

ARCHIFACTS
APRIL 2015

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

April 2015

Archifacts

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*Editorial Committee: Susan Skudder,
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*Archifacts is published twice-yearly,
in April and October. Articles and
correspondence should be addressed
to the editor at:*

PO Box 11553

Wellington 6142

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

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

Printed by Uniprint, Dunedin

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ISSN 0303-7940

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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.

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Mental Health Records: Who Controls the Past?

Barbara Brookes

Mental health records are seen to be a particularly sensitive archive and some see the preservation of such records as contrary to the maintenance of doctor/patient confidentiality. Part of their particular 'sensitivity' I would suggest lies in the stigma that has, historically, been attached to mental illness; a stigma that the television campaign launched in 2000, 'Like Minds, Like Mine' attempts to overcome.¹ This campaign resulted from the 1996 Mason Inquiry which recommended action be taken to reduce the stigma and discrimination experienced by sufferers from mental health problems.

Over the years I have worked on the Seacliff Asylum archive, currently held at the Dunedin Branch of Archives New Zealand, Te Rua Mahara o te Kāwanatanga. These are the records of, in G. Thomas Couser's words, 'vulnerable subjects': people unable to represent themselves because of mental illness.² Access to the patient records less than one hundred years old in this collection is restricted and an application for access must be made to the Otago District Health Board. Here I want to discuss some of the questions I have faced using these records over time.

When I first began working on the Seacliff archive in the late 1980s, it was held by the Hocken Library and I applied for access to the Medical Superintendent of Cherry Farm, the successor hospital to Seacliff, which remained open at that time but which closed in 1992. The Medical Superintendent was keen to have the history of mental health treatment recorded. As part of the agreement for access, I undertook to fictionalize all the patient names in order to protect confidentiality.³ I entitled one article, about a young woman who had an invasive and disturbing 'unsexing' operation 'Annemarie Anon' imagining that the surname made the fictional device plain. To my surprise, apparently some readers took this to be the young woman's real name and enquired at the archives to see her file.⁴ I published two further articles using the case files and fictionalizing names and, to date, no relative has complained.⁵ Indeed, the opposite has been the case. A number of people, wishing to know the fate of their kin committed to asylums, have written for advice about

how to gain access to the relevant files or to ask if I can find out what happened to their relatives.

By the time Jane Thomson and I completed editing a collection of essays largely based on the Seacliff archive, *'Unfortunate Folk': Essays on Mental Health Treatment 1863-1992*,⁶ the collection had been rehoused at the Dunedin Regional office of Archives New Zealand. I wanted to give the patients a face, and I was delighted that we received permission from the Patient Affairs Officer (of what was then named HealthCare Otago Ltd) to use photographs of four patients to illustrate the text. One of those, of a 44-year-old married woman with a penetrating gaze, was chosen for the cover. This photograph, and the two further ones of the same woman in the file, had always intrigued me. The Medical Superintendent of the Asylum in the 1890s, Dr Frederic Truby King, recorded in the case notes that she had said to him 'I suppose you want a picture of a madwoman. I'd better stick some straw in my hair and make faces.'⁷

In 2010 I returned to that series of photographs when I was asked to write an essay about photography in the asylum. I knew there was a sequence of three photographs. This time I determined to ask permission to name the 44-year-old woman so that she could own her story. It had become clear that her committal to Seacliff was a matter of public record (open to all through *Papers Past*) since her divorce on the grounds of 'lunacy' (with evidence given by Truby King that there was no chance of Mrs Beckett's recovery) was in the *Evening Post* newspaper on 29 June 1910. Her committal to Seacliff was a matter of public note in 1910 since her divorce was one of the early ones to be enacted on the new grounds of 'lunacy' introduced in 1908.

The Otago District Health Board declined my request to reproduce the three photographs and to use Johanna Beckett's name. The decision was justified on the grounds of upholding the Board's 'responsibility to protect the privacy of information belonging to our clients and to act in our clients, including deceased clients, best interests'.⁸ In support of this stance, the letter cited Rule 10, 'Limits on Use of Health Information of the Health Privacy Code 1994.' The Board's representative speculated that 'It is highly likely that Johanna Beckett has surviving relatives and that these surviving relatives would not authorize the use of her personal information in a publication.' I was given permission to reproduce the photograph that had been used earlier. I was also given the opportunity to request a review of the decision.

Since I had first used the Seacliff Archive, the issue of privacy had come to the fore and it was this issue that led to denial of access. There

was a new cadre of people involved in the decision-making and they had the privacy concerns of current patients foremost in their minds rather than the historical study I was undertaking. Unlike the former Medical Superintendent of Cherry Farm who had an interest in the history of mental health, these individuals were concerned about current patients and with the legal implications of their actions.

The denial of access led me to ask who could determine a deceased person's 'best interests'? Johanna Beckett had died over 90 years ago in 1918 in the Seacliff Asylum. She had had little control over the events of her life and I considered she may well have liked her story to be told. When I have interviewed older women they have often said that they've done nothing of significance, imagining that history is the preserve of those of importance in the public sphere. They are pleased that someone is interested in the 'everyday' texture of their lives. Feminist historians have done a great deal to rescue women's lives from, in E.P. Thompson's words, the 'enormous condescension of posterity'.⁹ Johanna Beckett, married to a struggling Waimumu miner in rural Southland, had a life of suffering but Truby King found her to be sharp and 'witty'. Since no relative had approached me since the use of her photograph on the cover of a book over nine years since it had been published, I felt it unreasonable to assume they might take offence if her story was recounted in 2010. I also knew from the Births Deaths and Marriages records that Johanna died childless in 1918 and therefore any relatives that did exist had to be distant.

Perhaps the most important part of my request for a review of the decision to deny access was that identified by an expert in New Zealand's Privacy Law. He pointed out that Rule 10(2) of the Health Information Privacy Code stated 'This rule does not apply to health information obtained before 1 July 1993.' It could hardly, therefore, apply to information obtained in the 1890s. Any legal concerns were, therefore, demonstrably unfounded. In the event, the Chief Medical Officer granted permission to use both the photographs and Johanna Beckett's name.

When I supplied a copy of the paper I had written along with my request for review, the Patient Affairs Officer offered her congratulations on my article commenting that 'it allows people today to have insight into the standards and treatment of patients in the past'.¹⁰ This seemed to me to be the crucial role of the historian. I noted in my request for a review that part of my purpose was to humanize those who have been cared for by New Zealand's mental health system in the past, empowering them by giving them a voice with which they may speak to the present.

I noted that it was difficult to discern at this great distance in time what would be in Johanna Beckett's 'best interests', but I suspected that giving her a voice to speak to those in the present was no less in her 'best interests' than keeping her nameless and hidden from view for all of eternity. The piece was published as 'The asylum lens: photographs in the Seacliff Asylum case files.'¹¹

One psychiatrist felt unsure of the claim I was making for accessibility and asked me to speak at a public forum about the issues involved. Health professionals, of course, must protect the confidentiality of their patients. Patients need reassurance that whatever they share with health professionals will remain private; otherwise, they may not seek assistance. Historians have traditionally agreed to protect confidentiality but this requirement does not apply to material (in the Otago case) to records over 100 years old. So there is the question of how does the passing of years work to diminish privacy? One cannot, for example, be sued for defamation of a dead person. But the slight possibility exists that, if what you say about them reflects badly on their family or friends, you could be found guilty of defaming the latter.¹² The implication might be that, by revealing a mental health problem, relatives will suffer by association, but this is only likely if mental health problems are subject to stigma. What sort of ethical obligations attend to the use of old patient records? Does a different standard apply than to old school records, for example, or criminal records?

The original denial of access led me to observe the differing conditions that are placed on such archives throughout New Zealand. The Otago District Health Board appeared to be unusual at holding a 100 year restriction. Recently one of my students has faced delays to her work because of access issues. One problem lies in the fact that the bound casebooks from the Seacliff Asylum contain information across the years so it is difficult for staff to ensure that students can ONLY access material that is 100 years old. If a 75 year rule was applied, this difficulty would cease. The mental hospital records in the Auckland Branch of Archives New Zealand are, as I understand it, completely open-access after 75 years. Therefore files in Auckland can be requested by anybody whereas in Otago, researchers have to request access (which involves consequent delays) which is sometimes denied. The variability of the interpretation of access requirements, with consequent appeals, acts as a barrier to research.

In 2009, I worked on a project in the Osler Library at McGill University in Canada. The library held a rich archive of letters from two sisters,

Maude and Alice Abbott to their cousins. Maude Abbott went to Europe to pursue postgraduate training in medicine in the 1890s accompanied on her journey by her older sister, Alice. The letters revealed the tragic story of Alice's mental breakdown and Maude's desperate attempts to look after her. Eventually, Alice was placed, for a time, in the Gartnavel Asylum in Glasgow. I contacted the National Health Service Greater Glasgow and Clyde Archives by email about the possibility of accessing Alice's records and was astonished to be sent, in return, a digital copy of Alice Abbott's case file. This enabled me to complete a paper about the care which family members sought to provide for their mentally ill relatives.¹³

The ease of access to these records led me to seek advice from Alistair Tough, NHS Greater Glasgow and Clyde Board Archivist, about the standard provisions in the United Kingdom and he replied as follows:

'We apply a 75 year rule to the clinical records of adults (and a 100 year rule to the clinical records of children) to comply with the UK's Data Protection Act which requires that we do not disclose sensitive personal data of living data subjects without their consent.'¹⁴

This is more liberal than the current regime of the Southern District Health Board. I subsequently wrote to the Board to see if they would review their policy but they wish to uphold the status quo. One particular difficulty that I see in the current access policy is that the decision is made by people with no archival or historical training. They are people concerned with issues in the present and hence not really cognizant, in making their decision, of the important role that historical research can play.

Thinking about this issue raised the question, why keep archives if the stories of individuals are to be buried for perhaps a century? I found the answers provided by the Northern Ireland Public Record Office particularly helpful and they are reproduced here.¹⁵

Why do we keep archives?

To learn about the past

If you want to write a history book, find out about something that happened in the past or about a character in history, then you would have to look at the archives, analyse the evidence and decide what the evidence is telling you.

Since historians can't always question the witnesses who lived at the time, archives often provide the only source of evidence which can be used to inform us about the past.

To help us understand who we are and how we came to be the way we are – both as a community and as individuals.

Without knowing what has shaped our community, our country and us as individuals, we have a lesser sense of identity.

Without a documented heritage in the form of archives, our knowledge of communities, families and the built environment would be the poorer.

For evidential reasons

Archives have long been kept as evidence, to be used in a court of law if necessary, as proof of rights and entitlements.

For example:

- wills are kept as proof of inheritance
- title deeds as proof of ownership of land or of mineral rights
- registers of births, marriages and deaths are kept as evidence of our identity and are needed for a whole range of purposes from passports to pensions
- maps and plans might be used to identify contaminated land or old mines that could cause building subsidence.

For education and learning

Archives can also provide a stimulating and exciting learning environment – for schools, universities and for the lifelong learner. They help to enrich and enhance teaching at all levels.

For personal reasons that affect individuals' lives today

Access to archives is often needed for personal reasons, for example, if one is trying to establish the circumstances surrounding the death of a loved one or for tracing missing members of a family.

Contributes to accountable government

Citizens have a general right of access to information about the activities carried out by government organisations acting on their behalf. Government records whether of central government, local government or of other public bodies are vital for democratic accountability. Without archives that document the decisions of government and how those decisions were made, there could be no public scrutiny of government.

Access to mental health records may well be required for personal reasons as when relatives want to learn the fate of a family member committed to an asylum. But for the historian, there is a larger aim and that is one of accountability. Such archives allow historians to probe how society has treated its most vulnerable members. Without access to the records of the vulnerable we would not have, for example, Bronwyn

Dalley's excellent history of child welfare, *Family Matters: Child Welfare in Twentieth Century New Zealand* (Auckland: Auckland University Press, 1998).

I have tried to think through the issues of harm: what 'harm' will ensue if a forebear's mental illness is revealed? My argument would be that making mental illness 'ordinary' through historical analysis, making it clear that anyone might suffer in this way, helps to reduce stigma in the way the John Kirwan advertisements succeeded in doing.¹⁶ The 'Like Minds, Like Mine' campaign has been demonstrably successful in normalising mental illness as an illness like any other. People are now much more likely to believe that mental illness is something that can happen to anyone and that people with mental illness can still lead a normal life.¹⁷ Historical studies can contribute to this normalisation project by revealing how people are subject to the vicissitudes of life and how society has responded to their variable needs. Such studies help to throw our present-day policies into relief.

Historians have a professional responsibility to treat records with care and circumspection, alive to the distress they might cause. Historical training requires historians to ask meaningful research questions beyond being voyeuristic. In the case of mental health, historians can act as 'myth-busters' and, by providing context, illuminate how institutions worked in the past. I have, for example, often been told that women who had illegitimate children were routinely sent to Seacliff. Yet in my sampling of the files from 1890-1910, the only woman I found who fit that description had actually written to Truby King and asked him to take her in because her Southland community had rejected her. She wrote to King because he was well-known for his campaign for saving babies, through his founding of the Plunket Society.¹⁸ The other 'myth' is a convenient kind of distancing: that somebody else was responsible for bleak conditions in asylums. Yet when one reads the letters of the asylum superintendent to central government pleading for more baths to provide better conditions for the patients, it is clear that it is our forebears – the taxpayers – who did not want to provide the funding for such services.

Mental health archives can tell us how conditions were understood by officials, doctors and sometimes by patients. The trail of statutory papers that accompanied committal demonstrate the State's commitment to accountability. People were not to be denied their liberty without good cause: hence constables, family members, magistrates and local doctors were all called upon to record why someone should be admitted to the asylum. This context allows us to see that mental illness placed

real strains upon families who sought resolution by seeking care for their disturbed relatives.

Historical study allows us to ask questions such as what resources were provided for patients and staff? Which populations were at risk of committal? When and why did family members decide that committal of a loved one was the best course of action? In my study of women and madness based on the Seacliff files, I saw the multiple ways that the asylum was used in the late nineteenth and early twentieth centuries. Women might receive convalescent care there – meals and a respite from domestic work – and re-emerge ‘cured’ after a stay of a few months. They might have drunken husbands committed (with a clergyman’s help) in order for them to ‘dry out’. Then there were those in great distress, with mania, who were subject to delusions and tore their clothes and required the kind of surveillance to prevent self-harm that only the asylum offered (and even then, suicides did occur). I also learned of the treatment of those outside of the asylum at the hands of their supposed ‘loved ones’. Johanna Beckett’s husband, according to the local constable, beat her. Careful use of the records enables us to follow people from their life in the community into the asylum and out again. They allow us to see that life outside, in impoverished and hostile circumstances, might not be better than life inside, as is so often freely imagined.

In the Seacliff archive I see a mass of captured biographies that allow us some insight into the lives of ordinary people who might otherwise never enter the written record: domestic servants, labourers, clerks and hotel keepers rarely had an opportunity to tell their stories. There is no way of knowing if they would want historians to do the telling. A key concern for historians is not to misrepresent these stories but to be alive to the multiple interpretations that might exist. Perhaps we could consider that the passage of time makes it in the current generation’s ‘best interests’ to be informed by the past experiences of deceased individuals. As psychotherapist and historian Sally Swartz writes ‘Histories of insanity bring to attention the dilemmas universally confronted not only by governments and communities, but also by families ...’. She continues

The lessons of history have much to offer on the relationship between mental health, cultural difference and institutional responses to mental illness. Institutional landscapes may shift over the years, but many of the challenges, triumphs and intractable sorrows of nineteenth century asylum doctors and patients are easily recognizable to today’s clinicians. The measured historical eye of the problem is comforting.¹⁹

Questions of access for historians are, I suggest, about much more than legal liability under privacy codes. They are about the possibility of contributing to a wider collective understanding of intractable social problems.

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The Colonial Continuum: Archives, Access, and Power

Jared Davidson

The use of public records is at the heart of my job as an archivist. I view myself as a facilitator of cultural production, someone who aids the accessing of stories in order to weave new narratives (including counter-narratives). But this image of myself is constantly challenged in my day-to-day practice. As an archivist working with government records, my relationship with the user is immediately complex: I become the personification of the state.¹ As a Pākehā archivist working with government records that document settler colonialism in its many forms—dispossession, theft, cultural suppression, sexism, murder—I become something more specific. Whether I like it or not, in my role and in relation to Māori researchers, I embody settler colonialism.

I am challenged by this idea, and feel uncomfortable that I may be seen as a gatekeeper to stolen knowledge—literally the person between the researcher and their tūpuna. Both the physical space of institutions, and the process of accessing records, does little to damper the perception that I serve the government of past and present. In the words of Sue McKemmish, “the very form of the archive provides evidence of the power relationships and social values of the society that produced it, including the prevailing evidentiary paradigm.”²

If we are to shake off what colonial dust we can within current social and economic limitations, then questions relating to settler colonialism, records creation, archival access, and knowledge production need to be addressed. While I touch on these topics below, and highlight possible organizational models based on tikanga Māori and Te Tiriti o Waitangi, my polemic does not pretend to do cover them in any detail. Rather, it forms part of a wider constitutional discussion taking part outside of the archive—one I think archivists could and should be participating in.

Settler colonialism

Settler colonialism is “a process in which *colons* emigrate(d) with the express purposes of territorial occupation and the formation of a new community.”³ Rather than just the extraction of labour or resources

(although this is still a feature), these new communities settle on land already occupied by indigenous peoples. Through various means, some more insidious than others, land and sovereignty was (and is) taken from these peoples for the benefit of settler communities.⁴ As Edward Cavanagh and Lorenzo Veracini note, "settler colonialism is a global and transnational phenomenon, and as much a thing of the past as a thing of the present." There is no such thing as post-colonialism, they argue, because settler colonialism – and the white supremacist, patriarchal capitalism that drives it – "is a resilient formation that rarely ends."⁵

The effects of settler colonialism on indigenous peoples have been felt in every aspect of their spiritual and material lives. In her excellent paper on the tapu of taonga, Kim Mcbreen notes how colonialism attempts "to destroy the structures of Māori society including mātauranga Māori, and the tikanga based on it."⁶ Not only does it impose "western authority over indigenous lands, indigenous modes of production and indigenous law and government, but the imposition of western authority over all aspects of indigenous knowledge's, languages and cultures."⁷ As Waziyatawin, a Minnesota professor and activist, writes:

Colonialism is the massive fog that has clouded our imaginations regarding who we could be, excised our memories of who we once were, and numbed our understanding of our current existence. Colonialism is the force that disallows us from recognizing its confines while at the same time limiting our vision of possibilities. Colonialism is the farce that compels us to feel gratitude for small concessions while our fundamental freedoms are denied. Colonialism has set the parameters of our imaginations to constrain our vision of what is possible.⁸

Because of this, indigenous peoples have struggled in various ways against settler colonialism. For some this entails a radical social shift, one that dismantles the entire colonial system, decentralizes power, and reestablishes the sovereignty of indigenous peoples. Without this, any repatriation of land or principles of partnership fall short of meaningful change. Glen Sean Coulthard (Yellowknives Dene) argues forcibly that "accommodation of cultural differences, and even transfers of land, can be accepted by the state so long as the power relationship remains intact and the capitalist system animating it remains unquestioned ... accepting these offers of recognition has only meant the continued dispossession of our homelands."⁹

The colonial continuum and issues of access

This is not the place to assess the Aotearoa experience with regard to decolonization or tino rangatiratanga. But with the ongoing settlement of claims relating to Te Tiriti o Waitangi, more and more iwi and hapū are visiting archives for cultural redress. With this comes the very real issue of access. Writing of her work with an indigenous community in northern Australia, activist and intellectual property scholar Jane Anderson posits this challenge:

Imagine that members of the community have grown tired of having to travel for several days in order to see any documentation about the community. They have grown tired of people turning up with documents and information that they didn't know existed. They have grown tired of being told their own history by non-indigenous people with greater access to archives in metropolitan centres. They have grown frustrated at not being able to control the circulation of the knowledge held within documents that they have not been given time to assess; that they do not own.¹⁰

My cultural biases may cloud my experience of iwi visits, but a recent example is telling. On the surface there is excitement at the prospect of accessing their stories as viewed and documented by the state. It is acknowledged that the collection is important, sacred, and one that must be cared for. But the colonial context and history that led to the creation of the records is always present. "The colonial collecting endeavor was not innocent," argues Anderson. "It had intent, it had effects and it has remaining consequences."¹¹ For example, when showing a deed of purchase for a large tract of land to one researcher, I could feel the anger and emotion the record stirred. And there is every right to be angry – both at the undoing of indigenous sovereignty, and the fact that to access an account of that undoing has to be through a Pākehā intermediary, through a Pākehā finding aid and system of organization, and inside a Pākehā institution.

We cannot change the past; nor should we abandon core archival principles that help illuminate it. But as Ann Laura Stoler notes, "what constitutes the archive, what form it takes, and what systems of classification and epistemology signal at specific times are (and reflect) critical features of colonial politics and state power."¹² This relates as much to current practice as it does to the past.

The issue of colonial power manifests itself in other ways. Research shows that monocultural spaces such as government buildings can act as

a barrier to access. A survey conducted by Auckland Libraries found that nearly a third of Māori participants reported feelings of discomfort, while my own research into non-users found that participants interviewed felt some form of institutional anxiety.¹³ Such anxiety will always likely to be present for Māori until they see their culture reflected in public institutions; until information systems and spaces are truly “based on the philosophies or belief systems of iwi.”¹⁴ Yet according to Luqman Hayes’ 2012 study, there was “scant evidence that kaupapa Māori, mātauranga Māori and Te Ao Māori form part of a formalized bicultural strategy within small and medium (that is, level two and three) public libraries in New Zealand.”¹⁵ That libraries are still ahead of archives in this area is revealing.

Records creation and the ownership of knowledge

The question of access leads on to records creation and the ownership of knowledge, especially indigenous knowledge. Anderson writes of colonial law being the “archon of the archive.” It governs the collection and ensures indigenous peoples, as the ‘subjects’ of records, are “not recognized as having legal rights as ‘authors’, ‘artists’ or ‘owners’. Simply, and literally, they did not ‘make’ the record.”¹⁶ This paradigm of colonial control has “ongoing legacies in archives where indigenous people still have to mount arguments for why they also have rights to access, to copy and to control material that documents and records their lives and cultures in intimate detail.”¹⁷

Some may argue that according to the Public Records Act the records are ‘theirs’, in that the collection exists as a cultural memory accessible to anyone. They are, after all, public records. But this says nothing of power dynamics and the many barriers to access, let alone non-western understandings of knowledge and ownership. As one participant in my research argued, western paradigms, coupled with socio-economic factors, would prevent many like him from accessing archives. “There are all sorts of ways that people are disenfranchised from accessing information,” he said, “whether that’s various kinds of literacy i.e. the most basic literacy, or literacy on the level of being able to filter and understand the particular languages that are used by officialdom.” There was also the “emotional reality of being disenfranchised – what’s your motivation to access information and know about the particulars of your disenfranchisement if you don’t have hope for things being different?”¹⁸

To paraphrase Anderson and Stoler, the colonial continuum reveals and reproduces the power of the state. At its most basic level, it

determines what records are discovered and accessed. For example, the iwi researcher could not understand why the deed, which contained many names of family signatories and sites of immense importance, were not listed in the finding aid. Why, he could have asked, was a detailed series description on the government agency that created the record available, but nothing existed on the other party? Were not the Māori signatories equal creators of the record, equal predecessor agencies? Where was the metadata that he could search, that he could relate to? Adding intuitive metadata for Māori to existing records is just one small way of unsettling such power. An EDRMS based on mātauranga Māori would be another way to future-proof intuitive access.

Tikanga Māori and Te Tiriti o Waitangi

If we are to remain custodians of documented interaction with tangata whenua, then we have a responsibility to continue changes in the archival profession. The way our institutions are organized (both spatially and structurally), and the way we approach knowledge production, need to be governed with those whose land our archives possess. In doing so we acknowledge that Māori, in signing Te Tiriti o Waitangi (and not the English 'version') never ceded their sovereignty. In doing so we acknowledge that tikanga was the first law of Aotearoa, and that it has a place outside of policy documents or powhiri.

According to Moana Jackson, "tikanga has been diminished and constrained by the labels of colonization ... tikanga has been transformed from its expanding site of freedom and political sovereignty into a subordinate place of ceremony."¹⁹ Ani Mikaere writes how this elaborate system of balance and regulation "was ensured through the exercise of rangatiratanga, which was 'a total political authority'. Importantly," she notes, "both the Declaration of Independence and Te Tiriti o Waitangi that followed it reaffirmed that authority."²⁰ If we are to acknowledge Te Tiriti as understood and documented in te reo Māori, then tikanga Māori and its political framework cannot be divorced from it.

This is not a matter of 'special treatment'. Nor is it the imposition of the past actions of others onto future generations. It is the recognition that unlike Pākehā or other cultural groups that make up Aotearoa, "Māori are tangata whenua—Māori culture, history and language have no other home."²¹ Sven Lindqvist in *Terra Nullius* reminds us that as beneficiaries of settler colonialism, Pākehā have no right to disown the dirtier aspects of our past: "I'd had my share of the booty, so I had to take my share of the responsibility, too."²²

With this responsibility comes a unique opportunity—one that could inform others the world over. Recent debates around constitutional reform show us that sincere, Tiriti-based models of governance and organization are available. A long-standing example is the Raukawa-Mihinare Model. This decision-making structure consists of three houses:

Tākanga Māori House: where the Māori partners plan and prepare their proposals

Tākanga Pākehā House: where the Pākehā partners plan and prepare their submissions

Two-Tikanga (or Tiriti o Waitangi) House: where a council of representatives of the two tikanga houses consider individual and joint proposals against a set of criteria²³

According to this structure, all proposals are tested against Te Tiriti o Waitangi, and decision making within both the Māori and the Two-Tikanga house is by consensus.²⁴

One organization that has formally adopted and adapted this framework is the NZ Playcentre Federation. It is also governed at a national level by the Raukawa-Mihinare model. Decisions made by Te Whare Tikanga Māori and Tangata Tiriti House are brought together and then celebrated in Te Wa o Rongo, The Treaty of Waitangi House. In the words of Rachelle Hautapu, “we have said yes to the opportunity to show Aotearoa New Zealand what a Tiriti based partnership can look like, to demonstrate how we can preserve the mana of both Māori and Pākehā in ways that are authentic and meaningful.”²⁵

This model has already been extended to the GLAM sector. Whatarangi Winiata from Te Wānanga o Raukawa talks of the relationship between a Māori worldview and the organization of their library, and the development of a kaupapa-tikanga framework.²⁶ Winiata gives examples of how this works in practice (following page).

Other examples exist, such as that used by The Anglican Church in Aotearoa, New Zealand and Polynesia (which has their own tikanga house model). The Independent Iwi Constitutional Working Group, convened by Professor Margaret Mutu and chaired by Moana Jackson, has also been developing a constitutional model based on tikanga Māori, He Whakaputanga o te Rangatiratanga o Niu Tirenī (the Declaration of Independence of 1835), and Te Tiriti o Waitangi. The United Nations Declaration of the Rights of Indigenous Peoples is core to their work.²⁷

In conclusion, there are past and present examples of how our

Kaupapa	Examples of Tikanga	Examples of quantification
Manaakitanga	Viewing each request of the archive as a mana enhancing act toward the collection	Number of requests received and responded to
Pūkengatanga	Designing and using systems that are based on the mātauranga continuum	List the systems, eg finding aid
Rangatiratanga	Teaching how to use the archive independently	Number of seminars presented and the attendances
Whanaungatanga	Maintaining contact with rūpū tuku iho (whānau, hapū and iwi) in the region	Number visits made
Wairuatanga	Regular opportunities to nourish wairuatanga	Number of regular karakia
Kotahitanga	Publicising important activities and accomplishments of the archive	Number of activities publicised
Kaitiakitanga	Using the kaupapa-tikanga framework	Number of kaupapa and number of matching tikanga
Ukaipōtanga	Fostering a sense of importance, of belonging, of potential to contribute	Number of events doing these things
Whakapapa	Encouraging and assisting staff to learn their own rūpū tuku iho	Number of staff who are competent in this respect or are developing themselves

institutions could be organised differently, as well as future opportunities not yet developed. A wider conversation is needed to see how an archival model could be implemented; one that is beyond the scope of this short text. Nonetheless, I want to end by echoing the words of Ani Mikaere: the recognition of tikanga Māori as the first law of Aotearoa need not be a cause for alarm. As Pākehā, confronting our past and our colonialism “might prove liberating.”²⁸ Acknowledging tikanga Māori and the overriding authority of tino rangatiratanga that was reaffirmed in 1840 allows us to create a meaningful Tiriti relationship, one that carries the seeds of a fruitful future.²⁹ While extra metadata and the recognition of tikanga in the archive falls short of decolonization, it goes some way to address the promises made by the Crown. By honoring such promises, we honor the importance of our collection, our collective past, and our future users.

Endnotes

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We Shall Remember Them: Our World War One Chaplains¹

Elizabeth Charlton, Ken Scadden

The theme of this Conference is Connecting Past Present and Future and with the hundredth anniversary of the outbreak of World War One in 2014, and the many projects and commemorations being organised, it was fitting for the Marist Archives to also honour our participants. That, of course, meant we needed to collate information about them hence the impetus ...

The Impetus

While some Marists had served during World War One before entering the Society of Mary, we initially limited this current project to ordained priests and then narrowed this selection to those who were appointed to the New Zealand Expeditionary Forces (NZEF).



Figure 1: Marists who served as chaplains with the New Zealand Expeditionary Forces.

Within Marist circles, there has been the belief that there were eight Marists who had served as chaplains during World War One:

Fr Thomas Segrief sm

Fr Segrief was the first Roman Catholic Chaplain to serve and saw service throughout the whole war. He sailed with the Advance Party to Samoa, spent time at Trentham and Featherston Camps and ministered on both hospital ships *Maheno* and *Marama*. His time on the *Maheno* coincided with the Gallipoli campaign. He joined the New Zealand Expeditionary Force with the 23rd Reinforcements, serving in England and on the western front.

He was awarded the following medals: 1914-1915 Star, British War Medal 1914-1918, Victory Medal 1914-1919, NZ Colonial Auxiliary Forces Decoration, Long and Efficient Service Medal and NZ Territorial Service Medal. (Photo 2 – left)

Fr Alexander F McDonald sm

Leaving Waimate with one of Fr Aubry's violins, Fr McDonald accompanied the 8th Reinforcements in November 1915. He was stationed for his entire service in Egypt where he ministered to the New Zealand Mounted Rifles Brigade. On occasion, he also brought succour to the Australians who were also part of the ANZAC Mounted Division. (Photo 5)

Fr Nicholas Moloney sm

Fr Moloney was commissioned into the New Zealand Chaplains' Department in April 1914 and was appointed to the position of Roman Catholic Chaplain on the hospital ship *Marama* on her first charter, second charter second sailing, third charter and fourth charter. He missed the first sailing of the second charter, as he had been posted to Trentham Camp. In addition to his World War One medals, Fr Moloney also received the New Zealand Territorial Service Medal in 1930. (Photo 2 – right)

Fr Jean Barra sm

Initially appointed Honorary Chaplain to the Wanganui Irish Rifles on 23 May 1910, Fr Barra was called up by the French Army in 1916. With the support of Fr James McKenna, Senior Catholic Chaplain, and the approval of the Minister of Defence, Fr Barra was appointed Military Chaplain (Roman Catholic) to the New Zealand Expeditionary Forces (18th Reinforcements). Fr Barra saw service in northern France in 1917 and 1918 at the New Zealand General Hospital at Walton on Thames. (Photo 6)

Fr Francis Bartley sm

Fr Bartley was Curate at Nelson when he was appointed to leave with

the New Zealand Expeditionary Force (21st Reinforcements). He served in northern France in the second half of 1917. Unfortunately, health issues led to him being invalided back to New Zealand. However, he continued in the Chaplain's Department, being awarded the New Zealand Service and Long and Efficient Service Medals in 1930 and the Efficiency Decoration in 1935. (Photo 3)

Fr Célestin Lacroix sm

Fr Lacroix became a Chaplain to the 13th Regiment of the Territorial Force in June 1916. When another chaplain was required for service abroad, Fr Lacroix was nominated; however, at age 49 he was four years past the age limit for chaplains and required the special approval of the Minister of Defence to take up the position. He was a Curate in Greymouth when he left on board the *Tofua* in April 1917 (25th Reinforcements).² Fr Lacroix's service was spent at the New Zealand Stationary Hospital at Wisques, Pas-de-Calais, France.

On route to taking up his post at the Hospital, Fr Lacroix's train was involved in an accident. Fr Lacroix assisted in rescuing other passengers, which led to the Army Commander recording his appreciation for gallant conduct in the 2nd Army Routine Orders of 5 November 1917. (Photo 1)

Fr Michael Murphy sm

Fr Murphy's first religious appointment was to Timaru from where he left in November 1917 for Trentham before embarking with the 33rd Reinforcements, though being commissioned in the New Zealand Chaplains' Department in June 1912. He was initially stationed in England, leaving for the western front in June 1918, where he completed his duty. He was given official leave to visit Rome before returning to New Zealand in September 1919 on the *Remuera*. (Photo 4)

Fr Joseph Cullen sm

When Archives New Zealand started releasing the digitised copy of files from the Military Personnel Files series (18805), we found the accessions for the military history sheets, but could not find one for Fr Cullen. Why could not we find his? If we could not find his, could there be also be others missing?

Finding Fr Cullen

The first connection to make was with other records on Archway, Archives New Zealand's database. The answer was to be found in series 8653 – Army Lists and Registers of Commissions [record group].

Perusing the Register, answered one of our initial questions, "Were there other Marists who had been chaplains?" In all, another 14 were found; of those nine had territorial or World War One files on Archway.

There was Fr Cullen on the list, with his official register number, but still no record.

Fr Cullen, along with his brother Frank, had featured in Haigh's book³ as being the only brothers to serve as chaplains. But this did not help find his record.

The Wellington Sole Archivists' Group had visited NZ Defence Force Archives in 2013, so contact was made with the Registrar, Christine Edney to see if she could shed any light. Fr Cullen's date of birth had been incorrectly input into the system. Christine very kindly sent us a copy of his personnel file and added it to the pile for digitisation.

This informed us that Fr Cullen had served solely within New Zealand. We learnt from this that military history sheets were created only for those who had served with the NZEF.

Archdiocesan Archives Wellington

The equivalent of today's Military Ordinariate was run from the Archbishopric in Wellington. To be appointed chaplain, support was required from both the Marist Provincial as well as from the Senior Roman Catholic Chaplain, Monsignor John McKenna, Parish Priest of Masterton.⁴

Archbishop Francis Redwood and Coadjutor Archbishop Thomas O'Shea were both Marists. Many chaplains, including Bishop Cleary of Auckland wrote to them during World War One. We were fortunate to find correspondence from four of the seven Marists who served with NZEF.

It was in this collection that the next mystery appeared and more connections were needed to be made to solve it.

A tale of two photos

In the Archives of the Archdiocese of Wellington, there is a photo⁵ which has a striking likeness to one in our collection, which had always been known as Fr James Joseph McMenamin's burial service.⁶ Fr McMenamin had been the Parish Priest at Petone and was killed by a shell at Messines on 9 June 1917 while attending to the burial of a fallen soldier.

The photos (on next page) show the same people, but are they at a different event or even location?

Fr Raphael Vandaele, Parish Priest of Nieppe, had organised Fr McMenamin's burial in the parish priests' vault.⁷ Could he be the unidentified priest in the photo?

Fr Barra, in a letter to Archbishop O'Shea, had described the All Souls' Day mass that he had organised, without specifying the location.



Figure 2: Archdiocese of Wellington Archives (Box 381 – Military Ordinariate: World War 1 Chaplains / Taranaki-Waikato Wars).

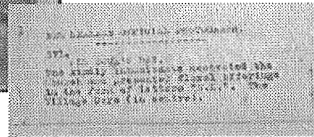


Figure 3: Marist Archives Wellington – PSC700.

As the photo from the Archdiocesan Archives had “Official Photograph” affixed to the back, Archway and the online collection from Alexander Turnbull Library were scoured with a variety of search terms.

Connecting with France

At the same time, information was sought in France. The parish of Nieppe is within the Diocese of Lille. Did the Diocesan Archives of Lille hold any records of the burial or the mass? Did they have a photo of Fr Vandaele to confirm whether he was the parish priest in the photo?



Figure 4: L'abbé Vandaele, Diocesan Archives of Lille.

Yes to the burial, no to the mass. Yes to a photo;⁸ this confirmed that Fr Vandaele was not the priest in the photo. The Archives holds the historic parish register that Fr Vandaele maintained during the war.⁹ He lists the Roman Catholic chaplains who were in Nieppe in 1917 and documents Fr McMenamin's burial in the parish priests' vault.

Further Internet searches identified Niepkerke: Nieppe Historical Society. A local newspaper article had mentioned that the Society had access to the diaries of an inhabitant who detailed life in Nieppe during the war. Was there any mention of Fr McMenamin's burial or mass? Attending mass for the troops was mentioned, but nothing specific.¹⁰

A connection through Niepkerke



Figure 5 (left): The grave of New Zealand army chaplain James Joseph McMenamin, killed in World War 1, France. Royal New Zealand Returned and Services Association: New Zealand official negatives, World War 1914-1918. Refl. 1/2-012808-G. Alexander Turnbull Library, Wellington, New Zealand. Figure 6 (right): The parish priests' vault at Nieppe, 2014. Photo taken by Nathalie Fache, Archivist of Nieppe.

was made with the town's archivist, Nathalie Fache, who indicated that the All Souls' Day photos were not taken in Nieppe.¹¹ However, she was very happy to receive information and a photo about Fr McMenamin, which will be included in the town's information on the fallen.¹²

A photo taken by Henry Armytage Saunders of Fr McMenamin's resting place was shared with Nathalie, who took this photo from a similar angle 97 years after Saunders.

All Souls' Day Service

The search of Alexander Turnbull Library had identified that the All Souls' Day mass photos had been taken in the village of Selles, Pas-de-Calais. A request was sent to the Diocesan Archives of Arras as to whether they had a record of the event and a photo of the parish priest.

No photo existed of the parish priest, but Fr Adolphe Roger had written a report at the request of his Bishop reporting on the parish during the war. In the report, mention was made of the presence of New Zealand troops and the All Souls' Day mass.¹³

Fr Barra described in vivid detail the service in his letter to Archbishop O'Shea dated 7 November 1917:¹⁴



Figure 7: Church service commemorating All Soul's Day in Selle, France. Royal New Zealand Returned and Services Association: New Zealand official negatives, World War 1914-1918. Ref: 1/2-013003-G. Alexander Turnbull Library, Wellington, New Zealand.

The parade came off all right; and on Monday 5th November, at 10 am the Holy Sacrifice was celebrated for the souls of our Heroes. The church was beautifully decorated. Black hangings covered the walls round; a large black cross stood well at the back of the altar; the catafalque was draped with a French flag, the flags of France and Britain posted in mourning at the four corners of it. In front of the sanctuary a large cross made of flowers, with the letters NZ made equally of flowers, gave to all the meaning of the ceremony. Over the sanctuary arch a banderolle was hung with these words upon it, "Eternal Rest Grant to Them, o Lord". Against the four pillars of the nave could be seen in large silver letters the four names of New Zealand fame in this war: Gallipoli, Somme, Messines, Ypres. The Curé sang the mass and the parish choir executed the liturgical singing with great sweetness and devotion. All the boys went to Holy Communion, led by their officers who knelt first at the Holy Table. It was a magnificent act of faith which brought tears to the eyes of the French people present. Fathers Bartley and Segrief had come to help me and the work went on quickly and well: I feel sure that God was pleased with the men. After a short sermon the men marched out of the church into the cemetery where the burial service was solemnly read for the dead who in the line have never had the blessing of the Holy Church over their sacred remains. It was most impressive! Four priests stood there at the foot of the Cross of Salvation, by the side of the immortal flag of France in the hands of a veteran wounded at Verdun, and all our noble NZ Catholic soldiers around. Angels of heaven, who witnessed the faith and devotion of those men, the religious silence of heroes as the glorious words of the Ritual were read out, write that scene down in the records of God! Carry to the trenches the protecting blessing of Christ and give joy to the bones of those who now sleep there, their last long sleep! "Exultabunt ossa humiliata!"¹⁵

Connecting with the Community

Our initial outreach efforts have been the memorial display in the Marist Archives and an article in the Marist Messenger, with others in the pipeline. The link to the online article has been shared with the archives in France, which contributed information.

Where the records are

In order to create the memorial display which tells the story of our chaplains, we have had contact with the following organisations:

Marist Archives Rome

St Patrick's College Wellington Archives

Archives New Zealand

New Zealand Defence Force Archives
 Alexander Turnbull Library
 Archdiocese of Wellington Archives
 Diocese of Lille Archives
 Diocese of Arras Archives
 Nieperkerke: Nieppe Historical Society
 Auckland Museum
 New Zealand Military History Society
 Archives départementales des Côtes d'Armor

This whole project has demonstrated the rewards of archives keeping in that we only had part of the jigsaw and by connecting with other archives institutions we were able to fill in the missing gaps. The Marists themselves have been pleasantly surprised by the information which has been uncovered about their early confreres.

Endnotes

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15. Humbled bones shall rejoice, *Psalms* 51:8.

Theatre Archives in New Zealand: The newly branded Theatre Archives New Zealand is reaching out to fringe theatre and the archives community¹

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Introduction

The cultural life of a country tells us a great deal about its mores and values, its concerns and aspirations. The cultural activities that flourished in colonial New Zealand and that continue to flourish today provide insights into contemporary New Zealand, and a window into the past, as well as being of absorbing interest in their own right. Cultural history is becoming a noteworthy field of study of increasing interest to academic researchers and social historians, and represents an important area for archivists and managers of special collections in our museums and archives to take on board. That said, outside of the major cultural institutions, and even within them, it is not the easiest area for repositories to focus on. Creativity and record-keeping are not instinctive bed-fellows, and cultural archives are often poorly cared for when they exist, and their value overlooked. This requires a more hands-on approach from those who do recognize the value of archiving cultural activities, and a pro-active interventionist approach.

The history of theatre in New Zealand, which goes back to the 1840s, has not been well recorded, and many precious documents have been irretrievably lost. While some notable performances are advertised and recorded in newspapers of the day, often the more interesting aspects of theatre history, the archives of the companies that come and go, the stories of the flamboyant, creative directors, players, designers that give them life, and the buildings that inspire such affection, are not well recorded. Rather like the travelling players in Hamlet, theatre can often be a precarious, adhoc, hand-to-mouth activity, dependent on the favour of patrons and audiences, characteristics it shares with many of the arts. But the short lives of most theatre companies in New Zealand, and the

ephemeral nature of the theatrical event itself makes it harder to capture this vital element of New Zealand's cultural history than almost any other art form. And when companies collapse, and theatres close, the focus is on current employees rather than records of the past. So it was when Auckland's Mercury Theatre collapsed in 1992, when the liquidators gave a small team of librarians less than twenty-four hours to rescue the Mercury's voluminous records. In such events, the first seeds of the the New Zealand Theatre Archive were sown.

History of Theatre in New Zealand

New Zealand theatre has a history as long as that of European settlement of the country, and dates back to the large number of British immigrants to New Zealand in the late 1830s.² Some of the new settlers may have entertained themselves onboard ship during the long journey to New Zealand, and certainly amateur theatricals will have been part of the culture that many settlers brought with them. According to McLintock³ the first recorded theatrical performance in New Zealand was of *The Lawyer Outwitted*, presented by David C. Osborne on Christmas Eve 1841 in a building called the Albert Theatre which adjoined Watson's Exchange Hotel in Auckland, although it is unlikely that this was in fact the first actual performance. The demand for entertainment in the new colony appears to have been considerable, for McLintock goes on to record that following the first theatrical entertainment in Wellington in 1843, there was a performance of *A Ghost in Spite of Himself* and another crack at lawyers, *The Village Lawyer*, produced by James Henry Marriott and 'a comedy of amateurs'. Marriott went on to open New Zealand's first theatre proper, the Royal Victoria, behind the Ship Hotel, in Manners St, Wellington.⁴ McLintock notes:

... eighteen months later this company of shopkeepers and artisans moved to the Britannia saloon, where, by courtesy of the Oddfellows Lodge, in the four years that followed Marriott and his players presented nearly 300 productions to more than 68,000 people.

Auckland was not to be outdone. Australian theatre pioneer George Buckingham opened a professional production of *The Two Gregories* and *Lovers' Quarrels* on Boxing Night in 1843,⁵ and opened his Royal Victoria Theatre in Auckland the following year. The 1850s and 60s saw many theatres converted, opened and abandoned, and theatre companies come and go, and there are records of theatrical performances as early as 1857 in Christchurch and 1861 in Dunedin. This activity, as McLintock notes,

was for many decades heavily dependent on the vitality of theatre in Australia, actors and touring companies regularly crossing the Tasman, and relocating to parts of New Zealand where audiences were most plentiful (including Otago during the goldrush years). But as Nola Millar notes in her contribution to McLintock's *Encyclopedia*,⁶ amateur actors and actresses, and from the 1840s onwards soldier-actors and garrison theatres kept the theatrical tradition alive in between seasons of so-called 'professional' companies. Amateur theatre continued to thrive from the 1870s through to the late 20th century, from local repertory societies in cities and most towns, to university dramatic societies. Some groups were particularly long-lived, the Dunedin Shakespeare Club surviving from 1887 until the 1960s, and some small independent theatres such as the Careys' New Globe Theatre in Dunedin had professional aspirations. Many a talented actor who learned their trade on the stage of the local 'rep' departed to the UK to fame and fortune.

Between the 1880s and the First World War, Australian entrepreneur J. C. Williamson (himself, along with his wife Maggie, an actor as well as theatre company manager) provided a constant parade of touring productions. Popular artists from Britain as well as Australia were seen in productions ranging from Shakespeare to melodramas, Ibsen to vaudeville, as well as musicals in the 1920s. Although the frequency of productions diminished during the Depression and the Second World War (it was also affected by the rise of the talking movies), the post-WWII period saw several tours of the Old Vic company, (with Laurence Olivier and Vivien Leigh), the Stratford-on-Avon based Shakespeare Memorial Theatre, (now the Royal Shakespeare Company), and other stars such as Dame Sybil Thorndike and Sir Ralph Richardson, productions which are still remembered today. (Posters signed by the stars that hang in some of our larger theatres are testament to this.)

But more important in the cultural history of New Zealand was the emergence in the 1960s and 70s, following on from many short-lived earlier attempts such as the New Zealand Players (formed by Edith and Richard Campion) and the Southern Comedy Players, of a new group of professional New Zealand companies many of which are still functioning today: Downstage (1964-2013), the Mercury Theatre (1966-1992), the Court Theatre (1970-), the Fortune Theatre (1973-), Centrepoint Theatre (1973-) and Circa Theatre (1976-). While plays by New Zealand playwrights had been performed over the previous century, (most notably the plays of R. A .K. Mason, produced at the Peoples Theatre he co-founded in Auckland in the 1930s),⁷ these new professional theatres

quickly established a culture of performing New Zealand plays along with the classics and contemporary world drama. Although Bruce Mason had been directing and performing his own plays since the 1950s (including the first performance of *The Pohutakawa Tree* for the Champions' New Zealand Players in 1957) and had been performing his one-man show *The End of the Golden Weather* throughout New Zealand since 1959, few other playwrights saw their work on stage. But that changed with the production of Peter Bland's *Father's Day* (starring Pat Evison) in 1966, and since then New Zealand theatre has experienced a 'coming of age' with cultural landmarks such as Roger Hall's *Glide Time* (1976), Greg McGee's *Foreskin's Lament* (1981), Renée's *Wednesday to Come* (1985), Hone Kouka's *Waiora* (1997), and other iconic works that are now part of the New Zealand literary canon.

Today's emerging theatre talent can be found as much in the 'off-Broadway' venues as in the now 'established' professional companies. These groups, companies such as Auckland's Silo Theatre, and The Basement, Wellington's BATS Theatre, Maori theatre company Taki Rua, or any of the more energetic ad hoc theatre groups that spring up in all New Zealand's main cities are often seen as more innovative and risk-taking than the established theatres.⁸ Some have become so successful as almost to be regarded as mainstream, making way for a new wave of 'fringe theatre'. But just as in the early days of New Zealand theatre, their very informality, and the temporary nature of the company performing, takes us back to the same problem – keeping records and archiving productions is the last thing on anyone's mind when there's a 'show' to get on stage, let alone when it's time to break the set and get the next show up. Even where there is a parent company of some permanence overseeing a production this is often the case. Recently a call went out to those involved at the time and to theatre buffs around New Zealand, 'can anyone locate a photograph from that first production of *Glide Time*?' None were to be found.

The New Zealand Theatre Archive

The New Zealand Theatre Archive was incorporated under the Charitable Trusts Act 1957 on May 29, 1997. The original Board of Trustees, who had been meeting for some time to decide on a constitution for the organization, comprised people from the world of theatre: some such as Bill Sheat and Pat Hawthorne had been involved in the early days of Downstage; the Theatre Federation (Judy Russell) and Toi Whakaari/the New Zealand Drama School (Ruth Graham) were represented, as well as the

academic research community (Drs David Carnegie and John Thompson); representatives of the library and archives community (Jim Traue and Rowena Cullen), and longstanding theatre critic Laurie Atkinson were also included. The involvement of all potential stakeholders was an important and deliberate feature of the composition of the Trust Board, and as the Constitution notes, the Board of Trustees would seek

to recognize the existing collecting agencies, the professional theatres, the wider theatre community, and the universities and their common long term objectives to promote interest in and awareness of the need for preservation of New Zealand's theatre heritage.

The charitable status of the Trust was essential to the Board, and is conscientiously maintained in order to preserve the Board's eligibility to apply for public and community funds. Grants from the Lotteries Board and the Lion Foundation have been essential and generous sources of funding in the past, and the Trust Board could not have achieved anything without them (although it would have to be noted that the current funding environment is not sympathetic to organisations of this kind).

Clearly, as can be seen from the brief account above, there are some theatre archives in existence, and a number of histories. McLintock makes use of sources such as Hurst's *New Zealand Theatre: Music and Stage in New Zealand* (1943), *New Zealand Theatre and Motion Picture Magazine*, which ran from 1920 to 1950, Simpson's *A Survey of the Arts in New Zealand*, and J and R Reid's *Prompt Book* (1961). Individual histories of local repertory societies and theatre groups have been published, not to mention John Smythe's detailed narrative *Downstage Upfront: the First 40 Years of New Zealand's Longest-running Professional Theatre* (VUP, 2004), and Nicholas Tarling's *Wit, Eloquence and Commerce: A History of Auckland's Mercury Theatre* (Connaught, 2007). Some of the Mercury Theatre Company archives had already been deposited in Auckland City Archives when Theresa Graham and her team were summoned by the liquidators to rescue what remained in 1992. The Fortune Theatre archives (and Roger Hall's papers) are held by the Hocken Library, and there are some records of Circa and Downstage in the Alexander Turnbull Library. But overall the picture is patchy, and much valuable material is still held by individuals, unprotected and uncatalogued.

As it set out on its mission to remedy this situation, the New Zealand Theatre Archive defined its core tasks as being to:

- enhance awareness among theatre practitioners, both amateur and professional, of the importance of preserving New Zealand's theatre heritage;
- develop knowledge and understanding in the theatre community of how this should be achieved;
- support theatre groups in the management and preservation of their archives;
- identify all theatre archives held by repositories, theatre organisations and individuals, list them to enhance access to them, and encourage theatres and individuals to place their archives in secure repositories.

In pursuit of these goals a number of projects, the first of which was fund-raising, got underway. Early and substantial grants from the National Library of New Zealand, the Macklin Bequest, the Lion Foundation, and the Wellington Community Trust, not to mention the personal generosity of some of the Trustees, enabled the work of the Trustees to get underway, and Dame Kate Harcourt accepted the position of Patron – a position she still holds.

The Macklin Bequest grant enabled the Trustees to employ archivist Ellen Ellis in a part-time capacity to start work on the first major project, the creation of a database listing archives held by various theatre personnel, as well as repositories holding theatre archives (and what those archives consisted of). This database was created in DB Textworks, the data collected by surveying all theatre groups, individuals, and repositories that could be identified. A productive partnership was developed with Victoria University of Wellington (the School of English, Theatre and Film, as it was then), which provided shared office space, a networked pc, and an email address, and later hosted the NZTA web site. The database, which currently has more than 350 entries has now been copied to The Community Archive (the former National Register of Archives and Manuscripts) maintained by Archives New Zealand, and thus is publicly accessible and searchable via the Internet. Ongoing work to increase the number of entries, keep entries and contact details up to date, and get a new generation of theatre practitioners to report what they are personally holding, (not to mention the ongoing effort to cajole some leading theatre practitioners to contribute records of the archives they hold) is one of the Trust's main activities.

The next major projects of the Trust Board were to publish a brochure that could be distributed through theatres, Playmarket, at workshops, and any events promoting theatre history, and the creation of a manual to advise groups and individuals how to care for their theatre archives.

This was also a task undertaken for the Trust by Ellen Ellis. The manual *Caring for Your Theatre Archives* was first published in 2005 and reprinted in 2008, before being revised and updated in 2014 with the help of publishing students from Whitireia Polytechnic to be issued as an e-book available on the Playmarket web-site. The manual, of which over 150 copies have been sold, and which has been used by many community organisations beyond the theatre community, and by Rosemary Collier in the community archive training courses she has run for many years, was reviewed in *Archifacts* in 2008 (after the reprint). Reviewer Deirdre Wogan noted that, in contrast to other manuals, *Caring for your Theatre Archives* makes no assumptions about a group's expertise and does not make any assumptions about budget. As she notes, it has

an unusual manual format, directed at groups with little or no archival background. It begins with a Guide to the Manual: a series of questions posed to help the group decide whether or not to look after their own archives. The questions are set out with two possible answers: choose 'yes' and the guide directs the reader to an appropriate chapter; choose 'no' and the manual warns of the possible consequences and suggests alternatives. For example, having established that the group holds theatre records and archives, the manual asks the question: 'Do you want to keep them in your custody, permanently or temporarily?' If the group decides on transfer to a suitable repository the manual provides a list of repositories for theatre archives and an indication of the kind of preparation required before transfer. If the group decides to manage its own archives, further questions refer the reader to appropriate chapters in the Manual ... Chapter formats are standardised: each begins with general information and definitions, going on to issues to consider and procedures to follow to complete a task. The language is clear and straightforward, definitions are introduced as they are needed, tasks are dealt with in a practical way, and theory is kept to a minimum while still covering the essentials of provenance, original order and record series.

This simplicity is one of the factors in the manual's success (which hopefully will continue with the electronic version). Copies are found around the world and in 2012 the Trustees were delighted to receive a communication from the American Theatre Archive Program, enquiring about reproducing it for their own use. While the Trustees worried about intellectual property issues, and what, if anything to charge as a royalty, the ATAP eventually decided to make use of a number of sources, and while acknowledging the NZTA manual, made less direct use

of it than expected. Their manual, available online on their web-site⁹ as a downloadable pdf file under a creative commons license, takes a more traditional approach, and assumes that the company interested in archiving has offices and staff (and some stability) and that a professional archivist will be involved.

Once the core tasks were underway, and acutely aware that some 'old war-horses' of the contemporary New Zealand theatre scene were starting to take their final bows, the NZTA decided to take a more proactive role in preserving theatre history. Application was made to the New Zealand Oral History Awards (originally established as part of the Sesquicentennial Fund), and subsequently to the Lotteries Board for the recording of oral histories of notable theatre personalities. A total of 16 oral histories have to date been commissioned by the Trust, funded through these sources and private donations. Most are listed on the NZTA web page, and all are lodged in the Alexander Turnbull Library with appropriate indexing and summary of contents.

As the World Wide Web became a more dominant form of communication, the NZTA realized that it could reach far more people through a web-site than by brochures and workshops alone. The web-site, hosted by Victoria University, and created in Dreamweaver was intended to duplicate the brand and logo of the original brochure, designed by Roger Joyce in startling red with a logo intended to capture the look and feel of a theatre poster from colonial times.

It also made extensive use of photographs from historic productions (all of which initially had mouse rollover identifications). The web-site (<http://www.victoria.ac.nz/nzta/index.htm>) explains the mission and main activities of the Trust, the database, the manual and the oral

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archives, and links to repositories, theatre groups, and other theatre archives around the world. That web site, which is currently under redesign and reconstruction, has become increasingly difficult for the organisation to maintain, as the University has brought in stricter controls on web authoring, and templates for content. It has become difficult to keep the web-site up-to-date, and looking fresh. A number of Trustees began to feel that these constraints and the ready availability of free and reliable web-hosting sites would make it possible for the Trust to take back responsibility for its web-site and have it independently hosted. This is in progress.

### **Reinventing the NZTA as Theatre Archives New Zealand and Reaching Out to Fringe Theatre and the Archives Community**

Recently the New Zealand Theatre Archive adopted a new trading name Theatre Archives New Zealand. We are currently in the middle of rebranding, and the current focus of the Trust Board is on a reinvention or re-engineering process that will see the organization better placed to survive, and move forward in the 21st century. A series of hui and planning meetings in 2013 and 2014 have focused on ensuring the sustainability of the organization, and its relevance to contemporary theatre in New Zealand. Firstly, this has meant looking at its financial security. Like all small community organizations, Theatre Archives New Zealand lives hand to mouth. Grants never include overheads, and there is no subscription-paying membership who contribute funds in return for specific benefits. The benefits of our work are diffuse and long term. This also makes web-based solicitation of funds (such as Pledgeme and Give-a-Little) a little tricky unless they are focused on a specific personality or theatre group perceived to be 'at risk', and in need of our intervention.

The approach that has been adopted under the rubric 'sustainability' is to acquire more stable and financially secure partners – hence the MoU signed with the University of Victoria, and more recently with Playmarket. Not that it is correct to say that Playmarket is very secure financially, but it is a larger organisation, with an income stream, and it sees its mission as very closely aligned with ours. In addition, the re-issuing of the manual as an e-book through Playmarket enhances the income stream of both Playmarket and Theatre Archives NZ and we anticipate a pro-active marketing plan for the manual in 2015.<sup>10</sup>

Equally important is the development of closer relationships with other theatres and community groups. Despite several attempts in recent years to reach more theatre practitioners, especially some of the new

younger stars (directors, actors and companies) emerging on the theatre scene, we have had virtually no responses to our requests to people to complete our survey form which records what archives they personally hold, or what their group holds. We are trying to change our message and focus more on what we want theatre personnel to do, that is, to realize the value of their archives, to care for them properly and deposit them regularly, and we are trying to focus less on telling our story. It's a good story and we feel we have a number of achievements in our short history, but it is not our key message. So we are rebranding, with new colours, a new logo, a new brochure, and a new web-site (not to mention our FaceBook page), all of which must reflect our new message. "What you're doing is really important and interesting – let's make sure proper archives are kept."

One of our most important partnerships moving forward is with the professional archives community. Those who work in the collecting archives field, and in the repositories themselves, know well how valuable this material is. Every one of these professional archivists is also a member of their own community, participating in the life of their community and often attending theatre and arts events. This puts them in an ideal position to act as a catalyst in this important endeavour, to go out into the community, to take the opportunity when going to a show to talk to the cast and director about archiving, or contact theatre groups in their own neighborhood. A partnership between the archives profession and Theatre Archives New Zealand could ensure that the message gets out to this emerging group of young theatre practitioners – that the importance of archiving in this key area of artistic endeavour in New Zealand is both recognised and promoted. The Theatre Archives New Zealand Board of Trustees is considering developing a new form of membership or associateship that would allow archivists to form a closer liaison with the Trust, and share in the endeavor.

So this is a call to all archivists who love New Zealand theatre and would be happy to be ambassadors for Theatre Archives New Zealand. Let's all get involved in saving our theatre heritage. Contact us at: [theatrearchivesNZ@vuw.ac.nz](mailto:theatrearchivesNZ@vuw.ac.nz) for brochures, or to become a friend or associate. Contact your local theatre groups to see if you can help them ensure that their archives are well cared for, and encourage them to place them in your repository.

**Endnotes**

1. This paper is based on a presentation to the Specialist Collections session at the Joint ASA/ ARANZ conference, Connecting: Past, Present and Future, on Wednesday 1 October 2014.
2. At this point we should acknowledge the theatricality as well as the deep meaning of much Maori ritual, protocol, and social performance such as the haka, and the vitality of contemporary Maori theatre which draws on these traditions.
3. McIntock, A.H. ed. *An Encyclopedia of New Zealand*, 1966.
4. Where the Midcity Cinema was until recently. A brass plaque was placed there in 2003.
5. McIntock, *ibid*.
6. Millar, Nola. Dramatic Societies, in *An Encyclopedia of New Zealand*, ed A.H. McIntock, 1966.
7. Barrowman, Rachel. *A Popular Vision: the Arts and the Left in New Zealand, 1930-1950*. Wellington, VUW Press, 1991.
8. Mark Derby. 'Theatre companies and producers – Theatre companies since the 1970s', Te Ara – the Encyclopedia of New Zealand, updated 21-Oct-14 URL: <http://www.TeAra.govt.nz/en/theatre-companies-and-producers/page-4>
9. <http://www.americantheatrearchiveproject.org/atap-manual-preserving-theatrical-legacy>
10. The e-manual is available at: <http://www.playmarket.org.nz/bookshop/products/caring-your-theatre-archives>

# Usage of Recordkeeping Systems: A Question of Trust

Jean Hitchcock and Gillian Oliver

An organisation's or community's information culture is one of the facets for analysis identified in the re-conceptualisation of records management as recordkeeping informatics.<sup>1</sup> Some features of information culture are very resistant to change, others are more susceptible to modification. The trust that users have in recordkeeping systems has been acknowledged as a characteristic of an organisation's information culture, furthermore one that is very open to influence by records managers.<sup>2</sup> The extent to which records managers are aware of this phenomenon though has not been explored in any depth. The research reported in this paper attempted to investigate records managers' awareness of trust issues in the New Zealand public sector and in particular to find out

Whether records managers perceive that lack of trust impacts on employee use of recordkeeping systems

The strategies that records managers implement to encourage employee use of recordkeeping systems

The paper begins with a review of the literature which has discussed the human behavioural issues encountered when implementing recordkeeping systems, with a particular focus on trust. This is followed by the presentation and discussion of findings from an online survey of records managers in the New Zealand public sector.

## People and Recordkeeping Systems

Although the focus of much of the records management literature is on systems, standards and techniques, it has also been acknowledged that people, the users of our systems, play a significant role in information management.<sup>3,4,5</sup> Looking back over two decades of managing electronic records, McLeod and Childs<sup>6</sup> found that successful records management is still a problem for many organisations. McLeod and Childs used the Cynefin framework to test data from an empirical research project that investigated strategies for improving electronic records management. The data had been gathered from participants around the world, in

research conducted over a period of years. They concluded that the people issues around electronic data management can be managed, but that understanding the nature of the issues is vital to selecting the right approaches to tackling them.

The foundations of human society are built on trust,<sup>7</sup> and we could not conduct our modern lives without trust; however, it is a difficult concept to define. One definition of trust from the Oxford Dictionary<sup>8</sup> is the “firm belief in the reliability, truth, or ability of someone or something.” Huotari and Iivonen<sup>9</sup> summarize their findings about trust by stating that

trust is based on expectations and interaction  
trust manifests in people’s behavioral patterns  
trust makes a difference

They go on to explain that because trust is based on people’s expectations it is necessary to understand these expectations to build a trusting relationship.

Trust is a fluid concept,<sup>10</sup> with the general notion being an assumption that your expectations will be fulfilled: trust is necessary for us to cope with the complexities of daily life. The sociologist Nooteboom<sup>11</sup> believes that trust is not all-or-nothing, that there are degrees of trust, and that these degrees of trust are difficult or impossible to measure. He explains that it is natural for people to have two frames of mind; because humans have an instinct for survival and the guarding of our resources, as well as an inclination to be a loyal member of a community. The frame of mind depends on the individual, their character, experience and circumstances.

Records are instruments of trust as well as objects of trust in themselves,<sup>12</sup> and we need to be able to trust records to be authoritative enough to support or deny actions.<sup>13</sup> To ensure effective recordkeeping, Oliver and Foscarini<sup>14</sup> tell us: “We need to not only make sure that our systems are trustworthy, but also make sure that our users too share that trust.”

There is no silver bullet for electronic records management and the full impact of the system chosen will only become apparent over time, sometimes with unanticipated or undesirable consequences.<sup>15</sup> In a study of human computer interaction it was found that maintaining the trustworthiness of the systems was crucial to keep the user willing to interact with the system.<sup>16</sup> Various strategies have been identified and discussed in the professional recordkeeping literature to promote the use

of recordkeeping systems, including support, training, and encouraging senior management leadership.

Support for end-users is essential<sup>17</sup> to overcome uncertainty, and training and communication are tools that can help overcome users' resistance. The importance of training has been noted repeatedly<sup>18,19,20</sup> as a factor in compliance in recordkeeping, and particularly with regard to EDRMS systems. Training is also seen as a way to allay fears.<sup>21</sup> Formal training is not always effective and Oliver and Foscarini stress that training must be sustainable, and should be designed in accordance with user needs.<sup>22</sup>

The role of management, especially senior management in promoting recordkeeping, has been strongly emphasized in the literature and their support is considered vital<sup>23</sup> to the success of a records management programme.

McDonald<sup>24</sup> identifies the main cause of user resistance to engage with recordkeeping systems as a failure to identify and define work processes. He also identifies the lack of understanding of the benefits of a system, lack of user friendliness, lack of integration with other technologies and inadequate approaches to classification and retrieval, as contributing factors. Similarly, Johnston and Bowen<sup>25</sup> state that the notion of trust is important in that although an electronic document and records management system (EDRMS) can be trusted to ensure that records are authentic and reliable, a key element to successful implementation is user acceptance.

One of the key findings from recent research into electronic records management has acknowledged that 'records professionals may be part of the problem as well as part of the solution'.<sup>26</sup> Barbara Reed<sup>27</sup> has also noted that recordkeeping professionals can be resistant to change, focusing on the system rather than the changing needs of the information environment. A study of our cognate profession, librarianship, found that the greatest challenge to transforming library services lay in transforming the knowledge, skills and abilities of library staff, and to overcome a traditionally conservative mindset.<sup>28</sup> Hence it was considered important to investigate the perceptions of records managers, and in so doing help raise awareness of the dimension of the user aspect relating to trust.

### **The Survey**

An online survey was developed in order to investigate issues relating to trust present in the New Zealand public sector. Questions aimed to elicit

records managers' perceptions and also to probe the areas identified from the literature as having a possible impact on trust: management support and training. The survey was piloted by three individuals with a recordkeeping background who would not qualify as part of the survey population. This testing resulted in increased clarity of some questions. Invitations to participate were sent out via the nzrecords electronic mailing list in March 2014. The survey was restricted to records managers in agencies subject to the Public Records Act 2005 (PRA). This group was chosen because of the legal obligations to create and maintain records by public sector employees, in accordance with PRA requirements. The first 12 questions required tick box answers: respondents were asked to indicate their level of agreement to statements by selecting answers from a five point Likert scale ranging from 'strongly agree' to 'strongly disagree'. The final three questions aimed to collect qualitative data.

Forty-two responses were received, of which 39 were complete. While this number may not appear large, it is similar to the number of organisations (43) audited in the most recent audit round by Archives New Zealand (2014) thus can be considered to represent a meaningful sample of the New Zealand public sector.

### **Findings**

The records managers responding to the survey were generally positive about their recordkeeping systems, with 27 (69%) agreeing that their system was successful, 6 (15%) disagreeing and with the remainder undecided. Although still positive, there was slightly less confidence expressed about employees' attitudes, with 23 (59%) agreeing that employees trusted the recordkeeping system, 8 (21%) disagreeing, and the remainder undecided. Significantly, the majority of records managers (29 or 74%) agreed that lack of trust impacts on employee use of the system.

The next three questions probed the situation with regard to user training. Only 18 (46%) of respondents considered that employees had received sufficient training in their recordkeeping system, 12 (31%) were undecided and 9 (23%) disagreed. Perhaps not surprisingly, only 15 (39%) considered that employees in their organisations felt confident using the recordkeeping system. A similarly gloomy perspective was taken of employees' understanding of the importance of effective recordkeeping, with only 17 individuals (44%) agreeing that was the case.

Other questions explored the role of management. Thirty respondents (77%) considered their manager understood and trusted

the recordkeeping system, with only slightly fewer (29) agreeing that their manager actively promoted its use. However, subsequent responses to the qualitative questions indicated that this positive view of management applied only to the respondents' line managers, and not managers overall in the organisation (see discussion). Almost all (38 or 97%) of respondents agreed that management attitudes affect employee compliance in recordkeeping, with just one person undecided.

Respondents were asked whether they considered changes in recordkeeping systems to be a factor in influencing trust. Twenty-five (64%) respondents agreed, while 8 (21%) were undecided and 6 (15%) disagreed. When asked if employees' confidence in the recordkeeping system helped them to comply with the aims of the PRA, only 16 (41%) agreed, 20 (51%) were undecided and 3 (8%) disagreed. The last tick box question asked whether respondents thought employees were confident that they would be able to retrieve information added to the recordkeeping system in five years time. Twenty-two (56%) agreed, 10 (26%) were undecided, with 7 (18%) disagreeing.

The final three questions provided the opportunity for respondents to talk about their strategies and to comment on trust issues. The first asked records managers to nominate their most effective strategy to promote trust in their organisation's recordkeeping system. Almost all (36) responded, several with more than one strategy. Ongoing support, demonstration of effectiveness of the system, and training and communication were mentioned by most. Rapid response to problems was mentioned as fostering trust, as were automating the system to enable PRA compliance, and ensuring that the systems are embedded into business processes and the way people work. The use of recordkeeping champions, or peer pressure, was also found to be effective by some.

The next question looked to identify any symptoms of lack of trust. Respondents were asked about ways employees had found to bypass recordkeeping systems. The 36 records managers who answered this question listed a variety of personal 'hoarding of information' methods amongst staff. These included saving records to desktops, saving to shared or personal drives, using the cloud, using USB sticks and external hard drives, as well as email. Some, more adventurously, were altering classification structure and changing metadata. Only one respondent stated that any bypassing of the system would be unethical, and was unlikely to be deliberate.

The final question asked for any further comments. Some issues with management were noted, and several respondents commented on

the contrast between the length of time necessary to build trust, and the rapidity with which it can be lost.

### **Discussion**

Findings from this survey show that New Zealand records managers in the public sector do identify lack of trust in recordkeeping systems as a barrier to effective recordkeeping, although the extent of this varies from one organisation to another. Most respondents felt that their recordkeeping system was adequate, but fewer felt it was trusted by staff, and even fewer felt staff trusted it for long-term retrieval. Various factors were seen as contributing to user trust: management attitudes and support were identified as crucial, as were training, communication and on-going support. Less than half of the respondents felt that their staff understood the importance of efficient recordkeeping. While most respondents found that changes in systems could be a factor in loss of trust, several disagreed. A variety of hoarding of information methods were identified as well as a variety of ways to encourage trust and achieve compliance.

Most respondents were positive about their systems overall, and indicated their systems were successful. Despite this, 74% of respondents felt that lack of trust did have an impact on staff use of the system. To alleviate this situation it is important to find the factors that contribute to the building and destruction of trust in recordkeeping systems. Several records managers noted that trust is slow to build and that there is no silver bullet:

“People will trust what can be demonstrated to work efficiently”

“If the system is perceived as unstable, then there is a natural reluctance to take the risk of adding your work”.

“I think fixing bugs and errors is the most important. If people experience ongoing issues and these are not remedied it is a permanent barrier to usage”

Survey findings support observations from the literature relating to the role of management<sup>29,30,31</sup> with almost all respondents agreeing that attitudes from management affect employee compliance in recordkeeping. Respondents felt so strongly about the role of senior management that they took the opportunity to comment further:

“Employee trust will be reduced if they do not see management using the system effectively ... Inconsistency hampers the message that the

system can be trusted."

"If the head of the organisation & management level are supportive of recordkeeping systems in a regular and direct way, the employees will be. Everything starts from the top."

"Getting visible support from top level management has been patchy, where we get the support we see major strides forward, where we don't, the work is harder."

Frustrations with limited support from management show with comments like:

"All attempts to add specific requirements to performance assessment systems strongly resisted by managers. Generic statements about staff being required to use corporate systems as required are never enforced, and the worst offenders are often managers."

"If the leadership team don't stress the importance of record keeping procedures then staff will find themselves too busy to comply."

Other responses sharing successful strategies noted "strong and proactive support from senior and middle management" and "responsible recordkeeping is visibly supported by top tier managers and directors".

When asked about successful strategies most respondents mentioned training and communicating as effective strategies for increasing trust, but also emphasized the need for ongoing training and support:

"One to one inductions for all users of the recordkeeping system, including casual and contract people, by the records manager. Further assistance is available at any time that is convenient to the user."

"Engage with people who have concerns. Whether you can solve the issues quickly or not, fronting up and communicating is most often appreciated and fosters trust."

Another recommended "delivering 'tiny tips' along the way - never overloading with too much information at once."

Others commented on inadequate training:

"We do not do enough training and refresher education ... many do need refreshers on how the system works so they can gain trust."

"Most organisations I have worked in have limited resource with which to provide training and end user support."

Informal training, in the form of records champions, was a strategy some found successful.

A link between confidence and training has been suggested,<sup>32</sup> but the responses to this survey suggested that training had not been entirely successful in helping build confidence. This indicates other factors affecting user confidence, and the importance of ongoing support was mentioned several times:

"If people don't get sufficient and ongoing support they won't use it."

"I am not sure that the issue is always about trust – it is often about users having the skills and confidence to use the provided applications."

"The helpdesk is a good way to help unconfident users."

One respondent commented that trust was built by experience because "hardly anyone trusts a brand new system." This was echoed by another respondent "people will come round if they see and then start to experience the benefits of new processes – it just takes longer for some than for others!" And another found that "If system errors, issues and implementation problems are not remedied then there is an ongoing issue which is hard to overcome." A respondent who was in the process of implementing a new system found that many of the staff were blaming the new system for any user error.

It has been recommended that staff should be made conscious of the importance of records management and their responsibilities to keep records, as part of training.<sup>33</sup> In one organisation the records manager felt that "a lot of people in the business are not good with computers and do not see records as [being] important in fact they see records people as [being] a pain".

Perhaps the most confronting finding from this survey relates to the fact that although just over half of the respondents felt that employees trust their recordkeeping systems, almost all respondents listed ways staff found to bypass the system, or to hoard information. This implies that while there may be degrees of trust, trust is not absolute. Most listed personal 'hoarding of information' methods; these included saving to desktops, saving to shared drives, using the cloud, using USB sticks and external hard drives as well as sending records to email. Some also alter classification structure and change metadata. Two mentioned that some employees would simply not file anything while another stated that some felt that their work was "far too important to file in a recordkeeping system". Additional insights included:

"A hard message to pass through for us has been that the records and information belong to the organisation, not individual staff members."

"When staff get over the 'this is my stuff' idea, then the value of recordkeeping and trust in RK [recordkeeping] systems can be demonstrated really well to produce tangible results for the team."

Some organisations were attempting to tackle this problem by disabling drives. Strategies used to promote trust including ongoing support, demonstration of effectiveness, and training and communication. One respondent found that going back to basics was important for "explaining the concepts and reasons for good record and document management. Employees need to know the why as well as the what to do. Context helps to cement the ideas."

One respondent recommended the use of recordkeeping champions "Having one person in each team who understands the value of good recordkeeping and who promotes good recordkeeping in the team can make a huge difference." Another called this 'peer pressure' and found it effective, though peer pressure was found in another organisation to have negative effects, when new staff joined workgroups that were not trusting of the system. One was unsure that any strategy was totally effective because some staff do not really care. Several expanded on the concept of the slow building of trust by showing staff the advantages of retrieval and information sharing, but they noted that trust can be lost a lot faster than it takes to build it, and it can be difficult to regain.

Several records managers identified the same cause for problems they were experiencing in managing records. One respondent expressed the situation this way: "The people who are entrusted with responsibility are usually placed far down the hierarchical pecking order, and, in organisational and corporate terms, are treated as such. The very way in which organisations treat their records and archives (IM) staff serves to actually undermine the stated goal of creating, managing and maintaining good information for now and for the future."

This suggests that some records managers can see the problems in recordkeeping in their organisation, and see the potential solutions but, unless they have management support, are unable to implement them.

Records managers emphasised the need for alignment with work practices:

"It has to be EASY and seamless, or they just won't do it."

"... trust in recordkeeping systems is largely relative to the extent to which a recordkeeping system (or systems that contains records) align to business processes and how people work."

One records manager provided a vivid example of the loss of trust: their organisation had been left without a dedicated records manager for several years. The previous momentum, including trust in their system, was left to languish and the recordkeeping was left to 'go feral'. The respondent stated that if people don't get ongoing support they won't use a system and "now we've got the task of rebuilding the trust, awareness and staff capability".

### **Conclusion**

This project has investigated the levels of trust in recordkeeping systems demonstrated by staff in the public sector in New Zealand, from the perspective of records managers. Most records managers surveyed regarded their recordkeeping system as successful, but fewer thought that users trusted their systems. The fact that almost all respondents described ways in which people bypass recordkeeping systems makes it clear that the situation with regard to trust is not as clear cut as may be assumed. While trust in the recordkeeping system is not the only factor affecting recordkeeping behaviours, it is certainly an important one.

Most participants agreed that management support and involvement is vital to promote user trust. People are less likely to trust a system that they do not see their managers using, that is not set up properly, is not integrated into their workflow, is not easy to use, and that lets them down too often. Without trust we will continue to see employees developing their own workarounds, resulting in incomplete recordkeeping. It is vital for records managers to build trust; this is a slow process, and trust, once lost, is difficult to regain.

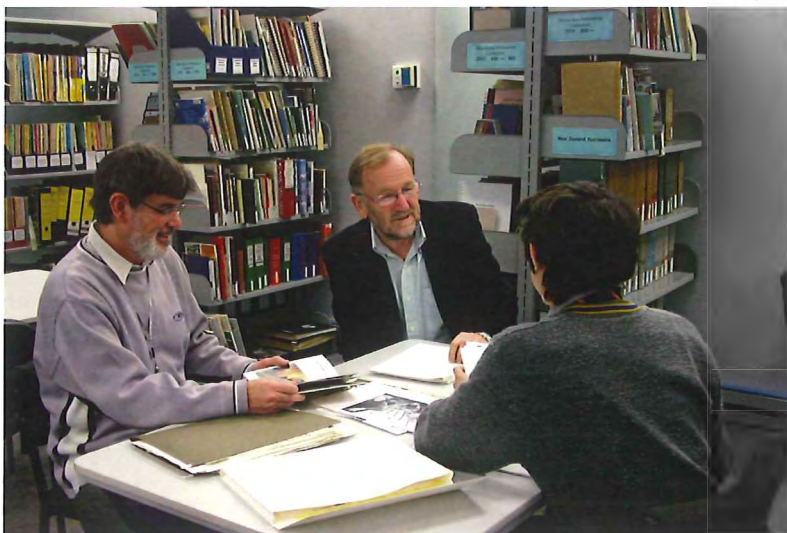
Further research is needed to gain a better understanding of user perspectives. The workarounds, which we have categorised here as being symptomatic of a lack of trust, really deserve more attention. Investigating why these are instigated may provide insight into deficiencies in recordkeeping systems. The survey collected data relating to how records professionals respond to lack of trust issues. Conducting individual interviews or focus groups would be beneficial to shed light on how open records professionals are to what may be perceived the challenges posed by lack of trust behaviours.

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## Getting to know you...

Regular feature profiling New Zealand's Archive community



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

I am Gareth Winter, the District Archivist for the Masterton District Council, based at the Wairarapa Archive, in Queen Street, Masterton's main street. I have been in this position for 18 years.

### **What services do you provide?**

The Wairarapa Archive is a part of the Masterton District Library and holds the Masterton District Council's corporate archives as well as a substantial community archive. The latter far outstrips the corporate archive in its extent. We also hold the Library's Wairarapa reference collection as well as their old newspaper and microfilm collections. We house the genealogical collection for the library, although much of that has been superseded by on-line access to genealogical databases. To assist family researchers we sub-let part of our building to the local genealogical society. They are able to connect to our free wifi, and as such can use our subscription to Ancestry.com library edition.

We happily assist a steady stream of researchers – usually about 2,000 sign in each year. They range from post-graduate university students through to primary school students. We also have a regular flow of remote researchers, usually family historians, and provide historical background on matters to Council members and staff.

It would be fair to say that our entire focus is on delivering our records (or information if you prefer) back to our community, accepting that many of them will not come in and use our records themselves. Accordingly, we are very active in the outreach field. We deliver lots of speeches and presentations to schools and community groups – 30 last year – and also provide feature stories for the local newspaper – over 250 and counting.

We have an on-going book publishing programme, with 23 volumes published by our support organisation, the Wairarapa Archival Society, ranging from major works on Wairarapa Moana (Lake Wairarapa) and other local history subjects, through smaller and more pictorial works, to a children's book about the eels that live under the ANZAC Bridge at Kaiparoro. I have written six of these and one of my staff, who has a strong interest in military history, has written three with a military focus, including one on the World War One Featherston Military Training Camp.

Our catalogue is available online and is delivered using the Civica product Exhibit. <http://bit.ly/1pJRss9>. It will soon allow us to integrate with the library's Spydus system so researchers will be able to undertake a federated search across bibliographic, archive and newspaper index records, using common authorities. Included in the online collection and able to be searched separately, Picture Wairarapa is a selection of 16,000 digitised photographs from the collection. <http://bit.ly/1f9sXzl>. These records are also available through DigitalNZ. We have also prepared a number of stories about the region which feature on our website, and have made a separate WW100 Wairarapa website <http://www.wairarapa100.co.nz/> to promote activities during the commemorations and to provide extra information for researchers. We are also posting the wartime diaries of local businessman F.P. Welch in real time plus 100 years. <https://fpwelchdiaries.wordpress.com/>. Extracts from the diary are tweeted each day as part of our social media programme, which also includes daily Facebook and Twitter postings.

### **What do you hold?**

We hold the pre-1989 amalgamation records from the territorial authorities that formed the Masterton District Council, including such

disparate bodies as the Masterton County Council, the Masterton Highway Board and the Mauriceville Cemetery Trust.

The community records have a narrow geographic focus – records from historical Wairarapa only – but have great depth, especially in rural records. As well as diaries from a range of local farms we hold records from the local Agricultural and Pastoral Associations, the local division of Federated Farmers, and the Golden Shears. We look after the records the local Plunket Society, the Country Women's Institute and Women's Division of Federated Farmers, the Masonic Lodge, and the Church of England, as well as many school records, and family and personal papers.

One of our most used collections is a set of copies of the Maori Land Court Minutes and we also hold the records from Nga Hapu Karanga, a group formed by Ngati Kahungunu ki Wairarapa as part of their Treaty of Waitangi claim process.

### **Biggest challenge for your Archive?**

Our two biggest concerns are the perennial problem of space – we are close to capacity and the prospect of a lot of records arriving post any potential local body amalgamation is frightening – and our lack of expertise in dealing with community-generated born-digital material.

### **Biggest opportunity for your Archive?**

Most of our small staff are in their 60s, so as we develop a succession strategy we have the chance to reinvigorate how we do things and how we present our information back to our community.

### **What is your favourite or most important collection or series and why?**

One of my favourites is the collection of F.P. Welch's diaries. He was a member of a large farming family in Taita and Wairarapa, who became a commission agent in Masterton and his diaries, although not hugely reflective, contain a wonderful record of life in a rural town for over thirty years. His mild hypochondria, sewing and darning, and sauce-making make for interesting reading.

But my favourite items are a number of cartoon albums put together by local man Edward Wyllie in the 1880s. We hold five of these albums from disparate sources, each a bespoke collection from a range of cartoons Wyllie produced using photo montage, as well as some of his photographs. The cartoons are of purely local interest, as they cover local political matters, but the photographic trickery techniques Wyllie

honed in Wairarapa he developed further when he moved to California, becoming one of the world's foremost "spirit photographers".

**Do you have a recent notable acquisition that you'd like to highlight to ARANZ members?**

One of the secrets of our success has been a close relationship with the local newspaper, the *Wairarapa Times-Age*. As well as providing them with many feature stories and also giving a lot of assistance for news stories, we also provide the '100 Years Ago' column and a weekly 'Photograph from the past' segment. The newspaper is no longer printed in Masterton and recently they downsized and rationalised their office space. As part of that process they decided they would donate all their historic bound copies to us, as well as their entire photographic collection dating from 1960 – over one million negatives, arranged in chronological order of publication, and with no other finding aids!

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## Book Reviews

### **Crowdsourcing our Cultural Heritage**

MIA RIDGE (ed.)

Farnham, Surrey: Ashgate Publishing, 2014

283p. | ISBN 978 1 4724 1022 1 (hardback) | £70 (website £63)

'Crowdsourcing' has been something of a buzzword in recent years; as such, it's likely to attract in equal measure interest and suspicion. First coined in 2006, the term refers to the idea of organisations accomplishing time-consuming but relatively basic micro-tasks by outsourcing these to a network of online volunteers through an open call on the internet. Initially developed by business, the concept has subsequently been transferred to non-commercial areas, including the GLAM sector (Galleries, Libraries, Archives and Museums). For these resource-constrained public institutions crowdsourcing's appeal lies in the way it promises to provide a cost-effective means of accomplishing organisational tasks *and* an opportunity to invite user engagement with their collections. Yet there remains considerable wariness amongst cultural heritage professionals about this direction. Is crowdsourcing really a promising new tool or does it instead pose a threat to archival standards? Will it prove a major game-changer or just another passing fad?

The recently published anthology, *Crowdsourcing Our Cultural Heritage*, represents a significant contribution to this debate. Edited by British academic Mia Ridge – who gave a well-received keynote address at last year's National Digital Forum in Wellington – this book makes the case for the benefits of crowdsourcing. It does so, however, without the over-hyped, triumphalist language of some advocates, and with a critical eye on the limitations of applying its techniques to the cultural heritage field. To cover both practice and theory, it adopts a two-part approach, with a first section containing eight case studies of crowdsourcing projects written from an implementer's point of view, and the second four essays examining this topic more analytically.

One could describe the eight case studies here as the usual suspects. Anyone interested in crowdsourcing within the GLAM sector will likely have come across references to most in journals, conferences, and blog posts over recent years. That's not really a complaint, though, and the selections are fully justified by the value of making available detailed behind-the-scenes accounts of these pioneering initiatives.

As Ridge explains in her introduction, the case studies are intended as both inspiration and practical how-to guide for GLAM practitioners contemplating crowdsourcing. They provide an opportunity to hear from people behind successful projects 'about their goals, their experiences building and launching crowdsourcing sites, what worked and what did not, how their designs improved over successive iterations, and how these projects changed the host organizations.'

Five of the studies are primarily about collaborative transcription — that is, enlisting the services of the online public to help copy archival texts into digital formats. This emphasis reflects the promise this particular kind of crowdsourcing holds for cultural heritage institutions. Manuscript transcription is often too prohibitively labour-intensive for archives to achieve through their own resources, leaving content less findable, readable, and useable than if fully digitised. Crowdsourcing offers one possible solution.

Of the examples discussed here, the *Old Weather* project involved establishing a website for the public to view early 20th century Royal Navy ship logs and transcribe the weather observations recorded there. The objective was to render this hitherto inaccessible meteorological data computable in a manner that would aid climate change research. With the *Transcribe Bentham* project, University College London sought online volunteers to assist with the task of transcribing their vast collection of manuscripts by 18th century social philosopher Jeremy Bentham. This work was fairly challenging, requiring users to not only grapple with arcane subject matter and the difficulties of 18th century handwriting, but also to encode the results in TEI markup language. The New York Public Library's *What's on the Menu?* project requested public help with the online transcription of their collection of heritage restaurant menus so that this previously under-utilised resource might be available as a database of dishes and prices. It proved so unexpectedly popular that work flows within the Library had to be adjusted to keep up with the demand for digitised menus to transcribe. (It's worth mentioning that one of the principle architects of this project, and a co-writer of this case study, Michael Lascarides, is now with our own National Library). The National Library of Wales's forays into crowdsourcing have included inviting online volunteers to copy out Welsh place names from old Ordnance Survey maps in order to create a georeferenced gazetteer; and preliminary work on a major initiative to crowdsource the transcription of the Library's heritage collection of handwritten wills. Finally, the *Papers of the War Department* project is an initiative to create a virtual

archive of late 18th Century US government documents from content dispersed across numerous physical repositories. To facilitate the online transcription of this archive, the Roy Rosenzweig Center for History and New Media created Scripto, an open source transcription tool developed with the community of researchers already using these papers.

Of the three remaining case studies, two concern social tagging whereby the public is invited to help improve the discoverability of collection items by adding descriptive 'tags'. The BBC's *Your Paintings* website, for example, displays images of all the paintings held in public ownership in the United Kingdom. The original metadata were restricted to basic taxonomic fields like title, artist, date, etc. However, by enabling online users to contribute tags that identify objects and themes in a painting, it becomes more usable through keyword searching. The Netherlands Institute for Sound and Vision has taken this a step further with its social tagging game *Waisda?*, developed to enhance the description of its large audiovisual archives. Drawing on the appeal of computer gaming, *Waisda?* allows online users to compete against one another by tagging the same video simultaneously. Points are awarded for speed and matching other people's tags (the underlying assumption being that tags quickly chosen by more than one are likely to prove the most useful). Finally, the remaining case study looks at Brooklyn Museum's experiments with crowd-curation, where the public can help select, or even contribute, content for an exhibition.

Useful as the above studies are, it is strange that none deal in any depth with what's probably the most common form of cultural heritage crowdsourcing: inviting users to provide further information about archival items. This may reflect Ridge's concern to differentiate crowdsourcing, as a task-oriented activity, from Web 2.0-style user-generated content projects that simply invite users to post a comment. However, while insisting that crowdsourcing is defined by intent to accomplish specific goals, Ridge adds that this applies "even if that goal is as broadly defined as 'gather information from the public about our collections'." Given this, it's disappointing that there isn't more discussion here about the very kind of crowdsourcing projects New Zealand cultural heritage institutions have most experimented with. Similarly, it would have been nice if one or two case studies had been of projects undertaken by smaller organizations, like community archives, to illustrate the particular crowdsourcing issues for them.

That said, these case studies still serve to identify issues that apply across a broad range of projects. A recurring theme is that not

only do most cultural heritage crowdsourcing initiatives usually attract a comparatively modest number of participants, the vast majority of work is done by an even smaller group of “super contributors”. *Transcribe Bentham*, for example, had around 3000 registered users but most transcriptions were by a core of about ten. Another is the way a crowdsourcing project can be transformed through the influence of its participants. *Old Weather*, for example, was originally conceived as an exercise in climate science but shifted towards maritime history once it was realised this was the interest sustaining its user base. A distinctive feature of cultural heritage crowdsourcing projects is that participants are largely motivated either by a pre-existing interest in the subject matter or by an altruistic desire to contribute to the public good. This suggests the value both of reaching out to already established communities of interest, and of drawing on the public’s desire to help as a way of fostering greater engagement with an institution’s collections.

The concluding four essays all try to better define the parameters and implications of cultural heritage crowdsourcing. Trevor Owens, for example, has two problems with the term ‘crowdsourcing’ from a GLAM perspective: the words ‘crowd’ and ‘sourcing’. He takes issue with the former, not just because participant numbers in cultural heritage projects tend to be small, but also because ‘crowd’ implies an anonymous, undifferentiated mass, and this doesn’t reflect the kind of engaged, self-selected user communities these projects attract. He objects to ‘sourcing’ because it alludes to the business practice of ‘outsourcing’ and consequently carries troubling implications of exploitation inappropriate to a cultural heritage ethos. Rather than abandon the concept altogether, Owens argues the need for crowdsourcing to be shaped and constrained in ways that render it a better fit with cultural heritage values. He positions it as continuous with long-standing traditions of volunteerism within cultural heritage, reinforcing rather than threatening established identities and practices. ‘When done well’, cultural heritage crowdsourcing projects should involve participants in meaningful work as informed and engaged non-professionals, not as a crowd to complete mechanical tasks.

Stuart Dunn and Mark Hedges take a somewhat similar tack, examining how best to frame crowdsourcing for humanities research. Like Owens, they’re anxious about the implications of crowdsourcing’s commercial origins, believing the need for it to be “reconfigured” for application within an academic or cultural heritage setting. They advocate the development of an ‘epistemic model’ of crowdsourcing, which is ultimately about ‘creating knowledge or enabling understanding’.

This contrasts with a 'business model' that is solely seen as a cost-effective means for enhancing digital content. Lori Byrd Phillips looks at the vexed question of how increased user collaboration might impact on the nature of institutional authority within the GLAM sector. While she's more welcoming than the aforementioned essays of crowdsourcing's potential to transform traditional practice, she still sees a need for balance. Her 'open authority' model is based around the metaphor of the Museum as *both* a Temple (a source of authoritative expertise) and a Bazaar (an open collaborative community). It draws on pedagogical theories of child-driven learning to propose a museological theory of practice driven by the interests of visitors.

Finally, Alexandra Everleigh's essay – arguably the most substantial here and certainly that of most direct interest to archivists – endeavours to untangle the somewhat confusing mix of different current approaches to crowdsourcing by archives. Her 'user participation matrix' provides an analytical framework for assessing these initiatives, particularly how they impact on professional practice. The four quadrants of her matrix situate crowdsourcing projects in terms of whether: they adhere to a radically transformative and democratising vision of archival practice (the Archival Commons model); seek to engage online communities on their own terrain, but are constrained by limited institutional objectives (the Outreach and Engagement model); invite collaboration in a manner that allows for the redrawing of boundaries between archives and their users, creating new ways of working (the Collaborative Communities model); or simply use volunteer labour as a cheap and effective means of accomplishing mechanical tasks (the Transcription Machine model).

If the case studies in *Crowdsourcing Our Cultural Heritage* testify to the current flurry around crowdsourcing within the GLAM sector, the analytical essays point to the present state of flux within our professional discourse as to its implications. For a concept and practice not yet a decade old, this uncertainty is not altogether surprising. What is clear, though, is that crowdsourcing is proving a significant development within the cultural heritage domain that all interested in archives should keep abreast of. This anthology provides one convenient and engaging way of doing so.

*Reid Perkins*  
*Upper Hutt City Library*

**Integrity in Government through Records Management:  
Essays in Honour of Anne Thurston**

JAMES LOWRY and JUSTUS WAMUKOYA (eds.)

Farnham, Surrey: Ashgate, 2014

278p. | ISBN 978-1-4724-2845-5

£58.50 (website price) | £65 (regular price)

This Festschrift for Anne Thurston, Director of the International Records Management Trust (IRMT), celebrates 25 years of her contributions to records management in the developing world, especially in Africa. Sarah Tyacke, in her foreword, describes Thurston's role as one of 'inspiring and determined leadership', almost an understatement given the picture that emerges in the pages that follow.

The contributions, twenty in all, are grouped into five parts, beginning with four essays on Anne Thurston and the work of the IRMT. The second part focuses on colonial and post-colonial recordkeeping, including a particularly sobering account of archival power in Malawi. The third, 'Records, Governance and Transparency', includes consideration of accountability in Ghana, the management of land records in Uganda, and essays which explore the critical role of records in the right to information, as well as the links between records and open data. The fourth part, on digital records management and preservation, has a very useful analysis by Anthea Seles of the suitability of international standards for trusted digital repositories in developing countries.

The fifth and final section of the book, 'Reflections', contains contributions on education for archivists and records managers, the importance of international networks and the framework provided by the International Council on Archives and the Association of Commonwealth Archivists and Records Managers. The concluding essay is by John McDonald, who explores Anne Thurston's vision of creating bridges to channel knowledge and expertise from better resourced nations to those in the developing world. McDonald's reflections are very relevant indeed to us in New Zealand, particularly in relation to the valuable work being carried out by PARBICA.

James Lowry and Justus Wamukoya's introduction provides the most detail about Anne Thurston herself. Like so many others, she entered into the world of archives and records management by a circuitous route. Born in Washington DC, she first went to Kenya in 1970 to visit a friend in the Peace Corps. A growing interest in the country and the effect of colonialism on indigenous peoples led to a doctorate and eventually an

invitation to write the memoirs of Kenyan politician Joseph Murumbi (1911-1990). When Murumbi's papers were acquired by the National Archives of Kenya, Anne Thurston joined the staff to help arrange and describe them. In the course of working at the National Archives she became aware of the deficiencies of current recordkeeping in Kenyan government and could see the consequences for the future.

When Kenya was granted independence (in 1963) records from the former colonial government were taken to Britain so they could not be accessed by the new regime. The director of the National Archives later assigned Anne Thurston and colleagues to visit the United Kingdom and the United States to identify records relating to Kenya. This work eventually motivated Anne Thurston's relocation to London in 1980 to continue the research.

1980 also saw the start of her involvement in University College London's (UCL) masters programme for archival studies. The history of UCL's programme of study is the subject of one of the final essays, by Geoffrey Yeo, Elizabeth Shepherd and Andrew Flinn. Although short (just eight pages in length), this essay provides a beautiful snapshot of the changes in education that have occurred since the programme's inception in 1947. Those changes reflected significant shifts in international relations and society generally, resulting in dramatically changed professional priorities. The authors explain that the first UCL programme made a number of assumptions, including 'that the core skills of the archivist lie in the ability to read and interpret older documents, particularly those of the Middle Ages, in order to support scholarly research by historians' (p.219) and that 'new graduates could expect to find work in the newly established English county record offices' (p.219). Both features indicated an assumption that students would have the expectation of working in England, but from its beginning the programme attracted students from elsewhere, particularly Commonwealth countries. Accordingly, an international qualification targeted at students from developing countries was established in the 1970s.

Anne Thurston's contribution to the UCL programme was very significant. She completely overhauled the international programme, emphasising the need to encompass the management of current records. In addition, she supervised doctoral students from a number of developing countries, including Ghana, Kenya and Swaziland. Despite the progress made in establishing relevant educational programmes, awareness of the on-the-ground difficulties faced by practitioners led to her founding what was eventually named the International Records Management Trust.

It now has three areas of activity: research, consultancy and education and training. IRMT products, such as their training programmes, are freely available from their website, reflecting its ethos of sharing and support.

Many authors mention Anne Thurston's determination and spirit. You get a sense of just what this means in the account of the 'rescue' of the holdings of the National Archives of Zanzibar in the 1980s. At that time, Zanzibar's economy was in such a parlous state that no light bulbs were available, staples such as bread and soap were in short supply, and the archives air conditioning system had been broken for a number of years. Anne Thurston led the rescue efforts, raising the necessary funding from a wide variety of different sources. With a keen appreciation of the need for practical and contextually appropriate strategies, "... [she] convinced the Raleigh Bicycle Company to donate bicycles so that team members could ride back and forth to the archives from their accommodation. She convinced British Airways to transport the bicycles to Zanzibar as a contribution to the project, and she convinced the Westinghouse Electric Company to supply the archives with a new air conditioning system."

Collectively, the essays are an impressive tribute to a very remarkable woman. They also contain much that is relevant and useful for academics and practitioners alike, particularly anyone concerned with development and aid initiatives. Reflections on the disjuncture between international 'best practice' and developing country realities are especially worthwhile. May the IRMT continue to prosper and flourish!

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## **Fitz: The Colonial Adventures of James Edward FitzGerald**

JENIFER ROBERTS

Dunedin: Otago University Press, 2014

392p. | ISBN 978 1 877578 73 1 | \$40

‘When the history of this colony comes to be written,’ declared Robert Stout in a funeral tribute in 1896, ‘there will be no name amongst the great names we have had in New Zealand that will stand out so bright as that of James Edward FitzGerald.’ And yet, while contemporaries came to be feted by twentieth-century New Zealand historians, FitzGerald’s star had already faded. It was not until 1998 that Edmund Bohan’s substantial biography, *‘Blest Madman’: FitzGerald of Canterbury*, appeared. Now, sixteen years later, a further equally substantial volume is presented by Jenifer Roberts. Does FitzGerald merit this additional attention? For this reviewer the answer must be yes. Bohan was primarily interested in FitzGerald’s public life; Roberts’s focus, no exercise in revisionism, is more rounded, as much on the private man and his family. Essentially, the two studies are complementary.

That James Edward FitzGerald, popularly known as Fitz, was a prominent colonial figure is beyond question. Over the course of nearly half a century he played an important role in the establishment of the Canterbury settlement, was the first Pilgrim ashore in 1850, became the first Superintendent of the Province of Canterbury three years later, served in the colony’s first Parliament, and in fact briefly headed the General Government’s first ministry. In all, he was elected four times to the House of Representatives for Canterbury constituencies, accepting appointment as Native Minister in the short-lived 1865 Weld Ministry. An outspoken advocate for Maori rights, he was to later claim moral responsibility for the 1867 creation of Maori parliamentary seats. He also, incidentally, later claimed credit for the transfer of the capital from Auckland to Wellington. Canterbury, however, was always at the forefront of his concerns and, following a stint as the province’s Immigration Agent in London between 1858 and 1860, he served two further terms on the Provincial Council in the 1860s. Always a larger than life character, in these years he was regarded as having no equals in the colony as orator or political pamphleteer or columnist.

A younger son of an Anglo-Irish landowning family, Fitz brought only limited resources with him to the colony. Therefore, in parallel to developing his political persona, he was obliged to make his way financially. Hence his initial endeavours to build extensive pastoral

properties on the Canterbury Plains (the launching capital being put up by influential English friends), his involvement in the founding of two newspapers (*Lyttelton Times*, *The Press*), and his incessant pondering of other potentially lucrative ventures. There was nevertheless to be an abrupt switch in 1867, Fitz forsaking politics and Canterbury and shifting to Wellington to take up the post of Comptroller-General, then in 1878 Auditor-General. He was to hold office at the forefront of the emerging civil service for almost 30 years, winning an Australasian reputation for his conscientiousness and integrity. It may be regarded as an index of his official standing that he became a founder of the Public Service Association and the first elected president of the New Zealand Society of Accountants.

Despite this seeming galaxy of achievements, however, it would be difficult to label Fitz a complete success. There were too many character flaws; too many unwise decisions. Often engaging and gregarious, the life and soul of gatherings, he was also subject to violent mood swings, fits of depression, bouts of hypochondria. Fitz could not only charm, he could also annoy and exasperate. His behaviour as a politician was all too often erratic, bursts of intense activity followed by prolonged inertia, his judgement compromised by petty dislikes and hatreds. Regarded as divisive, he was never a team man. In the opinion of shrewd old William Gisborne he was 'rash, impetuous and inattentive to good advice'. In short, Fitz as politician simply couldn't be relied upon and was thus never to quite fulfil his early promise. These unfortunate traits were to some extent curbed once he became a civil servant, but never to be completely eliminated.

Roberts shows Fitz to have been equally feckless in his private dealings, his political adventures meaning he was constantly on the verge of bankruptcy. The early pastoral investments came to little, despite regular proddings for returns from his English backers, and eventually had to be disadvantageously realised. His initially enthusiastic proprietorship of *The Press* also marked by reckless investments, was brought to a close by creditor foreclosure. Even the shift to Wellington brought only limited relief, accumulated debts drastically eroding his for the time generous civil service salary. Insensitive to the burdens he imposed on others, whether close friends or even more critically members of his immediate family, Fitz blundered on. This most recent research also indicates he was given to invention, personal recountings of his early life in some instances bordering on fantasy. Roberts has a possible explanation for the chronic instability: she suggests it is highly likely Fitz suffered from

bipolar disorder. The diagnosis seems plausible.

Wife Fanny bore the heaviest burden, and this biography is as much her story as that of Fitz himself. Indeed it was the author's original intention to concentrate on Fanny, only the discovery of new material encouraging the broadening of the scope of the project. Marrying Fanny, at 18 nearly half his age, and in the face of her family's strong disapproval, was almost certainly the best decision Fitz ever made. Loyal to a fault and long suffering, yet exhibiting incredible strength, she was to be his life-long anchor. Without questioning, she took ship with him for Canterbury within weeks of their wedding. The plan was that they would 'rough it' for a few years, make money, then enjoy the fruits of their labours. For her, at least, the enjoyment was a long time, if ever, in coming. Transported to a foreign environment, half the world from family and friends, she was to experience a life of toil, bearing 13 children and managing households with minimal domestic assistance, this dictated by the family's habitual impecuniosity. That seven of the children were buried young must have been difficult to endure, but she battled on. Correspondence suggests that on many occasions she was near the end of her tether, her husband – while devoted – remaining largely oblivious to her trials. Her love for him appears to have never flagged.

Of especial interest to readers of this journal will be the sources consulted and how they are referenced. An examination of the respective bibliographies of Bohan and Roberts suggests that the New Zealand sources consulted were largely identical (indeed the latter thanks the former in her Preface for his generous guidance in this respect). It is nevertheless likely that the research emphases were different. What is new is Roberts's use of archives in the United Kingdom, documents of which Bohan was possibly unaware. Clearly she ranged widely in her researches, and perhaps these caches contributed most to the fresh perspectives, but it is impossible to say with certainty. The referencing system adopted is the most disappointing aspect of the book. Bohan's biography was meticulously end-noted, enabling the reader to easily verify statements. In the successor, while there is a lengthy section entitled 'Notes to the Text', these amount to little more than a broad guide to sources used in particular chapters. It may well be possible to identify some of the many direct quotes from what is provided, but the pursuit is likely to be protracted and generally frustrating.

At first sight it appeared that *Fitz* might be yet another exercise in hagiography, the author freely acknowledging that she was a great-great-granddaughter, and that Fitz had been long revered by descendants as

'a great statesman – a hero of his times'. Any reservations on this score, however, were soon dispelled. While still evidencing a warm regard for her ancestor, Roberts presents him warts and all. She readily concedes his weaknesses, his failures to utilise his talents to their fullest. Her greatest sympathy and understanding is reserved for the stoic Fanny. This is an engaging book, nicely produced, well written, with a good flow. It deserves to be widely read, not just by scholars but all those who like a good human story.

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## **Memory of the World: the Treasures that Record our History from 1700 BC to the Present Day**

Foreword by Irina Bokova, Director General, UNESCO

Paris: Unesco, 201 | Glasgow: HarperCollins, 2012

607p. | ISBN 978 92 3 104237 9 (Unesco)

978 0 00 7482 79 5 (HarperCollins) | 25 | £20

For those whose knowledge of historical archives is almost exclusively confined to the developed English-speaking world the contents of this book will come as a revelation. The Memory of the World programme was inaugurated by Unesco in 1992:

to guard against collective amnesia calling upon the preservation of the valuable archive holdings and library collections all over the world ensuring their wide dissemination. The Programme vision is that the world's documentary heritage belongs to all, should be fully preserved and protected for all and, with due recognition of cultural mores and practicalities, should be permanently accessible to all without hindrance.

The programme's most visible aspect has been the creation of a World Register of documents and collections of international significance based on submissions from individual countries. This publication lists and describes the first 245 inscribed from 1997 to 2011, beginning with the Hittite cuneiform tablets from Bogazkoy in Turkey from the second millennium BC and ending with the Baltic Way, photographs of the human chain that took place on 23 August 1989 connecting Estonia, Latvia and Lithuania to highlight the 1939 non-aggression pact between Hitler and Stalin. No narrow definition of archives, manuscripts or documents here, and the range between is extraordinary and unbelievably rich, with over 100 countries and international organisations contributing.

Each document or collection, or in some cases whole library or archives, is described and handsomely illustrated, with notes on its provenance and world significance. The standard for inclusion is high, the top tier only, with subsidiary regional and national registers (including New Zealand) for inscriptions of more limited interest, though one suspects that the boundaries between are often difficult to define.

An unsurprising emphasis on Europe shows the leading contributors to be Germany and Austria, 13 each, followed by Russia with 11 and Poland with 10. The representation, however, is surprisingly uneven. Spain has but two, whilst Portugal has five. Denmark contributes eight, with only

three from Italy and none at all from Greece. Across Asia, Africa, Latin America and Oceania, representation may be thinner but is widespread. Almost every country in Latin America is here, and from Africa there are single contributions from Ethiopia, Namibia, Angola, Benin, Senegal, Ghana, Tanzania, Madagascar, Mauritius, Morocco, Tunisia, Zanzibar, and Egypt (3), with South Africa adding four. Most Asian entries come from Korea (9), China (7), India (6), and Iran (5), but just one from Japan. Considering our small populations Oceania shows up well—Australia (5), New Zealand (2) and Fiji (1). The big surprise is the United States with just six entries (the same as Trinidad and Tobago), none from either its National Archives or the Library of Congress, reflecting perhaps that country's lack of enthusiasm for Unesco.

However, not to worry too much about that. Within the overall ambit several themes emerge. Amongst the earliest are holy scriptures and other sacred writings: the Rigveda, a collection of Sanskrit hymns and prayers (India 17th to 11th centuries BC), the Mashtots Matenadaran collection in Armenia, Codex Argenteus ('Silver Bible') held at Uppsala University, Codex Purpureus Beratinus gospels, 6th and 9th centuries, in Albania, the Holy Koran Mushaf of Othman, the oldest known surviving copy, 7th century, in Tashkent, and of course the Book of Kells, 9th century at Trinity College, Dublin, amongst others.

Foundational documents also feature strongly, including Magna Carta 1215, The Treaty of Tordesillas 1494 dividing South America between Spain and Portugal, Original Declaration of the Rights of Man and the Citizen 1789 and 1791, our own Treaty of Waitangi 1840 and Women's Suffrage Petition 1893, and most recently the Mabo case manuscripts, 1959–92. Conspicuously not here, however, are England's Bill of Rights 1689 or the United States Declaration of Independence and Constitution, even though by any standard they stand at least equally with those included.

Closely allied are collections documenting oppression, human rights, struggle and liberation, which can also be viewed as foundational. Amongst these are the Registry of Slaves in the British Caribbean, Network of Information and Counter Information on the Military Regime in Brazil (1964–1985), Human Rights Archive of Chile, documentary heritage on the resistance and struggle for human rights in the Dominican Republic 1930–61, Nelson Mandela's 1963 arrest papers, diaries of Anne Frank 1942–44, the Warsaw Ghetto archives, the construction and fall of the Berlin Wall, and perhaps most tragic of all Tuol Sleng Genocide Museum archives in Cambodia. Not yet here, but surely to be expected

in due course, are the records of South Africa's truth and reconciliation commission and the East Germany's Stasi domestic espionage files.

Overseas trading companies are also prominent, often as joint inscriptions by the metropolitan power and former colonial territories. Notable are the Hudson Bay Company archives, those of the Dutch West and East Indies companies, Dutch trans-Atlantic slave trade records (Middelburgsche Commerce Compagnie) and similarly for the archives of the Danish overseas companies. Again one might have expected here the archives of Britain's East India Company archives and those of its French equivalent. Also of business interest, and as fascinating, are Denmark's Sound toll registers 1429-1857, Antwerp insolvency archives 16th to 18th centuries, and in the same city those of Officina Plantiniana publishing house 1555 to the present day.

Europe also contributes the papers of prominent thinkers, scientists, writers artists, and composers, among them Andersen, Beethoven, Bergman, Brahms, Chopin, Goethe, Ibsen, Kierkegaard, Leibniz, Lindgren, Linneus, Nobel, Rousseau, Schönberg, Schubert, Swedenborg, and Tolstoy. None, however, are from English-speaking countries.

Even this listing gives only a small idea of the Register's diversity. To illustrate, at random, may also be mentioned the archives of the League of Nations, records of the introduction of the decimal metric system 1790-1837, the first record of the Phoenician alphabet, pre-Christian Latvian folksongs, Benin colonial archives, annals of Korea's Joseon dynasty 1392-1863, Russian turn-of-the-twentieth-century posters, and most recently the US Geological Survey Landsat Program (Multispectral Scanner) records 1972 on.

Despite the unevenness of representation (as further examples, no Vatican Archives, no Domesday Book) the World Register is remarkably successfully in opening eyes to the richness of humanity's documentary heritage, particularly its lesser known parts away from the mainstream of public or indeed professional awareness. Deficiencies of inclusion from the 'Anglo-Saxon' world remain to be rectified, though I fear that this will not happen quickly. However, amongst inscriptions since publication of this volume are Eleanor Roosevelt's human rights papers, and among recommendations for 2015 are the Churchill papers and our own Sir Edmund Hillary papers. None of this, however, detracts from the incredibly rich diversity of our world documentary heritage, of which this publication is but a marvellous foretaste.

*Stuart Strachan  
Waitati*

## Notes on Contributors

**Barbara Brookes** is Professor of History at the University of Otago. Her research and publications lie at the intersections between the history of women and the history of medicine. In 2001 she edited, together with Jane Thomson, *'Unfortunate Folk' Essays on Mental Health Treatment; 1863-1992* (Otago University Press, 2001). Her most recent volume, co-edited with Tracy Penny Light and Wendy Mitchinson is *Bodily Subjects: Essays on Gender and Health 1800-2000* (McGill-Queens University Press, 2014). She is completing a History of Women in New Zealand, due to appear late 2015.

### **Elizabeth Charlton**

After tertiary study at Victoria University in French and German and teacher's college in Auckland, Elizabeth spent six years in France where she studied law in the accelerated programme run by the University of Paris 1 – Panthéon-Sorbonne. A Master of Education followed in Melbourne. She joined the Marist Archives as a volunteer to gain practical experience while studying for the Diploma in Records and Information Management and is now their Archivist. She attended the 47th Georgia Archives Institute.

**Rowena Cullen** is an Emeritus Professor in Information Management, and former Head of School of the School of Information Management at Victoria University. Rowena has received a number of awards both within the university, and from professional bodies such as LIANZA (she holds a Fellowship and was made an Honorary Life member in 2012), and has had an active research career covering a number of related fields in information management, contributing to international research communities in the field of e-government, health informatics, and librarianship. She is currently an Adjunct Professor in the School of Government.

**Jared Davidson** is a research archivist by day and a writer by night. His work ranges from archival outreach to military and labour history, and includes two books: *Remains to Be Seen: Tracing Joe Hill's Ashes in New Zealand* (2011) and *Sewing Freedom: Philip Josephs, Transnationalism & Early New Zealand Anarchism* (2013). He lives in Waiwhetū, Lower Hutt with his partner and two sons.

**Jean Hitchcock** studied librarianship at the University of Cape Town. She has worked in several libraries in both South Africa and New Zealand. While completing the MIS at Victoria University of Wellington she undertook varied recordkeeping contracts to gain experience in this field, and is now working in recordkeeping and digitisation for Auckland Council.

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

**Reid Perkins** is an archivist for the Upper Hutt City Library Heritage Collections. Much of his work involves managing a heritage crowdsourcing project that the Library operates through its interactive website, Recollect. Reid has a Masters in Information Studies from Victoria University and has also been involved in several research projects looking at cultural heritage institutions' experiments with the use of online participatory culture.

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

**Stuart Strachan** is a former President and Life Member of ARANZ. Stuart was Hocken Librarian at the University of Otago from 1985 to 2008. First editor of Archifacts (1974-81), he has been its reviews editor since 2001. His many other archives involvements have included membership of the Archives Council from 2006-2015.