

ARCHIFACTS  
DECEMBER 2015

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

December 2015



## *Archifacts*

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## Objects of the Association

The objects of the Association shall be:

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

### Membership

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

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

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

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

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# Contents

|                                                                                                                                                                        |    |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| <b>Introduction</b>                                                                                                                                                    | 9  |
| ARTICLES                                                                                                                                                               |    |
| <b>Anne Gilliland</b><br><i>Permeable Binaries, Societal Grand Challenges, and the<br/>Roles of the Twenty-first-century Archival and<br/>Recordkeeping Profession</i> | 12 |
| <b>Verne Harris</b><br><i>Footprints of Ghosts and Bandits</i>                                                                                                         | 31 |
| <b>Sarah Welland</b><br><i>Some Issues of Access: Sharing community memory<br/>in small community archives</i>                                                         | 40 |
| <b>Keith McEwing</b><br><i>Digitising Lilburn: Preserving the scores and recordings<br/>of Douglas Lilburn's collection</i>                                            | 49 |
| <b>Belinda Battley</b><br><i>Telling our own stories: Maintaining collective memory<br/>in a world of distributed records</i>                                          | 60 |
| <b>Angeline Chirnside</b><br><i>Preserving scrapbooks for Exhibition at Sir George Grey<br/>Special Collections: a case study of the big OE</i>                        | 74 |
| GETTING TO KNOW YOU                                                                                                                                                    |    |
| <b>Kathleen Stringer Archivist, Ashburton City Council</b><br><i>Ashburton Museum</i>                                                                                  | 88 |
| BOOK REVIEWS                                                                                                                                                           |    |
| <b>Stuart Strachan</b><br><i>Common People: the history of the English family</i><br>(Alison Light)                                                                    | 92 |

**Gavin McLean**

*Hocken: Prince of Collectors*  
(Donald Kerr)

95

**Terry Hearn**

*From Alba to Aotearoa: Profiling New Zealand's  
Scots Immigrants 1840–1920*  
(Rebecca Lenihan)

98

**Jim McAloon**

*At the Margin of Empire:  
John Webster and Hokianga, 1841-1900*  
(Jennifer Ashton)

101

**Allan Davidson**

*Entanglements of Empire:  
missionaries, Maori, and the question of the body*  
(Tony Ballantyne)

104

**Belinda Battley**

*The Lives of Colonial Objects*  
(Cooper, Paterson and Wanhalla, eds.)

108

**Notes on Contributors**

110

# Introduction

Shannon Wellington

Welcome everyone to a somewhat later than usual edition of *Archifacts*. Less an exercise in unforeseen publishing delays, more a deliberate strategy to ensure we captured the content presented as part of this year's September ARANZ conference.

This is an issue of thank yous, goodbyes and welcomes. We have a number of long-standing editorial committee members handing over the reins and it's vital to acknowledge their excellent work and their time given to *Archifacts* over the years. Firstly, a big thank you to our outgoing Editor – Gillian Oliver. Gillian's editorial expertise, ability to bring together a wide range of content, make the difficult choice of colour for the cover each issue, and get the journal out in a timely fashion has been much appreciated; Gillian will stay on with us as an editorial committee member.

After many years of unwavering service our Reviews Editor (and past Editor of *Archifacts*) Stuart Strachan has decided to take a hard earned rest. We thank you Stuart for your unwavering professionalism and commitment to the sector. As this is Stuart's last issue, he has kindly grand-parented / indoctrinated our new Reviews Editor, Belinda Battley, through the reviews process.

John Roberts has also left for greener pastures, his resignation casually dropped into conversation over a couple of drinks at the Thistle Inn; thank you John for your lively conversations and contributions over the years.

Erin Kimber is a new recruit to the editorial committee. Erin is the Archivist at the Macmillan Brown Library, University of Canterbury. She manages a collection that includes 4000 linear metres of documentary archives, over 100,000 architectural drawings and about 120,000 photographs. Erin loves connecting people with collections and is a fervent believer that archives can change lives.

I should also introduce myself. Aside from taking up editorship of *Archifacts* this year, I was also appointed Curator Manuscripts for the Alexander Turnbull Library, a role I feel privileged to hold. In my early years I worked mainly in academic libraries, inter-dispersed by stints in the Information Technology sector. Most recently I have been working in

an academic environment, as a Lecturer with the School of Information Management and a Teaching Associate for the Museum and Heritage Studies Programme at Victoria University of Wellington (VUW). I hold a Master's degree in Library Information Studies and a PhD in Museum and Heritage Studies, both from VUW. Over recent years I have undertaken consultancy work in a recordkeeping capacity for a number of New Zealand institutions/organisations.

My research and sector interests reside in appraisal methodology, digital curation, exhibiting archives and not unsurprisingly, the relationships between galleries, libraries, archives and museums. Working in conjunction with the editorial team, I look forward to bringing you each issue of *Archifacts* and encourage ARANZ members to contact the editorial team with any feedback, suggestions or queries.

In our summer issue we are pleased to bring you two keynote papers from this year's ARANZ conference. Both Verne and Anne's papers provide a thought provoking call to arms and a close reading of both the subversive and potential agencies embedded in a recordkeeping paradigm. Sarah Welland, the inaugural recipient of the Ian McLean Wards Trust Scholarship, reports on her findings relating to the role, impact and development of community archives in New Zealand. Belinda Battley has been working in conjunction with the Auckland University Tramping Club and the archives sector to understand the challenges and opportunities faced by these organisations in managing their distributed memory. This year also marks the 100th anniversary of the birth of New Zealand composer Douglas Lilburn (1915-2001). Keith McEwing, Assistant Curator Music at the Alexander Turnbull Library, discusses the challenges and opportunities in digitising a collection of Lilburn's music scores.

We are also pleased to be able to present our first paper in a new regular feature that aims to highlight some of the interesting Postgraduate research projects being completed in the Information Studies and Museum and Heritage Studies Programmes at VUW. In this issue, Angeline Chirnside presents a subset of her INFO580 research project on Exhibiting Archives, in particular the process involved in managing preservation for display of two travel scrapbooks from the Sir George Grey Special Collections in Auckland Public Libraries. We also "get to know" Ashburton Museum's Archives and we are pleased to provide a series of reviews on a number of new publications.

After consultation with the ARANZ Council we have decided to shift the publishing cycle of *Archifacts* from April | October, to Winter |

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Summer. We anticipate the distribution of the winter issue around the middle of each calendar year, and the summer issue around Christmas time. This affords the *Archifact's* editorial committee plenty of flexibility to work in with sector events, conferences and research timeframes to capture content; the next issue will be published in winter 2016. We will review this new cycle at the end of 2016 to assess how well things are working.

Last but not least a call to arms, 2016 marks the 40th anniversary of ARANZ and we think it fitting to celebrate the occasion. Have a dig around your archives – institutional or otherwise; see if you can locate images from conferences, seminars, and workplaces demonstrating how times have changed over the years (or how they have stayed the same!). Send them through to [editor@aranz.org.nz](mailto:editor@aranz.org.nz). Photos of people we all know and love from the sector are also welcome (perhaps check with them first?). We also hope to bring a few retrospective articles to the next issue that highlight the passing of time for New Zealand's recordkeeping sector, as well as content that takes a brave look forward towards the next 40 years.

Happy reading.

# Permeable Binaries, Societal Grand Challenges, and the Roles of the Twenty-first Century Archival and Recordkeeping Profession<sup>1</sup>

## ARANZ 2015 Keynote

Anne Gilliland

**Abstract:** Building upon recent work, this paper demonstrates how 21st century recordkeeping concerns are integral to societal grand challenges that have been identified by governments, think tanks, scholarly organisations and affected communities around the globe. Using the example of forced displacement and migration, the paper focuses on ways in which recordkeeping is inextricably linked to both the causes and possible digital, policy and educational mechanisms for addressing certain aspects of societal grand challenges. These linkages are significantly under-explored and under-addressed in our field. The paper's principal arguments are that archives and recordkeepers have social and ethical responsibilities toward those individuals who are least empowered to engage with official records and recordkeeping practices or to maintain their own records; and that responding will require implementing archival and recordkeeping practices and policy at *supra*-national and *meta*-archival levels. The paper suggests some actions and reconceptualisations therefore, that might move us in that direction.

**Keywords:** Archives; Forced migration; Grand Societal Challenges; Records Access; Records Protection; Refugees

### Preamble

As we ponder the effects and potentials of pervasive networking and digital production on the 21st century record, on institutions, communities and individuals, and on the archival and recordkeeping field<sup>2</sup> and its ideas and activities, it is both professionally and ethically insufficient to do so only from within our own institutional settings and national contexts. While I was preparing this paper for the ARANZ 2015 Conference I was also reflecting on the ways in which the field should

be engaging with the compelling and very intractable issues of massive and growing forced displacement and transnational migration resulting from regional conflicts of unprecedented scale, ecological disruption and environmental disaster, and increasing global economic inequities. Such human crises can evoke emotions and provoke highly charged debates that can make some in our field, with its historically dispassionate and distanced approach based on reasoning about the need for professional neutrality, uncomfortable when called upon to engage. However I have previously argued that such “neutrality” is not only impossible, but is also based on misplaced ethical considerations,<sup>3</sup> and there is a growing movement within the field demanding explicit attention to the presence of affect and its effects on archival and recordkeeping professionals, on those who create or use records, and on those who imagine or long for absent records.<sup>4</sup> Passion is essential, and affect is inevitable when we respond to frontline aspects of our work.<sup>5</sup> In this spirit, therefore, I also acknowledge that affect is an integral aspect of the subject matter of this paper and how I have chosen to approach it.

Building upon recent work, this paper demonstrates how 21st century recordkeeping concerns and technologies are integral to societal grand challenges that have been identified by governments, think tanks, scholarly organisations and affected communities around the globe. Using the example of forced displacement and migration the paper focuses on ways in which recordkeeping is inextricably linked to both the causes and also possible digital, policy and educational mechanisms for addressing certain aspects of societal grand challenges. These linkages are significantly under-explored and under-addressed in our field. The paper’s principal arguments are that archives and recordkeepers have social and ethical responsibilities toward those individuals who are least empowered to engage with official records and recordkeeping practices or to maintain their own records; that responding requires the implementation of archival and recordkeeping practices and policy at *supra*-national and *meta*-archival levels (i.e., that operate above and across individual nations, archival institutions and diverse archival traditions); and that trusted archival spaces and advocates not aligned with official bodies are also essential (both those that already exist such as certain community-based archives, and those that need to be established). The paper suggests some actions and reconceptualisations therefore, that might move us in these directions.

### **Footprints in Space and Time**

The call for this conference, *Footprints in Space and Time*, began with a quotation from David Bearman from the 1990s: “Documentary evidence is the source of social and legal identity and significance.” When he made this statement, Bearman was working as a self-styled archival informatics consultant, focusing especially on how the archival field needed to reorient itself and reconceptualise key tenets in order to address, most prominently and pressingly, the challenges presented by electronic records. His thinking frequently proved to be a decade ahead of when the field finally arrived at similar conclusions. It was particularly influential in Australia in the 1990s, where together with the work of Terry Cook, it provided some of the catalyst for the development of the records continuum and continuum-based thinking and practices – probably the most important conceptual reorientation of the field in its professional history. The 1990s and approaches to electronic records management were characterised by their emphasis on evidence-based approaches – most prominently with regard to the records of government and international agencies such as the United Nations, and strongly invoking legal conceptions of records. This was not just because of the relevance of these conceptions, but also, frankly, because of their teeth.<sup>6</sup> Bearman’s reminder to us that documentation is also the source of social identity and significance – in fact, he places these before “legal” in his assertion – did not, unfortunately achieve the same priority at the time from the field in this particular evidence-based movement.

But today in dealing with the digital, we have moved beyond this uni-faceted construction of evidence and what now seem to be the impossibly simplistic questions raised by the bureaucratic electronic recordkeeping of the 1980s and pre-web 1990s. That is not to denigrate the importance of these questions or even to say that we have solved them, but that they have become just so much more complicated. Digital affordances have also multiplied evidential possibilities. We can support multiple notions of evidence and multiple narratives in, through and about our records and the lives to which they pertain because of the possibilities of multiple orderings, juxtapositions and compilations afforded by the digital world. We can also think and behave differently when it comes to the presentation, representation, dissemination and accessibility of those records. The networked society in some ways is already doing archives’ and archivists’ jobs for them – capturing and linking up all sorts of traces of human social activity, framing far more complete representations of identity by capturing more facets of our

lives and how we represent ourselves than official records ever will or can. However the spectre of creating “the total registry”<sup>7</sup> looms large. Questions about openness and privacy have already been debated at length, and decisions about opening or closing certain records may not be able to be settled definitively. Such decisions might need to change at different moments as related materials are linked, materials presumed lost resurface, old knowledge is recovered or reconstructed, new technological considerations are taken into account, or new generations voice new concerns. Other critical questions relate to equity and ethics of accessibility; to the rights of those who participated in the creation of the records but whose role or presence still goes unacknowledged in recordkeeping and archival practices; and to the rights of those whose lives are deliberately, accidentally or incidentally captured or revealed in these traces or in the compilations or analyses of these traces that the digital networked world now makes possible, but may do so without their ability to dissent or to control. As the field that is uniquely qualified in matters of records, these are all questions with which we *must* grapple. We *must not* leave this kind of recordkeeping and archival work purely to the serendipities, idiosyncrasies and profit-making, intelligence-gathering and other self-interested strategies of those who develop, control or exploit networked technologies and social media. The world’s citizenry, and especially people who we have traditionally underserved and mis-served not only deserve, but also need more deliberate and proactive action than that.

The metaphor of footprints begs many questions about what archival and recordkeeping practices are currently able to tell us or to support, and what not. To extend the metaphor, if records are indeed the footprints made by and through human activities, then do we take into account whether they were made by walkers or marchers or fleers and adjust our practices accordingly? Do the makers of the footprints want us to be able to trace their steps? Do they want us in fact to walk in their footsteps? Might they instead want no one ever, or ever to have to walk the same route again? If too many people attempt to walk that route, does it become damaged, for example, does it lose its special valence to those who created it? And of course, whose footprints do we still not see, and why not?

The call also included a quote from the Universal Declaration on Archives, developed by a special working group of the International Council on Archives and endorsed by the ICA as a key pillar of its outreach and advocacy strategy, culminating in its adoption by UNESCO in 2011.

Significantly, the first clause in this quote addresses the evidential concerns and interests of governments and institutions that traditional notions of evidence and accountability privilege (“the vital necessity of archives for supporting business efficiency, accountability and transparency”), but I would like to highlight the rest of the statement: “for protecting citizens’ rights, for establishing individual and collective memory, for understanding the past, and for documenting the present to guide future actions” and to augment it with the wording included in the next section in the Declaration, which recognises: “the diversity of archives in recording every area of human activity.”<sup>8</sup> I would suggest that we, the archival and recordkeeping community collectively, have actually failed miserably in these latter respects. We do not record every area of human activity, at least not deliberately, and we do not protect all citizens’ rights, at least certainly not to an equal or even equitable extent. Settled within our institutional and national scopes, we have not been able to rise to the supra-institutional and supra-national archival imperatives and the meta-archival objectives implied in this declaration. We are stuck in singular rather than plural conceptions of archives that prevent us from prioritising linkages across institutions, across content, across digital and non-digital in ways that might enable archives and records agencies to become forces for collective action. We have interpreted the term “citizen” too literally and too exclusively within our nation-state and institutional framings. Within our archival fiefdoms and silos, our appraisal policies are designed to support only the records and collective memory needs of a deliberately selective and institutionally resourced “sliver” (to invoke Verne Harris’s metaphor) of human activities and lives within our local and global societies. Even while we grapple with the management and security of records created and stored using networks and the Cloud, we fail in the documentation of “global citizens” who physically move for all sorts of reasons by choice, out of desperation, and most fundamentally to survive, as well as those who virtually collaborate and socially communicate and re-unite across different national spaces and jurisdictions. And we fail so-called “non-citizens” who are officially and popularly categorised in all sorts of exclusionary euphemistic and legalistic ways that each serves to make them “irregular”<sup>9</sup> and push them off the archival radar: migrants, refugees, the displaced, the undocumented. Among these, we further fail child citizens – who may be separated from families or others who took care of them in their flight from another country; who may have been sent away to another country during wartime and were fostered then

adopted locally when their parents, due to all sorts of exigencies, did not make contact to claim them;<sup>10</sup> who were born along the migration route and whose births might never have been registered or whose parents were prevented from registering their birth in the country of settlement because of lack of legal acceptance of their own identity documentation or status;<sup>11</sup> who, arriving with their parents as babies, may not even be aware of their legal documentary status until they reach the age of majority in a country where they have grown up and then find they have none of the rights of their fellow teens; or who have no documentation of their parentage or who are not permitted to access it.

And so, as I contemplate where we stand today in the second decade of the twenty-first century when our field has finally begun to reckon substantively with human rights exigencies and the myriad ways in which these interact with and challenge its bureaucratic imperatives, it seems to me that we must confront our own complicity in these events and effects, and fundamentally re-examine, re-think, and both speak and step up if we are going to live up to what the Universal Declaration so stalwartly declares.

### **Rights in and to Records: Refugees, Migrants and Forced Diaspora**

My work in recent years has been based in Croatia and Bosnia and is concerned with how individuals survive and recover from conflicts that have resulted in massive trauma and displacement; with how to support the most immediate and daily records and recordkeeping needs, rights and affect of those in forced diaspora, those who are internally displaced, those who wish to return, and those who remain at the sites of the conflicts. It also contemplates the needs, rights and affect of the generations who come after those who were caught up in these conflicts (on all sides) with regard to records by and about their predecessors and their own coming to terms with those pasts. This work has also engaged post-graduate education. In 2014 Hariz Halilovich from Monash University and I co-taught a new multi-disciplinary course for Masters and doctoral students at UCLA titled *Migrating Memories: Diaspora, Archives and Human Rights*. This course, maybe the first of its kind to be offered within an archival studies program, examined the (re)construction of migrants' memories and identities as distinct transnational and translocal practices taking place in both private and public domains, in reality and imagination, and in the realms of real and cyberspace. Students were introduced to the significance of memory in establishing diasporas and explored various forms and practices, both tangible and intangible, of

memory and memory work in migrant and refugee communities: from oral histories and testimonials to performative enactments of memories (e.g., commemorations, exhibitions, art, literature, film) to the establishment of more formal memory and recordkeeping structures such as archives, libraries, museums, monuments, and documentary and print production.<sup>12</sup> My reflections today emanate in part out of this work, but the urgency of addressing such concerns globally is underscored by the terrible human plight involved in the forced displacement and migrations that seem to be a global constant but that have been particularly in our minds in recent times. It is a systemic societal grand challenge that has very specific recordkeeping dimensions that should call to action those who are closest to records creation, capture, organisation and policy formation and who understand the complex recordkeeping dimensions possibly better than any other party.

"Rights in" and "rights to" records issues in such situations have been surfaced repeatedly by recent and ongoing research as well as in inquiry and commission reports and community and personal testimonies.<sup>13</sup> In responding to these issues, we are immediately confronted with the need to address the power exercised by dominant, gendered and age-bound notions of single provenance, agency and authority that govern so much of records creation and also archival practice. What would broadened notions of inclusive and participatory citizenship actually mean for rights in records with regard to their creation,<sup>14</sup> management, description, dissemination and accessibility? What would they mean for how we allocate our scarce resources and prioritise our activities, for how we articulate and live our ethical codes, for how we balance competing institutional expectations and wider professional concerns, and for how we prepare future professionals? We should not just be contemplating the general liberation of the archives through digital affordances, but we should be doing so also with a specific aim to enfranchise and recognise the rights and needs of those whom archives and their principles have systematically failed or disempowered – such as those millions of individuals and families fleeing countries in so many different parts of the world whose desperate faces we are seeing daily in the media. And we should be doing so not only through traditional archival institutions but also by creating trusted new, and recognising the contributions of existing, non-institutionally aligned archival and recordkeeping roles and spaces in both local (e.g., community archives) and transnational contexts.

A couple of weeks ago, Croatian media carried an interview with a

Syrian journalist who concluded that the most important things for those fleeing Syria and pouring through the Balkan states are money, mobile phones, and documents. Charged mobile phones are important not simply because of their communication and geopositioning capabilities, but also because of the photographs they contain of home – often the last and only remaining images of their loved ones and their homeland as they once were. Documents include the records they need to establish their identity, to obtain status as refugees, to settle and interface with the bureaucracies of life elsewhere or to return to their homeland, and to reconstruct or otherwise move on with their lives<sup>15</sup> – documents that may also jeopardise their safety if they are found on their persons by those from whom they are fleeing.<sup>16</sup> Both of these needs that he identified – the materials of personal memory and official documents – are echoed by so many others when they tell their stories and are, without doubt, our business.<sup>17</sup>

But we too have figuratively erected fences and walls around our archives and records programmes and their jurisdictions and priorities just as much as some countries have attempted to do so literally around their borders, perhaps with less deliberateness and less consciousness of who we are keeping out, but we make the same kinds of arguments about limited resources, about being overwhelmed already, about being bound by legalities and regulations and definitional precision, about needing to take care of our own first. For these displaced and desperate people, our appraisal decisions fail – if we consider the records they carry with them, on their cell phones or in their pockets, we raise questions about their reliability and authenticity, about their item-level association with individual stories, and about their value and authority as seen by others today and in the future; in other words, we impose value structures and other criteria at the archival threshold that say that these precious items, even if they were to be offered to us for safekeeping, as evidence, and as memory texts, are not worth the investment of our precious resources (and this is why many of these materials find their way to community archives and memory projects). Our newly found emphasis on access has rightly challenged our previously held custodial mindsets but has ignored the societal stewardship role involved in securing and protecting those evidence-bearing items in which most emotion has been invested, which, often as the only surviving traces, are most valued by those who possess them, and which are constantly at risk of loss in lives that do not permit of permanence of place or sometimes even of the continued ability to carry them – in other words, we have lost sight of the fact that what is

most needed by some of the most vulnerable communities is a trusted keeping place for their records both official and personal in the here and now, not a place to open those materials up for scrutiny as to their more general validity, or for future use by all.<sup>18</sup> Another dilemma in terms of records creation that we have not addressed is the extent to which we should be documenting these crises events as they are occurring – through interviews, photography and other means. Can we undertake these activities, and do so without any element of spectatorship, as acts of advocacy, for example, documenting current conditions in ways that they can be used to locate and reunite family members and other loved ones or recording personal statements in support of proving citizenship after wrongful deportation? Or to help those affected to achieve asylum, residency, healthcare and other recognition and assistance in the short term or to obtain compensation, rights or return as desired in the longer term? What might we bring to such documentary actions as a result of our particular skills and perspectives that might be different from documentation created by journalists, anthropologists, humanitarian agencies, community groups or government or legal investigators?

Even more fundamentally at the level of how records are created and used, the recordkeeping community has failed in its advocacy role. It has failed to raise concerns when governments imposed new authentication controls such as digital and biometric validation mechanisms on identity documents needed to travel across national borders after September 11th, 2001.<sup>19</sup> Measures put in place to prevent the movement of terrorists have contributed to the trapping of hundreds of thousands of fleeing individuals who in similar situations in only the previous decade, escaped wars and genocide such as those in the former Yugoslavia in the 1990s using altered documents or the documents of someone else – legally a crime, but humanly an act of survival.<sup>20</sup> Peace processes in several conflicts have included requirements to secure and/or reconstruct and publicly display cadastral maps, land surveys and other land records, sometimes with active citizen participation. Disputes over land have been seen to be a key issue in both the outbreak and continuation of conflicts as well as in peace- or state-building.<sup>21</sup> However, we have insufficiently injected ourselves into such processes, to train those who will be creating such records or to replace cadres of recordkeepers who may have fled or been killed, and to prevent local destruction of records that are vital to ensuring the identity, rights and ability to return of forcibly displaced or persecuted people. We have not insisted, as part of peacekeeping or peacemaking activities, on audits or monitoring of

recordkeeping systems and offices in countries or regimes that have been responsible to ensure that they are not engaging in selective targeted destruction of relevant records; we have not ensured that hostile military forces do not remove documents carried by fleeing refugees; and we have not worked on behalf of refugees who are now being DNA profiled in refugee camps to ensure that voluntary consent forms fully inform refugees about how this DNA-based digital identity record might be used – for example, to impose genetic notions of families upon social constructions of families and thus separate individuals with non-related DNA from the only family they have known or from those who have cared for them through their travails, or for inappropriate and possibly international tracking purposes in the future.<sup>22</sup>

We have failed to realise that the kinds of official records that might be most essential for people trying to prove their rights, reconstruct their lives and reunite their families are those that are often still maintained in non-digital and frequently haphazard or idiosyncratic ways by a range of different government records offices and regimes, or, if they are held by archives, are often deemed to be too routine to invest many archival resources in acquiring or indexing or digitising them. Prioritising records that relate to identity, property, rights, credentials and qualifications, even military service for mass digitisation, indexing and linking, and then making certified copies of these globally available from a single, secure and non-aligned digital location would help immediately with the immediate exigencies faced by millions of people forcibly dispersed around the globe. This doesn't just pertain to government records, however. Related records and traces that can provide further evidence or fill in vital details can be found in international and NGO aid agencies, in bank and insurance records, in school and college records, in religious records, as well as in the testimonies collected by tribunals and documentation projects. It is also our responsibility to lobby for national and international funding to digitise, store and link these records, and to research how to do so in robust and secure ways and in non-aligned spaces that prevent diminished privacy, surveillance, identity theft and other risks that such linkages and "total registry" compilations can also support as part of efforts to address humanitarian crises and achieve peace and reconciliation.

And even if recordkeepers have made those records a priority, digital government locator systems, where they exist, are often too difficult for those who most need to use them without in-person assistance, or cannot lead people through the maze of records offices and processes

involved in completing a transaction such as proving ownership of a particular property, or to obtain the necessary form of a record. Archival descriptive systems can similarly fail because they are too hard for the uninitiated to understand, and are insufficiently granular and at the same time too standalone to be able to pick up and knit together traces of individuals, families and communities, thereby making them whole again, not only in life but, in the case of the scant and often deliberately decontextualised physical traces identified from mass graves and other sites where bodies were disposed, of those who were killed, also in death – something that is of tremendous emotional importance to those who have lost loved ones.

As already indicated, records and archival access policies and services fail because they may require travel, time and funds for in-person consultation, language competency, and the production and translation of certified copies. We have not lobbied or written model legislation for local and international legal acceptance of digital copies that are digitally certified and accessible through secure systems, without cost from anywhere to anywhere in the world and without requiring anyone to make an often expensive, perilous and trauma-inducing journey back to the place from which they were forced to leave and to interact with bureaucratic systems that may have been a major source of their oppression, just to obtain a copy of a vital record about oneself or one's prior family members (if such a record has even survived purges and conflict damage). In fact, exploiting the popularity of genealogy, many archives and for-profit businesses have been using the digitisation and reproduction of vital records with the opposite intent, as a revenue-generating activity or, in the records offices located in places from which people have been displaced (many of which also charge significant fees for every aspect of records production, certification and translation), as a continued mechanism of persecution or active discouragement of return of those forcibly displaced. Our codes of ethics have failed because they assume that records-creating-and-keeping institutions and governments all play by the rules and equitably serve all interests, when in fact they do not.

In other words, these issues, and the possible solutions to them, are bigger than our individual institutions and even nations. Yet there is no supra-national way to look at the practices and effects of records creation and archiving practices and policies, or at how to support the immediate needs for records of those who move through and across many systems, people who are often perceived and rendered uni-

dimensionally as a demographic or now, with stepped up technological and bio-technological efforts to establish and authenticate identity unambiguously, as a DNA profile.

### **Recordkeeping, Archives and Societal Grand Challenges**

Massive population movements and forced diaspora resulting from conflict, persecution, famine and economic exigency are integrally bound up with the so-called societal grand challenges around which our personal and professional minds, individually and collectively have such difficulty wrapping themselves. Societal grand challenges present as massive scale, unsolvable, inevitable, impossibly and impassably complex and paradoxical problems that threaten entire regions or even the world, and yet, for humanity's sake, absolutely need to be solved and the cycle of their inevitability broken. I want to mention briefly in this respect the work of the AERI community. AERI, the Archival Education and Research Initiative, of which I am the director, is a forum and international community that, since 2009, has brought together archival and recordkeeping scholars – academics, students and increasingly practitioners – from every continent in the world, to present and critique research, network with their peers, and work together both inside and outside its annual institutes to develop the infrastructure necessary to make archival and recordkeeping studies a robust presence within the academy and a rigorous source of theoretical and empirical support for the archival and recordkeeping profession. The AERI community has argued that concerted transformative research and development relating to archival and recordkeeping imperatives, frameworks, processes, technologies and standards can contribute in significant ways to addressing many of society's most pressing grand challenges.<sup>23</sup> In work that has been conducted so far in AERI addressing several selective areas where there is community expertise – Corporate Governance and Social Responsibility, Climate Change, Global Health, Human Rights and Social Justice, the Information Society, and Peace and Security – it has become apparent that similar concerns often surface across multiple areas, even if they are positioned differently depending upon the interests and perspectives of the framers.

This work also indicates that there is a core set of recordkeeping/archival concerns that surface repeatedly in connection with multiple grand challenges, thus suggesting some particularly fertile areas where concerted efforts by both research and practice in the field might prove to be transformative. These include cultural and community

considerations relating to recordkeeping, archives and memory; the role and use of records in supporting accountability, sustainability, decision-making and program assessment; education and capacity building in archival and recordkeeping skills; best practices and standards development; compliance management; scalable systems and services infrastructure development; metadata implementations and their implications; promoting open access to archives while addressing privacy and security concerns/vulnerabilities; and, among these, perhaps of the highest priority, is global integration and accessibility of archival and recordkeeping systems and holdings. The latter is itself a grand challenge for the recordkeeping field, requiring supra-national and meta-archival action and presenting not only huge technological and descriptive issues, but also raising all of the questions of privacy, security, surveillance and commercial exploitation already discussed and overall requiring a profound reorientation to how our field conceives of its societal role and local responsibilities. It should be remembered, however, that all grand challenges are truly complicated problems where recordkeeping is but one aspect, and that even within that one aspect, no one approach or action will be sufficient. Nevertheless, while tackling them will require systemic, multi-party efforts even small actions can be important contributions.

### **Permeating and Breaking Down Binaries**

The irony is that the same technologies that are fuelling such aspects of the grand challenges are also providing us with tools and rationales to work at a much more intimate individual level, and in a scalable, impactful way, if we could just accommodate them more in our practices and do so in ways that permit traversing different records systems and recordkeeping institutions and agencies. As we contemplate how engaging with societal grand challenges might draw us out of our archival and recordkeeping silos and safespaces to contemplate the “supra” and “meta” aspects of our work, our attention is once and for all being drawn away from the physicality or materiality of the record to the data and metadata out of which it is composed and which seem today to be infinitely linkable, accessible, exploitable, repurposable and recombinant. It is also leading us into more encounters with the imaginings about and longings for records and recordkeeping that themselves have been shown to have power and consequence. These factors draw us toward a more aporetic discussion about what the record means to different communities, and how it can be made to appear or disappear through acts

of will, imagination, hermeneutics and technological and professional intervention across time, space and belief.

What I want to propose, therefore, in addition to the kinds of actions relating to official recordkeeping and supra-national and meta-archival approaches that I have already mentioned, is a very different outlook on the nature of records and their role in society, as well as our practical and ethical orientations to both. I am proposing that we acknowledge, respond to and reorient our ideas and practices to include the ways in which resourceful humanity, either through technological developments or through acts of imagination and belief, have found other ways to deal with some of our own field's grand challenges relating to how a global records corpus can be created and navigated, as well as how to think about, cope with and recover from absences, silences and losses in the record that we believed were irremediable.

Doing so challenges three interrelated purported *binaries* about records that, while often unstated, have undergirded many of our professional assumptions, practices, preferences and comfort zones – cherished archival notions about ideal records that are enduring, instantiated, and actualised (i.e., real) comprise one side of each binary, while what is often viewed to be their inverse – records that are transitory, latent, and imaginary comprise the other. Of course, the notion that these are binaries at all is itself largely professionally constructed in order to delimit the parameters of our field. Each of these binaries frames where we draw professional, institutional and personal boundaries around what our work is about, where it begins and ends, where we should ethically engage, and, by implication, the ways in which it is integral to the problems identified as societal grand challenges. At the very least, these binaries can be demonstrated to be permeable, if not entirely false but convenient dichotomies.

If we start with the binary that archivists perhaps uphold most often, that between the enduring and the transitory record – most of us are well aware that it is fundamentally challenged by how digital networking works – a record can appear to be transitory when it is binned or simply not officially archived, and yet it endures in different instantiations in different places on a network, caught incidentally and accidentally, although not necessarily in the permanent, authentic, complete form to which archival ideals aspire. And yet, perhaps we *can* make use of these traces, as I will discuss below. This binary is also challenged in a different way by the stance of community archives and community-based archiving – often constructed to meet the needs of

the present but not necessarily for the future. As research by Flinn and others have demonstrated, the imperatives of immediate accessibility and the contribution of the archives to voice and activism, and as spaces of aspiration and possibility and of participative practice in the present may outweigh concerns about the sustainability of the archive and the records it holds into the future.<sup>24</sup>

This leads us to a second binary, which has to do with how a record can be constructed out of what Steedman has termed “archival dust”<sup>25</sup> – those physical and digital traces of human life and activity that were never intended to endure, or that archives have deemed to be too insubstantial, too inconsequential or too unauthoritative to acquire and/or describe at any kind of item level. Suzanne Briet, in her classic 1951 treatise *Qu'est-ce que la documentation?* [*What is Documentation?*] discussed the inter-documentary nature of all documentation that participates in human activity and how, in certain cases, it can result in the creation of a new record “through the juxtaposition, selection, and comparison of documents...”.<sup>26</sup> While the practices of our field are directed to the record it can readily hold, see and authenticate (i.e., that which is instantiated, whether physically or digitally) others have been preoccupied with the record they could potentially discern. The world of citizen archivists and big data and data analytics have been supporting scholars and communities in exploiting this inter-documentary capacity. Working in concert, they have been tracking down, indexing, digitising, compiling and ultimately generating or recovering records that lie latent in this archival dust – records that render visible, or at least glimpsable, those lives that were previously invisible and the experiences that were considered to have gone undocumented or to be of too little consequence to draw out. If we think of archives as either physical embodiments or symbolic representations of relationships of all kinds, then they not only reveal but also validate records that can help to make whole individuals and families that had before only been only uni-dimensional or hopelessly fractured and fragmented. So, if we come back to how our current practices, will, and prioritisation of our limited resources have failed to address the needs of and documentation about those millions of displaced people today, what can we learn from the records that others’ compilations and analyses of archival dust have been able to yield about the past lives and experiences of those in historical diasporas? I am thinking, for example, of digital media scholar Vivek Bald’s reconstruction of the lives of early Indian traders as they moved around the world based on traces left in passenger manifests, boarding house records and

newspaper advertisements; or of the Transatlantic Slave Database, and its virtual reconstructions and visualisations of the routes and frequency of voyages between Africa and the Americas based on the indexing and digitisation over the years by many scholars of the different records and other traces they have encountered in archives and elsewhere; or of the ongoing US Holocaust Museum project to compile all extant records and other traces relating to the Holocaust. Should we leave this work to such projects undertaken by others, or should we undertake it ourselves, scaling up and making more robust existing efforts at linkages across institutions and geographies?

The third binary, actualised/imaginary, is perhaps the hardest to contemplate, and yet almost every archivist, upon reflection, can come up with an example. Michelle Caswell, and I have argued in recent papers that it is important to take into account not only actualised but also *imagined* records and archival imaginaries:<sup>27</sup>

Because of their predominantly affective nature, imagined records can potentially be initiators of powerful and often spontaneous impulses and aspirations that are deployed in situations where the legal, administrative or historical records and their interpretations are deemed by the imager to be erroneous or to have failed and that justice has not been served. In some cases, actualised and imagined records confront each other with alternate realities, one representing “the establishment” and the other, disaffection with or opposition to the establishment. In others they interact in ways that co-constitute new realities or open up new possible futures.<sup>28</sup>

Archival imaginaries and imagined records both find resonances in diaspora and dispossession experiences – whether forced through conflict or famine, or inflicted through colonialisation and genocide – where personal and community memory and history have been ruptured, language and other forms of cultural expression have been lost, place has been irrevocably altered, rights have been removed, ignored or violated, and perpetrators remain unaccountable and in power. They find resonances where there is little understanding of what actually happened, for example, during the last living moments of those whose remains have been recovered from mass grave sites or from desert crossing locations, or when foreign policy or military records are opened in one country but their counterparts remain closed in another country. They find resonances anywhere where a community needs to support a sense of belonging. And they provide an important complement to latent records in supporting both recovery and revitalisation.

In conclusion then, I would exhort all of us – as practitioners, as researchers, and as educators – to allow more permeability of some of our most closely held ideas and practices and accommodate, honor, and indeed embrace the transitory, the latent and the imaginary, and all of the possibilities and new perspectives that they afford. And to employ the digital not just to further enrich our understandings of those privileged slivers of actions and lives that we currently capture and to further meet the needs of the citizens that we currently serve. The goals of equality and its frequent correlate, openness, that are so often used rhetorically in discussions of the potentials of the digital world for archives do not, in fact, float all boats equally – instead they can have the opposite effect of exacerbating existing inequities. Those who are already the richest and most enfranchised in terms of knowledge, access, control and tools for manipulating and compiling record content – for example scholars for whom cyberinfrastructure is designed and to whose practices digital description and analytical and compilation tools are most oriented – will inevitably become even more so in this world; and while digital infrastructures and tools also certainly help many others in terms of accessing the archive and interacting with government records and recordkeeping, at the same time these are often inaccessible, unusable or simply not useful for many of the world's most vulnerable citizens who have the most immediate and urgent need for responsive usable spaces and systems for safeguarding and accessing records related to themselves or otherwise affecting their lives and well-being. In the spirit of the Universal Declaration, we should act on behalf of all citizens of the world, especially those who have been displaced and dispossessed, historically and today, whose needs we have so often failed and whose lives and experiences have so often only endured as archival dust.

#### Endnotes

1. This paper was first presented as a keynote paper "Permeable binaries and the twenty-first century record," at *Footprints in Space and Time*: ARANZ 2015, September 8, 2015 in Auckland, New Zealand. A version of this paper was also presented at *Digital Equality/Equity: The Contribution of the Archive?* – a public lecture in celebration of 25 years of records continuum research and education at Monash University, September 17, 2015.
2. In this paper I am addressing all areas of recordkeeping and all those engaged it, from records officers and registrars in government agencies, universities and other bureaucracies, to institutional archivists, to those who lead community archives and memory projects. Although the term "recordkeeping" as used in the records continuum is certainly applicable across this entire spectrum, I am consciously choosing to use the phrases "archival and recordkeeping" field/profession and community-based archives, even if it is a tautological phrase in order to be as clear as possible about who has a role to play.
3. Anne J. Gilliland, "Neutrality, Social Justice and the Obligations of Archival Educators and Education in the Twenty-first Century," *Archival Science* 11 nos. 3-4 (2011): 193-209.
4. The Symposium on Affect and the Archive held at the University of California Los Angeles (UCLA) in November 2014 explored and exposed scholarly and professional understandings of and encounters with affect in the archive as well as in broader record- and memory-keeping

- contexts. This was followed up by a special issue of *Archival Science* on Affect and the Archive, Anne J. Gilliland and Marika Cifor, eds. See also Anne J. Gilliland, "Studying Affect and its Relationship to the Agency of Archivists Since the Yugoslav Wars," Chapter 2 in Richard J. Cox, Alison Langmead and Eleanor Mattern, eds. *Studies in Archival Education and Research: Selected Papers from the 2014 AERI Conference* (Litwin Press, in press); Michelle Caswell and Anne J. Gilliland, "False Promise and New Hope: Dead Perpetrators, Imagined Documents, and Emergent Archival Evidence," *International Journal on Human Rights* 19 no.5 (2015): 615-627; and Anne J. Gilliland, "Moving Past: Probing the Agency and Affect of Recordkeeping in Individual and Community Lives in Post-conflict Croatia," *Archival Science* 14 nos.3-4 (2014): 249-274.
5. Gilliland, "'Studying Affect,'" op.cit. See also the 2008 PBS documentary film, *Objects and Memory* recounting, in part, how curators, archivists and other memory professionals responded in the immediate aftermath of the September 11 attacks in New York, <http://www.pbs.org/program/objects-and-memory/>.
  6. Anne J. Gilliland, *Conceptualizing Twenty-first-century Archives* (Chicago, IL: Society of American Archivists, 2014).
  7. Eric Ketelaar, "Archival Temples, Archival Prisons: Modes of Power and Protection," *Archival Science* 2 nos. 3-4 (2002): 221-238.
  8. Sue McKemmish and I have previously called out the rhetoric in the Declaration, challenging whether: "... existing archival models and their open access regimes support human rights agendas? Do they deliver when it comes to the pressing identity, memory and accountability needs of the victims of human rights abuse? How well do they support reconciliation and recovery?" Anne J. Gilliland and Sue McKemmish. "The Role of Participatory Archives in Furthering Human Rights, Reconciliation and Recovery," *Atlanti: Review for Modern Archival Theory and Practice* 24 (2014). We have also argued that the Declaration provokes questions that speak to the complexities of archival realities in living up to this rhetoric in the many, many situations where there is a history of contestation of rights or memory, or of oppression, marginalisation, or even obliteration of individuals or communities. Do they deliver and protect (and do so equitably) when it comes to the pressing identity, memory and accountability needs of all citizens and all agents in the records in such contexts? Anne J. Gilliland and Sue McKemmish. "Rights in Records as a Platform for Participative Archiving," chapter 14 in Richard J. Cox, Alison Langmead and Eleanor Mattern, eds. *Studies in Archival Education and Research: Selected Papers from the 2014 AERI Conference* (Litwin Press, in press).
  9. Heather L. Johnson, *Borders, Asylum and Global Non-citizenship* (Cambridge: Cambridge University Press, 2014).
  10. Tamara Mišković, "Disparity Between International Conventions and their Implementation Outcomes Through Local Laws: Making Decisions About the Protection of Children During the War," paper presented at Srebrenica 1995-2015: Evaluacija Nasliedâ i Dugorocnih Posljedica Genocida, Sarajevo-Tuzla-Srebrenica (Potocari) Conference, July 9-11, 2015.
  11. Manny Fernandez, "New Barrier for Immigrants: Texas Birth Certificate," *New York Times* (17 September, 2015), <http://www.msn.com/en-us/news/us/new-barrier-for-immigrants-texas-birth-certificate/ar-AAeq5pg?li=AAa0dzB>.
  12. Gilliland and Halilovich, "Migrating Memories: Transdisciplinary Pedagogical Approaches to Teaching About Diasporic Memory and Identity in Archival Studies," paper presented at The Commonwealth and its People: Diasporas, Identities, Memories, 2015, Conference, Malta, June 2015.
  13. See, for example, Katarzyna Grabska and Lyla Mehta, eds. *Forced Displacement: Why Rights Matter* (New York: Palgrave Macmillan, 2008).
  14. It is useful here to note that such circumstances underscore the ways in which all the dimensions of the records continuum can be present at any place within the continuum. An example is how we must conceive of creation – while we certainly wish to specify and encourage the creation of the best possible records in a given context, we must bear in mind that many related records will also be created or appear at different moments, for example survivors may not be emotionally ready to testify or tell their stories until decades after the events they survived, a record that was thought to be lost or never created may resurface or be discovered, or a record that is latent among traces may be actualised (see later discussion in this paper).
  15. See also Nina Porzucki, "The Things They Carried With Them: What Refugees Take on Their Journey," PRI The World, <http://www.pri.org/stories/2015-09-04/things-refugees-carry-them-their-journey>.
  16. To gain official status and protection as a refugee, "A person who owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country; or who, not having a nationality and being outside the country of his former habitual residence as a result of such events, is unable or, owing to such fear, is unwilling to return to it." For this reason, a person may carry some document that proves this to be the case. United Nations, *Convention and Protocol Relating to the Status of Refugees* (Geneva, 2010), <http://www.unhcr.org/3b66c2aa10.html>.
  17. These fleeing people face an entirely different records quandary once they reach a country within the European Union. The Dublin Regulation requires that asylum seekers are registered and fingerprinted in the first EU country they enter. That country becomes responsible for processing them and those who then who move on to other countries can be returned to the country where they are registered ("Dublin transfers"). Because the first country may not be their most desired destination, migrants may try to avoid being registered and

- fingerprinted – a situation being encountered not only in Croatia, a recent entry into the EU, but also Italy and Greece. This is exacerbated in Croatia's context since, together with other Balkan states of Bulgaria and Romania, it is not within the Schengen area of the EU. Within a Schengen country (which begins with Croatia's neighbour, Slovenia), individuals can usually move without being required to produce identification documentation.
18. Osorio makes this argument with regard to the case of the *Bracero* Program, which brought millions of Mexican guest workers to the United States between 1942 and 1964. The US Government withheld approximately 10% of these migrant workers' wages as "forced savings" which were sent to Mexican banks and subsequently disappeared. *Braceros* could only file for compensation, up to \$3500, if they could produce documents such as pay stubs, work visas or labour contracts as proof that they had worked in the US during those years. Jennifer Osorio, "Proof of a Life Lived: The Plight of the Braceros and What It Says About How We Treat Records," *Archival Issues*, 29 no2. (2005): 95-103.
  19. For an example of research and advocacy addressing issues surrounding biometrics and border crossings, see Virtual Divides: Biometrics, Bodies, and Borders. An International Symposium, University of Arizona Institute of LGBT Studies, Tucson, AZ, November 9, 2011, <https://www.lgbt.arizona.edu/events/virtual-divides-biometrics-bodies-and-borders-international-symposium>.
  20. See Gilliland, "Moving Past."
  21. See, for example, Dimo Todorovski, Jaap Zevenbergen, and Paul van der Molen, "Land Administration for Post-Conflict Contexts," in Jaap Zevenbergen, Walter de Vries, Rohan Mark Bennett, eds., *Advances in Responsible Land Administration* (Boca Raton, FL: CRC Press, Taylor and Francis Group, 2015); United Nations, Report of the Panel on United Nations Peace Operations (The Brahimi Report) (New York: United Nations, 2000).
  22. Dragan Primorac and Moses Schanfield, eds., *Forensic DNA Applications: An Interdisciplinary Perspective* (Boca Raton, FL: CRC Press, Taylor and Francis Group, 2014); Emily Holland, "Moving the Virtual Border to the Cellular Level: Mandatory DNA Testing and the U.S. Refugee Family Reunification Program," *California Law Review* 99 no. 6 (December 2011): 1635-1682; Aliyah Sternstein, "DHS Delays Refugee Rapid DNA Tests Aimed at Stemming Human Trafficking," NextGov, September 4, 2015, <http://www.nextgov.com/defense/2015/09/dhs-delays-dna-tests-refugee-camps-aimed-stemming-human-trafficking/120356/>.
  23. Anne J. Gilliland, "Archival and Recordkeeping Traditions in the Multiverse and their Importance for Researching Situations and Situating Research," chapter 1 in *Research in the Archival Multiverse*, Anne J. Gilliland, Sue McKemmish and Andrew J Lau, eds. (Melbourne: Monash University Press, in press); and Anne J. Gilliland and Sue McKemmish, "Recordkeeping Metadata, the Archival Multiverse, and Societal Grand Challenges," *Proceedings of the International Conference on Dublin Core and Metadata Applications 2012*, Kuching, Malaysia, September 2012, 106-115, <http://dcpapers.dublincore.org/pubs/article/view/3661>.
  24. Andrew Flinn, "Archival Activism. Independent and Community-led Archives, Radical Public History and the Heritage Professions," *InterActions: UCLA Journal of Education and Information Studies* 7 no. 2 (2011), <http://escholarship.org/uc/item/9pt2490x>; Andrew Flinn, Mary Stevens, and Elizabeth Shepherd. "Whose Memories, Whose Archives? Independent Community Archives, Autonomy and the Mainstream." *Archival Science* 9 (2009): 71-86; Anne J. Gilliland, and Andrew Flinn. "The Wonderful and Frightening World of Community Archives: What Are We Really Talking About?" in *Proceedings of CIRN 2013 Community Informatics Conference: Nexus, Confluence, and Difference: Community Archives meets Community Informatics*, Prato, Italy, 28-30 October 2013 (February 2014), [http://ccnr.infotech.monash.edu/assets/docs/prato2013\\_papers/gilliland\\_flinn\\_keynote.pdf](http://ccnr.infotech.monash.edu/assets/docs/prato2013_papers/gilliland_flinn_keynote.pdf); Caswell, Michelle. "Toward a Survivor-Centered Approach to Human Rights Archives: Lessons from Community-Based Archives." *Archival Science* 14: 3-4 (2014): 307-322.
  25. Carolyn Steedman, *Dust: The Archive and Cultural History* (New Brunswick: Rutgers University Press, 2002).
  26. Suzanne Briet, Ronald Day and Laurent Martinet, trans. and eds. *What is Documentation: English Translation of the Classic French Text* (Scarecrow Press, 2006), p.6.
  27. Michelle Caswell, "Inventing New Archival Imaginaries: Theoretical Foundations for Identity-Based Community Archives," in *Identity Palimpsests: Ethnic Archiving in the U.S. and Canada* (Sacramento, CA: Litwin Books, 2014), pp.35-55; Michelle Caswell and Anne J. Gilliland. "False Promise and New Hope: Dead Perpetrators, Imagined Documents, and Emergent Archival Evidence," *International Journal on Human Rights* 19 no.5 (2015): 615-627; Anne J. Gilliland and Michelle Caswell, "Impossible Archival Imaginaries and Imagined Records," (*Archival Science*, forthcoming).
  28. Gilliland and Caswell, op.cit.

# Footprints of Ghosts and Bandits

## ARANZ 2015 Conference Keynote

Verne Harris

It's a pleasure for me to be in New Zealand again, and an honour to deliver a keynote address on the same platform as Anne Gilliland. When I visited New Zealand for the first time in 2001 I was just a kid with a dream. As you can see, I'm no longer a kid, but I still have a dream, which I'd like to share with you today. The year 2001 was a significant one – the twentieth anniversary of the Springbok rugby tour of New Zealand in 1981 (which changed the political landscape of the country irrevocably); and the year of what came to be called 9-11, which arguably changed the global political landscape irrevocably.

Most of my work in the last several years has been in the field of what could be called spectrality, the realm of the ghostly. No doubt this has a lot to do with the powerful call of ghosts in my country – the ghosts of those who are dead, the damaged ones still living who are haunted by their selves before they experienced violation, and the ghosts of those not yet born. But it also attests to my growing appreciation of the ghostly quality of archive.

The invitation to this conference felt like a further opening into the spectral. Footprints. The trace. Archive. The trace of someone or something not present. Footprints always haunted by that irrecoverable moment at which foot touched substrate. Always haunted, equally, by the possibility of the prints' erasure. Presence and absence unfolding out of one another.

A scenario, arguably, hyper-inscribed by the realities of digital recordmaking. The spectrality of clouds. I deliberately don't want to spend much time with this question. Many others far better qualified are addressing it at this conference. But let me start with a brief reflection on digital recordmaking footprints in South Africa. And I believe it serves as a strongly representative case for the many countries which straddle the divides between the worlds of 'developed', 'developing' and 'under-developed'. If you are researching the 1990s in my country – that era of the release from prison of Nelson Mandela, of negotiations over four years during which 15 000 people died in political violence,

of transition from apartheid to democracy, of truth, reconciliation and transformation – you can easily be overwhelmed by the scope and volume of the paper record. But you will be haunted by the absence of the digital record. Not a digital record that never existed so much as one which has now evaporated, for digital recordmaking was widespread in the 90s. The National Archives, for example: has a tiny accumulation of more or less arbitrary digital record sets probably unreadable in the absence of systematic conversion practice; has digitised no paper-based records from that period; and delivers no records online. Underlying this digital manifestation is a reality with a strong patterning – for the 90s the digital recordmaking footprint of the state, of civil society, of small business and of what we call ‘the personal’ is extremely faint; in contrast, that of big business, mainstream media, elite academic institutions and international agencies is relatively strong. I need not spell out the implications for the voicing of this past.

And very little has changed in the last twenty years. I have no doubt that future research of twenty-teens South Africa will discover a very similar topography. Inflected, of course, by the archives of increasingly sophisticated recordmaking individuals, elite institutions across all sectors, and those of the Internet and associated social media. Now I don’t want to dismiss the latter as a domain of elites, although they are that by and large. But think about how digital divides play out in the archiving of ‘the personal’. Think about what is present and what is absent on the Net, whose voices are heard and whose are not, whose voices are more mediated and whose are less mediated. Think about the dimensions of power which determine the structuring of search engines. Think about what gets archived on Facebook, that fecund space for posturing and self-promotion. Or YouTube, awash in the trivial, the tasteless and the sensational. What footprints are we leaving? (There is good stuff up on the Net. Web-based technologies can be liberatory. And the Net can be a terrain for struggle – struggles for justice. But what archival footprint are we leaving?)

And what footprints in space and time are our ‘virtual’ recordmaking and its attendant information technologies leaving in human communities and in the natural environment? Think about the coltan and other mining which services them. Think about the conditions in which the miners work, and the myriad of exploited workers in the factories which churn out the devices we rely on. Think about the ocean floors disturbed and the mountains cut through for the laying of cables. The landfills in which hardware is dumped when it has become

obsolete. The transformed patterns of work, workplace configuration and organisational development. The redundant vocations and services. The closed businesses and retrenched employees. I am describing haunted places and people. I am naming the 'material' ghosts of the 'virtual'.

But let me move away now from the specificities of the digital. All archive is haunted. All footprints are miraged by spectral presences and absences. For me there seem to be five primary spectral movements in archive. Firstly, that generated by spectral authors. Whether the writer of a journal entry or a tweet, the director of a documentary movie or an agent in a Wikileaks download, the authors in archive are always, in principle, absent. They have left an exterior trace which can speak for them when they are unable to speak for themselves; which will speak for them when they are dead. When they are ghosts.

A second primary movement is generated by spectral mediations. Of course, archive never speaks for itself. Always it is mediated by readers and apparatuses. So that at any moment in time archive awaits an indeterminable number of mediations to come. Ghosts.

A third primary movement is generated by spectral content. Notwithstanding the fantasy of a comprehensive, complete archive, always archive is an assemblage of fragments. For in the structure of archiving, no matter how dense the process in a particular case might be, no matter how great the commitment to completeness, there are dynamics of both inclusion and exclusion. There are always exclusions. And what has been excluded, together with what has been lost, will whisper around the fragments. Ghostly voices.

Fourthly, spectral context. Archivists use their medley of descriptive instruments and underlying professional competencies to provide the users of archives with access to a rich array of context. Expertise in contextualisation, arguably, is the core archival competency. But, of course, there is no end to context. The layers are innumerable at any moment, and they shift over time. Always will be heard the whispers of contexts undocumented, unknown or yet to be generated. Ghostly voices.

And fifthly, spectral place of consignment. Where is the place, and it could be a virtual place, where the record, the fragment, the archive was born and lived outside of archival purview? Archivists fantasize about 'original order', rightly, but need to fantasize also about original location. For the fragments in their custody comprise matter out of place. And the whispers of dislocation can be heard. Ghostly voices of other places, of lineages, of origins.

The movements of haunting in archive are multiple, the ghosted voices always myriad. Of course, we can close our ears to these voices. Find ways of keeping the spectres out. For, let's be frank, listening to ghosts can drive one mad. However, it can also vouchsafe stimulating intellectual endeavour. More importantly, such listening, in my view, is at once an ethical imperative and a robust basis for archival praxis. I will return to this assertion when I begin to come to a conclusion.

But for the next few minutes I want to pursue another line of enquiry on spectrality and archive, namely, the weight of oppressive pasts borne by so many societies and related global challenges confronting all of us. Archivists and other recordmakers might want to insulate themselves from the impact of societal and environmental turbulence, conflict, and global structures of power and economy. We might want to busy ourselves only with professional work and its many challenges. But we cannot afford to. The call of justice sounds in our ears like it does for all human beings. Global realities shape what we do as professionals indelibly. And those realities threaten both the footprints we care for and the human project which gives those prints meaning and significance. We are haunted by potential erasures on an unimaginable scale, whether we listen to the ghosts or not.

So, the weight of oppressive pasts. Transitional justice has become a discipline, a profession, arguably also an industry, in response to the number of countries around the world recovering from periods of oppression or violent conflict. And it's growing all the time. What has this to do with archivists and other recordmakers? Well, reckoning with traumatic pasts involves memory work. From truth recovery interventions to survivor support programmes, from prosecutions of human rights violations to reparations for 'victims', from memorialisation projects to the recovery of the remains of those who have died. And memory work relies on the expertise and resources of recordmakers. In a terrain that is profoundly haunted. By the ghosts of those who are dead, by the damaged ones still living who are haunted by their selves before they experienced violation, and by the ghosts of those not yet born. For the work is not about the past. It is about the future that must be made. It is about finding healing for traumatised societies and individuals, and ensuring a future for following generations that is not crippled by unfinished business. It is about remaking society so that it opens to a liberatory future.

Obviously there is a lot to say about this work. Time allows me only to pull out one thread. A thread which has emerged from the Nelson

Mandela Foundation's international dialogue programme on memory work in the contexts of oppression and violent conflict. Over the last four years this programme has taken us to South America, Africa, Europe and Asia, and it has taught us that one of the most difficult aspects of the work is the creation of spaces safe enough for former enemies to enter and to listen to one another's stories. Spaces also safe enough for people to listen to the enemies within - that part of self, or we, my family, my organisation, my people, which is shameful or disavowed. These spaces, I would argue, are archival spaces. In them repressed stories are surfaced. New stories are told and heard. Traces are made. What Anne Gilliland and Michelle Caswell might call latent records are engaged, with utmost delicacy, so that they might shed their latency. And those who walk through these spaces leave the most fragile of footprints, vulnerable in the first instance to the tears they evoke.

Let me share just three examples of what I'm talking about. The stories of three participants in the Nelson Mandela Foundation's dialogue work:

Mariana is from Argentina. Her parents were underground activists during the dictatorship in her country. At the age of nine months she and her mother were 'disappeared' by security forces. Her father escaped and remained out of sight for a decade. Mariana's mother was murdered. Mariana was recovered by her grandparents after three months. She speaks of the pain and confusion of growing up without parents, of discovering their fates, of constructing stories to explain their absence.

Mbongiseni is from South Africa. He grew up in the midst of civil war. As a teenager he was forced to join a mob burning down the house of a neighbour suspected of being a supporter of the 'other' side. He speaks of the burden he carries, the work of reconciliation with the neighbour's family that still awaits him.

Adnan is from Bosnia. At the outbreak of war in his country he was called up to serve in the military. He fought for years in defence of Sarajevo. He speaks of the years it has taken to come to terms with the experience. The pain of answering his teenage daughter's questions about his war experiences.

Creating space for the most delicate of footprints. Adnan told his story in a Bosnia straining to prevent the next war; a Bosnia in which all footprints are still at risk.

Let me share one more anecdote from my visit to Sarajevo in June 2015 to illustrate this. On a particular day at a conference I was

attending, during breaks I got chatting with a young memory activist who shared with me the story of how he was involved in the protest action in Bosnia's parliament in 2014. This action led to the building being set on fire. Later in the day I was catching up with an older Bosnian participant I have got to know over several years. He has spent twenty years documenting war crimes and other violations, searching for the remains of the dead, memorialising, and returning the remains to families. He runs a documentation centre which is right across the road from the parliament. In the course of the conversation he also recalled the protest action of 2014. Paraphrasing him: I sourced guns and armed all my archivists and researchers; we were prepared to die to protect our archive.

This might all feel far removed from professional life in New Zealand. But it is closer than one might think. The struggles of a country like Bosnia can only be understood in the context of a global economic system, global relations of power, and global environmental realities. A world riven by multiple conflicts is the product of international systems which are predicated on the impoverishment of large swathes of humanity, deep structural inequality, and environmental degradation. As French economist Thomas Piketty has demonstrated, the shocks to our global systems of 1914-1945 led to a great turnaround in inequality in the period 1950-1980. But since 1980 we have gone backwards, to levels of inequality last seen in the eighteenth century. And the patterns of capital accumulation are beginning to show remarkable similarity to those which obtained three hundred years ago. The challenge is compounded by climate change precipitated by these rapacious systems. Recent work by scientist Stephen Emmott and social commentator Naomi Klein show conclusively that humanity faces a crisis that will come to a head in the next decade and a half. Only solidarity, political will and sustained intervention can effect the behavioural change which we need to save the human project and give hope to the billions of human beings who are just surviving. All of us should be haunted by the voices of these billions. The ghosts of our dominant global systems. (In recent weeks our television screens have been filled by images of tens of thousands of migrants knocking at the doors of Europe's privilege and wealth. Ghosts demanding to be allowed in. Fanon's wretched of the earth. They're not going away. Their numbers will grow, their voices become more insistent.) And all of us should be haunted by the earth and its fragile ecosystems, suffering at the hands of humankind, doing now what it has to do, reluctantly, to eject us from a natural order which we are abusing.

Especially haunted should be those of us who are part of a global elite, the primary beneficiary of the systems which seem intent on changing the earth irrevocably and even ending the human project.

This involves all of us friends. And it will affect all of us ultimately. Whether we are recordmakers nurturing archival footprints in New Zealand, or in Bosnia, or in Africa, care for the prints calls us to address the challenges which are threatening the very footprinting which makes our work possible. What to do?

Let me conclude by attempting to address this impossible question. For archivists and other recordmakers the fundamental challenge is to imagine their work not as just another profession but as a calling to make and re-make the world for justice. If we were to believe that the work of archive is justice, then it would be impossible for a 1930s German recordmaker to simply oil the wheels of the Nazi bureaucracy, for a 1980s South African archivist to simply improve efficiencies in the apartheid archival system, for a 2000s Goldman Sachs information manager in New York to simply support optimal capital extraction, or for a 20-teens New Zealand archivist to simply enhance professional systems.

We must, we must pay attention to the ghosts. At the most basic level, in our workplace, stretched by the demands of daily professional work in the archive, perhaps tasked with the arrangement and description of a particular bureaucratic records accumulation, we have to learn to listen to the spectres miraging that accumulation – whether they be of authors, of mediators, content, context, or place of origin. We have to learn to listen to the spectres of our positioning in profession, in institution, in nation, in history, and in the world. Up to this point I have avoided quoting Jacques Derrida, but his ghost is insistent, so now as I draw to a close let me offer one sounding of his voice. In 1994, that fateful year in my country's history, as we emerged from centuries of colonialism and apartheid to embrace democracy, he said:

"No justice ... seems possible or thinkable without the principle of some *responsibility* ... before the ghosts of those who are not yet born or who are already dead ..."<sup>1</sup>

He missed here, I think, the responsibility we carry before the ghosts of the living who are damaged. And he also missed the responsibility every human being carries before the ghosts of self. We all struggle with the voices of selves we find difficult to be hospitable to. Mariana. Mbongiseni. Adnan. If justice is the relation to 'the other', then justice

in principle begins with attention to, and responsibility before, the others inside.

We must pay attention to the ghosts. This is not easy work. It requires courage and imagination. It demands the closest reading of archive, with the grain and against the grain. And it is, most often, resisted by structures and systems of power – for attending to the ghosts is readily seen by these structures and systems to be subversive. Arguably it is subversive. It questions everything. It tends to disturb dominant narratives. It diverts energy, time and resources from what is seen to be core business. And it allows what is regarded as personal into the ‘professional’. Dangerous space. So that this work unavoidably will involve, to some degree, what I am calling archive banditry. A determination to shape our professional work in a relation of hospitality to the voices which press in upon us from outside (and therefore from deep inside) the structures and systems which we benefit from. *Los bandidos de la memoria*. Memory bandits. Not the ones which convention tells us are lawless. Rather, the ones who honour justice as a law for practice which trumps the laws which politics pass to protect their interests. The ones who honour footprints rather than the biggest and strongest feet in their jurisdiction. The ones who will not be bought, or simply go away. The ones who believe in a human project that is about liberation rather than depredation, isolation and oblivion.

Let me name such a bandit. Florence Hartmann. She worked in the International Tribunal for the Former Yugoslavia between 2000 and 2006. She had access to the Tribunal’s evidence related to the Srebrenica genocide of 1995, when Serb forces overwhelmed the UN ‘safe area’ there, separated males from females, and then murdered over 8 000 men and boys in killing fields outside the town. This happened right near the end of the war in Bosnia. The twentieth anniversary of this atrocity was marked in Srebrenica just two months ago. (Anne Gilliland was there.) Hartmann has published a book detailing the full extent of UN and Western complicity in this tragedy. A story suppressed until now. A truth needing to be revealed, especially for the survivors and their community still seeking understanding of why the genocide happened. A footprint needing to be traced outside the cloisters of spaces closed by powerful global actors. An imaginary archive (as defined by Anne Gilliland in her keynote address) needing to be actualized. Hartmann heard the ghosts of the dead, the living, and the yet to be born. And she felt a fundamental responsibility before them. An archival responsibility. She felt the pull of justice more strongly than she did her undertakings to

confidentiality, her professional obligations to rules and regulations, and her fear of the sanctions which could be imposed on her. She listened to the ghosts within and without. She was haunted into action.

We need more Florence Hartmanns. We need more banditry. I don't want to romanticise it. The shadows of banditry must be acknowledged. Like the reality that it can be used for both good and ill. Like its openness to the elevation of personal agendas above institutional mandates. Like the risk of speaking for the ghost rather than listening to it. And, of course, as with all narrativisation, even the bandit's storytelling can slip into metanarrative. Equally, the counter-archiving of banditry, because it is archiving, cannot avoid its own privilegings, elisions and silencings. What Derrida calls the archontic, the exercise of a fundamental archival power, is always at play. Ultimately you can't take the archon out of the bandit.

But we need more banditry. We need the honouring of footprints, both actual and latent, rather than the biggest and strongest feet. We need passion as much as professionalism. We need professionals with a keen awareness of the global realities which threaten both the footprints they care for and the human project which gives those prints meaning and significance. We, all of us, should be haunted. And we should be listening to the ghosts in a relation of responsibility.

No one can prescribe what we must do with our listening. But the listening is prescriptive before the call of justice. For justice, if it means anything, is the relation to 'the other', our relation to 'the other'. What to 'do' with the other? What to do? For it is, fundamentally, a call to action. But what to do? I don't have a blueprint. I don't believe anyone can have a blueprint. As a 14-year-old once wrote on my kitchen wall: "We work in the dark, we do what we can, we give what we have."

I thank you.

#### Endnotes

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## **Some Issues of Access: Sharing community memory in small community archives**

Sarah Welland

### **Introduction**

Small community archives often fly under the radar when archival issues are discussed. This article briefly examines some aspects relating to access and community archives, particularly regarding two areas: how concepts and conditions of access are affected by the working environment, and what the archives and heritage information professions can do to support the better management of access in the future.

This article is based on research I completed in 2015 as the inaugural recipient of the Ian McLean Wards Trust Scholarship. It looked at the role, impact and development of community archives in New Zealand, and identified gaps and opposing viewpoints as they related to three areas: the perceived role of community archives today, current issues impacting what community archives can and cannot do, and factors forecasted to affect the development of community archives over the next ten years.<sup>1</sup>

### **Background**

Research findings were gained from two distinct stages of research. One stage used the Delphi Method, a structured re-stating of a range of anonymous expert views about a topic<sup>2</sup> in order to develop a consensus of opinion.<sup>3</sup> This involved the careful selection of fifteen archives and heritage information experts with considerable knowledge or experience in archives or information heritage. Through three online surveys, each expert was asked to give their opinions on a series of statements describing aspects of community archives in New Zealand, and predict factors that would impact community archives over the next ten years. These findings will be covered in a separate article.

The other stage involved the analysis of findings gained from semi-structured interviews with five individuals (interviewees), each of whom had sole day-to-day responsibility for a small community archive. Five different types of small community archive were represented: a local history archive, a church archive, an interest group archive, an iwi

archive and a school archive. The intention was to provide as much diversity as possible in this selection, so three archives were situated in the North Island and two in the South, and three were situated in urban environments and two were rural. Three also operated 'in-house' from within a broader corporate structure, while two were independently created by the community the collection served. None had any direct government funding. Collections varied in size from around 20 to about 1200 linear metres. All of the interviewees worked part-time; two were volunteers, two were paid archivists, and one carried out occasional archival duties as part of a paid administration position.

Interview questions related to the collection, day to day work, concerns about the archival holdings, and aspects about the collection that interviewees would like to change. Most of the discussion in this article is based on the findings from these interviews.

### **Characteristics of Small Community Archives**

These five collections reflected some of the common characteristics currently associated with many small community archives in New Zealand. They:

- were controlled by a self-defined community;
- demonstrated some form of active community participation with the collection (for example, through community volunteers, or through community ownership of the building in which the collection was held);
- required users to come to a physical place to access the holdings in the collection (i.e., they did not have digitised or digital collections);
- held a wide range of items ranging from archival records to reference material and artefacts and;
- operated either as an in-house repository, or as a collecting institution.

These collections also demonstrated a range of other characteristics that help to paint a more detailed picture of the common working context for many small community archives. These collections:

- saw themselves playing a key role in preserving the memory of their community;
- had a broad collection mandate that included a range of material kept as community memory;
- demonstrated varied archival practices ranging from excellent to non-existent;
- relied on one or two key individuals who maintained the collection;
- operated in an environment where the user community and governing

- body did not always understand the collection's role and purpose;
- had a culture of pragmatic staff decision-making;
- had less than adequate resourcing that affected archival practice to varying degrees;
- did not have much professional support from, and few collaborative initiatives with, other heritage institutions and professional associations;
- did not have staff with archival qualifications, and often operated in an environment where staff, volunteers, colleagues, or governing bodies lacked awareness of archival principles and practices.

As a result, these characteristics provide some useful context from which to understand issues of access within small community archives, and how they may need to be addressed.

### **How Small Community Archives View and Apply Access**

Managing access on a day-to-day basis was of key concern for interviewees because they considered that if the community was not able to access the collection, they would no longer use it. A key reason for this was due to their perception that concepts of access played a key part in the overall role of the community archive, which was demonstrated in three fundamental ways: to preserve evidence of the history of the community, to enable and encourage the community to access its memory, and to support other community functions in areas such as administration support.

All interviewees spent much of their time working on processes and initiatives that enabled and encouraged community access, because they considered that an underused collection compromised its continuing existence, and also reduced the community's ability to access something that was essentially theirs to begin with. For interviewees, access was about ensuring openness to the collection to the community - the collection belonged to the community and existed for that community. Collection items were often viewed as being held 'in trust' for the community, and therefore still essentially owned (for want of a better word) by that community rather than by the repository itself. For each interviewee, their collection was considered unique, regardless of the number of items in the collection that were not by definition purely 'archival'. This was because the collections were seen as providing memories and stories of the community in ways and forms that could not be obtained from other 'non-community' sources and collections.

Access processes and initiatives focused on providing a range of

fundamental, simple and physical ways to give community users access to items in the collection. This was done mainly through shelving, boxing, listing and (if possible) retrospective accessioning. For interviewees, achieving good standards in these areas was paramount, because it meant that more material could be accessed by the archivist, and therefore the community, a lot more easily. It was also very pragmatic, because it was common for all collections to have a large number of items that were still inaccessible to users. For example, only two of the five collections had finding aids (and these were not extensive), and four of the five interviewees still relied primarily on their own head knowledge when it came to locating material. Two of the five also admitted to not knowing much about the holdings at all, due to inadequate levels of listing and boxing taking place prior to their arrival.

There was also little evidence of any real development in the area of digitisation or online finding aids, or plans to improve this in the future. Three interviewees discussed the value of putting finding aids online, but admitted that lack of resourcing kept planning at a very basic level. Only two collections had online finding aids, but these were far from complete. One collection used *The Community Archive* website ([www.thecommunityarchive.org.nz](http://www.thecommunityarchive.org.nz)), although nothing had been added for a while because the interviewee could not get assistance from Archives New Zealand to carry out the process. Two interviewees from larger collections were each planning a small digitisation project in the future, although these were still dependant on getting resourcing. Digital preservation planning was not carried out at all, with concerns, if they existed, centering solely on the physical storage of items such as video cassettes and CD-ROMs.

These and other findings demonstrated a situation where the access practices by necessity were often basic and ad-hoc. It also meant that as interviewees focused on achieving suitable levels of community access to their holdings, other related aspects (such as custody, copyright, and specific restriction controls) were not addressed to any significant degree in the face of more pressing demands. Only one interviewee had developed formal guidelines for collection users on the use of restricted items. The other four made informal on-the-spot restriction-decisions on the rare occasion the situation demanded it.

Although interviewees demonstrated awareness of the need to restrict material in some situations, this was usually done to protect items in the collection from loss (that is, stopping a community user from taking an item home and not returning it) rather than to restrict

content. There were however occasional exceptions. The school archives had sensitive information such as personnel files stored in a room that was only accessible to the archivist and the Principal.

No matter how much (or how little) access is currently being addressed in community archives, access issues around electronic material still need to be considered more. This is because future donations will become more electronic in format, there will be greater demand from geographically disconnected communities for electronically accessible records, and the community itself will be increasingly documented in a range of electronic media. As a result, small community archives will not only need to start learning how to put community-related information online, but also to start discussing how it should be managed once it is. They need to know about aspects such as what information to share, what form it will be in, whether the addition of content and/or metadata through crowd-sourcing will be allowed, and how concepts of copyright and ownership (if relevant) are applied.

The current situation is also exacerbated by the growing elephant in the room: questions relating to the ongoing management of digital and digitised material. At the moment many possible solutions fall in the large gap that exists under the theoretical (or pricey) 'ideal solution'. Even when affordable solutions can be found that fit the requirements of a small community archives, the lack of any form of cohesive and collaborative support system for community archives makes them difficult for archivists to identify and apply.

### **Obstructions to Access-related Solutions**

While there is evidence that some community archivists are aware of the various issues that can impact access, my research has identified three key obstructions that hinder the development of possible future solutions.

The first is lack of resourcing. While this seems to be a ubiquitous issue for most archival repositories, it is important that the depth and breadth of its effects are not overlooked or downplayed when it comes to community archives. To some extent, all community archives covered by the interviews had some form of storage, preservation, description and/or appraisal issue (or issues) that could be directly attributed to low numbers of paid staff hours or inadequate levels of operational and targeted project funding.

The second is lack of training. None of the interviewees had any specific archival qualification, nor did they have access to any forms of

in-depth archival training. Two required training in fundamental archives management principles and processes, while another two discussed how some of the other small community archives they knew of that were run by people who had no archival training and who were not aware that they even needed it.

The third is the lack of collaborative support and advocacy. A key reason for this is the low-levels of current support from the wider archives and heritage information communities. This situation has been exacerbated by the erosion of the support previously provided by the larger archival institutions, as well as the lack of training opportunities outside the main centres. This has resulted in a situation where interviewees saw (or found) little impetus to change methods or seek advice, or even to be made aware of what they could potentially achieve.

### **Addressing the Issues of Access**

There is no one easy answer when it comes to addressing issues of access within small community archives. The potential for a state from which feasible solutions can be developed does exist, but this depends on how willing the wider archives and information heritage communities are to understand the often unique roles, issues and concerns of community archives from the community archives' own perspective. A unified understanding of these aspects (even if disagreement exists in the detail) will help to avoid the temptation to leap in with generalised big-bucket solutions that may not always fit a low budget, community-focused environment.

A situation raised during an interview with the iwi archives provides a good example of why accepting and working with community archives on their own terms is important. A woman had come into an iwi archives with pebbles she had collected near marae she had stayed at on a hikoi. She offered them to the collection, and they were accepted by the interviewee, but one of the other staff had concerns about what they represented spiritually, and put them in a cupboard. The following paragraph outlines in the interviewee's words what happened next:

*A couple of weeks later I saw [the donor] in town and I said to her ... 'You need to come into work and pick up your tāonga'... Because for me, she gave something to us and they just cast it aside and put it into a dark room ... that wasn't good enough, you, know? ... She said 'I appreciate you telling me girl.' She said 'I never gave my tāonga to them to put away in the cupboard.' I said 'exactly.' I said 'I know that, which is why I am telling you. Come and get your tāonga.' So she did. She turned up*

*here one day ... and then she went over to [Manager] and she goes '... my tāonga was in the cupboard up there. I didn't like it being in there. I'm gonna take my tāonga home.' And [Manager] said 'Kai te pai ... You do that.'*

This one example provides in microcosm a few of the diverse and occasionally 'non-traditional' archival perspectives that surround community archives, as well as the memories, values, ethics, beliefs, cultures and sensitivities that give them flavour. As a result it demonstrates how a more in-depth understanding of community archives on the part of the wider archives and information heritage communities can help with the professions' own questions about access. This is particularly in terms of 'out of the box' thinking that impacts on archival roles, ownership, documentation, privacy, use, and storage.

### **Next Steps**

The research made seven recommendations that, among other things, can be used to address access-related issues as they relate to three particular areas. Firstly, to help overcome the three key obstructions (lack of resourcing, lack of training and lack of support / advocacy) so that community archives can ensure base-line levels of access can be met. Secondly, to aid staff education and training regarding access, its issues and possible solutions, so that current processes are more effective and consistent, and future needs are identified and managed. Thirdly, to generate wider industry awareness about access issues in community archives so that collections can receive greater levels of advocacy and support.

These recommendations are summarised below in order of recommended priority, and are provided here to engender debate and suggestions for the way forward.

*Recommendation 1:* Develop a broadly applicable definition of the term 'community archives' for New Zealand archivists. This will help the wider profession discuss community archives (and therefore notions of access) from within a commonly understood framework.

*Recommendation 2:* Develop a formal statement about the role and purpose of community archives that is recognised by all professional associations that cover heritage information management. This will (among other things) help to clarify understanding of access and access issues in community archives.

*Recommendation 3:* Establish a Community Archives Advocate Group to champion community archives and their ongoing development. A vocal and unaffiliated advocate will not only help to raise the profile of community archives, but also the profile of associated issues such as access.

*Recommendation 4:* Develop voluntary base-line standards of practice for community archivists, which the community archivists themselves contribute to. These will aid consistency of practice when it comes to managing areas such as access.

*Recommendation 5:* Develop a Community Archives Toolkit for community archivists that will enable the sharing of current resources, articles, guides and other 'how to' documents. This will provide opportunities for community archives to better understand a range of aspects including concepts of access, and potential solutions.

*Recommendation 6:* Provide an online communication space for individuals involved with community archives that is not conditional on location. This will help to introduce good communities of practice that will benefit the management of areas such as access.

*Recommendation 7:* Champion a qualification for those working with community archives to reduce the qualification gap between community archivists and archivists in other institutions. Even if a qualification is not viewed as achievable (or even desired), it will provide a vision of 'the possible' that can broaden perspectives on what can and can't be done by community archivists.

All these recommendations are designed to help generate a wider understanding of community archives, and out of this, aid the development of access-related solutions that fit the working context of many community archives.

## **Conclusion**

Many small community archives work within an environment that can be less than beneficial to either collections or staff, and which may operate well outside mainstream practices. While the provision of access is seen as a vital part of the community archives' role, this is usually carried out at a fundamental level, and does not consistently address other access-related issues such as copyright and the provision of access to digitised and born-digital material. Key obstructions such as lack of resourcing, lack of training and lack of collaborative support need to be addressed before the more specific access-related issues can be solved. A

major step to removing these obstructions will involve greater levels of advocacy and support from the wider archives and heritage information industries, along with a resultant willingness to understand key issues from the perspective of the community archives.

**Endnotes**

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# Digitising Lilburn: Preserving the Scores and Recordings of Douglas Lilburn's Collection

Keith McEwing

## **Abstract**

With 2015 marking the centenary of Douglas Lilburn's birth, the Archive of New Zealand Music has undertaken a project to digitise the scores and sound recordings in his collection. Great consideration has been given around the procedure and requirements for digitising the scores. This paper looks at what is involved in digitising these collections: the conservation needs, digitising procedures, and the enhanced description records that are required for the project. It will also look at the decisions made regarding the level of access the created digital files will have.

This year marks the 100th anniversary of the birth of New Zealand composer Douglas Lilburn (1915-2001). One of the first composers from New Zealand to gain international recognition, his achievement continues to be acknowledged today. Lilburn also holds much significance for the Alexander Turnbull Library and the Archive of New Zealand Music. This paper is about how the Turnbull Library is celebrating his contribution to New Zealand music and the Library.

Douglas Lilburn was born on the 2nd of November, 1915, to a farming family near Whanganui. The family farm was called Drysdale. After studying at Canterbury University College Lilburn went on to study at the Royal School of Music in London under the tutelage of English composer Ralph Vaughan Williams. In 1940 Lilburn returned to New Zealand, settling in Christchurch as a freelance composer, conductor, teacher and music critic.

He moved to Wellington in 1947 to begin what would be a long association with Victoria University of Wellington. He started as part-time lecturer then became full time two years later. In 1963 he was made an Associate Professor of Music, and eventually appointed to a Professorial Chair in 1970. He founded the University's electronic music studio in 1966 – the first of its kind in Australasia. Although quite changed from its modest beginnings, the electronic music and recording

studios of what is now the New Zealand School of Music, still bear his name today.

In 1946, and for several years following, Lilburn was composer-in-residence at the Cambridge Summer Music School where he delivered a lecture that has since encouraged many New Zealand composers: *A Search for Tradition*. This was followed by other inspirational lectures – *A Search for a Sound* in 1967 and *A Search for a Language* in 1969 – these lectures motivating New Zealand composers to find a voice that reflected their own surroundings.<sup>1</sup>

When Lilburn gave these lectures Nationalism had been a trend in music and other arts for some time. Lilburn demonstrated this trend through his own compositions, such as *Prodigal Country* with settings of New Zealand poems by Robin Hyde and Allen Curnow (as well as Walt Whitman), *Landfall in Unknown Seas* with text by Curnow, and the song cycle *Sings Harry*, selected from the collection of poems of the same title by Dennis Glover. Notable orchestral works drawing on Lilburn's New Zealand surroundings include *Drysdale Overture*, *Overture: Aotearoa* and his *Symphony no. 2*. With these works and many more besides, Lilburn captured the attention of musicians and audiences around the globe and continues to do so today.

As the New Zealand music scene began to flourish, Lilburn realised the importance of documenting and preserving records, as well as nurturing and promoting the composers and performers delivering it. To ensure this happened Lilburn, along with musicologist John Mansfield Thomson and Turnbull Library Chief Librarian Jim Traue, instigated the Archive of New Zealand Music. In 1984 Lilburn formed the Lilburn Trust promoting the performance and scholarship of New Zealand music.

In return, New Zealand has acknowledged his fostering of talent and forethought in preservation. In 1988 he received the Order of New Zealand, and last year he was posthumously inducted into the New Zealand Music Hall of Fame, notably the first classical composer to be recognized in this way. More informally he is widely regarded as the father and grandfather of New Zealand music.

### **Archive of New Zealand Music**

As previously mentioned, the Archive of New Zealand Music was founded at Lilburn's instigation in 1974. It sits within the Alexander Turnbull Library. A designated music librarian, Jill Palmer, was appointed in 1980; Palmer went on to develop a close association with Lilburn. Lilburn deposited his own collection of papers and recordings within the archive

and encouraged other composers to do likewise. In 2011, the positions Curator Music and Assistant Curator Music were established.

As well as entrusting his collection to the Turnbull Library, Lilburn also left the administration of his Trust to the Library, bequeathing the rights of his music to the ATL Endowment Trust.

Lilburn's collection (MS-Group-0009) is considerable. Covering 17 linear metres it consists of 953 folders containing scores, correspondence, autobiographical notes and other writings, personal and family papers, ephemera and news clippings. It also includes 101 sound recordings, as well as photographs, artworks and some curios including his piano and piano stool.

There is also a great deal more material relating to Lilburn in other unpublished collections in the Turnbull Library. Notable examples are the original compositions Lilburn gave to friends, including Leo Bensemann and Frederick Page, which can be found amongst the papers of those recipients. As well, there are numerous recordings of Lilburn's music in the New Zealand Composer Sound Archive held by Radio New Zealand – Concert who deposit copies of these recordings into the Archive of New Zealand Music.

Donations are still being made of Lilburn-related material. His music hire library that up until recently was managed by the New Zealand Symphony Orchestra has of late been passed to the National Library Choral and Orchestral Hire Service to administer. In the process, many scores and parts in Lilburn's hand have been transferred to the Archive.

Another donation recently received consists of two works for harp that Lilburn wrote for harpist and fellow composer Dorothea Franchi. They both date from 1948 – the year they both attended the Cambridge Summer Music School, and presumably were given to Franchi prior to her going to London to study for three years. These two works were not included in any listings of Lilburn's compositions prior to this,<sup>2</sup> and furthermore are the only compositions extant of Lilburn writing for harp outside of the orchestra.

### **Why Digitise?**

Digitisation is a widely accepted means of preserving material in libraries and archives, and making it more readily accessible. It is also common for collecting institutions to celebrate significant events and anniversaries with a digitisation project of a relevant collection. The British Library digitised all of its Benjamin Britten scores to commemorate his 100th anniversary, the same for Richard Wagner's 200th anniversary.<sup>3</sup> The Bach

Digital website was set up for the 250th anniversary of Johann Sebastian Bach's death.<sup>4</sup>

It therefore seemed fitting to have a similar project as part of the many events to mark the centenary of Lilburn's birth, given his significance to both New Zealand music and to the Turnbull Library. The question then, with such a sizeable collection, was where to start and what to include?

Because of their fragile nature, in both durability and handling, all audio-visual material in the Turnbull Library needs to be either copied, digitised, or in the case of published material, a second copy acquired as a listening/viewing copy. With only 64 recordings relating to his own music in Lilburn's collection, this seemed a good place to start.

As far as research is concerned, scores are the most frequently accessed component and we decided to focus first on the final versions of scores. This reduced the 282 folders containing music of Lilburn works to nearly 150 scores. Still a sizeable amount equating to approximately 4,700 pages!

Another reason for starting with the performance scores is related to use. These generally get quite a thrashing compared to other paper-based items, particularly when used frequently in rehearsal and performance. The necessary fast page turns, performers' and conductors' notes being made on the score, the constant carrying back and forth between rehearsals and performances all take their toll on scores and parts. The resultant, well intentioned mending, edging and reinforcing with a variety of sticky tapes also have their consequences when it comes to archiving and preserving.

Partly because of the fragile nature of many of the scores, and also to ensure a professional research service is provided, accessing Lilburn's scores requires the permission of the Music Curator or Chief Librarian. There are, however, photocopies of some scores in the collection and these do not require permission.

### **Digitising the Audio Collections**

The sound recordings, being a relatively small collection of 64 open-reel and cassette tapes, were completed first. These include recordings of performances of Lilburn works as well as the master-tapes of many of his electro-acoustic compositions.

The tapes were all digitised by the Library's Audio-visual Conservation Team's Sound and Video Technician, Zach Webber. He used the Cube-Tec Quadriga system installed as part of the Audio-visual Preservation Studios'

recent refurbishment. There were relatively few problems in digitising these items. The tapes were in good condition and in most cases, clearly identified on the tape housing. The labels were also mostly written by Lilburn's own hand, and included details relating to content and speed etc. However some splices did need to be repaired and some tape speeds checked, the latter requiring more detective work for the electro-acoustic works, which consist of a lot of sampled and manipulated sounds.

### Digitising the Scores

As already mentioned, it was decided to start with the final versions of the scores. Generally these are the scores neatly written out to aid performance and so pose fewer challenges for capturing a good image. That is not to say that sketches and pencil scores cannot be digitised, and nor should it be thought that they, along with individual parts for performance, are of lesser research value, but it was important to narrow the available selection somehow.

Of the 150 scores, it was then decided to start with the "Top Ten" selection Philip Norman notes in his biography of Lilburn.<sup>5</sup> While Norman makes it clear that his list is not definitive, but rather casually concluded upon by himself and four other colleagues of Lilburn's, it is nevertheless a place to start. This is exactly as Norman uses it in the biography, as a way of introducing his more in-depth discussion and analysis of Lilburn's works.

Proving that it is not to be taken too seriously, the "Top Ten" actually consists of thirteen works: three orchestral, two for string orchestra, two song cycles, three instrumental, and three electro-acoustic works. Two of the last three – *Soundscape with Lake and River* (1979), and *Three Inscapes* (electro-acoustic) (1972) – exist only as recordings and do not have scores. *The Return* (1965), the remaining electro-acoustic work has a graphic score, which has already been digitised. Therefore the scores we started with are:

- Overture: Aotearoa* (1940, revised 1988)
- Symphony no. 2* (1951, revised 1974)
- Landfall in Unknown Seas for narrator and strings* (1942)
- Sings Harry for baritone and piano* (1953)
- Sonata for Piano* (1949)
- Sonata for Violin and Piano* (1950)
- Elegy for Baritone and Piano* (1951)
- Diversions for strings* (1947)

*Symphony no. 3 (1961)**Nine Short Pieces for Piano (1965-66)*

The actual digitisation itself was done using three cameras, although primarily two cameras – the Nikon D800 and Canon 5D Mark III – these are the cameras mostly used for digitising music scores and comfortably meet the Library's digitisation standards.<sup>6</sup>

Multi-page items are usually captured in the Library's *Image Services'* small studio. The studio's capture setup ensures the image is lit evenly with two Kaiser Lights angled at 45 degrees to light the level baseboard/table. The camera is attached overhead to an adjustable stand. A book stand or foam wedge block is used to allow capture one page at a time, with the item only needing to be open a little more than a 90 degree angle. A computer next to the capture stand allows for previews of the image using tethered instant capture, available with Capture One software.

In the Library, processing image files is either done in Capture One or Adobe Lightroom software. Images are converted to the International Color Consortium (ICC) colour profile. Once colour and image adjustments are completed, the output parameters are set to 8-bit TIFF files by using Lightroom in the Adobe98 RGB colour space.

Colour management is about maintaining a constancy in colouring throughout the process: from input to output. This means true colours must be captured by the camera, displayed accurately on the monitor, and output – whether digital or printed – must match the original item's actual colours. This is achieved by using a variety of tools both in the studio and in the image processing space. X-Rite ColorChecker Passport is a standardised colour + grey scale target for initial white-balance-off images. It is also used for checking accuracy of colours in post-processing. EIZO calibrated monitors and daylight balanced light fittings in the processing space allow for viewing the physical item in a colour neutral environment.

The Adobe Lightroom Develop module allows for adjustment of the images by setting camera profile, white-balancing the X-Rite ColorChecker target, adjusting exposure, and colour balance, saturation, sharpening, cropping and then syncing these adjustments across all the image files.

File Naming can also be done in Lightroom. Generally the library's naming conventions for multi-page items that are digitised use the format of catalogue reference-number, running-order number, and structure element. The running-order number ensures each image remains in its original sequence while using a combination of descriptive elements and

numeric ones, such as covers and title pages as well as page numbers. Without a running-order number, the structure-element descriptors would be sorted alphabetically. For example, we have the following and not the back cover showing first:

fMS-Papers-2483-040\_001\_front-cover  
fMS-Papers-2483-040\_002\_front-inside-cover  
fMS-Papers-2483-040\_003\_p-01  
fMS-Papers-2483-040\_004\_p-02...

fMS-Papers-2483-040\_059\_back-inside-cover  
fMS-Papers-2483-040\_060\_back-cover

Once finalised the TIFF files are ready for export, loaded into the National Digital Heritage Archive (NDHA) and linked to the corresponding catalogue record online. For multi-page items, such as music scores, only the modified/post-processed 8-bit TIFF files are saved as the Preservation Master copy. This is in contrast to the procedure for singular collection items where usually two copies of the same image capture are created: the Preservation Master copy (an unadjusted original capture output as a 16-bit TIFF file) and the Modified Master (the post-processed 8-bit TIFF file derivative).

In both preparing the scores for digitisation, and checking after they have been digitised, the opportunity was taken to check and enhance the descriptive records in the catalogue to assist the researcher looking at the digital version. This includes characteristics not so obvious in the capturing of a digital image, as well as overall impression gained by looking at the original at a glance that cannot be obtained looking at it page-by-page.

### **Conservation Treatment and the Score for *Overture: Aotearoa***

As already mentioned, due to the nature of their use, music scores can require quite a bit of conservation treatment. In light of this, it was decided to only treat the most needing of scores before digitisation. An exception to this was the score for *Overture: Aotearoa*. Possibly Lilburn's most well-known work and consequently entered on the New Zealand Register of the UNESCO Memory of the World in 2011. Due to the particular significance of this score, it was decided to not only give it extra conservation care, but to also provide digital images of the score both before and after treatment.

Phase One IQ180 digital back camera is used for image capture of this score. This camera is an 80 megapixel camera with a large sensor. Full frame capture output is a 10,328 x 7760 pixel image. This greatly exceeds the library's digitisation standards, capturing a minimum of 5000px on the long edge for music scores between A4 and A3 size. Smaller than A4 is 4000px minimum on longest edge.

### **Anomalies and Idiosyncrasies of Scores**

As well as some of the curiosities peculiar to music scores already mentioned, there are two more that should be noted in this collection of scores. These were the editing and revising done by the composer within a score, and the writing out of the music in ways that assist the musician in performance.

A slight disadvantage of starting with the scores for the most well-known works was that these were the ones more in need of more conservation treatment than many others. Also, as is the case with the *Symphony no. 2* score, it included revisions and insertions. The ending of the second movement, for instance, was revised and shortened by Lilburn, which he did by taping together pages 58-69 and inserting new pages, 58-60. Time has now dried out the tape concealing the original ending, so full advantage has been taken and both sequences have been digitised. Another edit has been made to pages 120 to 123, which were crossed out in red. These too have been digitised in the order they are found in the original score.

This approach however is slightly inconsistent, with further possible changes having been made to the third movement (pp 74-79) and the Finale (pp 114-118) where pages have been pasted over. No attempt has been made at this stage to expose these pasted pages. However this is explained in the Scope and Contents note in the catalogue to assist researchers.

An idiosyncrasy that has presented itself is the writing of the music in a way that aids the musician during performance. This consists of careful consideration by the composer or copyist when writing out the score or part, preferably avoiding page turns altogether or when a page turn is necessary, to do it in a place that is most convenient. Such places would be when the player has a few bars rest while other musicians are playing, or in a quieter passage when, for instance, the pianist has a free hand to make the page turn.

I have come across a stunning exemplar of this in one score for the song cycle *Sings Harry*. To look at this score in the conventional manner

of page-by-page, even the most experienced musician would be forgiven for being confused! The pages appear thus:

Front cover  
Song one, page 1  
Blank page  
Song two, page 1  
Song two, page 2  
Blank page  
Song three, page 2  
Song five, page 1  
Song five, page 2  
Song three, page 1  
Blank page  
Song four, page 1  
Song four, page 2  
Blank page  
Song six, page 4  
Song six, page 1  
Song six, page 2  
Song six, page 3  
Song one, page 2  
Back cover

With the exception of the sixth song, each song is two pages long and has been written over a two-page spread of music manuscript paper that is stored folded. Furthermore the fifth song has been written on the verso of song three, and the first song has been used as a folder for all of them with the verso of it written on as the front cover/title page.

In light of this, to both retain original order and yet also reflect how it is intended to be used, digitising each two page spread would give the following sequence of pages and a more satisfactory result for all concerned.

Front cover/Back cover  
Song one, pages 1 and 2  
Blank pages (verso of Song two)  
Song two, pages 1 and 2  
Song three, pages 1 and 2  
Song five, pages 1 and 2

Blank pages (verso of Song four)  
Song four, pages 1 and 2  
Song six, pages 3 and 4  
Song six, pages 1 and 2

### **Accessing the Digitised Scores and Recordings**

Between the National Library and the Turnbull Library four main levels of access for digital collections are provided: open access available through the National Library website, general access in the Library premises (primarily for published collections), access restricted to the secure reading room, and access requiring permission.

As Turnbull Library holds the copyright for at least the music component of these works, we did not need permission to make these open access. It has however been decided that access to the digitised versions of the sound recordings and scores of Lilburn's collection will be restricted to the Turnbull secure reading room. This decision took into account several factors. Permission would still be needed for other intellectual property, such as texts used in the songs and musicians performing on the recordings. Equally, having the music scores more widely accessible would not necessarily mean more performances. Much, if not all, of Lilburn's music that is regularly performed has been published and available, and often as more easily readable typeset or computer-set editions.

These digitised copies of scores and sound are most valuable as a research tool used in conjunction with other collections and resources in the library, as well as with staff expertise on hand to assist with any research. Turnbull Library will therefore continue to honour the original donor request and have the copies restricted to the secure reading room.

It is expected to take several years to complete digitisation of the final versions of the scores, which is the first part of this project. Lilburn scores not already digitised that are held in other collections, such as the Bensemann and Page collections will be digitised next. After that, earlier versions, pencil scores, sketches and performance parts will be considered.

Overleaf is a digital image of the score for *The Return*. As a graphic score it represents the sounds you hear in the work pictographically, rather than by notation. This work was composed in 1965 and submitted by the New Zealand Broadcasting Corporation for the Italia Prize. A condition of entry was that it be accompanied with a graphic score. Norman in the biography claims this to be the first electronic work to be

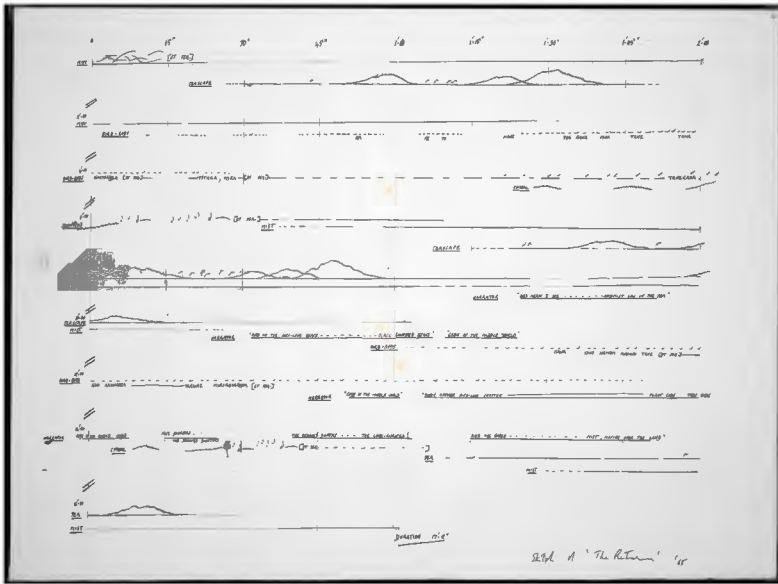


Figure 1: Graphic score of *The Return*, an electro-acoustic work by Douglas Lilburn using text by Alistair Campbell. ATL Ref. MSI-Papers-2483-1 (original size 426mmx573mm).

wholly realised in New Zealand by a New Zealand composer.<sup>7</sup>

Being the only graphic score Lilburn prepared it does not truly represent the collection. It does, however, use score-writing conventions of lines being read from left to right, working down the page; separate lines being marked by double diagonal strokes in the left margin. In this case, time is indicated in seconds with each line being two minutes long. It uses the poem by Alistair Campbell from the collection *Mine Eyes Dazzle*, which is read by the narrator with other manipulated text being read by the “Bird-Gods”. Vividly captured are the sounds of the mist and seascape as they swell and die away with the sampled sounds of seagulls that appear circling overhead.<sup>8</sup>

#### Endnotes

1. These three, and other writings of Lilburn, have recently been published in *Memories of Early Years and Other Writings* by Douglas Lilburn, edited by Robert Hoskins. Wellington: Steele Roberts, 2014.
2. See Norman, Philip, *Bibliography of New Zealand Compositions*. 3rd ed. Christchurch: Nota Bene Music, 1991.
3. <http://britishlibrary.typepad.co.uk/music/2013/05/wagner-goes-online-at-200.html> (accessed 31 October 2015).
4. <http://www.bachdigital.de> (accessed 31 October 2015).
5. Norman, Philip. *Douglas Lilburn: His Life and Music*. Christchurch: Canterbury University Press, 2006.
6. I am grateful to Alicia Tolley, Image Services Technician, for assisting with the technical details of this procedure.
7. Norman (2006), p. 223.
8. A recording of this, as well as available in the Turnbull Library secure reading room, can also be listened to on *Complete Electro-Acoustic Works* by Douglas Lilburn. Atoll (ACD 404), 2004.

## Telling Our Own Stories: Maintaining collective memory in a world of distributed records

Belinda Battley

This paper is based on a presentation I gave at the ARANZ conference held at Auckland University in September 2015. It seemed to me a very suitable venue for the presentation, because it relates to a research project I am working on together with the Auckland University Tramping Club community and the archival community to try to find a way to help maintain the records which help maintain the club's collective memory, in a time when those records are becoming increasingly scattered between a whole range of different formats, locations and agencies. Eric Ketelaar<sup>1</sup> noted that a common past is what gives continuity, cohesion and coherence to a community, and the records which support a community's collective memory are a vital part of maintaining links with that common past.

This photograph shows a tramping party from Auckland University



AUTC tramping party, Wilkin Valley, c.1985. *Photographer: Andrew Poole (author's collection).*

Tramping Club, or AUTC, in the Wilkin Valley in the 1980s. Thanks to the magic of photography, careful physical storage, photo scanners, digital image storage, and digital image editing software, I can show you evidence of this trip I took up the Wilkin today, nearly 30 years later. This Tramping Club, which my family has belonged to for three generations, has been around more than 80 years. The Tramping Club is just one of a myriad of communities with records that are central to maintaining their collective memories.

Margaret Hedstrom defined collective memory as “a group’s representation of its past in terms of shared origins, values, and experiences. Collective memory is distinct from individual memory because of the emphasis on common representations of past events or experiences, some of which occurred long before the lifetime [or the community membership] of any living member”.<sup>2</sup> Each community, of course, has its own unique knowledge, values and culture, which are worth preserving – not just for the survival of the community, but because it makes the world that much richer. As for so many communities today, many of these records are distributed widely, kept and described by organisations with little or no knowledge of the culture of the club – not only archives and libraries, but also Facebook, cloud email services, Flickr, Twitter, and so on. The records are created and kept in all kinds of formats, digital and physical, tangible and intangible. The double challenge is to ensure that these records are preserved and also that the community’s own interpretations of them are maintained so their unique stories and culture are kept alive. To do this, communities need to become participants in the archival process.

## **Background to the Research**

We and our records live in a complex, interconnected world. Records of communities are scattered between a wide range of custodians and formats, digital and physical, and according to the needs and perspectives of the organisations that are keeping them.<sup>3</sup> As Schwartz and Cook noted in their much-cited 2002 paper, archives need to “acquire and reflect multiple voices, and not, by default, only the voices of the powerful”.<sup>4</sup> Perhaps it is time we take that brave step towards what Huvila called a “radical user orientation.”<sup>5</sup> Ketelaar<sup>6</sup> notes that records have the power to be instruments of empowerment and liberation as well as instruments of authority and control. He avers that those who are subjects of records, “actors in the semantic genealogy of the record”, need to have their power as co-creators “recognised as much as the power of creators and

keepers.” Gilliland argues that archivists need to “move beyond the custodial and institutional mind-set that has dominated the field for centuries and instead embrace a network orientation.”<sup>7</sup>

We need a transformation in archival practice and theory to deal with this realignment of power, and the increasingly digital and distributed records of communities’ collective memories. This calls for a fundamental change, a new paradigm of inclusive, participatory archival description, allowing for multiple interpretations and the virtual linking of widely distributed records.<sup>8</sup> I’m working together with the Tramping Club and archival experts to examine this problem in more detail, and work on a possible solution.



Distributed records of the AUTC. Photo: RS on roof of Minchin Biv, Arthur’s Pass National Park, mid-1980s. *Photographer: Peter Jenkins.*

This image, which shows the locations of some of the records of the AUTC, gives just one example of widely-distributed records: the club has an ongoing problem managing the records of its collective memory.

### Defining 'Community'

Most simply, of course, a community is a group of people with certain attitudes, values, or interests in common – but the communities involved in this study have more in common than this. The AUTC is a social club, but it is also a “community of practice” – described by Wenger<sup>9</sup> as “groups of people who share a concern or passion for something they do and learn how to do it better as they interact regularly” – and this is

also true for the other two communities involved in this research, the archival academic community and the archival practice community. At the same time, each of the communities is what Eric Ketelaar<sup>10</sup> described as a “community of memory” – “a given group recognises itself through its memory of a common past.” And Jeannette Bastian argues<sup>11</sup> “Records, both oral and written, become both the creators as well as the products of the societal memory of a community.”

So, it's a multiple community, multiple archive, and multiple-format world, with distributed archives. And in this particular research, I am a member of all of these three communities, so I am taking an insider's perspective to help me understand and interpret what's going on.

### **Distributed Records**

What's wrong with distributed records? Potentially, nothing at all – it could be a very useful model, if you know where they are, are confident of their preservation – and can access and use them within your own contexts of meaning. Distributed records could be compared with the idea of a distributed memory.

Wegner<sup>12</sup> described a “transactive memory system” as one which “consists of the knowledge stored in each individual's memory combined with “meta-memory” containing information regarding the different teammates' domain of expertise”. Sharing the work of memory makes a lot of sense when there is a lot to be remembered. And this model could also work for sharing the work of maintaining records, if done consciously and with an effective plan. This type of distributed memory system, where different people are responsible for different parts, already exists in the club – it's how the club manages to deal with all the different tasks that need to be done. There's a committee member responsible for trips, for safety, for the hut, for all kinds of different tasks... They look after their particular areas and get together regularly to keep each other up to date, and if anyone needs to know something, then someone can point them to the right person to ask.

It seems the club has been maintaining its collective memory pretty successfully up to now, and a large part of that has been through maintaining relationships between people. Records stored in people's houses are still available to the club, as long as the person who has them still has a relationship with current members. But with each generation it gets harder to keep up all the connections and maintain the links, so we need to find a way to work within the club structure to find a solution to this problem, which as we have seen is part of a wider problem being

faced by archival practice and research.

The club has become aware that a more conscious effort to preserve the records of its collective memory is needed. At the same time, digital technologies provide new opportunities for sharing club records and memories with members scattered all over the world. So this research relates both to a problem and an opportunity.

### **Research Questions**

So to address the problem, we need to find a solution that will work for everyone involved: and to do this, we need to really understand what is going on, and then explore the implications of any possible solutions. And the first thing is to try to establish how this community uses records in constructing, maintaining and sharing its collective memory. So at the moment, I am working together with the Tramping Club community on the first research question: How does this community use records in constructing, maintaining and sharing its collective memory?

Then, using the combined knowledge and skills of archival experts and practitioners, we'll be looking at some of the concepts behind a model of description which allows for multiple, parallel provenance, which we know in New Zealand as the Australian Series System. The plan is to refine a model of Series System concepts as they are understood today, through discussions and by looking at the literature and some working examples of descriptive systems. The question to be answered in this part of the research is: how are Australian Series System concepts defined by 21st century archival practitioners and theorists?

Finally, we'll be investigating how well these two sets of concepts fit together, to see how well the concepts behind the series system can be used to design an archival system to meet the community's needs, as we have identified them. Of course, it will be important to have the archivists who are already looking after some of the records of the tramping club in the discussion, as they are an essential part of the equation. The parts of the research questions, which we hope to answer in this part, are how do Australian Series System concepts meet community archiving needs? And do they? How can (or can?) this model of archival description help a community construct its own worlds of meaning? And how can a community take control of its own records of collective memory?

### **Mediated Community Partnership Research**

This research is seen from a different point of view from each of the communities involved. Each has its own needs, and its own values. Each

community also has its own skills and knowledge to add to the solution which makes for a very rich resource to work with, much richer than if they were working individually.<sup>13</sup> It's really important that the final result is suitable for all of the participants, so we all need to work in partnership to define the research problem, contribute to the research design, and benefit from the outcomes. I'm an insider in all of these communities, which means I can mediate between the different perspectives and needs of the different groups, and make sure they are involved in the aspects of the research that are relevant to their knowledge and interests.

With community partnership, communication, reflection and negotiation are key to success,<sup>14</sup> so my role as mediator is to make sure these keep happening all through the process. And I also have to be transparent about my own part in the research process, because of course I am bringing my own point of view to the research. I am blogging about the entire process as it happens, so it will be clear how my decisions and conclusions have been reached, and what the influences have been as they happen.

And finally, but importantly, as a member of all of these communities I am aware that at times there will be conflicts in values and ethics: When there is a conflict, I'll try to work together with the communities to find a solution, but if it can't be resolved, I will favour the community with the least power in this situation, which is the tramping club. There's a lovely phrase, "Friendship as method" which is really central to this research project. An ethnographer called Lisa Tillman-Healy<sup>15</sup> said "Researching with the practices of friendship means that although we employ traditional forms of data gathering, our primary procedures are those we use to build and sustain friendship: conversation, everyday involvement, compassion, giving, and vulnerability".

### **Developing the Model with the Tramping Club**

To develop the model of the community's use of records to maintain collective memory, we've been having semi-structured interviews and discussions. That sounds very formal, but in reality they involve conversations in cafes, pot luck dinners and going to someone's house for a cup of tea. I've found the most effective way of having these conversations is in the kinds of environments where we would normally meet, because that way you get a much quicker rapport, the conversation flows readily and memories and ideas are triggered by association. I record and transcribe these conversations, analysing as I go, and at the same time I'm seeking out the records as people mention them, wherever

and whatever they are – and as I go, I’m sharing a blog of what’s happening with my supervisors and other people in the archival research field who are interested, all the while gradually building up the model. From the interviews and discussions, themes and concepts are starting to emerge, and I’m feeding these back to the Tramping Club community to clarify and confirm them – this is a technique known as building a Grounded Theory. Once the model is a bit more developed, I will go back to the community in a more formal way to discuss and clarify it.

So, the members of this club are all university educated, they’re computer literate, they deal with data, information and records every day. So you might assume that their recordkeeping followed the recognised western tradition, and also was pretty organised? Or maybe not. A few months back, I discovered where many of the official paper club records for the last 50 years have been stored for a while: in a pile of boxes in someone’s garage. He is a life member who has been looking after them until a better place can be found. They’re not listed, just sorted into rough categories, and when I looked in the boxes it was obvious a lot of them hadn’t been looked at for years. They don’t look like something that is seen as particularly central to the day-to-day maintenance of the club’s collective memory. I’m not saying they aren’t valued, just that if the club memory is surviving as well as it clearly has been for the past 80 or more years, there must be something else going on too. You might point out that these aren’t current records – but many of the current written records seem equally disorganised, in traditional recordkeeping terms. And yet the club manages to keep functioning effectively.

Some of the Club’s records are held in Special Collections at the University of Auckland Library,<sup>16</sup> and the members of the Club I’ve spoken to about this are happy about it, because they appreciate the skills that professional archivists have in maintaining physical records, and there was a lot of support amongst them for asking if we could transfer more of the records, such as the ones in the garage, to the same place. I did discover though that very few club members were aware that they are here, so we might need to think about increasing the club’s links with these records.

Some records relating to club activities can be found at Archives NZ. Just looking at the entry in Archway for the hut books from Great Barrier Island<sup>17</sup> reminds me of some fantastic after-exam tramps I did in the 1980s... Again, most club members weren’t aware that these records are there, until I told them, so clearly this isn’t how the club’s collective memory is being kept alive at the moment.

A lot of club members and former members have their own individual records. They are starting to pluralise and re-create the records online, and passing on elements of club culture in Facebook for example – someone from the '70s shared a photo and reignited a memory of an evening of music at the club hut. A current member said they wished they had the same talent now, and the former member encouraged them to carry on the tradition. Someone from my time in the club, the 1980s, shared a photo of a climbing trip, leading to an online conversation with another member of the trip, sharing and comparing the different memories they had of it. So this gives an inkling of one part of the way the collective memory is being maintained.

### **Seeing things from the Community's Standpoint**

There's something we need to define, as a club, to help find an answer to maintaining our records. What, in terms of the Tramping Club, is an authentic, reliable record? And what is the essential metadata we need to be preserving? What constitutes its content, context, and structure? These are questions I will continue to work through with club members as this research goes on.

A pointer to this was something I observed when I first began the interviews. If I was interviewing someone I didn't know, they would look me up in old club committee lists to find out about me, and when they found I had been on the committee and that my parents had been in the club too they were very happy to talk with me. When I told one that my son was also in the club he said "You're just the right person to do this."

People are seen as reliable holders of information, and also signposts to find reliable sources. When I asked people how I could find out about the club collective memory, they all pointed me towards particular people who were seen as knowledgeable, not towards records or publications.

Clearly, club members see the committee lists published in the jubilee book as a reliable record, but they understand some of the other club publications as less reliable. One told me he had recently been discussing a trip he did in the 1980s with a fellow tramper. They were trying to work out where they had been, essentially re-creating the story of the trip between them. They had written a trip account in the club magazine, *Footprints*,<sup>18</sup> but he said they had written it as a "fairy-tale." Instead, they were using maps and photos they had taken at the time, together with their own memories of the trip and hints they could pick up from the fairy-tale they had written.

After lots of interviews and reflection, I've come to realise my first

question was from a very archives and records-centric point of view. Instead, I need to turn it around, and reframe my question, first thinking about how the Tramping Club maintains its collective memory, and then looking at the role played by records.

### **Preliminary Observations**

#### **– maintaining collective memory in the AUTC**

It is much too early in the research to be talking about results, but the initial interviews have led to some preliminary observations.

Storytelling plays a major role – in passing on club lore about people, places to go, routes to take, possible dangers and how to meet them, all kinds of tramping skills and so on, and also in maintaining relationships, an essential part of the club. The stories are usually told with a lot of humour but also sometimes with other emotions, including remembered fear and sadness. Stories can be told for a range of reasons, often several at once: some are cautionary tales, some are very funny, but always the tendency is to help bind us together, and to bring new people in rather than to exclude, so if outsiders are there, things which are obscure to them will usually be explained.

The structure of the club itself is a significant factor, as people taking on committee positions learn a particular area of the club's knowledge from their predecessor. Vice presidents are former committee members appointed to stay connected with the club to keep their knowledge available to current members, while the President is a very long-term member who is always a University staff member, and can provide back up if there are gaps in knowledge. Life members have the same role at a greater distance.

As a community of practice, learning through doing things – tramping, running the club, playing club games – alongside experts forms a major part of the passing on of knowledge and skills to maintain the club's collective memory.

There are events repeated every year, including regular tramping trips, social events held in different specific places, as well as training schools such as Snowschool and Bushschool where tramping knowledge is formally passed on through teaching and practicing techniques. The Committee Handover dinner is a formalised chance for outgoing committee members to pass on information to the new members, while the trips launch before summer is a chance to pass on tips and advice on where to go and what skills are needed. The annual photo competition highlights the importance of photography for the club and also gathers

a body of photographs which are now shared on Facebook and often published in the annual magazine.

Groups from each generation of past members have a get-together to catch up at least once a year, while club-wide reunions, which happen every ten years or so, are an opportunity for current and former members to get together and share stories and ideas between generations – though of course this also happens naturally with the children of former members. Some recent members have been surprised to find out that events they thought they invented have been done since almost the beginning of the club. The annual May Camp is such a significant fixture that even though it's now held in July, it is still called May Camp. One year, the members at the time had a go at re-christening it "Pirate Camp" but it didn't stick: It was back to May Camp the following year.

Places are also a significant part of the collective memory maintenance, particularly the much-loved and very uncomfortable club hut, and the noticeboard or statue where we used to gather every lunchtime, but also whole areas such as the Waitakere ranges, the Hunuas, the Olivine Ice Plateau, Nelson Lakes, many South Island river valleys... For each era of trampers there are stories associated with these that can be shared between eras, and the places accrete layers of meaning which are reactivated and shared when their names are mentioned.

The club publications are important, for sharing trip accounts, whether factual or semi-fictional, and stories about other club events, as well as photos, and particularly lists of committee members, while commemorative publications such as the 60th jubilee book provide an overview and reminder of Tramping Club life for new and old club members.

But most of all, it is the continuing relationships between people as they continue to meet and share experiences and stories and ideas and memories together that keep the club's collective memory alive. The club constitution written in the 1930s stated that the aims of the club were, first: to encourage tramping and alpine sports amongst the members of the University; and secondly: to foster a spirit of comradeship amongst members of the Club and others interested in tramping and alpine sports. The centrality of comradeship also builds in, from the beginning, what I am beginning to see as the basis of the club's recordkeeping system: trusted interpersonal relationships. The club is building a resilient community of practice by consciously practicing as a community.

All of these activities form a record of the club, and at the same time more traditional records play a supporting role in all of them, in many

different ways – photos, maps, diaries support storytelling; membership lists can be used to invite people to events; and so on – there are gear lists, search and rescue forms, trip lists, the hut lease document, the club constitution and so on all resulting from these activities and structures but also needed to support and maintain them, and in so doing they also support the maintenance of the club's collective memory.

The club culture is resilient, but still many of the tangible records are at risk – for most of the paper, photographic and digital records not in archival hands there is no preservation plan in place. Soon we will be reaching the next stage of the project, which is where we need to start working out how this emerging model of collective memory maintenance can be supported by archival systems, making sure the tangible records can be preserved in context, so they will be discoverable, accessible, authentic, reliable and usable for Tramping Club members into the future.



Footprints through space and time – AUTC tramping party on the Olivine Ice Plateau, mid-1980s. *Photographer: Mark Battley.*

Footprints through space and time was the theme of the conference at which I first presented this paper, and it happens to be the name of my project too. This is an image of some footprints created by some people from my era in the club, the 1980s, in the Olivines. This image has passed through space and time to be recreated on this page today, and if I had the space, I could tell you my version of the story about them that someone told me when he found this photo in his slide collection a year or so ago.

I stated earlier that this project is aiming to bring about transformation, and already the process of this research is doing just that,

not only in raising awareness amongst club members of the importance of preserving club records and in giving them access to information on preservation, and reconnecting club members with distributed records that only a few knew about, but also in causing us all to reflect on our experience of the club and the relationships that have developed from it. The feedback I have had so far is that this reflection has led to positive results, including the renewal of friendships and more collective-memory building events and activities. In the words of one of the participants "We spent nearly 3 hours trying to understand what binds us together. We are making explicit what we all somehow know innately."<sup>19</sup> By making this tacit knowledge explicit, it should be possible to develop an archival system to better control the records that support this community in maintaining its collective memory.

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# Preserving Scrapbooks for Exhibition at Sir George Grey Special Collections: a case study of *The big OE*

Angeline Chirnside

## Abstract

An exhibition titled *The big OE* was held at Sir George Grey Special Collections, Auckland Libraries, from March-June 2015. This article describes the preservation of the scrapbooks displayed in one cabinet and is derived from a case study of the exhibition. The case study gathered evidence during the process of exhibition preparation and display, and included audience and staff surveying. This data was analysed for themes, and these were discussed in relation to interpretation and preservation of material artefacts in the exhibition. As this research was at a very specific intersection of concerns, and was partly motivated by a lack of documentation of some exhibition processes at SGGSC, the findings illuminated many pathways for further examination and a brief list of recommended areas for ongoing research concludes the report.

**Keywords:** Preservation, Conservation, Scrapbooks, Archives, Special Collections, Exhibitions

## Introduction

From the assessment of the exhibition planning and presentation process, the museum gains new and more intimate knowledge of its own inner workings, and its strengths and weaknesses. By carefully examining and applying knowledge about how things get done in an organization, improvements can almost certainly be made.<sup>1</sup>

Sir George Grey Special Collections (SGGSC) is the name of a heritage collection held at Auckland Libraries' Central Library. SGGSC includes historic maps, photographs, ephemera, manuscripts and printed books, including many rare and private press items. SGGSC presents three exhibitions per year in its purpose-designed exhibition space. A virtual exhibition is usually published alongside this physical exhibition. From March to June 2015, an exhibition entitled *The big OE* was held at SGGSC. This exhibition was on the theme of the OE or 'overseas experience', which is typically (or stereotypically) defined as "a two-to-three year



Left – Figure 1: Elizabeth Jackson. “Spain”, (1962), Auckland Libraries NZMS 1715. *Photographer: Annette Hay, 2015.*



Right – Figure 2: Elizabeth Jackson. “Bangkok and Hong Kong”, (1962), Auckland Libraries NZMS1715. *Photographer: Annette Hay, 2015.*

working holiday, during which young New Zealanders live and work in London and travel extensively in Europe”.<sup>2</sup> It also may be understood more broadly as travel undertaken by New Zealanders to work, volunteer, be educated or immerse themselves in another culture for some months or years, and this was the broad definition adopted for the exhibition. The exhibition largely featured material from the manuscripts, ephemera and photographic collections, materials which we refer to as ‘archival’ at SGGSC in order to differentiate them from printed book collections.

One cabinet of the fifteen comprising the exhibition displayed the scrapbooks of Elizabeth Tarrant Jackson (1904-1994). SGGSC holds sixty-four travel scrapbooks created by Jackson in its collection. These scrapbooks contain a mix of ephemera such as tickets and flyers, typewritten memoirs, handwritten annotations of photographs, pictures cut out from National Geographic magazines, and printed maps. Collected together, these items generate impressionistic travel narratives of the diverse destinations visited by Jackson on two long trips taken in the 1960s. Selected images of these scrapbooks displayed in *The big OE* were also featured in the accompanying virtual exhibition.

Creating exhibitions such as *The big OE* which feature archival materials, requires the specialist expertise and collaboration of many Auckland Libraries heritage and research librarians, preservation unit staff, as well as marketing and digital services teams. At the time of this research, Auckland Libraries was in the process of reviewing its exhibition planning and presentation processes for possible improvement. This exploratory case study of *The big OE* used the example of preserving Jackson's scrapbooks for exhibition in order to discuss and analyse some of the issues around exhibiting archival materials in our institutional context, in doing so, gathering intimate knowledge of its inner workings to enable examination for improvement. While a wide range of data was collected and analysed as part of the larger research project "Preserving scrapbooks for exhibition at Sir George Grey Special Collections: a case study of *The big OE*"<sup>3</sup> this article focusses specifically on one aspect of the larger case study; the process of preserving scrapbooks for exhibition.

### Key Terms

There is an important basic distinction between conservation and preservation. "Conservation generally refers to the physical treatment of individual library materials, while preservation refers to the care of library materials in the aggregate (for example, by monitoring environmental conditions)".<sup>4</sup> Scrapbooks can be defined as consisting "...of several components: a cover or binding; a textblock of bound-in pages; and a unique collection of memorabilia of one or many formats that is attached to the pages of the book".<sup>5</sup> Many examples of scrapbooks in our collecting institutions feature a plethora of ephemera. Young defines ephemera as "anything that is printed and isn't bound in a traditional book format."<sup>6</sup> Ephemera is often produced for commercial purposes such as advertising (brochures, posters), communication (postcards), or exchange for goods or services (vouchers, tickets). A physical exhibition in the context of this research refers to the objects displayed in cabinets in an exhibition space. In this case, this was the exhibition room at SGGSC at the Auckland Libraries' Central Library.

### Research Design

The research questions in the broader case study included the following:

- How was preservation managed for Jackson's scrapbooks in an exhibition context?
- What implications could this have for interpretation and description of the items?

- How are multiple-volume, multifaceted archival objects like scrapbooks interpreted for display?

The format of this research utilised a single case study design.<sup>7</sup> A case study is usually associated with “a location, such as a community or organisation”.<sup>8</sup> In this instance, the case study was *The big OE* exhibition at SGGSC, and the cabinet displaying the Jackson scrapbooks, the main vehicle for data collection. Auckland Libraries staff were interviewed including the SGGSC curatorial team, staff from departments such as the preservation unit, and the website team. Staff were selected for interview based on knowledge of the exhibition process. Due to my role, I was well positioned to conduct research as a “minimally participating observer” that is, someone who “observes but participates minimally in the group’s core activities” and who “interacts with group members”.<sup>9</sup> After the exhibition opened, attendees were invited to participate in semi-structured interviews. This interview data was collected at set times throughout one month of the exhibition. This article describes a subset of the total data collected for this research project.

### **Review of the Literature**

Teper notes that “[v]ery little has been written on the subject of scrapbooks, and even less has been directed towards the critical audience of archivists”.<sup>10</sup> Scrapbooks are frequently written about in terms of their challenges for preservation and conservation, and the objective of much of this literature is to provide a solution to the documented ‘problems’ that scrapbooks cause for conservators. Their composite nature, not to mention their inherent vice as a format, creates many issues. They are often constructed from materials that deteriorate quickly, Teper refers to the “low-grade wood pulp paper”<sup>11</sup> and Ogden notes that many scrapbooks have “been mass-produced out of inexpensive materials so that the books would be affordable by the general public”. Moreover “enclosures are frequently made of inexpensive and poor quality materials which deteriorate rapidly”.<sup>12</sup> However it is Zucker who most comprehensively describes the problems of scrapbooks:

Album and scrapbook pages are almost universally made of poor quality paper that deteriorates rapidly and may become stained and embrittled with time. The binding structure of albums is usually unable to adjust to the bulge caused by the materials the albums contain. Plastics used in modern photograph albums and scrapbooks are often unstable and, therefore, damaging. Items are frequently attached to the pages of

scrapbooks and albums with harmful tapes or adhesives. Multi-paged letters or pamphlets may be fastened only by the last sheet; documents may be folded...<sup>13</sup>

Despite the underlying assumption that scrapbooks are potentially challenging or time-consuming to preserve and conserve, both Ogden (1991) and Teper (2008) discuss the importance of assessing and factoring in a scrapbooks' potential both for artifactual and for informational value when making preservation decisions. Feather states "[t]he balance between the significance of the artefact and the significance of its information content effectively determines whether preservation activity is to focus on the former or the latter",<sup>14</sup> Others have articulated this balance as being more complex, with the artefact manifesting information content in its materiality. In terms of scrapbooks, Dever's articulation of the idea as "paper relations", where "one might engage with the manuscript *mise en page* as a work of physical and not simply intellectual composition",<sup>15</sup> is particularly apt.

Preservation techniques ranging from conservator repair through to reformatting are discussed in Ogden (1991), Teper (2008) and Zucker (1984), but these all assume scrapbooks will mostly be stored, only occasionally handled by library patrons, not displayed or exhibited. When original paper items must be exhibited, Glaser provides general (though practical) advice. These items "must be protected from light, air, and touching by the public. Sealed frames or cases with preservation-quality components are essential as is control of light, temperature, and relative humidity (RH) in the exhibit area."<sup>16</sup>

In general, Jackson's scrapbooks typify most physical characteristics of scrapbooks. They are spiral bound volumes, a binding which allows easy expansion of the text block. The carrier paper is high-lignin wood pulp with a variety of ephemera adhered to the pages. Some of the ephemera are becoming increasingly detached as adhesives fail and stain the supports. Some of the staples are rusted and the books tend to bulge. The literature reviewed prior to this research confirmed that current storage and handling practices at the Library with regard to scrapbook as manuscript, meet accepted best practice. However, there is very little in the literature that discusses preservation of scrapbooks in the exhibition context, nor do they engage thoroughly with reformatting, digitisation or web exhibition as access strategies for such items. There was clearly scope for this case study to contribute detailed information to this conversation.

## **Exhibition Process**

Evidence of creation and change are part of the history of a record, and the past and present choices of creators and custodians may have a significant impact on the future interpretation of the record.<sup>18</sup>

Many of the preservation decisions affecting the longer-term stability of exhibition items have been made before the commencement of the curatorial process. The SGGSC exhibition space maintains environmental conditions that conform to best practices for the management and exhibition of documentary heritage including closed glass doors, air-conditioning, monitored temperature and humidity, and adjustable track lighting. The findings outlined in this article focus on the intervention based conservation treatments that may affect future interpretation of the record, and on the preservation processes that support display of an item for exhibition and by extension the curatorial interpretation.

Preservation work on the exhibition objects was carried out prior to the opening of *The big OE*, and most work done on the materials occurred in parallel with curatorial processes. Data collected for this research, including interviews and observation, suggested that although preservation involved technical expertise, decision-making was also involved in terms of collaboration with curatorial staff, throughout the process of preparation and treatments.

The pre-exhibition preservation processes involved the following stages:

- Conservator assessment of items for suitability for display, and nominating appropriate interventive conservation treatments
- The conservator then determines the kind of supports the items will need to display items as the curator intends
- Conservation technicians create supports according to the specifications determined by the conservator
- Installing the exhibition in collaboration with the curatorial staff
- Monitoring the environmental conditions of the exhibition space through the display period, e.g., checking to make sure that the pages of items do not move or turn

## **Assessing Suitable Items for Display**

The exhibition room at SGGSC was designed with adjustable lighting and regulated humidity and temperature; this ensures that curatorial staff will not be limited in terms of environment when making object choices for exhibition, though the scope will always be potentially limited by

conservator-determined ability of an item to withstand light. Physical conditions were only one of the many factors contributing to decision-making in selection. Items are always displayed in the exhibition space's vitrines: lockable glass-topped cabinets, thus there are certain limitations in terms of the dimensions of items that may be placed in the cabinet.



Figure 3. Scrapbooks in their initial placement inside the case. *Photographer: David Ashman, 2015.*

The cabinet selected for Jackson's scrapbook was 1600mm wide by 800mm on the vertical axis by 990mm high, of which 160mm is the display area and 830mm is the platform. The arrangement of the scrapbooks within this case was limited and determined by dimensions of the display case they were allocated to. Using an acid-free matt board, already cut to the dimensions of the case, I tested the arrangement of the scrapbooks.

At approximately 500mm wide, there was room for two open scrapbooks, the scrapbooks measured 260x380mm when closed. Preservation staff generally enable the use of any selected collection item for exhibition; however there can be a compromise between exhibition needs and preservation values. The conservation technician stated "the degree of compromise is deemed able to be minimised by our conservation work, or conversely, our requirements sometimes require a compromise to the curatorial vision" (email)

After curatorial selection, a meeting between the SGGSC curator and conservator was scheduled. These meetings enable compromises to be negotiated, the conservation technician interviewed for this study commenting that "the forum of this meeting means we are all able to communicate our ideas directly".<sup>19</sup> During these meetings, a reference photograph of the case layout was taken (Figure 3) by the conservator and a conservation worksheet completed. This worksheet provided a reference for conservation technicians who would be preparing the item



Figure 4: Bulging scrapbooks with torn perforations. *Photograph by the author, 2015.*

for exhibition, and listed and described what treatments were needed and what kinds of supports needed to be made.

### **Nominating Appropriate Interventive Conservation Treatments**

Jackson's scrapbooks are approximately A3 sized, with metal spiral binding and the boards are a heavy card, colour-printed on one side with the manufacturer's branding. The text block is approximately one centimeter thick, and comprised of a light newsprint wood pulp paper stock. Pages have a range of materials adhered to them with unidentified glues and clear adhesive tapes. The range of items includes clippings from colour-printed glossy magazines and brochures and handwritten journaling, postcards and other items. The addition of these extra items has caused the scrapbooks to bulge, resulting in some stress on the binding, manifesting as tearing of some of the paper pages at the perforation holding the metal spiral. Additionally, yellowing of the paper indicates the inherent vice of the wood pulp papers. I observed mould staining on some pages but was assured by conservation technicians that this would have been historical, and arrested by storage conditions.

The donor had affixed a piece of paper with their handwritten contact details to the front cover of selected scrapbooks. One of these had to be removed because the cover was to be visible on display. Not only did this donor label obscure some of the collage made by Jackson, but it also revealed current personal details and therefore was unsuitable for display for privacy reasons.



Above – Figure 5: Teflon folder used for lifting sellotape. *Photograph by the author, 2015.*

Below – Figure 6: Hairdryer being applied to the tape. *Photograph by the author, 2015.*



The photo on previous page shows the preservation technician removing sellotape from the cover of the scrapbook with a hairdryer. In this method, heat is directed onto to the sellotape only, and a teflon folder is used to lift the sellotape. This was the only interventive treatment received by any of the scrapbooks in the case. Although sellotape can potentially cause damage, often there may not be the time or resources to remove adhesives not directly affecting the display. The conservation technicians also need to be sure that they are not removing something vital to understanding the item.

We'd like to take sellotape off anyway, as that would create issues with acidity and creeping of the adhesive, but particularly with scrapbooks, we need your expertise to know what can be taken off.<sup>20</sup>

This is a process which Rekrut refers to as 'archival mediation', deciding "which information within the records has value, and which physical characteristics and evidence to retain or alter".<sup>21</sup> This piece of paper is important to our understanding the item as it shows chain of custody. The donor was not Jackson herself, but the person who had inherited the scrapbooks. Therefore, once removed, the note was placed in an archival paper envelope and kept in the storage container with the scrapbook. The conservation technician again noted the importance of being aware of context when altering the physical item in any way, especially by removing loose items from the supports

The huge part of scrapbooking is that it's kind of personal to the creator in the aesthetic of where they put it and how they put it in place, I wouldn't just want to [just put it anywhere]...if I couldn't identify exactly how it was put back in I'd be more inclined to put it in an envelope.<sup>22</sup>

The conservation technician later commented on the treatment employed in removing adhesives, showing understanding of the importance material integrity of the item being preserved:

from the conceptual standpoint the whole idea of scrapbooking... sellotaping is kind of part and parcel of that, so from that point of view it's kind of like, it starts to lose a part of itself if you start to be really...archival.<sup>23</sup>

As Rekrut notes of material use in record creation “[t]he range of choice available to a creator may be great or small, more or less proscribed, but is ultimately controlled by personal inclination, informed by the individual’s socio-cultural context – technology, tradition, and function.”<sup>24</sup> Jackson’s decision to use sellotape rather than more ‘archival’ adhesives is part of the legible material information of the record.

### **Determining the kind of supports the items will need to display them as the curator intends**

An important curatorial aim was to showcase the content of the scrapbooks, as well as the material features of this collection. I achieved showcasing the content of the scrapbooks by displaying two of them open. Another display strategy to show the material features was the creation of a stack of scrapbooks, to give a sense of their volume and uniformity.

The open scrapbooks required cradles to support them and make them readable. A ‘Level V’ cradle was chosen, as this supports the spine and holds the book open at a readable angle. Due to the flexibility of the spiral binding, the scrapbooks could be laid open to almost 180 degrees without stress being caused to the binding, but the angle chosen was 125 degrees.

The scrapbooks in the centre of the case were layered with a thin piece of foam, which acted as a protective cushion and barrier between each book. This prevented abrasion damage caused by contact between uneven, collaged surface of the covers. As the scrapbooks are generally stored horizontally stacked in boxes, weight pressure was not considered to be a factor for conservation concern for these materials.

### **Creating the supports according to the specifications determined by the conservator**

The conservation technician noted that he had been trained ‘on the job’ to create book supports, and had recently begun documenting the process that he had developed, based on the basic principles of his training. To construct a ‘level V’<sup>25</sup> book cradle the scrapbook was placed on a cushion behind a piece of vertical Perspex with a piece of Mylar film attached to it (Figure 7). It was opened at the approximate angle listed on the conservator’s worksheet. The conservation technician then set dividers at the angle prescribed by the conservation worksheet, and places this against the Perspex (Figure 8). Lines are drawn on the Mylar to reflect the length of the tail of the scrapbook. This Mylar trace is then



Above – Figure 7: Measuring the book's opening angle. *Photograph by author, 2015.*

Below – Figure 8: Preparing to create the book support cradles. *Photograph by author, 2015.*



used as a guide for angling and gluing the acid-free card which is cut to the dimensions of the scrapbook.

### **Installing the Exhibition in Collaboration with the Curatorial Staff**

In order to minimise light exposure, the display items' installation was planned to be very close to the exhibition opening date. Once installed



Above – Figure 9: Measuring the light exposure with a lux meter. *Photograph by the author.*

Left – Figure 10: the track lighting with positional lamps. *Photograph by the author.*

in their case, the lighting had to be adjusted to suit the paper. The aim is to have the 50 lux of illumination. The lighting was turned on, off, dimmed and brightened from a centralised control panel. When the item is in the case, conservation technicians measured the light to ensure that lighting met standards using a lux meter, (Figure 9). Once on display, the lights were only switched on during the day, with the materials in the dark outside exhibition opening hours.

The display remained static throughout the exhibition; the pages were not turned. Though spreading light exposure through the item would be easier on the entire manuscript, it is not practical for an exhibition where a particular page has been chosen for the purposes of illustrating a theme within a cabinet within an exhibition and acceptable in the three-month exhibition period.

### Conclusions

*The big OE* was extended to an online exhibition, and some additional images of the scrapbooks were taken for surfacing content through this online channel. While this did not occur within the timeframe of the case study, and was therefore beyond the reach of analysis, there is perhaps room to explore further whether the display of books open at one page is felt to be a limitation by viewers, and whether this may be remedied by making available additional images of the object in a virtual exhibition or other online form.

This study of *The big OE* showed that curatorial decision making around display must take into account the preservation needs of the item for exhibition. Decision-making by conservation technicians managing the preservation of items of exhibition also takes into account the curatorial interpretation of the item. The preservation and interpretation of scrapbooks for exhibition was thus a collaborative process.

Both curatorial and preservation staff demonstrated material literacy in dealing with Jackson's scrapbooks. By engaging with the meaning of the material as well as the informational content of the scrapbooks, they showed an understanding that "[t]he physical properties of records are a tangible site for interpretation of information from the many elements present – text, images, appearance, texture, smell, and historical context."<sup>26</sup> The aspects of scrapbooks considered problematic in much of the preservation literature reviewed prior to the study, such as the extensive use of acidic adhesives, was understood in this case as being a meaningful non-textual aspect of the record. In the mediated context of an exhibition, where an archival object is put on static display, it may well be that increased engagement with the material information of the object allows for more nuanced interpretations of records.

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## Getting to know you...

Regular feature profiling New Zealand's Archive community



Kathleen Stringer next to the collection of road board archives rescued from the Council basement. *Photographer: Helen Alexander, 2015.*

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

Hello I am Kathleen Stringer and I am employed by the Ashburton District Council as Archivist for the Ashburton Museum, here in Mid Canterbury.

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

The Museum recently moved from a rather cramped building that was originally the County Council offices. Storage and research facilities were less than ideal. Now, with our purpose built Heritage Centre, we can provide a comfortable and spacious research area, and an ever-increasing body of material to research. Inquiries are welcomed both in person and remotely.

We provide the usual photocopying and scanning services common



The new Ashburton Art Gallery and Heritage Centre, home to the Ashburton Archive and Museum. *Photographer: Helen Alexander, 2015.*

to most Archives, and a terminal in the research room gives researchers access to our holdings (via our Past Perfect database). We hope, however, that this database will be live on the 'net next year.

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

The Museum actively collects material pertaining to the people, places and activities of the Mid Canterbury region, with special emphasis on the social history of this community. Due to the limited space in the old building, our Collection was rather small. But with greater space and greatly improved facilities the Collection is growing in both size and scope.

We have a large collection of photographs, maps and plans as well as archives. Collections of special interest / importance include:

- Subdivision plans from the 1880s–1990s and drawings and specifications from a local architect.
- Indexed negative collections from two local photographers (from the 1950s–1990s) as well as the local newspaper *The Ashburton Guardian*.
- Archives from business and local groups both large (such as Ashburton Electric Power Board and the forerunner of Heartland Bank) and small. We have some school records (including Ashburton's two high schools) as well as a collection of Baptist church material.

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

Due to the relocation process, we were unable to assist researchers for almost a year, so we need to encourage those people to come back, as

well as increase our profile to potential researchers. The services and size of the collection has changed dramatically in the last year, but it will require effort to get that message out to the researching community.

Our goal to increase our users is affected somewhat by the fact that we now share the building with the local family history group. They hold basic family tree material – indices to school and church material etc, so many people visit them instead of us; indeed some members of the public believe they are visiting the Archive when they are in fact going to the Family History Group rooms.

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

We are embarking on a new chapter in the Museum's story and opportunities abound. Naturally I am focussing on converting our challenges into opportunities – working more closely with the Family History Group to really provide a one stop shop for researchers – so people can leave Ashburton with a comprehensive picture of their ancestor – not just the bare bones.

Another opportunity I am working on is to publicise our holdings to educational facilities – such as schools and universities. Every day, I come across material and themes suitable for thesis and other in-depth studies, we need to get our information about our holdings to those people.

We have the potential to become a 'must go to' facility and making this happen is one of the projects that I am working on, as well as answering inquiries and accessioning van loads of material. While you may not have heard of us before - you soon will!

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

If only for its size, the material from the Ashburton District Council must be one of our most important collections. From the beginning of the settlement in 1864 road boards, County and Borough Councils administered this area. Within the meters of records we have lists of early residents, correspondence and documents pertaining to the establishment of schools, townships and even the local hospital. Far from being boring records about roads and bridges – these records contain quite interesting insights into such diverse topics as health, farming and the provision of unemployment and other relief schemes.

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

While not an accessioned collection item, one of my notable acquisitions is my small but very passionate team of hardworking volunteers. Without their input, the Archive we are now and certainly what I hope will become, could not happen. From assisting in transporting van loads of archives from the council basement, to cleaning years of dust from the neglected volumes and indexing the most useful items, my team greatly enhances the provision of access to the material.

Not only do volunteers assist in the processing of material, they also provide an excellent link to the wider community. Their promoting of the Archives and its holdings has greatly enhanced the interest in the Museum in the community.

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## Book Reviews

### **Common People: The History of an English Family**

ALISON LIGHT

London: Fig Tree, 2014

322p. | ISBN 978 1 905 49038 7 | £20

Any book endorsed on its front cover by Margaret Drabble as ‘a worthy successor to E. P. Thompson’s *The Making of the English Working Class*’ promises to be remarkable. And she is not wrong. Alison Light, grammar school girl, Cambridge graduate, independent writer and critic, itinerant academic, and life-long socialist has written a great work of social history, a family history of the best kind; and because it is the story of her own family it is also an intensely personal journey of self-discovery. Yet at the same time, for those of ordinary English descent, it is the story of us all. More generally still, it is an extended reflection on the nature of family memory.

To begin with, Light, without any idea of where her family came from, had little to go on. Some family recollections relating to her grandparents, a few copies of birth certificates, but no letters, diaries or memoirs, not even a family Bible, and only a single photo album were all she had to help her. Only one grandmother, Lillian, was part of her childhood. Initially, she imagined tracing her antecedents would lead her back to a single home area; the truth, as she subsequently discovered, was very different.

Starting with her father’s mother, Evelyn, who died when her father was a child, Light, using all the available resources familiar to the modern genealogist, systematically traces back her origins five generations along all lines, maternal as well as paternal, in some cases back to the seventeenth century – thirty families all told (two were untraceable). But the great majority of the people in her story are from the late eighteenth and nineteenth centuries. As she observes, there is a crucial difference between family history and academic writing. Family research easily leaps decades and generations in great bounds but is seldom seamless, whereas academic studies are typically more circumscribed. At the same time, that family history need lack nothing in rigour or sense of context, Light shows in spades. She writes:

At its best ... family history is a trespasser, disregarding the boundaries between local and national, private and public, and ignoring the hedges around fields of academic study; taking us by surprise into unknown worlds. (p.xxviii)

She does, however, caution:

None of that makes it automatically democratic or radical in outlook. It can be profoundly conservative, upholding the idea that blood must always be thicker than the more fluid bonds of a civil society where strangers work out how to live together. (As above)

The skill and imagination with which Light deploys all available records, particularly but by no means exclusively the English censuses from 1841, enabled her to create a vast social panorama that illuminates English society at its lowest levels over three centuries. For what Light discovers about herself is that she is irretrievably English and, like practically all of us, from the poorer classes: in 1900 85% of people were of that kind. More precisely, Light finds that her family is southern English; however, not from a single area as she first imagined, but with ancestors variously from Berkshire, Birmingham, Cheltenham, London, Norwich, Poole, and most recently Portsmouth where she had her own childhood. A single outlier is Haverfordwest in Wales, but hardly less English. Their occupations included Baptist minister, bricklayer, builder, dockyard worker, farm labourer, footman, innkeeper, mariner, needle maker, paraffin seller, pawnbroker, rag picker, saddler, stays maker, and servant. In a newly urbanized, industrial England, they mostly led precarious and migratory lives, constantly on the move in search of better prospects, which nevertheless could and sometimes did end in the poorhouse or the asylum, or more frequently an impoverished old age. Insecure and poor accommodation, indifferent health and irregular wages, all bedfellows of poverty, were the norm. Great-grandmother Sarah was born 1858 in the Cheltenham poorhouse, of father unknown, and died 1911 in an asylum. Only one branch of the family, the Lights of Portsmouth, building contractors (distantly related but not previously known to Alison) rose to prosperity.

In the course of the story's telling, fascinating vignettes emerge of the needle making industry in Warwickshire, rural non-conformity in Wiltshire, social life of the Portsmouth dockyards, the development and operation of the poor law at the Cheltenham workhouse, the bricklaying industry, the North Atlantic fishery out of Poole, naval life, the Women's

Forage Corps during World War One, and the Netherne county asylum, part of a Surrey cluster.

As well as the English censuses, a sore reminder of what we have lost here in New Zealand, the author makes careful use of wide range of other relevant sources, official and private, mostly to be found in local county record offices, including workhouse and asylum records, church archives, rate books, and assize records. Equally impressive is her use of contemporary published sources and command of more recent academic writing.

In New Zealand, we need family histories like this. While, alas, we do not have the census records, we do have many other sources, including our excellent BMD, church and school records, that would go a long way to making good the gap. The published results of the Caversham project show what is possible when a multiplicity of sources is brought to bear on a single area. Family history research in New Zealand is far more rigorous, sophisticated and context aware than it was forty years ago, but it still tends to be selective in the lines investigated and the preserve of those families who have largely succeeded in life. Not least amongst the merits of Light's history is its democratic approach, non-selective as she can make it, and equally attentive to failure as success. Further, her perceptions of the human condition are extraordinarily acute in their reach and colour. What does it mean to have ancestors? What do we owe them? What can they give us? Light has her own answers, as well as questions, for herself. In doing so, she leads us to ask our own questions.

The back cover has a final endorsement by Jerry White, author of *London in the Nineteenth Century*, 'Beautifully written and exhaustively researched Alison Light makes her family speak for England.' So she does, but also for the poor everywhere. This book doesn't just deserve to become a classic. It already is.

*Stuart Strachan*  
*Waitati*

**Hocken: Prince of Collectors**

DONALD JACKSON KERR

Dunedin: University of Otago Press, 2015

424p. | ISBN 978 1 877578 66 3 | \$60

I have to declare a potential conflict of interest. Since 1976, when Gordon Parsonson introduced me to the delights of the Hocken Library (then located up the Otago Museum stairs past the stuffed moa, and featuring those classic professorial chairs), I have been a Hocken chap.

Regular users have long known the debt we owe to pioneering collectors, such as Thomas Morland Hocken, Alexander Turnbull, Sir George Grey and others, but happily scholars have now turned their attention to our pioneer collectors themselves as we devote more thought to the people, events and institutions that have shaped the creation of our sense of identity/ies. Donald Kerr is an apt choice for a biography of Hocken. He is Special Collections Librarian at the University of Otago and co-director of the university's Centre for the Book. His authoritative study, *Amassing Treasures for All Times: Sir George Grey, Colonial Bookman and Collector*, was one of the delights of my 2006 reading year.

*Prince of Collectors* is not the first study of Hocken – Eric McCormick and then A. G. Hocken published on him decades ago – but it is by far the most extensive, amounting to 424 pages, over 100 of them back-matter, the notes alone likely to provide a happy hunting ground for future researchers. Hocken Librarian Sharon Dell's foreword assures readers that Kerr has examined all the volumes in the library's original collection, but the book also shows evidence of extensive research in both hemispheres. It has clearly been compiled by a scholar who knows the value of following the collecting trail, judiciously balancing his word limits with assessments of Hocken as well as of the collection itself. Sometimes, I suspect, a general reader may skip some of the latter, but I read it for pleasure – while simultaneously noting points and sources to follow up!

The twenty chapters follow a broadly chronological structure. The first examines his family background, his birth in in England in 1836, his training and his early career as a ship's surgeon. These people were not always highly regarded, but Hocken did his job well, making three voyages to Australia in the celebrated steam ship *Great Britain*. It was at the end of one of these contracts that he decided to chance his luck in New Zealand. As so often in his life, Hocken was lucky in his timing. The Dunedin where he landed in early 1862 was just beginning to enjoy

the early benefits of the gold rushes. He set up a medical practice and the following year became a coroner, a position he would hold for more than two decades.

Kerr reminds us that Hocken was very much a man of his city. For much of his time there, Dunedin was the colony's biggest and wealthiest city, and Hocken was a prominent citizen. He ran his medical business and built a fairly substantial home, Atahapara, in Moray Place. He was involved in civic affairs and contributed to public life, holding senior positions in medical and intellectual institutions. No wonder that so many Dunedinites turned out to his funeral in 1910. And that reminds us that Hocken made a wider contribution to New Zealand's culture than the institution that bears his name. Although Hocken always appreciated good binding and typography he 'was not a connoisseur collector'. Instead, Kerr notes, 'he was more concerned with the content of a book, squeezing out the best and most promising facts and figures for his talks and publications.' He was famous for his lectures and he was often called on to provide advice for events such as exhibitions. His pamphlets, books, and above all his 1909 bibliography of New Zealand literature continue to influence New Zealand scholarship.

The book also shows that, while Hocken relied on correspondence and on catalogues, he travelled widely as well. In New Zealand, besides visiting local collectors, scholars and booksellers, he visited the sites of early colonial history, making him one of the first colonists to appreciate the importance of place to the history of these islands. In London he even asked the shipping line Shaw Savill & Albion to search its records about a derelict ship lying in Fiordland. But his greatest coup in Britain was to bring back many of the records relating to the New Zealand mission and the New Zealand Company; without them our literature would be much the poorer.

Having said all that, you cannot separate the collector from his collecting, so *Prince of Collectors* contains a great deal of biographical information. As the photographs show, he was a very short man (Kerr quips in one place that 'the small-man syndrome comes to mind'). He had two marriages and grew increasingly wealthy over time. Although widely praised for his amiability and for his generosity, the good doctor was not always completely lovable. Kerr notes that he 'could be extremely judgmental, especially if he did not recognise someone as a kindred spirit.' He liked being in the public eye, and those little letters FLS [Fellow of the Linnaean Society] so much so that he laboriously inked them on earlier book plates. 'Hocken was never shy about self-promotion, and

recognised that such actions aid immortality'. In the earlier part of his marriage to his second wife, Elizabeth (Bessie), he did not always fully acknowledge the contributions that she made to his work.

Space precludes summarising everything, but three chapters stood out for me. Chapter 5, 'A Fondness for Anything New Zealand' makes particularly fascinating reading. As Kerr says, Hocken 'had his own heroic polestars and he fortuitously discovered these collecting fields relatively easily'. He was particularly interested in James Cook, Samuel Marsden and the Wakefields. Although, like many early colonists, he was initially more fascinated by New Zealand's natural history, his interests quickly widened to include the ethnography of the colony and of the wider Pacific; his gifts included artefacts as well as printed materials. Chapters 19 and 20 deal with the lengthy process of gifting Hocken's collections and then reflect on his legacy and its later growth.

In 2007 Otago University Press published the sumptuous Ka Taoka Hākena: Treasures from the Hocken Collections. Once again, the Press's production values match the scholarly values of the text. *Prince of Collectors* is a handsome hard-back, printed on good quality paper, well typeset (admittedly in a small font). It features three sections of colour and black and white images, and even comes complete with a ribbon. Like its contents, the physical book should stand the test of time.

Gavin McLean  
Ministry for Culture & Heritage

**From Alba to Aotearoa:  
Profiling New Zealand's Scots Migrants 1840-1920**

REBECCA LENIHAN

Dunedin: Otago University Press, 2015.

316p. | ISBN 978 1 877578 793 | \$45

The study of post-annexation migration into New Zealand has enjoyed something of a renaissance in recent years, driven in good measure by an effort to establish the genesis and character of Pakeha culture. Some of the investigations undertaken have created and analysed large-scale datasets based mostly upon vital records and assisted immigrant passenger lists. The most comprehensive examined migration from the United Kingdom to New Zealand up to 1945, while others studies have examined, in particular, the Scots and the Irish. In *From Alba to Aotearoa*, Rebecca Lenihan investigates migration from Scotland to New Zealand from 1840 to 1920. Given the previous studies, a key test is whether, to what extent, and in what particular ways the work refines, extends or changes existing analyses and conclusions.

Lenihan employs two data sources, the first being the dataset generated by the *Peopling of New Zealand* project and the second created by the New Zealand Genealogical Society. The first (the PNZ dataset) was based on a random sample abstracted from the national Registers of Deaths, the analysis focussing very largely on the national, regional, social, and economic origins and the demographic structure and character of the migrant stream. The second (the NZGS dataset) was derived from data assembled by a self-selected group of families and individuals of Scots origin: as such, it contains a great deal more information about particular families and individuals, including geographical origins, migration paths, settlement in New Zealand, and career paths. Essentially, Lenihan employs the results of one analysis to calibrate and, where possible, illuminate or extend the results of the other. One outcome is to expose their respective strengths and weaknesses, a matter that the author properly keeps to the fore.

Using those two datasets, the author examines some key questions, among them, the scale and timing of Scottish inflows into New Zealand; the regional origins of New Zealand's Scottish immigrants; matters of age, gender, and marital status; occupations; and geographical patterns of settlement and community formation within New Zealand. Particular themes include chain and cluster migration, return migration, and individual and generational occupational mobility. Chapter 1 deals with

immigrant origins and her results based on the NZGS dataset do not differ significantly from those generated from the PNZ dataset. Lenihan does expand the findings of the latter by offered a more detailed examination of emigration from the Shetland Islands, useful given the strong links forged between New Zealand and Shetland, especially during the 1860s and 1870s.

Chapter 2 considers the settlement of the Scots in New Zealand and identifies where, in terms of their regional origins, they fell short of or exceeded the New Zealand average. That some counties recorded above or below that average led the author to explore the links forged by chain migration between places of origin in Scotland with places of settlement in New Zealand. One outcome, illustrating one of the strengths of the genealogical approach and data, was the identification and dissection of distinctive communities, among them the Scots of the Turakina and Rangitikei districts. That was not a pattern confined to the Scots. For example, communities of the Irish-born from Kerry, Down, and Donegal were established in various districts of Canterbury and elsewhere in New Zealand. The value of Lenihan's work is that she explores the links, the relationships, and the ties involved. It would be interesting to explore whether, to what extent, and in what ways those early regional identities persist.

Chapter 3 deals with the Scots-born immigrants in terms of age, gender, and marital status. Unsurprisingly, perhaps, the results do not appear to differ significantly from those derived from the PNZ dataset. Many nineteenth century migrant streams were dominated by males, by the young and the single, or by families in the early stages of the family life cycle. Lenihan offers some useful comparisons with the PNZ dataset, emphasising what was realised at the time of its construction that some of the information recorded with respect to age and marital status, in particular those of 'single' men, was often an approximation. On the other hand, the PNZ dataset was probably more successful in capturing 'single' male arrivals, while allowing that details relating to age and marital status may not always have been entirely reliable.

Chapter 4 explores the difficult area of occupation. It is here that I have some misgivings over Lenihan's approach. At the time the PNZ dataset was constructed, it was recognised that the descriptions of occupations given in the death certificates presented potentially serious difficulties with respect to classification and occupational change, that for married women occupations, pre- or post-marriage, were rarely given at all, and that while occupations may have been given, the industry

groups were not. For those reasons, a decision was taken not to code and analyse those data, but the author has proceeded to do so and not surprisingly has produced results considerably at variance with those derived from the NZGS dataset. Such comparisons are hardly soundly based: the author's conclusion that death certificates do not by and large yield useful information relating to occupation is exactly the reason the data were not analysed. Some subsets of the PNZ datasets, notably those of the New Zealand Company and the assisted immigrants of the 1870s did include the declared occupations at the time of arrival of married and single males and single women. Beyond that, her discussion of occupations, where it is based on the NZGS dataset, is sound and useful. Chapter 5 carries the story of Scottish immigration beyond 1920 and in doing so draws essentially on the PNZ dataset.

I do have some other misgivings. First, as the author acknowledges, the NZGS dataset does not constitute a random sample of Scots arrivals. More particularly, some of sub-sets derived from it are sufficiently small as to raise doubts about the reliability of the results drawn from them. That was especially true for the period from 1887 to 1900. I also wonder about the merits of one of the author's major conclusions, namely, that New Zealand's Scottish immigrants were not fleeing from Scotland's urban-industrial centres. That may have been so. But the argument that they were not fleeing 'industrialisation' hardly stands scrutiny. It was precisely because of the accelerating industrialisation of the rural sector, the contraction and indeed disappearance of many rural-based occupations, the growing centralisation of many formerly rural-based industries in urban centres, and the growth and expansion of new nodes and networks of distribution, that many, in both Scotland and England, decided to depart for the so-called 'regions of recent settlement.' Third, having noted that the migration of extended family groups was especially pronounced among Shetlanders, the author suggests that there is no evidence that a similar degree of cluster migration occurred among other Scots coming to New Zealand. It would fairer to say that that is a matter that has received little systematic investigation.

From *Alba to Aotearoa* is attractively presented, although the legibility of some of the graphs could have been improved. Most importantly, the author does demonstrate how genealogical research can be woven into more broadly based analyses: the book is thus a very useful contribution to both immigration and settlement studies.

*T. J. Hearn*

**At the Margin of Empire: John Webster and Hokianga, 1841–1900**

JENNIFER ASHTON

Auckland: Auckland University Press, 2015.

257p. | ISBN 978 1 86940 825 1 | \$49.99.

This is an impressive book. Jennifer Ashton presents a study in the dynamics of colonialism on the ground in the Hokianga district. The sources for Webster's life are scattered and diverse; Ashton has ranged far and wide through repositories in Auckland and elsewhere. The only criticism I have in this regard is that her publisher allowed her to eschew a list of such sources in the bibliography; it is not satisfactory to be told that the book 'makes use of many letters, journals and other archival records, details of which may be found in the endnotes.' Readers with an interest in the archives used may wish to have this information presented more accessibly.

John Webster left Montrose, on Scotland's east coast, as a young man of 20 in 1838. After some time in Australia, he landed in Auckland and settled in the Hokianga in 1841, initially as an agent for Brown and Campbell, then after a Pacific sojourn on his own account. He remained there almost until the end of his long life, dying in Auckland in 1912. Deftly weaving the various threads of Webster's activities into an engaging narrative, Ashton gives much insight into the colonial timber trade and its networks across the Pacific (Honolulu, Tahiti, Sydney, Valparaíso) and the integration of the Far North settler economy into a wider world. As well as timber, which he divested in the 1870s, Webster's business interests included storekeeping (he called himself a merchant) and importing, gumdealing and farming.

Naturally Webster's business activities depended on amicable relations with local Māori, especially Ngā Puhi. He became competent in Te Reo Māori, as he would have had to, and cultivated Tāmāti Wāka Nene and other influential rangatira. In time he married Emily, the daughter of another local Scottish entrepreneur George Russell (although it is not clear whether Emily's mother was Hautonga Haira or Herina Tuku). So far, it might be inferred that Webster's life was one of close and sympathetic engagement, in which Māori agency was to the fore and in which Webster took care to respect local protocols.

Nothing of the sort. Webster's engagement with Māori was very much in the service of his own agenda of accumulation. Throughout the book there is ample evidence of Webster's thorough dislike of Māori, and his commitment to the civilizing mission of Empire. Ashton

navigates the politics of the Northern War (in which Webster fought alongside his patron Tamati Waka Nene, effectively being co-opted by Nene) with exemplary skill, emphasising that it was really a Māori war. In her account, Nene was as well as defending the interests of his people, defending his own decision to accept the Treaty and the Crown, a decision from which he could not resile. Webster, of course, saw taking up arms as a necessary defence of Empire, but an earlier chapter on his two years in Australia make it clear that he personally waged imperial war, killing a number of Aborigines as he and a group of pastoral explorers pushed towards Adelaide. Likewise, his Pacific voyaging in the early 1850s included shooting up a Guadalcanal village. Webster wrote many of these experiences up in his journals, later published, and Ashton is very perceptive about how Webster constructed his image as an adventurer, a man of action.

By 1860 Webster was a very prominent Pākehā settler in the Hokianga district, although Maning dismissed him as ‘a very good shop keeper, but neither a gentleman, or a true Scotch man, but a “lowland loon” who has a great wish to be thought somebody’ (p. 127). Maning and Webster were at that time feuding, but the description would apply to a fair number of New Zealand Scots. What Webster did have in common with Maning was the desire to pose as, and be regarded as, an authority on local Māori and in control of them. Webster, like Maning, thought he could direct northern Māori to fight for the government in Waikato; as Ashton points out, any possibility they might was based on old scores. In fact, it wasn’t only Webster who had less power than he liked to imagine; until well into the 1870s the government’s authority was marginal at best in the north. Inter-tribal feuding continued, and even a murder conviction could carry relatively light consequences.

Webster was hardly the dominant figure of civilisation he liked to pretend, and he would have heartily agreed with the *Daily Southern Cross* observation that, given the Māori and mixed-heritage population, ‘to call [Hokianga] a British settlement at present is simply absurd, and the sooner an infusion of new blood is made the better for the present and future prosperity of this district’ (p. 151). Here, as elsewhere, infrastructure was directed to ending Māori autonomy. Even in 1891, Māori were still 60% of the district’s population, and Webster frequently complained about the lack of ‘civilisation’.

Webster was, it seems, fairly typical of bush merchants in his practices of ensuring Māori became indebted to him, which facilitated land alienation, although it is less clear how much land he himself

acquired. As he grew older, Webster increasingly romanticised the past, idealising the older Māori generation in order to denigrate the new, whom he described as 'only fit for hewing wood and drawing water for the Pakeha' (p. 164) and of course enthusiastically absorbing the idea that Māori were a dying race. At the same time, Webster increasingly liked to pose as learned in ethnology. His extensive collection of tools, weapons, clothing and ornaments from Māori, and other Pacific and indigenous Australian peoples, filled his house as he shaped and reflected colonising perceptions of indigenous cultures. Educated Māori of the new generation he dismissed as 'unbearable' and 'diabolical' (p. 174). Even in the Dog Tax conflict of the 1890s, he liked to pose as a mediating authority.

Ashton also avoids a modern binary, purveyed by a number of historians who like to emphasise their post-colonial credentials, of 'Māori had agency therefore not much was wrong'. She also makes it clear that implicit suggestions that because settlers like Webster dealt amicably with Māori, therefore colonisation was benevolent and peaceful are simplistic nonsense. The one dimension in which the book is rather uninformative is Webster's family life. Perhaps the sources do not permit much discussion; Ashton makes some good points about how mixed-heritage children like Webster's could be 'imagined' as European. I should have liked, though, to know a little about what became of them and their descendants, and also the valuation of Webster's estate when he died – not only out of curiosity, but where in the scale of wealth did he fit?

As Ashton emphasises, histories of European settlement in New Zealand often emphasise heroic pioneers, with little attention to their relations with Māori; alternatively, a disembodied 'Crown' is presented as the agent of dispossession. It is necessary, she argues (and I have long thought this) to consider also the intimate connections of first generation settlers with Māori dispossession. It is, as she says, past time to think about how 'settlers like Webster contributed to New Zealand's past. Rather than portraying settlers as inheritors of land made available to them by government action ... settlers played a vital role in shaping ongoing change in a colonial frontier context: they were active participants in the process of colonisation rather than just recipients of its rewards' (p. 208). Through exploring the life of this (as he seems) thoroughly unlikeable man, Ashton has put down a marker for other historians.

*Jim McAloon*

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**Entanglements of Empire:  
Missionaries, Māori, and the Question of the Body**

TONY BALLANTYNE

Auckland: Auckland University Press, 2015

360pp. | ISBN 978 86940 826 8 | \$39.99

Missionary archives are a rich resource for historical research, something clearly demonstrated in Tony Ballantyne's work. In *Entanglements of Empire* he has offered 'a close reading of the archives of evangelization' (p.255), drawing in particular on the Church Missionary Society (CMS) papers in the Hocken Library in Dunedin. These are supplemented with other missionary and colonial records and seen through a highly refined interpretive framework to provide an invigorating, satisfying and sometimes provocative account of Māori and Protestant missionary 'entanglements' in pre-Treaty New Zealand.

The use of 'entanglements' to frame the cross-cultural engagement points to a dynamic relationship, something that was developing, even before the missionaries arrived in New Zealand. Māori such as Te Pahi, Ruatara and Hongi Hika were great adventurers, going to Australia and beyond. The entangled relationships became more and more complex as missionaries from 1814 came and lived among Māori, and they increasingly influenced and interacted with each other. Māori were great adopters, adapters and innovators of new European technology, agricultural practices, religious ideas, literacy and weapons, using these things for their own ends. The missionaries, for their part, came as change agents, wanting to transform Māori, their society, beliefs and practices; in the entangled process both groups were changed.

Ballantyne's reading of the archives leaves well behind the 'Fatal Impact' approach to history and sees Māori as active participants and leaders in the process of social, political, religious and economic change brought about by their engagement with missionaries and the European world. The sophisticated approach Ballantyne develops, builds on, but goes well beyond the work of Judith Binney on Thomas Kendall and the historical debates of a previous generation. In those debates, Binney, John Owens and others disputed with each other the nature and causes of the changes that took place in Māori society in the pre-Treaty period, and the extent to which Māori were 'converted'.

The way in which the body was understood in material, physical, spiritual and cosmological senses by both Māori and missionaries, and

the exchanges, debate and conflicts to which this gave rise are at the core of the author's work. The Introduction recognises the overwhelming differences between the traditional Māori and European worlds. Slavery, tattooing and cannibalism were indicative of these differences. For the missionaries, their assumptions were challenged by their encounters with *atua*, *tapu* and *noa*, which had profound implications for gender and the way people lived. The missionary archives are taken as 'situated texts' which Māori helped shape. Taking Greg Denning's lead, Ballantyne sees that there are both historical and anthropological dimensions to the negotiation and translation which they reflect.

The first chapter examines 'Exploration, Empire and Evangelization' setting the missionary enterprise within an imperial framework, not apart from it. Marsden, who founded the CMS mission in New Zealand, is thus seen as dependent on commercial and political imperial networks. His understanding of the civilizing and improving role of the gospel brought together practical agricultural arts which he pioneered in Australia, his developing contact and friendship with Māori and his evangelical missionary commitment. Marsden's disappointing and abandoned attempts to work with Aborigines were overtaken by his optimistic evaluation of Māori potential for being civilized and Christianized. Both evangelical and imperial rhetoric were used to justify the mission with prospective benefits for Britain and Māori.

Marsden, 'Te Matenga', and Māori developed a close relationship in which reciprocity were seen in the hospitality (*manākitanga*) which he offered at Parramatta and Māori gave to the missionaries in New Zealand. There was, however, a divergence between the Māori and missionary expectations which easily gave rise to misunderstandings. Ballantyne concludes that the early missionaries were dependent on their Māori hosts in a very conflicted, fractured political context in which Hongi Hika asserted his dominance. There is a question, however, as to whether Marsden in the 1820s realised the tensions between Christianity, commerce and colonization, as Ballantyne concludes, or whether he was bypassed by the changing circumstances and leadership of the mission in New Zealand.

The body figures in the second chapter through the changes brought to the Māori world by the mission stations and the reorganisation of the way people lived. The proximity of the first stations at Hohi to Ruatara's Rangihoua pā, and at Kerikeri to Hongi's Kororipo pā, placed the missionary settlements under the eye of their Māori patrons. The later developments at Paihia (1823) with the building of a missionary

vessel and the establishment of a farm at Waimate (1830) helped loosen the missionaries' dependence on Māori for travel and food. Ballantyne emphasises the novelty of the domestic spaces provided by missionary housing where, after the pioneering phase, nuclear families lived, ate and slept, contrasting with the Māori community where food was banned. Missionary and Māori gender boundaries diverged. Attitudes to cutting hair, cleanliness and clothing were part of 'the remaking of the Māori body', what Ballantyne refers to as 'a key marker of the transformative project of evangelization' (p.87).

Attempts to impose evangelically ordered daily work routines on Māori clashed with traditional ways of organizing labour which were influenced by the demands of seasonal harvests. In contrast, the introduction of strict Sunday observance attracted early Māori interest and is seen by Ballantyne as stimulating the reassessment of traditional ways of thinking with implications for Māori understandings of time and cosmology.

Missionary ideals always struggled with practical and human realities, with inter-missionary strife and sexual transgressions causing tensions and divisions. The evangelical idealisation of marriage and the family unit was undermined by the sexual indiscretions of some missionaries. Ballantyne provides a detailed account of William Yate's sexual relationships with Māori boys and his shipboard affair with Edward Denison. Despite Yate's denials, the evidence against him is compelling. Other instances of missionary failings are also given, leading to the conclusion that 'these infractions sapped the morale of the mission' and undermined its 'moral authority' in regulating the 'social and sexual order' (p.171). While this was so to some extent, the counter-balancing influence of other missionary families and their children, their entanglement with Māori and the trust that developed between them resulted in Māori adopting, adapting and absorbing evangelical mores.

The evangelical understanding of death is illustrated by Ballantyne through the missionary experience and their funerary practices and Christian beliefs. These are clearly drawn out and contrasted with Māori understandings and practices. Death for the missionaries became a didactic and evangelistic moment when preaching about the sacrificial death of Jesus and the promised after-life was opportune. Death also provided missionaries with a window into the powerful Māori understandings of death, tapu, ritual and their cosmology.

The challenges brought by confrontations around the meaning of life and death were caught up in the conversion accounts which the

missionaries used to justify their mission to their supporters. Ballantyne emphasises the importance of the missionary press in Britain in creating broader 'humanitarian narratives', evoking sympathy for the 'suffering Māori' which undergirded missionary support for their protection against potential economic or colonial exploitation. What was happening in New Zealand became entangled in the larger imperial debates over the treatment of 'aborigines' and a stimulant for British political intervention, leading ultimately to Captain Hobson's arrival and the Treaty of Waitangi. The ambiguity in the evangelical understanding of 'protection' is seen by Ballantyne as enabling colonial 'expansion rather than preventing it' with the 'alienation of sovereignty... designed to defend the interests of an enfeebled people' (p.249).

Ballantyne's book is a stimulating, highly nuanced, interpretive history of aspects of missionary and Māori entanglement and the broader imperial implications of this. Hopefully, it will take readers back to the missionary texts on which it draws so extensively. The Marsden online archive at the Hocken Library (<http://marsdenarchive.otago.ac.nz/>) now gives web access to much of that very early material. The importance of this book lies in providing new ways of seeing the missionary and Māori cross-cultural exchanges, which not only fundamentally changed their worlds, but impacted on the very foundation and emergence of New Zealand as a nation and its place in the world.

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**The Lives of Colonial Objects**

ANNABEL COOPER, LACHY PATERSON &amp; ANGELA WANHALLA (eds.)

Dunedin: Otago University Press, 2015

368p. | ISBN 978-1-927322-02-4 | \$49.95

In the past few years an increasing number of books have been published which set out to relate some aspect of history through a selection of objects, and I must admit that when I first received this volume to review I thought “Oh no, not again!” But thankfully this book is not just another collection of pretty things, but instead an intriguing and original exploration of the many and varied interrelationships between objects and their provenance(s), both immediate and societal.

In this medium-sized, soft-covered volume with its unassuming cover are the stories of fifty objects from colonial New Zealand, as told in a collection of brief essays by “academics in a variety of disciplines, archivists and librarians, professionals in the heritage sector, and independent scholars” (p.13). The book was inspired by a conference held at Toitū Otago Settlers Museum in 2013 on “Colonial Objects”, and the level of background research and the enthusiasm of each writer for the objects they discuss results in a very interesting and sometimes surprising read.

The selected objects are a highly eclectic mix. Ranging from a traveller’s diary to a road into the Urewera, from a bottle of mineral water to a tauihu, from a piece of rock to a minute book, from a tin billy to a whale skeleton, these objects are difficult to group by theme, so the arrangement is largely chronological, though the editors have attempted to make some kind of conceptual link from one to the next. They describe the result as providing a sense of history through “glimpses”, alternating larger political ideas with smaller domestic realities. It is not only the variety of objects that provides a range of views: each of the objects themselves is seen as part of many different stories and interpretations over time and according to differing perspectives, whether related to their original purpose or as illustrations of wider themes such as colonialism, migration, economic history, social mores, or of events in history or views of life at a particular time from the point of view of ordinary people.

Each object and its story is described in many-paged detail, with information about its social context, the people, function, place, and other objects to which it related over time, and its cultural significance. As each essay is written by a different person from a different academic

or cultural background, the approaches taken vary considerably. However the essays are not academic, instead taking a story-telling approach, and are therefore very accessible to the general reader. As is appropriate for such a personalised approach, each of the authors is introduced at the end of the volume with a brief biographical note, so their perspective can be interpreted together with their story.

The essays are accompanied by photographs, not just of the objects but also to illustrate the stories around them. Many of the photographs were supplied by the contributors, and most are excellent, with some of the images so clear as almost have a tactile effect, adding to the enjoyment of the book as an object in itself. The cover photograph is an attractive image of part of a feathered woven cloak, but the colour is a subdued grey-brown and does not seem immediately eye-catching. However, many of the illustrations inside are colourful and interesting, making for a visually appealing book that encourages browsing.

The book ends with a discussion of the value of “object biographies”, thoughts about the links between museums and colonialism, and the consideration of objects as a process within a changing set of physical and historical circumstances. In the end, perhaps not surprisingly in such an eclectic mix of objects, themes and academic disciplines, no comprehensive conclusion is reached, but overall, the book does provide access to a range of viewpoints which enrich the wider discussion of the history of colonial New Zealand.

*The Lives of Colonial Objects* does not provide any ground-breaking conclusions or startling new theories, but it is an interesting and enjoyable addition to the genre of object histories. The editors state that “attending to objects and their stories enriches our understanding of the material circumstances of colonial life, of how Maori, settlers and sojourners lived and related to each other and the natural environment, shedding light on beliefs and social structures, institutions and cultural practices.” As such, it could be a useful addition to a school library for senior students, or perhaps an appealing Christmas gift for someone with an interest in New Zealand history.

*Belinda Battley*

## Notes on Contributors

**Belinda Battley** is a Senior Archivist in the Auckland office of Archives New Zealand, and also currently a PhD candidate at Monash University, after receiving a Masters in Information Studies from Victoria University of Wellington. Her research interests relate to how communities with distributed archives can take control of the records of their collective memories, and she has a particular interest in archival description and Records Continuum theory.

**Angeline Chirnside** is Map Librarian and Library Assistant at Sir George Grey Special Collections, Auckland Libraries, where she is a regular contributor to the exhibition programme. She holds a Master of Arts in English from the University of Auckland and is a 2015 graduate of the Victoria University Master of Information Studies programme with endorsements in both Library and Information Science and Archives and Records Management. Angeline's research interests include preservation, narrative theory and zines.

**Allan Davidson** is an Honorary Research Fellow at St John's College and the University of Auckland. He was a member of the national Anglican Church Archives Committee for over thirty years, chairing it for twelve. He has written extensively on the history of Christianity in New Zealand and the Pacific. In 2010 he was made an Officer of the New Zealand Order of Merit for services to history.

**Anne Gilliland** is Professor and Director of the Archival Studies specialization in the Department of Information Studies, as well as Director of the Center for Information as Evidence, Graduate School of Education & Information Studies at the University of California Los Angeles (UCLA). She is also the Director of the IMLS-funded Archival Education and Research Initiative (AERI), a consortium dedicated to the advancement of education and research in archival studies, broadly defined, and the development of a global scholarly community in archival studies. Her recent research has been addressing recordkeeping and archival systems and practices in support of human rights and daily life in post-conflict settings; the role of community memory in promoting reconciliation in the wake of ethnic conflict; bureaucratic violence and the politics of metadata; digital recordkeeping and archival informatics;

and research methods and design in archival studies. Anne Gilliland is a Fellow of the Society of American Archivists.

**Verne Harris** is Director of Research and Archive at the Nelson Mandela Foundation and was Mandela's archivist from 2004 to 2013. He is an honorary research fellow with the University of Cape Town, participated in a range of structures which transformed South Africa's apartheid archival landscape, including the Truth and Reconciliation Commission, and is a former Deputy Director of the National Archives. Widely published, he is probably best-known for leading the editorial team on the best-seller *Nelson Mandela: Conversations with Myself*. He is the recipient of an honorary doctorate from the University of Cordoba in Argentina (2014), archival publication awards from Australia, Canada and South Africa, and both his novels were short-listed for South Africa's M-Net Book Prize. He has served on the Boards of Archival Science, the Ahmed Kathrada Foundation, the Freedom of Expression Institute, and the South African History Archive.

**Terry Hearn** was co-author, with Jock Phillips, of *Settlers: New Zealand immigrants from England, Ireland, and Scotland 1800-1945* (2008). Since 2001 he has contributed to a number of the regional technical research programmes dealing with claims lodged under the Treaty of Waitangi, including the Te Paparahi O Te Raki, Te Rohe Potae, and Porirua ki Manawatu Inquiry Districts, and continues to prepare reports for the Waitangi Tribunal

**Jim McAloon** has taught in Victoria University's History programme since 2009, and before that lectured in history at Lincoln University. With a background in political science as well as history, he completed his PhD at Otago University. The histories of settler societies and of social democratic politics have been longstanding interests, and his publications include a regional history of Nelson and a study of wealthy settlers in the South Island to 1914 as well as a number of articles in scholarly journals and edited collections. His most recent publication is *Judgements of all Kinds: Economic Policy-Making in New Zealand 1945-1984*.

**Keith McEwing** is Assistant Curator, Music at the Alexander Turnbull Library. He has a Bachelor of Music and an MA in Dance Studies from the Theatre Programme at Victoria University of Wellington. He combines his

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**Gavin McLean** is a senior historian at the Ministry for Culture & Heritage. An Otago PhD graduate, retaining strong interest in his Otago home province, he has most recently co-edited *The Penguin Book of New Zealand War Writing* with Harry Ricketts. His next book, a history of New Zealand's First World War at sea, should see him return to the Hocken's reading room. [www.mch.govt.nz](http://www.mch.govt.nz) - [www.teara.govt.nz](http://www.teara.govt.nz) - [www.nzhistory.net.nz](http://www.nzhistory.net.nz)

**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 for *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.

**Sarah Welland** is a lecturer in Information and Library Studies, Open Polytechnic of New Zealand, and a consultant specialising in government recordkeeping. She has extensive knowledge of and experience in the records, archives and information management industries, and manages her community's local history collection on a volunteer basis. Her research interests include recordkeeping education, archival theory and community archives. Sarah can be contacted at [sarah.welland@openpolytechnic.ac.nz](mailto:sarah.welland@openpolytechnic.ac.nz).