that members were able to focus on more specific tasks. We would particularly love to have an archivist to work intensively on preserving and digitising the photographic collections, which would ultimately result in quicker and easier access for our researchers.

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

I'd be hard pressed to select a favourite collection as there is so much variety and so much to find fascinating. At nearly 300 boxes of material the Pacific Films Productions Ltd Collection is probably our largest archive, and covers not only a huge range of material types – such as production records, correspondence, business and financial papers, scripts, photographs, location research, design elements, props and costumes – but also represents the huge contribution that one of our most prolific independent production companies made to the development of Aotearoa's film and broadcast industry from the late 1940s to the early 2000s. For this reason, it can resonate with people doing research into so many different areas.

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

As a result of the merging of the former NZ Film Archive with the RNZ Sound and TVNZ Archives, we are now receiving more deposits from individuals who have worked in the television or radio broadcasting industry, or across both. As a small sample, we have recently received wonderful team and studio/set photographs related to television productions from the 60s and 70s, along with fascinating items such as a specialized protractor used to map out camera positions in television studios, and ephemera related to the early days of 'It's In the Bag' – including branded coasters that were thrown into the audience by Selwyn Toogood.

Otago: 150 Years of New Zealand's First University

Alison Clarke

Otago University Press, 2018

475p | ISBN 978 1 98 853133 5 | \$50

For 150 years there has been a University in Dunedin; the University of Otago was the first New Zealand University and was founded in 1869. Alison Clarke's detailed history covers all aspects of University life from its founding: student housing and life, all of the academic departments and the University's place in the world, including locally in Dunedin and its national impact.

Academics and research are fundamental to the functions of a University. A chapter is devoted to each department, from its establishment to the present day. Many departments were established on a shoe-string and were ambitious as well as responsive to need. The medical school and law departments were established in the 1870s with inaugural lectures in 1875 and 1873 respectively. As a semi-outsider, Dunedin resident but not an Otago alumnus, these are the two departments for which I knew it best. I was surprised to learn that Otago was the first University in New Zealand to offer a MBA programme because it is easy to fall into the mindset of Auckland and Wellington as the business centres of the country, but Otago has a long pioneering history as a commercial centre and therefore I think my surprise was unwarranted.

Clarke's book is filled with interesting facts and demonstrations of the changing education landscape. This was especially apparent in the languages offered by the humanities department, with German

dropping in popularity during WWI, Russian rising in popularity after WWII but decreasing over time and ending in the 1990s. The University offered a Te Reo Māori class from 1957 but it did not establish a Māori studies department until the 1990s. The humanities department has more recently suffered through several restructures and several subjects moved to the sciences, including geography and psychology.

In some areas such as computing Otago was behind the times in comparison to Auckland and Canterbury; in other areas it was ahead. The sciences have seen huge shifts in the 150 year history of the institution through wider societal influences such as the boom and fall of the mining industry, while changing social structures are reflected in the home sciences area. The sciences are fundamental to much of Otago's work and reputation including the Dunedin¹ and Christchurch² longitudinal studies.

The support services include the library (which had only 500 volumes in 1872), the student health centre, disability services, Māori centre and Pacific Island centre. All of these are valuable resources which have grown significantly since their establishment. Clarke's book contains many examples, since the change in the 1970s to a focus on equal opportunities, of these areas being fulfilled by the people they are intended to represent, meaning that the engagement between community groups inside and outside the University has been enhanced.

The history and architecture of the University includes some excellent photographs, though I would have appreciated a map of the campus as it is today³. Appendices 2 and 3 detail the changing names and uses of the residential colleges and University buildings. The flooding of the Water of Leith⁴ is not only a present day problem as shown by a one storey addition of the Dental School being lost to the waters in the 1923 flood⁵.

The chapter on student accommodation dovetails nicely with Sarah Gallagher's "Scarfie Flats" book also reviewed in this issue of *Archifacts* and shows that poor quality housing has been a constant problem through the University's existence. The chapter about student life is the one which interested me most from the outset as,

anecdotally, I think of most of the students as being very party focused. Clarke showed that there's far more to student life at Otago than drinking and couch fires.

Clarke is able to present relatively dry information, perhaps of most interest to those who experienced it themselves, in an easy-to-read manner with engaging stories, pictures, and facts which tie together into an interesting read. It touches on all of the elements for which the University is known from its academics to student culture. The University has grown from small precarious foundations to a flourishing institution supported by the wider community, which is responsive to change (sometimes ahead of the curve and sometimes behind) but which is certainly not stagnant. As someone who previously knew almost nothing about the history of the University, and who did not study at Otago, the read is enlightening.

Reviewed by Claire Dowling

Endnotes

- 1 <https://dunedinstudy.otago.ac.nz>
- 2 <https://www.otago.ac.nz/christchurch/research/healthdevelopment>
- 3 <https://www.otago.ac.nz/propertyservices/otago635301.pdf>
- 4 <https://www.stuff.co.nz/national/108716716/wintry-conditions-set-to-continue-as-heavy-snow-and-rain-forecast-for-south-island>
- 5 <https://flickr/p/qgNmqX>

Archival Values: Essays in Honor of Mark A. Greene

Christine Weideman & Mary A. Caldera
Society of American Archivists, 2019

300p. | ISBN 1945246049 (Paperback) | ISBN: 978194524043
(PDF) | \$55.99 (USD)

Archival Values – Essays in Honour of Mark Greene takes a deep-dive into the principles which define modern archivism. As a practitioner, administrator, teacher, theorist, and leader, Mark A. Greene (1959–2017) was one of the most influential archivists of his generation on US archival theory and practice. Greene shaped the modern American archivist identity through the establishment of a core set of values for the profession. In this collection of essays, 23 archivists from repositories across the profession examine the values that comprise the Core Values Statement of the Society of American Archivists.

Jennifer Meehan sets the scene with Archival Intangibles, utilising her extensive studies in archival theory to show that archivists wield great power through the management of the intangibles of memory and story. Meehan effectively contrasts between the authority given by history and memory (who controls the past controls the future), and the emotion drawn out by storytelling (who engages the past engages the future).

In The Ethics of Social Responsibility, Randall C Jimerson outlines the changing landscape of the Society of American Archivists' archival code of ethics and its previous focus on behaviour rather than purposes. Jimerson outlines the differences between collecting and institutional repositories, detailing how social responsibility guides

archivists from both camps in core archival functions such as selection and appraisal, preservation, arrangement and description, access and usage.

Elena Danielson strikes home with her line that, “archivists are at ground zero for the explosion in information technology”. Writing in *Preserving Access as a Core Value in the Digital Era*, Danielson concisely details how the previous years of public access to limited amounts of information have been flipped about in an era of open, free-flowing data and what she terms, “the excess of access”. Danielson goes on to detail the five biggest barriers to access (physical, intellectual, discriminatory, legal and indifference) and maintaining that with a myriad of issues to consider, access is not a purely black and white, restricted or open, situation.

The essays cover the full gamut of values we live and breathe: memory; social responsibility; diversity; accountability; custody; selection; access and use; preservation; advocacy; and, service and professionalism. Each author adheres faithfully to Greene’s values, and there is a sense that the reader knows Mark as a colleague by the last chapter. There is no doubt that the collection of essays adds a wealth of knowledge to the archival and records management sector and can be used as a powerful guide for individuals interested in learning about the value drivers behind the modern archivist.

Reviewed by Evan Greensides

Notes on Contributors

Lillie Le Dorré is a Senior Advisor in Planning & Development at Archives New Zealand, where works across a range of strategic and operational priorities, providing support and advice to the Chief Archivist and Archives' Leadership Team. Lillie is serving her second term as the Secretary-General of PARBICA, the Pacific Regional Branch of the International Council on Archives, and is the Treasurer of the ARANZ Wellington branch. In her spare time Lillie likes to sew, garden and cook.

Evan Greensides is Senior Archivist at Archives Central in Feilding where he maintains the physical and digital presence of 7 regional and district council's archival material. He has completed a BA in History, PGDip in Museum Studies and is currently finishing a PGDip in Information Studies. Evan is also Secretary for ARANZ Central District's Branch, Branch portfolio holder of ARANZ Council and is responsible for the New Zealand Poppy Places Trust initiative in the Manawatū region.

Sandra Haigh works as a Kairuruku Taonga Tuku Iho Community Heritage Co-ordinator at the Western Bay Community Archives, Western Bay of Plenty District Council.

Merryn McAulay is a Librarian in the Arrangement & Description team at the Alexander Turnbull Library.

Sascha Nolden is a Research Librarian in the Arrangement & Description team at the Alexander Turnbull Library.

Brad Patterson is an Adjunct Research Fellow at the Stout Research Centre for New Zealand Studies, Victoria University of Wellington. Formerly Director of the university's Irish-Scottish Studies Programme, his current research interests include migration studies and the

political economy of settler capitalism. His most recent book (edited with Richard Hill and Kathryn Patterson) is *After the Treaty: The Settler State, Race Relations and the Exercise of Power in Colonial New Zealand* (2016). He was a founding member of ARANZ and is an Honorary Life Member.

Chris Scott has been an Archivist for Business Information Solutions (BIS) Dunedin City Council since 2010. Before that he was employed primarily in museums in New Zealand (including Otago Museum, Hayes Engineering Works Museum, Toitu/ Settlers Museum, Dunedin Gasworks Museum), and at the Royal Armouries Museum (Headquarters of the Tower of London) in Leeds, England. The use of archival material as a museum resource at the latter museum has led to an interest in the material and textual similarities of archives and objects. He was involved in producing both an object catalogue and an archival one for the Dunedin Gasworks Museum. Chris has also worked at The Hocken Collections, University of Otago on Archives cataloguing.

