

ARCHIFACTS
APRIL 2014

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

April 2014

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

Gillian Oliver <i>Introduction</i>	9
Theresa Graham <i>Guest Editorial</i>	10
Brad Patterson, Ray Grover, Kathryn Patterson and Richard Hill <i>Letter to the Editor</i>	13
ARTICLES	
Eric Ketelaar <i>Concurring curation for a poetic GLAM</i>	18
Rebecca Rice <i>Policing the Boundaries</i>	38
Catherine Jehly and Shannon Wellington <i>Mixed Material: Investigating the management of archives in New Zealand museums</i>	57
GETTING TO KNOW YOU	
Lesley Courtney <i>Palmerston North City Library</i>	78
BOOK REVIEWS	
Felicity Barnes <i>Matters of the Heart: A History of Interracial Marriage in New Zealand</i> (Angela Whanhalla)	81
Graham Langton <i>Letters from Everest</i> (George Lowe)	84
Stuart Strachan Charles Brasch – Journals, 1938–1945	87

Georgia Prince

Exhibits in Archives and Special Collections Libraries
(Jessica Lacher-Feldman)

91

Kay Sanderson

Archives and Societal Provenance: Australian essays
(Michael Piggott)

94

EXHIBITION REVIEW**Shannon Wellington**

From Logs to Blogs

97

Notes on Contributors

101

Introduction

Gillian Oliver

Welcome to a (slightly) new looking Archifacts. There are no major changes, we still have the familiar papers and reviews, but in addition there is a guest editorial, a letter to the editor, and a new feature. Mindful of Archifact's role as ARANZ's professional journal and the need to reflect the views of the Association on current events, I invited Theresa Graham to contribute the editorial for this issue. I was also delighted to receive a letter to the editor from a group of distinguished ARANZ members. The editorial and the letter between them provide insight into the reactions of our community to the situation at Archives New Zealand. Publication in Archifacts will help ensure these views contribute to the historical record, but I also hope they will stimulate debate now. Suggestions for guest editorials for future issues are most welcome, as are letters!

The other new feature is one that I hope will definitely continue. *Getting to know you* is an opportunity to profile the individuals and collections that make up our community (and a reminder of the world outside our preoccupations with Archives New Zealand). The first profile is of Lesley Courtney, Team Leader of Research & Archives, Palmerston North City Library. Suggestions for future profiles will be most gratefully received.

The majority of the issue is composed of our regular content – papers and reviews. It is an honour to be able to publish a paper from one of archival science's most distinguished scholars, Professor Eric Ketelaar. The origins of this paper are in the keynote address he delivered to Victoria University of Wellington's GLAM seminar in September 2013. The following paper from Rebecca Rice was also delivered at the same seminar, and was one that I found especially fascinating so I am very pleased indeed to be able to disseminate it more widely. The concluding paper was not part of the seminar, but is undoubtedly relevant to any discussion of GLAM collaboration – Catherine Jehly and Shannon Wellington report the findings from a research project which explored the management of archives in a museum context.

The book reviews are as stimulating and interesting as usual, well worth reading in their own right. We also have an additional review, on the National Library's From Logs to Blogs exhibition. Once again, future reviews of exhibitions or other outreach activities would be most welcome.

Editorial: Rumours, resignations and ructions at Archives New Zealand

Theresa Graham

Aims, Goals & Objectives of ARANZ

The objectives of the Association are:

- To foster the care, preservation and use of archives and records, both to public and private, and their effective administration.
- To provide an authoritative voice on matters of concern relating to archives and records.
- To maintain and increase public awareness of the importance of archives and records in all matters affecting their preservation and use.
- To cooperate or affiliate with any other bodies in New Zealand or elsewhere with like objectives.
- To promote professional competence in the administration and preservation of archives and records; by providing advice to the appropriate authorities on levels and standards of professional education and training, and by promoting the training of archivists, records keepers, curators, librarians and others by the dissemination of specialised knowledge.
- To encourage research on the care, preservation and use of archives and records and to promote the publication of the results of this research.
- To promote the standing of archives institutions and those working with archives and records.
- To advise and support the establishment of archives services throughout New Zealand.
- To publish a journal and other publications in furtherance of these objectives.

With New Zealand's lead government archive and record keeping agency in the gun as it has been in the last few months, I have been considering how ARANZ as a professional and independent association with the above aims, goals and objectives, can best assist and respond to recent

concerning events.

The story as I understand it so far, gleaned mainly from media releases is:

Approved by Cabinet in August 2009, the **Digital Continuity Action Plan** was launched with the aim of ensuring that today's public sector information is available tomorrow. The plan was developed as an all-out-public sector programme to support agencies with storing, accessing, using and reusing digital information that they produced. ANZ led the implementation and in 2010 secured government funding for the development of a digital archiving capability.

In December 2013 Labour's Grant Robertson obtained a leaked official report on the programme which revealed a cost overrun and a delay of up to five years for project completion. Internal Affairs Minister Chris Tremain confirmed that the programme had been put on hold since February 2013 and that *millions of dollars of taxpayers' money* for the digital archive system has not been well spent.

Internal Affairs Chief Executive Colin McDonald noted that world governments were grappling with the huge problem of how to cope with "a massive influx of digital information. We're taking a look at what we do next" he said. (Otago Daily Times 12 December 2013)

In December 2013 a review into Archives New Zealand's two main initiatives was announced; the Digital Continuity programme and the Active Archives project, which was designed to relocate the Treaty of Waitangi.

It is expected that the review will:

- examine, in respect of each initiative, how the issues arose and the cause
- assess the capacity and capability of Archives New Zealand to carry out and implement its planned programmes and initiatives
- identify and assess any opportunities and risks arising from the findings of the review
- make any recommendations for change that are required to address any issues or problems identified
- consider any other relevant issues, and make recommendations as how they should be addressed.

In February this year Chief Archivist Greg Goulding unexpectedly resigned and Marilyn Little was swiftly appointed to the role of Chief Archivist and General Manager for a twelve month period. In March DIA Deputy Chief Executive Sue Powell in turn announced her resignation as

of May to pursue a career in the private sector. I understand that at the time of writing this, the senior management team of ANZ does not include a professional archivist.

As ARANZ President I have been kept informed of these changes, with notification just prior to the announcement of the review and subsequent resignations. In February John Timmins and I met with Sue Powell. We expressed the concern of ARANZ members at the sudden resignation of Chief Archivist Greg Goulding. We emphasised the need for strong and effective leadership at Archives New Zealand and that the executive team required professional depth. Sue responded that the swift secondment of Marilyn Little was made in order to ensure continuity of leadership. Sue confirmed that she has made the recruitment of a Director of Client Capability position her immediate priority, following the recent resignation of John Roberts. Since then I have been invited to meet with Marilyn Little and the Archives Council in the near future.

It is in no-one's interest to have a demoralised and hamstrung Archives New Zealand. I am encouraged that the lines of communication are open between our association and the DIA. It is a government agency that we in the archives and records management community look to for guidance, leadership and inspiration. We have benefited from that in the past and expect to continue to do so into the future, digital or otherwise.

Letter to the Editor

Dear Editor,

CONCERNS RELATING TO ARCHIVES NEW ZEALAND

Media reports and comment in informed circles suggest there should be concern that the bitter conflicts of the 1990s, culminating in litigation between the Department of Internal Affairs and stakeholders over the former's stewardship of Archives New Zealand, could again arise. From its establishment under statute in 1958, Archives New Zealand (formerly National Archives of New Zealand) was placed within the Internal Affairs administrative fold. As a number of studies have demonstrated, in particular Dr Julianne Molineaux's 2009 Auckland PhD thesis, this was not always a happy arrangement. Hence, for nearly a quarter century, ARANZ, backed by researcher organisations, campaigned consistently, sometimes vigorously, for a measure of autonomy for the institution, then for independence from the parent department. The incoming Labour government's 1999 announcement that the National Archives would become a stand-alone government department was therefore widely welcomed and warmly applauded.

Yet in 2011, after ten years as a separate department, Archives New Zealand (ANZ) was reincorporated into the Department of Internal Affairs (DIA). The stated rationale was enhanced efficiency. Reservations then expressed by knowledgeable stakeholders before the Select Committee hearing submissions on relevant sections on the State Sector Management Bill 2010 were simply dismissed by Ministers Ryall and Guy, and by the State Services Commission: the integrity of the institution would be safeguarded and effectively 'nothing will change'. Yet in little more than three years what the State Services Commission (SSC) conceded was 'a well functioning department' has been reduced to an apparently dysfunctional departmental business cluster. The fears expressed by submitters to the 2010 Select Committee – still available on the New Zealand Parliament website – have been proven soundly based.

What we conceive as issues of growing public concern include:

1. The return of the institution, in terms of governance and control, to its sorry pre-1970s status as a subordinate business unit within a DIA branch.

For more than a decade prior to the 2000 severance from DIA, the Chief Archivist was accorded Deputy Chief Executive (DCE) status and was a member of DIA's Senior Management Team. That statutory official is now third-tier, responsible to a DCE, with no direct voice in decision-making at departmental level.

2. This has resulted in the authority of ANZ as the auditor of government recordkeeping being severely diminished by reduced status within DIA.

Although public sector Chief Executives legally remain responsible to the Chief Archivist for proper recordkeeping within their organisations, the prospect of any real control being exercised by a middle-ranking departmental official is doubtful. Moreover, while the recently released Report on the State of Government Recordkeeping 2011/12 might suggest all is well, as a correspondent to the NZ Records Listserv observes, there is curiously no comment on media reports of breaches of the Public Records Act 2005.

3. These matters have led to consistently poor morale within ANZ, and a strong staff belief that there is a lack of knowledge about, and respect for, the institution in the DIA hierarchy.

A 2013 DIA Engagement Survey, which seeks to measure the commitment of employees to their employer, found that 5.9% of ANZ staff could be classified as 'Engaged', 53.5% as 'Ambivalent', and 43.6% as 'Disengaged'.

4. Both in the ANZ leadership group and layers below, qualified senior supporting staff are rapidly exiting.

Since the amalgamation into DIA, the annual turnover of ANZ staff has escalated, with this especially evident over the past 12-18 months. Of particular concern is the regular departure of experienced and professionally credentialed staff, to the extent that earlier this year the leadership group was almost devoid of such officers.

5. The recent appointment of a professionally non-qualified person to the key statutory position of Chief Archivist.

Within days of the unexpected February resignation of Chief Archivist Greg Goulding, the transfer of a senior departmental official to fill the post was announced. While the announcement stressed the appointee's managerial skills (which may well have been needed), there was no indication of the specialist knowledge required to properly exercise

the Chief Archivist's statutory professional functions, a matter of even greater concern given the erosion of the professional support base.

6. DIA's recent advertising for a 'Deputy Chief Executive Information and Knowledge Services', without reference to that officer's responsibility for ANZ (or for that matter for the National Library), arguably demonstrates the lack of importance attributed by DIA to its stewardship role.

The emphasis is on recruiting 'a highly capable individual to head a group of long-standing and important functions that sit at the forefront of the digital revolution'.

7. A wide perception within professional communities of a hamstrung, insignificant and largely ignored Archives Council.

The Council's key role is to advise the Minister, yet there is an impression that from the time the decision to reincorporate ANZ into DIA was made it has generally been retrospectively informed of decisions already made. There are also suggestions that requests for information have been denied by officials.

8. Concern of staff at the ongoing 'colonisation' of ANZ's purpose-refitted Wellington building by other sections of DIA.

In addition to space already given over to other departmental functions, including former display space, it has recently been rumoured that some existing holdings, including associated reference collections, may be downsized or relinquished to further free up space for other tenants.

9. Following the Government Digital Archive Project (GDAP) debacle, there is growing concern over threats to the integrity of electronic finding aids, in particular ARCHWAY.

The costly collapse of the GDAP has already been well canvassed in the media. It is understood that the creators of ARCHWAY are no longer associated with the system and that the ability of DIA IT staff to afford full support has been questioned

10. The transfer of the Treaty of Waitangi and other constitutional documents from ANZ to the National Library building is deeply resented by staff and outside supporters, is considered professionally unsound, not to mention unduly costly, and clearly indicates that ANZ in the eyes of DIA lacks sufficient prestige to display these documents.

With over \$2 million (out of a budget of \$7 million) having already been fruitlessly spent, on the basis this will 'make the Treaty more accessible to the public', it is surely time to end this folly. As elsewhere internationally, the nation's founding document should be genuinely in the custody of the institution established as 'the memory of government', not exhibited in another DIA unit.

11. Concern that ongoing advocacy of 'a long term strategic partnership' between ANZ and the National Library may be cover work for a move to the Canadian model of amalgamation of the two institutions (disastrous in that country, and abandoned as a model elsewhere).

As far back as the initial 2010 reintegration proposals, Official Information Act requests revealed that SSC officials had advanced merger as a model that might be considered for the future. The evidence emanating from Canada indicates that the administrative experiment launched there has not only damaged the functionality of both institutions; it has also resulted in the serious alienation of professional and public stakeholder groups.

12. There is a widespread conviction that the assurances made following the 2010 amalgamation (by Ministers, SSC, and the then Chief Executive of DIA), that effectively 'nothing will change', are worthless.

Scrutiny of the 2010 submissions, by archivists and information professionals, researchers, former senior public officials, lawyers, and others, indicates conclusively that the problems outlined were clearly perceived in advance, it being predicted that without especial care the ethos and functional capability of ANZ would be adversely impacted.

The undersigned, founding members of ARANZ, each have around 40 years close association with the operations of Archives New Zealand. Our concerns are not advanced lightly. In setting them out we intend no personal criticism of individual officials, or indeed of the Department of Internal Affairs itself. We recognise that over a decade has elapsed between ANZ's departure from and return to DIA, also that the 2011 forced remarriage was conceivably an outcome neither sought nor necessarily welcomed by DIA. Our belief is that after ten years there is within the administering department a lack of full comprehension of ANZ's appropriate status and roles. Our hope is that the adverse impacts discerned may be speedily addressed, and that a more appropriate relationship between ANZ and the department can be developed. If you

share our concerns it could be helpful to convey this to the Secretary for Internal Affairs, Mr Colin MacDonald, and/or the Minister, Hon Peter Dunne.

Dr Brad Patterson

ARANZ President, 1978-80 & 1992-4; Hon Life Member

Ray Grover

Chief Archivist, National Archives of New Zealand, 1980-91

Kathryn Patterson

Chief Archivist, National Archives of New Zealand, 1991-98

Professor Richard Hill

Director, Treaty of Waitangi Research Unit, VUW

Concurring Curation for a Poetic GLAM¹

Eric Ketelaar

Are galleries, libraries, archives and museums (GLAM) concurring? If we follow the OED definitions of concurrent: are GLAM “running together, going on side by side, harmonious, acting in conjunction; co-operating; contributing to the same effect”? Are they running “as parallel lines” or are they “meeting in or tending to the same point”?

Galleries, libraries, archives and museums – each of these four is a catch-all covering a great diversity: collecting and non-collecting art galleries, commercial galleries, community galleries, artist-run cooperative galleries; national libraries, university libraries, with their special collections, public libraries, special libraries; government archives, corporate archives, religious archives; national museums, history museums, children’s museums, ecomuseums, science museums, museums of ethnology...

Reflecting on integrative practice between galleries, libraries, archives and museums involves thinking about the characteristics, the commonalities, the differences and distinctions, the convergences and divergences between at least four constituents: GLAM materials, GLAM users, GLAM professionals, and GLAM institutions. In the abundant literature the order is mostly reversed, starting with GLAM as institutions. However, I would like to present some reflections on: what is used, by whom and why, curated and managed by whom, and in what institutional setting?

They say that where you stand on an issue depends a lot on where you sit.² I am a user of libraries and archives, a regular visitor of museums, and a collector of modern art. But professionally, I am an archivist, engaged in theory, scholarship, methodology and practice of archivistics. I study the characteristics of records and archives in their social and cultural contexts and how they are created, used, selected and transferred through time. In my field, archives (or records) mean ‘information created, received, and maintained as evidence and/or as an asset by an organization or person, in pursuance of legal obligations or in the transaction of business or for its purposes, regardless of medium, form or format.’³

Let me present such a record. 370 years ago Abel Tasman sailed

from the shore of what he had named Staten Land and what since 1644 became to be known as Nova Zelandia, New Zealand.⁴ The journal of his expedition contains the first representation in text and images of the west coast of this country, and of the Māori people. There are at least two versions of the journal preserved: one in the Mitchell Library in the State Library of New South Wales, another in the National Archives of the Netherlands in The Hague. The latter, signed by Tasman himself, contains numerous charts, outlines of the coasts and illustrations, most of which are missing from the other copy. That one, the so-called Huydecoper copy in Sydney, on the other hand, has many more details in latitude and longitude calculations. Moreover, it contains the first accurate mapping of the entrance of Cook Strait. That map (made by Tasman's pilot-major François Visscher) should – according to an early 20th century Dutch Tasman scholar – “not be put away in some collection or archive, but be on continuous display for everyone in the assembly hall of the New Zealand parliament.”⁵ This Huydecoper copy was offered in 1925 to the Turnbull Library; the seller asked £600 to £800. Apparently the Turnbull was not interested, because the next year the journal was bought by the Mitchell Library for £740 (in today's money £38,000 = NZ\$ 76,664).⁶

A third copy (“a very faulty one”) of the Tasman journal was acquired in the 18th century by Joseph Banks, one of Cook's captains, who had it translated into English. By that time Tasman's journal had become public knowledge since in 1674 a summary of the journal was published in Amsterdam.⁸ An English translation appeared in 1682, was reprinted in 1694, and was used by James Cook. In 1722 a French translation was published. In the 19th and 20th centuries a number of editions, translations and adaptations of the Tasman journal were published, most recently an adaptation and translation into modern Dutch, published in 2006 by the Dutch National Archives. A fictionalized version was published in 2012 by the National Library of Australia:⁹ its intended readership is mainly school children: for them and for their teachers the National Library provides on its website extensive reading notes and other material.

In the special collections department of the State Library in Sydney one can consult the manuscript journal. In The Hague that would be difficult, because there the journal is on display in a glass case in the exhibition area where the National Archives and their neighbour, the National Library, exhibit their treasures. Here, the Tasman journal – or rather the page with the illustration of Māori in their canoes in Murderers Bay, has been musealized which means that the status of the object has

changed through the change of context and the process of selection and display.¹⁰ However, one can consult the digital copy of the journal on the website of the National Archives, accompanied by a transcription provided through crowd-sourcing by a researcher.¹¹ The Sydney copy of the journal has been digitized too, and is available on the website of the State Library, without transcription or translation.¹² An English translation and a facsimile of the Dutch original were published in 1898 by Heeres – the book is available in five different libraries in Australia and in 9 libraries in New Zealand.¹³ A much better English translation of the part relating to New Zealand was published in 1942 to commemorate the tercentennial in New Zealand.¹⁴ The former English translation has been digitized for Gutenberg Australia and put on the web.¹⁵ Interestingly, none of these websites – The Hague, Sydney, Gutenberg – has a link to any of the others. By the way, New Zealanders can access the journal also at their National Library, which has microfilms and hard copies of various editions and translations of Tasman's journal. The important painting of Māori meeting the Dutch in Murderers' Bay (now Golden Bay) is at the heart of the project "View on Golden Bay" inviting artists, writers and researchers to remediate and 'reconstruct' this iconic image of Aotearoa from various perspectives.¹⁶

So, the Tasman journal of 1642-1643 is accessible in a library in Sydney, as a museum exhibit in The Hague, both remediated in digital form on the library's and the Dutch archives' websites, on microfilm and in printed editions available in various libraries. Do the differences between these "concept spaces" make a difference for the meaning of the journal?

While I was thinking about this question, I reread what I have written recently in the journal *Archival Science* about the meanings of archives: "Archival documents don't speak of their own accord, but of course they have something to tell, they have a meaning."¹⁷ Isn't that equally true for books, photographs, paintings and museum objects?¹⁸ Let me continue paraphrasing from that article, replacing "record" by object or artefact. The record and the museum object are a repository of meanings,¹⁹ some may be read in the record or object or inferred from the intertextuality that connects it to other documents and objects, and others have to be deducted from the context of its creation and use.²⁰ Another quote "Archivists" (and, may I add, librarians, museum curators and most other people) "take the meaning of an artefact for granted: it was created intentionally to hold meaning." However, the meaning of a record or of any other cultural artefact may be understood

in two different ways: the meaning *of* the object and the meaning *for* someone or *for* an occasion. The first views “the” meaning of an artefact in objectivist terms as the Idea (in the Platonic sense) of that artefact, which can be inferred from the object by whoever approaches it. The latter recognizes in subjectivist terms “that information resources do not ‘have’ meanings, but that different meanings are assigned to the same resource by different people at different times, and that ‘the’ conventional meaning of a given resource is a matter of intersubjective consensus.”²¹ Meaning is something made, not found.²² Any researcher, viewer, or user by assigning a meaning to an object, can find uses (or, vice versa, finding a use by assigning a meaning) that no creator, collector, archivist or curator ever imagined. The object is thus standing-in for the meanings people find in it.

Of course, an archival document, a book, a museum object, a painting has an authorial meaning given by the author, the sculptor, the painter. Let’s take two examples from the Tasman journal.

The journal relates that, after the first sighting of Māori, the guns on the upperdeck were “affgeblasen ende weder opgereijt.” What did the author mean? Heeres (1898) and nearly all his followers have translated this as “cleaned the guns ... and placed them again.”²³ However, Dutch “afblazen” of a cannon means: cleaning the cannon by firing a shot with loose gunpowder. Andrew Sharp’s “blown off the guns” (1968) is much closer to the Dutch. The literal meaning being established, it is up to the reader to infer what the statement meant and what it means, leading to, for example, the conclusion that the Māori indeed had cause to be alarmed by the firing from Tasman’s ships which might explain their behaviour the next day.²⁴

About the Māori the Tasman journal relates “they wore black hair right upon the top of their heads, tied fast in the manner and fashion of the Japanese at the back of their heads, but somewhat longer and thicker and surmounted by a large, thick white feather.” To uncover the writer’s meaning one has to understand what a 17th century Dutchman meant by “the manner and fashion of the Japanese”. Such exegesis is provided by the intertextuality between the journal and other texts, for example images of Japanese men in the 17th century. It is intriguing that the two versions of the picture of Māori in Golden Bay made for the Tasman journal show a slightly different hair dress, one with the white feathers the other – probably the oldest picture²⁵ – without, but we recognize the Māori topknot.²⁶ The hair is indeed longer and thicker than the Japanese who had a large part of their head clean shaven with

only a bundle of hair at the back. The ship's surgeon's account mentions that the Maori had a square plate round the neck (it might have been a hei-tiki) and a long white stripe across the chest – this is not pictured or mentioned in either of the copies of the journal.²⁷ We can only guess why Tasman's men left some details out and included others.

Finding meaning in archival documents, books, photographs, paintings and museum objects looks like mere information retrieval and the acquisition of knowledge, thus a cognitive act. Equally important, however, are what psychologists call the affective and conative modes of meaning construction. These modes were central in the research by psychologist Csikszentmihalyi and sociologist Rochberg-Halton who examined how and why Americans value objects in their home.²⁸ In their classic book "The Meaning of Things" they show how people in dealing with objects – furniture, art, photos, books, musical instruments, scrap books, family trees, papers, diaries – define who they are, or have been or want to be. In the affective mode, someone pays attention to an object and selects it from its environment. Thereby, so to say, psychic energy is liberated from the object. Such attention and affection for an object can bring someone in a state of flow: (s)he is completely taken up dealing with the object, losing any idea of time and finding great satisfaction in interacting with the object. This happens for instance when reading a book, browsing a photo album, rereading a diary or old letters, viewing a painting, connecting with an object.

The conative mode of constructing meaning refers to the outcome of the cognitive information retrieval and the affective attention: the intentions, the purpose, the goal which the user or viewer sees reflected in the meaning of the object. The outcome of, for example, looking at old family photos and heirlooms may be the confirmation and reinforcement of the family relations and the continuity through the generations.

Cognitive, conative and affective construction of meaning happen in what museologists Sheldon Annis and Gaynor Kavanagh call the cognitive, pragmatic and dream spaces.²⁹ Understanding this trilogy may help archivists, librarians, and curators in understanding and serving their clients better. In seeking meaning in records and objects, users are in different mental stages requiring different types of intervention and mediation. Some users will stay in cognitive mode; others may approach the artefact primarily with affection or with a particular motivation. Distinguishing (but not always separating) cognition, emotion and motivation may also help professionals when they set up websites and exhibitions and in other outreach activities. Also when they are making

descriptions of their holdings they should be equally “hospitable” to emotion and motivation as they normally are to cognition.³⁰ Other basic archival functions may benefit too. For example, some of the all too frequent misunderstanding between archivists and users about appraisal might be traced back to not understanding the different modes of meaning construction.

The author or creator has meant something when he or she wrote the document, sculpted the object, painted the painting. But by the very act of authoring they have relinquished their controlling presence, they cannot control what readers and viewers make out of the artefact. The recipient assigns a meaning while viewing and reading the artefact, in a particular context, time and space. Ann Rigney, in writing about the “dynamic turn” in memory studies argues

Meaning as such is never fixed once and for all, but is something that happens in the way events, texts, and other cultural products are appropriated (over and over again, always with a difference).³¹

We cannot read the Tasman journal as it was created in 1642-1643 because the authorial meaning has been overgrown by all the subsequent interactions, interventions, interrogations, translations, interpretations, and appropriations.³² Each of these activations of the object has added to its ever expanding semantic genealogy.

Each activation is an instantiation of meaning-making and finding meaning. Those meanings help the user, reader or viewer in structuring and restructuring the relationship between the self and the world and thereby in the formation of his or her identity.³³ But this presupposes that earlier activations of the artefact (what I have called its tacit narratives, what Heather MacNeil calls archivalterity)³⁴ are knowable, retrievable, and transparent. Normally when we view a painting or a museum object, only little of its genealogy is revealed by the label or caption or by the catalogue. Furthermore, the way the artefact is mediated, constrains the meaning making in cognitive, affective and conative modes. Mediation involves definition, selection, organisation, interpretation, representation and presentation.³⁵ The digital surrogates of the Tasman journal and the journal exhibited in a glass case will yield minimal affection, quite different from browsing the paper original. That is not to exclude the possibility of an affective engagement with the digital object “with feelings of emotional satisfaction comparable to those reported by users of analogue originals.”³⁶ However, the conative

mode of constructing meaning from the digital object will be restricted, or at least be different. Likewise the cognitive information retrieval from the artefact is affected by its mediation. The catalogue entry for the Tasman journal in the State Library in Sydney is very detailed, providing much contextual information which may assist the reader in his or her use of the journal in any of its versions.³⁷ However, for a transcription or a translation of the Dutch text one has to resort to other resources, for example the 1898 edition by Heeres of which there are three copies in the State Library. The entry for the original journal refers to that edition, but not the other way round: the description of the Heeres book does not mention the availability of the digital copies on the library's website and on Gutenberg Australia.

The journal's transcription is on the website of the National Archives of the Netherlands, but only accessible if one knows Dutch, not only because of the language of the journal, but also because the English version of the website does not yield a hit for Tasman! Neither provides the archives' website any contextual information relating to the journal. Even when one finds the way through the inventories to the item level, the description of one line merely gives the title and the dates of the journal, accompanied by a warning that the document is not available in the search room because it is exhibited.³⁸ There is not even a link to the digital copy elsewhere on the same website! The meagre description is according to Dutch archival standards. Normally, however, one would see the description embedded in the recordkeeping context, as part of a file, a series, and an archival fonds. Because the Tasman journal, acquired by the National Archives in 1867, seems to be not one of the six originals that were sent from Batavia to the Amsterdam VOC office in December 1643, it is considered by some archivists not to be part of the VOC archives.³⁹ The way it is presented on the website of the National Archives – in stark contrast with the extensive description by the State Library of NSW – reveals a weakness in the way archivists deal (or used to deal?) with their collections, often with a blind spot for what the user would want or would like to know. Archival methods (acquisition, description, and appraisal) traditionally focused on supply, rather than on demand. This has often been justified with the argument that an archival document may interest a variety of users, and that it is impossible to know what customers want now, and what others may want differently tomorrow. Other professions also have their own blind spots. Librarians still focus on the published word, distinguishing between book and non-book materials. The curator in a gallery or museum is a story teller, not

trusting the visitor's ability to draw meaning from the exhibit without the curator's conscious intervention.⁴⁰ Of course, these are stereotypes, but they serve here to acknowledge differences in professional values which have led to differences in cataloguing practices, metadata standards, resource discovery, and access procedures, as we have seen with the Tasman journal. Quite often, according to Joanna Sassoon, debates about GLAM convergence focus on what materials the institutions hold and what professionals do, rather than how they think.⁴¹ Before one can successfully converge practices at a collection level, one has to strive to understand what values underpin professionals' thinking. Convergence is not just a matter of technical standardization – which in itself is quite difficult⁴² –, because the differing professional practices are symbolic for different professional identities and cultures.⁴³

At the RLG Members Forum in 2005, Michael Fox said: "It is my observation that archivists, librarians, and museum curators as professional groups have significantly different beliefs as to how research should be (sic) supported and that these attitudes and perspectives impact the potential for and nature of cooperative work. Understanding those differences seems to me to be a prerequisite for creating programs built on collaboration and an integration of our respective worlds."⁴⁴

Indeed, "Awareness of differences in values and practices can help library, archives, and museum professionals understand one another better and collaborate more effectively over issues and initiatives of mutual concern."⁴⁵ But we should aim higher: beyond awareness of differences, GLAM professionals should work towards reconciling and harmonizing policies and practices, because users, visitors, clients, patrons will increasingly question GLAM's differing professional identities and cultures, as Robert Martin has argued:

The real challenge emerges when users go in search of the actual or authentic document (and the remarkable thing is that they quite often do), and they manage to locate the original in one of our collections. These new users are often mystified and feel defeated if they find that these resources are scattered across a wide range of agencies and institutions, each of which has its own peculiar rules and procedures, each with cultures and systems that may differ dramatically – all of which inhibits access. When they discover that the resources they found so accessible and easily manipulated in the digital context are so diffuse and difficult to approach in the real world, they often become frustrated. They may not understand—and come to question the value of – our differing professional identities and cultures.⁴⁶

And apart from questioning the value of different professional cultures, users will quit: "If It Is Too Inconvenient, I'm Not Going After It."⁴⁷

Harmonization of practices was the basis of the merger of the National Library and the National Archives of Québec (Bibliothèque et Archives nationales du Québec).⁴⁸ Harmonization, it was felt, guarantees respect for the specificities of the disciplines, in this case of library science and archival science. In Québec harmonization was preferred over integration – the strategy used by the merged Library and Archives Canada, which basically meant the assimilation of disciplines: librarians would also be archivists and vice versa, possibly even leading to creating a new discipline. In the 70s and 80s UNESCO promoted harmonization of the training of librarians, archivists and other information professionals. "Broadly, the approach was to provide a separate training channel for each of the three professions, but to harmonize particular elements (for example, management studies or information training) wherever possible."⁴⁹ These early efforts in harmonizing professional training did not have much success globally. However, later developments in several countries have demonstrated the feasibility of training information professionals (in some schools: cultural heritage professionals) in a core curriculum combined with specialisations for libraries, archives etc.⁵⁰

Who are the GLAM professionals? A librarian is a librarian—a reference librarian, a systems librarian, or a cataloguer—whether he or she works for a university, an independent research library, a corporate or a public library, or a school.⁵¹ The same can be said of archivists. We share similar training, skills, and tasks no matter where we work. But, according to Deborah Whyte, there is no single professional title than encompasses everyone working in the museum, "curators, collections managers, conservators, registrars, art handlers, administrators, librarians, and archivists—all of whom have different interests, educational backgrounds, and job skills."⁵² If I were to ask you: what do you do for a living? Most if not all archivists and librarians would answer: I am an archivist, I am a librarian, while those working in a museum would say: I am an art historian, or, I work in the XYZ museum. This difference in professional ethos is something to take serious care of when embarking on collaboration projects in GLAM partnerships. The more so, because professional ethos entails professional ethics. There are several issues in ethics relevant to all GLAM professionals, for example issues related to conflicts of interest, political intrusion, equality of patrons, integrity in acquiring artefacts, commercialism, etc. But in each

of the GLAM sectors there are sector-specific ethical challenges.⁵³ All professionals are engaged in the protection of privacy and of cultural rights, but librarians and archivists have an extra duty to protect the privacy of users, while archivists moreover have to protect the interests of the record subjects: prisoners, asylum seekers, adopted children, patients, clients and all other people whose data have been recorded in the files which the archivist has to manage.

Thus, GLAM professionals are united in their differences. One should neither exaggerate nor downplay the differences. Gillian Oliver said at the Seventh International Conference on Conceptions of Library and Information Science, London 21-24 June, 2010 “Developing and fostering awareness of difference in GLAM domains provides an important platform from which to build similarities.”⁵⁴

This is a major challenge for any endeavour involving collaboration between GLAM. What is collaboration? In an OCLC report of 2008 Zorich, Waibel and Erway⁵⁵ distinguish 5 modes in a collaboration continuum: contact, cooperation, coordination, collaboration, and finally convergence.⁵⁶ One wonders if one should perhaps add competition,

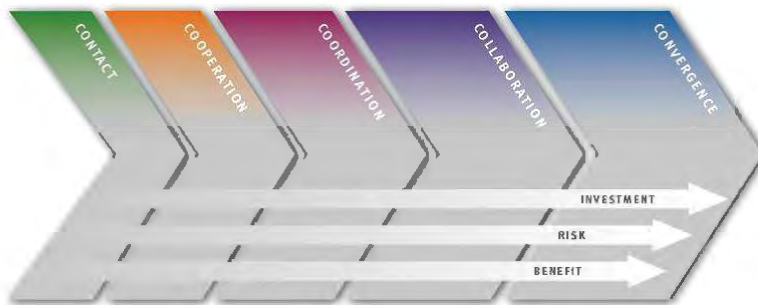


Figure 1: Collaboration continuum presented by Zorich, Waibel and Erway (2008).

healthy competition as a condition for collaboration.

Collaboration moves beyond agreements. It often starts with the question: “What can we do together?” It is a “process of shared creation” of “something that wasn’t there before.” That “something” is not just a new idea, but a transformation among the collaborating institutions. Collaboration can, according to the OCLC report, mature to the level of infrastructure and become, like our water or transportation networks, a critical system that we rely upon without considering the collaborative efforts and compromises that made it possible. That is real convergence

as defined by Dr. Johnson “To tend to one point from different places”. Convergency is what – not only in business – is called a merger: “the combination or amalgamation of a commercial company, institution, etc., with another, or the consolidation of two or more companies, etc., into one.”(OED). Such a merger in the GLAM domain is found in Hobart, Leeuwarden, Montréal, and Ottawa (New Zealand examples will follow).⁵⁷ Constructions which leave the converging institutions largely independent from each other but subject to a common executive (as for example the national libraries and archives of New Zealand and Singapore) resemble more a holding company than a merger.

Recently, five Canadian researchers Wendy Duff, Jennifer Carter, Joan Cherry, Heather MacNeil, and Lynne Howarth published an in-depth study *From coexistence to convergence: studying partnerships and collaboration among libraries, archives and museums*.⁵⁸ The study examines initiatives involving different forms of collaboration and convergence, and different stages of the process in two institutions in Canada and three in New Zealand: the Canadian Centre for Architecture in Montréal, the Taylor Family Digital Library at the University of Calgary, the Museum of New Zealand Te Papa Tongarewa, the National Library of New Zealand, Te Puna Mātauranga o Aotearoa, and Archives New Zealand, Te Rua Mahara o te Kāwanatanga. The researchers found that the greatest challenges for professionals working in institutions undergoing convergence or collaboration are caused by the differences in professional cultures, values, and identities. They also found that the success of convergence projects seems to require that one finds the right balance between respecting professional expertise and merging systems. Collaboration and convergence, according to Duff and her colleagues, can be hampered or even fail because of not adequately recognizing and respecting the expertise of a particular discipline; of not sharing a common understanding of different work practices, processes and outputs; and of the difficulty of merging or reconciling variant standards.

I would like to add another factor contributing to the success of a merger. It strikes me that most, if not all, successful mergers between libraries and archives, sometimes with a museum too, have not happened at a national level, top down, but in places where they are embedded in a local or regional community with a strong sense of identification, self-understanding and commonality, like Friesland, Québec, and Tasmania.

This research could not give a definitive answer to questions like: How do we foster a culture of respect for different professional knowledge and skills while still promoting closer integration? Do problems the professions have in common also suggest that uniformly applicable

solutions are possible? What is the role of education and training in the midst of transformational change within libraries, archives and museums?

In July 2013 Shannon Wellington defended at Victoria her PhD thesis *Building GLAMour: Converging practice between Gallery, Library, Archive and Museum entities in New Zealand Memory Institutions*.⁵⁹ It not only contains a good literature review and a remarkable theoretical discussion, but also three case studies of Te Papa, New Zealand's national integrated museum and art gallery in Wellington; Puke Ariki, a self-defined converged library, archive, museum and information centre in New Plymouth; and Te Ahu, a converged cultural heritage concept in Kaitia, Northland, which includes the region's museum, library and information centre, little theatre, archives and conference facilities. Shannon – not unlike her Canadian colleagues – argues that “maintaining the integrity of the individual GLAM paradigms whilst looking for opportunities to build integrative layers on top of core GLAM functions” would be “a constructive approach to the development of future joined-up models of operation.”⁶⁰ Shannon strongly believes

that in order to project the future state of GLAM convergence, any attempt to theorise potential integrative pathways between the GLAM entities first requires those researching in the field [and policymakers! EK] to develop a solid understanding of the inherent differences and sameness between the GLAM paradigms.⁶¹

From her cases Shannon Wellington identified eight core principles which in each GLAM domain carry varying levels of importance. She mapped these on a scale of 0 to 10.

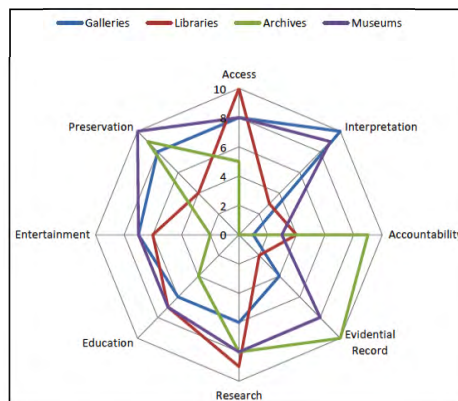


Figure 2: The GLAM Matrix (Shannon Wellington).

This matrix reflects the values as articulated by staff and in the documentation of the three institutions studied by Wellington.⁶² In other cases the matrix might show different values. I consider the matrix as a very valuable tool to identify the differences in core principles dividing professionals. I agree with Shannon that

“Uncovering the essence of GLAM entities in this type of framework provides a platform to consider where the potential for integration, as well as the elements of disconnect, reside.”⁶³

The matrix not only shows the differences in values, it also indicates the areas where professionals could learn from and contribute to colleagues. Librarians may learn from archivists to appreciate preservation, while archivists might demonstrate to their colleagues the value of historical evidence for accountability.⁶⁴ Librarians and archivists could benefit from the experiences of their colleagues in galleries and museums in interpretation, education and entertainment. Several libraries and archives are in fact providing a museum experience, as the Canadian archivist Hugh Taylor proposed as early as 1995.⁶⁵ A few years before, his colleague Ian Wilson – who was to become national archivist and in 2004 chief librarian and national archivist of Canada – had argued that there is “no reason why archives cannot emulate museums and provide structured, even entertaining, historical experiences for visitors.”⁶⁶ Such an experience is offered, for example, by the Dutch National Archives in an information and education space “The Memory Palace” where visitors can experience the power of documents and other artefacts from the past.⁶⁷

What, you may wonder, has a library or an archives to do with interpretation, education and entertainment? Remember what I said before on understanding the trilogy of cognitive, affective and conative construction of meaning. Our users, patrons, visitors are visiting our places and spaces seeking meaning – and thereby construction or reconstruction of identities – not only in a cognitive mode, but also with affection and with a particular motivation.⁶⁸ Just like Julian Spalding’s “poetic museum” – a museum “not just of facts but of feelings” – is to be judged “not by what it contains but by what it gives its visitors”⁶⁹ so should poetic galleries, libraries and archives, as I said, be “hospitable” to emotion and motivation. This should not lead GLAM professionals to depreciate cognition. A GLAM should continue to be a space where meanings are communicated – that is different from merely transmitting

information, as Eilean Hooper-Greenhill has argued.⁷⁰ She advocates the museum as communicator, and I believe that that would be equally valid for galleries, libraries and archives. Communication as education, backed by interpretation. Interpretation by curator as well as by visitor, constituting what I called an activation of the artefact. That artefact may be digital or physical: both will continue to be curated in galleries, archives, and museums, while in university and public libraries the emphasis will shift from physical to virtual collections.⁷¹

Of the four constituents I identified at the beginning, I have dealt so far mainly with three: GLAM materials, GLAM users, and GLAM professionals. Not because the fourth one, GLAM institutions, are not important, but for my purpose a gallery, a library, an archival institution and a museum are vehicles for carrying materials, users and professionals into the future. GLAM institutions considering collaborative undertakings will benefit from the research by Duff and her colleagues, Shannon Wellington's study and a couple of case studies, all of which indicate the opportunities and challenges, the benefits and the costs of collaborative activities on the continuum of contact, cooperation, coordination, collaboration, and finally convergence: a merger.⁷²

Duff and her colleagues discuss the factors driving collaboration and convergence:

1. To serve users better
2. To support scholarly activity
3. To take advantage of technology developments
4. To achieve budgetary and administrative efficiencies
5. To adapt to an evolving understanding of digital surrogates as objects
6. To obtain a holistic view of collections.

The three New Zealand institutions involved in this study all declared as the main motivation for convergence: to serve users better; to take advantage of technological developments; to take into account the need for budgetary and administrative efficiencies. But only the National Library was motivated by the wish to adapt to an evolving understanding of digital surrogates as objects. Obtaining a holistic view of collections was an important factor for Te Papa, not for the others.

It is clear that for GLAM institutions modern information and communication technologies offer "great opportunities for linking resources between these different types of collections, and may lead to exciting collaborations."⁷³ "Being digital" and being digital in conjunction with partner-institutions and in a smart way clearly enables

GLAM to serve users better, attract more users and to prosper in the battle of the fittest.⁷⁴ However, as a study of the virtual museum by the Canadian Heritage Information Network warns

One needs to be careful, however, to not let the technology drive changes in missions for these various types of organizations; professionals need to consciously evaluate and adopt mission changes, rather than merely accept them because of mission-drift caused by technology.⁷⁵

Being digital has enormous consequences for GLAM materials, GLAM users, GLAM professionals, and GLAM institutions, both at the front-end and in the back-office.⁷⁶ At the front-end people approach GLAM as an extension of their personal and community memories embedded in mediascape: "Online mementos, photographs taken with digital cameras or camera phones, memorial web pages, digital shrines, text messages, digital archives (institutional and personal), online museums, online conference message boards, virtual candles, souvenirs and memorabilia traded on e-Bay, social networking and alumni websites of archival material, blogs, digital storytelling, passwords, computer games based on past wars, fan sites and digital scrapbooks."⁷⁷ Nearly all of these follow what Lev Manovich has called the database logic, in which the world is represented spatially as a list of items and not sequentially, as a narrative.⁷⁸ Even when the digital media present a narrative, the "user" is "traversing a database, following links between its records as established by the database's creator."⁷⁹ This database logic, according to Manovich, is becoming the logic of culture at large, forcing GLAM to invent new forms of communication both on the premises and on the web. Indeed, "the digital age implies not only technological opportunities and challenges, but is foremost a social and cultural phenomenon."⁸⁰ Social media, mobility, connectivity, multimedia, e-business – these and more define the social and cultural ecology of which GLAM are a part. But the ecology has to be sustainable. I am referring to the challenges of enduring access to digital-born and digitized documents, books, art works, etc. Steve Knight from the National Library of New Zealand has argued that the complexity and challenges of digital preservation make it imperative for

individual disciplines to look at and transcend community-specific paradigms that have developed over time but that may not be appropriate in the digital context.⁸¹

This is true, but let's not be blind to the differences between for example digital publications and electronic records, differences due to distinct processes that result in the creation of digital publications and electronic records. As Library and Archives Canada has found out, convergence through combined digital asset management is possible. But

Beyond such systems procedures, the ingest of digital information assets, more generally, is a point of divergence in the acquisition and management of digital publications and electronic records.⁸²

Divergence is inevitable because "digital publications and electronic records differ in many particulars, including their descriptive metadata requirements, their volume and, in many cases, their logical file formats."⁸³

As Gillian Oliver remarks with regard to the different approaches of librarians and archivists to digital preservation: simply asserting "we do it differently" is not sufficient; professionals have to be able to communicate their community-specific understandings to each other.⁸⁴ For such communication Oliver recommends taking the information continuum model as a basis. Leaving all commonalities aside, one important feature makes the archivists' role in the information continuum specific: his or her involvement starts at the very beginning of the continuum, where records and archives are created. Unlike the museum curator or the librarian whose influence on the structure and context of the artefact can only be exercised from a rather late stage of the object's life, the archivist has to be involved at the first instance of creation of the record, to ensure its survival throughout the continuum. In terms of OAIS, the Open Archival Information System Reference Model: the curator and the librarian may wait until a digital object arrives, ready to be captured into the OAIS, while the archivist's endeavour starts long before the digital record arrives at the door of the repository.

The challenges and opportunities of the digital are too important to be left to the "techies". We need "digital savvy" curators, librarians, archivists, museum and other information professionals.⁸⁵ They will all be responsible for digital curation. Tibbo and Lee propose a digital curation curriculum for GLAM professionals across a wide range of GLAM contexts that will teach skills that are necessary regardless of institutional context, but taking into account the particular ways in which the skills are applied in each of the GLAM domains.

Digital curation, according to Lee and Tibbo, is "stewardship that provides for the reproducibility and re-use of authentic digital data and other digital assets ... Digital curation extends far beyond repository

control and involves attention to content creators and future users.”⁸⁶ But apart from digital curation (or, if you like, digital asset management) GLAM professionals will continue curating analogue materials. Both forms of curation are concurrent, that is (I quote the OED as I did in the beginning) contributing to the same effect, side by side, but harmonious, acting in conjunction. Both forms of curation will be carried out taking into account the differences in core values and practices of GLAM professionals. These differences should be acknowledged, even celebrated, provided that the work towards reconciling and harmonizing policies and practices is taken seriously. That is the duty GLAM professionals and GLAM institutions owe to the other constituents: GLAM materials and GLAM users, visitors, clients, and patrons. Communicating to users the materials as repositories of meanings, their profounder, more elusive meanings,⁸⁷ is the ultimate purpose of concurring curation for a poetic GLAM that is

a place of ‘dreams’, of re-enactment for both the user and the archivist (curator), who together always are engaged either passively or actively in the process of refiguration that is never ending.⁸⁸

Endnotes

1. Keynote address at the seminar “A GLAMorous Future? Reflecting on integrative practice between galleries, libraries, archives and museums”, Victoria University, Wellington, 6 September 2013. Different versions were presented at a seminar of the Centre for Organisational and Social Informatics, Monash University, Melbourne, 10 October 2013, and the conference “Archives: The Future” of the Australian Society of Archivists, Canberra, 16 October 2013.
2. Michael Fox, Three in one: archives, libraries and museums under one roof. RLG Members Forum: Libraries, Archives, & Museums—Three-Ring Circus, One Big Show? July 2005. <http://worldcat.org/arcviewer/1/0CC/2007/08/08/0000070504/viewer/file997.html>
3. ISO 30300, 2011, 3.1.7.
4. B.J. Slot, Abel Tasman and the discovery of New Zealand (Otto Cramwinckel, Amsterdam 1992); Grahame Anderson, *The Merchant of The Zeehaen*. Isaac Gilsemans and the voyages of Abel Tasman (Te Papa Press, Wellington 2001); R.D.J. Collins: Abel Tasman in New Zealand waters: the pictorial record, *Bulletin of New Zealand Art History*, 12 (1991), pp. 4-28; Anne Salmond, *Two worlds. First meetings between Maori and Europeans 1642-1772* (University of Hawaii Press, Honolulu 1991); <http://viewongoldenbay.com>. In 2012 the Netherlands ambassador in New Zealand Arie van der Wiel convened a seminar where scholars in various disciplines presented new insights on Tasman’s visit to Golden Bay; see the summary by Penny Griffith, Abel Tasman’s visit to Golden Bay: new insights, *Journal Nelson Historical Society* 7,5 (2013) 53-61 and <http://newzealand.nlembassy.org/news/2013/03/abel-tasman-370-seminar-report.html>
5. R. Posthumus Meyjes, *De reizen van Abel Janszoon Tasman en Franchoy Jacobszoon Visscher ter nadere ontdekking van het Zuidland in 1642/3 en 1644*. (Nijhoff, 's-Gravenhage 1919), p. LXIX.
6. Letter from Martinus Nijhoff in The Hague to the Turnbull Library (Wellington), 19 June 1925, inserted in the Turnbull’s copy Pf910.4 TAS of J.E. Heeres, Abel Janszoon Tasman’s journal of his discovery of Van Diemens Land and New Zealand in 1642: with documents relating to his exploration of Australia in 1644... (Frederik Muller & Co, Amsterdam 1898).
7. According to G.C. Woide, who translated the journal for Sir Joseph Banks in 1776: original draft in Turnbull Library, MS-2119, fair draft in British Library, Add.ms 8947.
8. E.H. McCormick, *Tasman and New Zealand: a bibliographical study* (Government printer, Wellington 1959) lists 30 editions of the journal. See also Andrew Sharp, *Voyages of Abel Janszoon Tasman* (Clarendon Press, Oxford 1968), pp. 341-349; Günter Schilder, *Australia unveiled: the share of the Dutch navigators in the discovery of Australia*, (*Theatrum Orbis Terrarum*, Amsterdam 1976), pp. 139-157.
9. Vibeke Roeper and Diederick Wildeman, *Het journaal van Abel Tasman, 1642-1643* (Den Haag: Nationaal Archief; Zwolle: Waanders, 2006); Christobel Mattingley, *My father’s islands:*

- Abel Tasman's heroic voyages (Canberra: National Library of Australia, 2012); <http://www.nla.gov.au/education/my-fathers-islands/>
10. André Desvallées and François Mairesse, *Key concepts of museology* (Armand Colin, s.l. 2010), p. 50, available at <http://icom.museum/professional-standards/key-concepts-of-museology/>
 11. http://www.gahetna.nl/collectie/archief/inventaris/gahetnascan/eadid/1.11.01.01/inventarisnr/121/afbeelding/NL-HaNA_1.11.01.01_121_0001. It seems that the earlier transcription by Posthumus Meyes (see note 5) has not been used.
 12. <http://acms.sl.nsw.gov.au/album/albumView.aspx?acmsID=423571&itemID=852933>
 13. A facsimile of the 1898 book was published in 1965 by N.A. Kovach in Los Angeles.
 14. Abel Janszoon Tasman & the discovery of New Zealand (Wellington, Department of Internal Affairs 1942) contains J.C. Beaglehole, *The place of Tasman's voyage in history* (pp. 11-43) and M.F. Vigeveno, *Tasman's journal or description* (pp. 45-64). Vigeveno translated the 17th century Dutch text as published by Posthumus Meyes (see note 5). The 1942 publication was republished in 1985: *Discovery of Tasmania* (26 November 1642): extracts from the journal of Abel Janszoon Tasman (Hobart, Government Printer 1985).
 15. <http://gutenberg.net.au/ebooks04/0400771h.html>
 16. <http://viewongoldenbay.com> See also www.theprow.org.nz/the-first-meeting-abel-tasman-and-maori-in-golden-bay
 17. Eric Ketelaar, *Cultivating archives*, *Archival Science* 12 (2012), pp. 19-33; Wendy M. Duff et al., *Contexts built and found: a pilot study on the process of archival meaning-making*, *Archival Science* 12 (2012), pp. 69-92 provide an overview of theories of meaning-making and report a pilot project of how students navigate the archival systems and records and how they identify relevant material.
 18. Gaynor Kavanagh, *Dream spaces. Memory and the museum* (Leicester University Press, London and New York 2000), p. 22; Eilean Hooper-Greenhill, *The power of museum pedagogy*, in: Genoways, Hugh H., ed. *Museum philosophy for the twenty-first century* (Rowman Altamira, 2006), pp. 235-245.
 19. The art object is "a cluster of interpretive repertoires that have created and sustained it as art": Cheryl Meszaros, Twyla Gibson, Jennifer Carter, *Interpretation and the art museum. Between the familiar and the unfamiliar*, in: Juliette Fritsch (ed), *Museum gallery interpretation and material culture* (Routledge, New York and London 2011), pp. 35-49, here p. 35. Ivo Maroevic talked about a museum object with "all the layers of meaning deposited through time, many of which are illegible or incomprehensible because the cultural contexts of the objects' life have been changed": Ivo Maroevic, *The museum message: between the document and information*, in: Eilean Hooper-Greenhill (ed) *Museum, Media, Message* (Routledge, London and New York 1995), pp. 24-36, here p. 24.
 20. Eric Ketelaar, *Tacit narratives: the meanings of archives*, *Archival Science* 1 (2001), pp. 143-155.
 21. Jonathan Furner, *Philosophy and the Information Sciences*. In: Bates MJ, Maack MN (eds) *Encyclopedia of library and information sciences*, Third edition (Taylor & Francis, London 2010), pp. 4153-4165, here pp. 4155-56; see also Meszaros, Gibson, Carter, "Interpretation and the art museum", pp. 43-46.
 22. Duff et al., "Contexts built and found", p. 72.
 23. G.C. Woide's translation (see note 7) has "cleaned the guns on deck and put them again in their place". R. McNab (ed), *Historical records of New Zealand*, vol. II (Wellington 1914), p. 22: "cleaned the guns".
 24. Sharp, *Voyages*, p. 121, followed by R. Jenkins, *Strangers in Mohua: Abel Tasman's exploration of New Zealand...* (Tanaka, Golden Bay Museum 2000), p. 25.
 25. R.D.J. Collins, *Abel Tasman in 1642: The Blok fragment and the State Archives copy compared*, *Terrae Incognitae* 19 (1987), pp. 63-68; William L. Eisler, *The Furthest Shore: Images of Terra Australis from the Middle Ages to Captain Cook* (Cambridge University Press, Cambridge 1995), pp. 82-84.
 26. <http://hartebeest.nl/viewongoldenbay/?p=1487> About this picture see also Patricia Wallace, *Traditional Maori dress: Recovery of a seventeenth-century style?* *Pacific Arts* 1(2006), pp. 54-64.
 27. http://kb.nl/bladerboek/barrenregions/montanus/browse/page_579.html
 28. M. Csikszentmihalyi and E. Rochberg-Halton, *The meaning of things: domestic symbols and the self* (Cambridge University Press, Cambridge 1981).
 29. Kavanagh, "Dream spaces".
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Policing the boundaries: Establishing the scope of New Zealand's cultural collections in the 1930s¹

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Peer Reviewed

Introduction

I want to begin this paper by describing the travels of a painting currently in the Museum of New Zealand Te Papa's collection, an impressive portrait of *Dr Isaac Featherston and the Te Atiawa Chiefs (Hon Wi Tako Ngatata MLC and Honiana Te Puni)*, 1857-58 (Fig 1). The portrait was painted by William Beetham, a Royal Academy artist who settled in New Zealand in 1855. It had been paid for by public subscription, and was destined for the Wellington Provincial Chambers. It hung there until at least 1881, when it was deposited in the Colonial Museum by the Colonial Secretary. In 1912 the second director of what was now called the Dominion Museum, Augustus Hamilton, arranged for its restoration, but by the 1920s it was suggested that the 'large painting of Dr Featherston' should '... in view of the risk from fire, be removed to safer premises'. It was apparently '... impossible for room to be found in the Parliamentary buildings ... the Turnbull Library walls are not sufficiently high ... so the Academy of Fine Arts was ... asked whether they would be prepared to have the painting in the Art Gallery for the meantime'.² While the painting may have been on show for a short time in the Art Gallery, a handwritten annotation on a memo notes: 'Painting sent to the Art Gallery and subsequently stored in basement of Parliamentary Buildings Internal Affairs storeroom'.³ In 1927 it was asked if the painting could be stored in the Maori House at the Museum but its packing case, some eight feet wide, would not fit through the door.⁴

But the Featherston portrait was not the only item for which safer premises were sought in the early twentieth century. In the 1920 Annual Report, then director of the Dominion Museum James Allen Thomson recommended that the Historical Collection be transferred to the Library, and the report from the following year confirms that this occurred.⁵ This collection included letters, maps, photographs, drawings, prints, watercolours and historical manuscripts. The transfer of this material

from Museum to Library was not, it is important to note, the result of a typological or classificatory decision, but arose out of the limitations of the museum building. The museum was in a state of disrepair – in 1915 Thompson described the building as:



Figure 1: *William Beetham, Dr Isaac Featherston and the Te Atiawa Chiefs, (Hon Wi Tako Ngatata MLC and Honiana Te Puni)*, oil on canvas, 1857-58, Te Papa: 1.006857.

... not only slowly decaying, but unsuitable in design and lighting arrangements for the proper display of any collections.⁶

It seems that, by the 1920s, if an artefact remained on-site in the Museum proper, it was either unable to be displayed due to space limitations, the risk of borer, damp or fire. Consequently, the historical collections were not all that was relocated in the 1910s and 1920s. In 1921 it was advised that the inlaid writing desk, workbox and table, presumably the work of Anton Seuffert, 'be transferred to the Turnbull Library where they would be more safely kept than in the Maori store'. Johannes Andersen, the Chief Librarian, happily accepted the deposit stating '...I am glad to have them here as they harmonise well with the surroundings' (Fig 2).



Figure 2: Photographer unknown, *Entrance Hall of the Turnbull Library*, c. 1930s, photograph, ATL: G-3846-1/1.

My point of describing these travels is to offer a sense of how co-operative New Zealand's embryonic institutions – the Gallery, Museum, Governmental and Library organisations – were in the late nineteenth and early twentieth centuries.⁸ They were, in a sense, an historical echo of what is now referred to as the GLAM sector – a co-operation of the Gallery, Library, Archives and Museum. The Colonial Museum (renamed the Dominion Museum in 1907 and the National Museum in 1973) had opened in 1865 under the direction of the scientist and geologist James

Hector. While Hector was not actively interested in collecting 'art', the museum nonetheless acquired works by gift or bequest as well as through active commissioning and purchase. Its collecting of colonial New Zealand art in the early years, at least, may be characterised as 'accidental', with more strategic approaches being taken by subsequent directors. The Alexander Turnbull Library, established in 1918, had an intertwined history with the Dominion Museum, but the nature and evolution of its collections followed a different path. Based primarily on the book collection of the bibliophile and collector Alexander Turnbull, the acquisition by Turnbull in 1915 of important works from the 1840s by New Zealand Company artists formed a solid basis for the collecting of works of art relevant to New Zealand's history. With its emphasis on 'art as information', the Library had a very different collecting agenda from the National Art Gallery. The founding collection of the Gallery consisted of works held in trust by the New Zealand Academy of Fine Arts (Academy) and gifts or bequests from individuals, and its focus was on 'aesthetics'. The pre-history of the Gallery is consequently inextricably bound with that of the Academy.

However, these collections were far from static entities, and instead were separated by highly unstable and permeable boundaries. As they were all nominally 'state' collections, problematic objects that refused to 'fit' could be passed between institutions, resulting in value shifts and changing evaluations. A fourth space of a more transitional nature through which works of art from the state collections also passed was the Parliament Buildings, specifically the General Assembly Library. As others have suggested, this was a rational practice, often borne of practicality and necessity, as growing communities attempted to both build collections and make them available to the public.⁹ It made sense to share resources, skills and knowledge in this environment, but in the emerging modern period, this all began to change. This paper seeks to pay close attention to that moment, considering how, as each institution sought to define their own boundaries, so too, was the logic of classification revisited and debated amongst key figures.

Defining 'our respective fields'

With the imminent opening of the double-barrelled institution, the National Art Gallery and Dominion Museum in 1936, as well as a change in management of the Library, clear criteria for the division of material between the three state institutions – Library, Museum and Gallery – needed to be established. In most cases the call for boundaries was

instigated by Clyde Taylor, who, after a period as understudy from 1933, had taken over from Johannes Andersen as Turnbull Librarian in 1936. Taylor quickly formed a close allegiance with the influential Under-Secretary for Internal Affairs, Joseph William Allan Heenan.¹⁰ The Museum asked for the historical collection, transferred to the Library in 1921, to be returned for the opening of the new Museum building in 1936, a request that was promptly challenged by Taylor. Taylor sought Heenan's clarification of the situation asking him to give 'a ruling as to the definition of our respective fields'.¹¹ Taylor wrote that Andersen understood that the historical collection had been handed over permanently, having organised much of the collection to be sorted, bound and catalogued in the Library. While the writing desk and Maori artefacts had already been returned to the Museum, Taylor felt that all historical documentary material, manuscript or printed, should be housed in the Library. Further, he stated:

... although it is not exactly relevant, the Museum has benefited greatly in the past from Mr Turnbull's extensive gifts of Maori and historical relics, and to take them into consideration would be a fitting acknowledgement.¹²

Heenan agreed with Taylor and notified Oliver that '... obviously the proper place for documentary historical records is the Turnbull Library, and it is proposed to retain in the Library the historical material referred to in the memo'.¹³ This paper-versus-object divide seems a very straightforward, if somewhat literal division of the roles of the two institutions, but the typology of the pictorial collections was less easily determined.

The historical documentary collections in the Turnbull were not all that was enhanced by this decision, for the National Historical Collection had also consisted of pictorial material and this too stayed in the Turnbull, along with the manuscripts, letters and ephemera. Included were several collections of works that have assumed increased importance as works of art as well as for their historical interest in the later twentieth century. For example, a selection of works by John Williams and Cyprian Bridge, New Zealand's earliest military topographers, were acquired for the National Historical Collection in 1920. Thomson had approached Delmar Williamson in England in 1919 to enquire whether he wished to donate or offer watercolours from the 1840s known to be in his possession to the Collection.¹⁴ Williamson replied that the drawings were '... made by a Sergeant I think in my Uncle Col. Bridge's regiment in the Maori wars. They

are very well done and I should think would be very interesting. There are also drawings of Auckland fort and the fields where the campaign took place'.¹⁵ Thomson asked James Cowan's opinion as to what action this description could be referring to, who replied that '... they are no doubt drawings by Sergeant J. Williams of the 58th Regiment. The subjects are most probably the fights of Puketutu (Okaihau), Ohaeawai and Ruapekapeka in the north of Auckland, in 1845'.¹⁶ The High Commissioner was then asked to inspect the pictures and report on their value, and concluded that '... a number of the watercolours were likely to be of interest to New Zealand from a purely historical point of view, although they had little or no artistic merit'.¹⁷ Nine pictures, including at least one by Lieutenant-Colonel Cyprian Bridge and an acknowledged copy of this work by Williams, were purchased for £10 and were promptly transferred to the Turnbull for inclusion in the National Historical Collection.¹⁸

As no works by Williams or Bridge exist as part of the Museum Fine Art collections, it can be assumed that they remained in the Library after 1936. At least one of these can be positively identified in the current Library collections, that titled 'Warship and burning bush' in the group of pictures purchased by the Government; identified in the Library collections as *H.M.S. North Star, destroying Pomare's pa Otuihu, Bay of Islands, 1845*, watercolour, (ATL: A-079-032) (Fig 3). The value that these works have, both from an historical and an aesthetic point



Figure 3: John Williams, *H.M.S. North Star, destroying Pomare's pa, Otuihu, Bay of Islands, 1845*, watercolour, purchased for National Historical Collection 1920 and transferred from Museum to Library the same year, ATL: A-079-032.

of view, is indicated by the inclusion of this work in the exhibition, *Two centuries of New Zealand art* in 1990 at Auckland City Art Gallery, and the more recent appearance of Williams' *Storming of the Pa at Ruapekapeka, 11th January 1846* 1846 (Te Papa) in *Icons Nga Taonga*.¹⁹ This work was purchased in 2000 with New Zealand Lottery Grants Board Funds and reflects the integration of collections under The Museum of New Zealand Te Papa Tongarewa Act of 1992, which brought together material that had been divided according to an 'illustrative' versus 'fine' rationale, informed by both colonial priority and modernist ideology. This integration was accompanied by a shift in collecting policies to 'incorporate significant historical material', such as works by Williams and other noteworthy colonial artists.²⁰

However, it is unlikely either work would have been perceived as suitable for exhibition in the 'fine art' context of the National Art Gallery in 1936. Instead, Williams and Bridges' work was far more likely to have been displayed in the Turnbull Library. As well as seeking clarification of the collecting priorities of institutions, Clyde Taylor also sought to refresh the policies regarding the accessibility of the library and its collections. He began opening the Library door, both 'literally and figuratively', extending the opening hours and publicising the notion that the library was the only public state library in New Zealand.²¹ Rachel Barrowman suggests that these changes were not just the result of his personal vision, but reflected the ideals of the democratic culture he encountered in America on his Carnegie library tour.²² No doubt it was also a response to the opening of the Museum and Gallery, the first state cultural institutions to have been supported by the New Zealand government. The holding of temporary exhibitions from 1936 replaced Johannes Andersen's idiosyncratic personal tours of the Library and also enabled increased and easier public access to collection items.²³ By 1938, the Library had held exhibitions on themes such as 'Old New Zealand', 'First Explorations in New Zealand', 'Early New Zealand Pictures' and 'The Maori in Early Art'. They found that this 'method of using rarities is apparently effective' and also secured the 'ready co-operation of the press'.²⁴ These articles, submitted by the Library, actively publicised the Library's collections as well as its intentions towards the public. In December 1937, a report drew attention to these exhibitions, stating:

The Turnbull Library, Wellington, has many historic documentary pictures, and the present policy is to show as many as possible to the public, by means of monthly exhibitions in addition to the exhibitions of rare books.²⁵

The framework of interpretation for those works, did, however, remain one of historical appreciation, whereby the pictures were understood in terms of the information they conveyed, not their aesthetic quality. However, they did, on occasion, showcase works that did have aesthetic potential. In 1939, for example, an exhibition of Charles Decimus Barraud's sketches was held at the Turnbull Library; long before solo shows of colonial artists were held in any major art gallery.²⁶

Defining 'Art'

An example that considers the third cultural party in this late colonial dance serves to explore the relationship between the authenticity and aesthetic or historic value attributed to works of art, and their consequent place in the National Collections. When Mrs W. Turton gifted a collection of drawings by William Swainson to the National Collection in 1916, she insisted that the works would be valued both for their 'intrinsic merit and as accurate records'.²⁷ Much as these are delicate, well-executed drawings, it is Swainson's status as an artist that imbues his work with its intrinsic merit, and the perceived historical 'accuracy' of his works, their value as a record of place, depends on his reputation as naturalist, an individual who could produce a faithful imitation of nature. Works from the collection were initially placed on exhibition in the Museum Library, but in October the Minister of Internal Affairs, G. W. Russell instructed that the Swainson and Chevalier collections were to be exhibited at the 1916 Annual Academy exhibition, to be held later that month in their newly extended premises.²⁸ The alterations were well-received for apparently 'having the watercolours in a room to themselves seemed to allow the best points in these pictures to be better seen'.²⁹ The Swainson collection, installed on screens in the centre of the main gallery, consisted of pencil and ink sketches made in the Hutt Valley between 1841 and 1850 and was, as predicted, praised for being of 'historic as well as of artistic interest' (Fig 4).³⁰

A small collection of lithographs by Swainson's daughter, Edith, or Mrs Arthur Halcombe, illustrating the development of the Manchester Block in Fielding, was also donated by Turton in 1916 (Fig 5). Halcombe was a skilled artist, whose style was highly comparable to that of her father, yet the medium of the work, its subject and the fact it was by a relatively unknown female artist meant it was credited with historical, not aesthetic value.³¹ Thus the lithographs took their place in the National Historical Collection and their gifting was used as an example to encourage further philanthropic gestures from the public who might

'possess articles of historic or artistic interest in connection with the early history of New Zealand'.³² In contrast, Swainson's collection was always destined for the National Art Gallery, based on his status as an artist as much as the calibre of the works. A commemorative exhibition of Swainson's work in 1989 claimed that his 'reputation in posterity stands



Figure 4: William Swainson, *Silver Leaved Fern, Hutt Forest*, 1847-8, pencil and graphite, gift of Mrs Turton, 1916, Te Papa: 1916-0001-24.



Figure 5: Edith Stanway Halcombe, *The Halcombe's house, 'The Pines', at Feilding*, from *The Feilding Settlement*, Manchester Block, Manawatu, New Zealand by A W F Halcombe, lithograph, 1878, (Te Papa: 1916-0001-51).

primarily as that of an artist, (not as a scientist, as he himself would undoubtedly have preferred).³³ This bias undoubtedly resulted from the fact his collection was gifted to the future National Art Gallery, as it is for his 'pencil drawings of New Zealand scenery' now in Te Papa's collections that Swainson has become best known.³⁴ Further, while there are vast holdings of his natural history output in the Turnbull collection, its focus on foreign material means that its prominence in those collections has been sidelined due to the predominantly nationalist impulse that has driven their establishment and exhibition strategies.

The proposed typological boundaries of the institutions were questioned in 1936 by Taylor, when he caught wind of the fact that the National Art Gallery and Dominion Museum were planning to create a graphic art collection. In 1924 the Library had prepared mounts for Turnbull's collection of some 200 examples of etching by Australasian artists and in the same year the Monrad Collection was transferred into its care from the General Assembly Library. The graphic art collection was further enhanced by a donation of 46 original etchings by William Francis Barraud in 1925, which was hoped to form a 'nucleus for a collection of work by New Zealand artists'.³⁵ In defence of maintaining and developing the Library's graphic art collection, Taylor argued:

... graphic art primarily associates itself with books, though to some extent it has long been separate as regards such works as etchings, woodcuts etc... Now, because the book is so essentially the province of the Library, so graphic art and especially the art of printing come more within the scope of such an institution.

To carry the reasoning a stage further, it appears more worthwhile to develop a collection already existing, than to inaugurate a new one. ... The foundation of such a collection should be representative in both ancient and modern achievement and this has been fairly realised in the results of the late Mr Turnbull's untiring activity.³⁶

The Monrad collection was subsequently returned to the Gallery along with other works in the Library. In the Board minutes dated 30 April 1936 Heenan also referred to the "Barraud Collection" of pictures at present in the Turnbull Library' and proposed that 'the Board of Trustees to make a selection from the collection for inclusion in the National Art Gallery'.³⁷ While there is no evidence of Barraud's works being transferred to the National Collection, the Monrad collection was exhibited at the National Art Gallery in 1937, one year after opening. Recent research by Mathew Norman has revealed, however, that the collection was not returned as a whole, with 56 works retained by the Library, 29 of which had previously been unrecognised as having a Monrad provenance.³⁸ Of these 29, 27 are by Rembrandt, and while the details of the transfer remain unclear, Norman questions the rationale for the division of the collection between institutions, noting that the card catalogue entry



Figure 6: Rembrandt van Rijn, *Self portrait leaning on a stone sill*, 1639, etching, Gift of Bishop Monrad 1869, Te Papa: 1869-0001-396.

stating they were kept 'as examples of significant development in the history of printing' does not explain the need to have all the Rembrandts retained in the Turnbull³⁹ (Fig 6).

In 1933, four months into his job as understudy to the librarian, Taylor had taken a year-long Carnegie travelling fellowship to spend a semester studying Library Science at the University of Michigan and visit the 'library treasures of the world'.⁴⁰ Taylor aimed to focus on libraries with collections similar to Turnbull's, while paying special attention to a study of modern graphic art. He had intended to form a New Zealand Graphic Art Society on his return, but this never eventuated.⁴¹ On the basis of the focus of this research trip and his correspondence, Taylor may have felt left out of Gallery and Museum discussions regarding a national graphic art collection, and this may have had a hand to play in the division of the Monrad collection. After all, if the Gallery and Museum were unaware of the incomplete nature of the collection they received, it would only reinforce Taylor's belief that the Library was the preferred site for the really valuable works.

This and other examples draw attention to the difficulty experienced in establishing the boundaries of national collections, especially when their interests seemed to overlap. Taylor stated that in the countries he visited on his tour graphic arts were invariably considered part of library collections, citing the Public Library of Bristol, England; the California State Library and the Deutsche Bucherei of Leipzig, Germany as examples,⁴² while carefully omitting the example of the British Museum which housed both the national graphic art collection as well as the national library.⁴³ Indeed, the relationship between the British Museum and the National Gallery in London had been much debated in the nineteenth century, when it was uncertain whether the gallery would be an independent institution or incorporated under the museum's roof. Conceptual debates centred on the possibilities of all forms of Art – painting, sculpture, architecture, antiquities and engravings – being juxtaposed in displays so that they might throw light on one another.⁴⁴ Such a heterogeneous display tactic was compared to the Great Exhibition in its conception, which might be tolerated for a temporary exhibition, but not in a permanent museum, as such arrangements tended to foster amusement over instruction. Most participants in this debate supported the notion of placing paintings and graphic art in close proximity to enable frameworks of influence and historical comparisons to be established. But this proposed system of juxtaposition did not eventuate and in 1857 it was decided not to unite the collections. Consequently, the gallery collected 'fine art', primarily two-dimensional paintings,

the museum collected prints, drawings and archaeological art, and also housed a library collection of manuscripts and maps along with other printed matter, while a third institution, the South Kensington Museum, advocated equality of artistic media, attributing equivalent use-value to a 'salt-cellar or an altar-piece'.⁴⁵ Christopher Whitehead maintains that this separation of collections resulted in the consolidation of 'the conceptual and hierarchical distinctions between museum objects that we have inherited'.⁴⁶

In the debates over territory in the history of New Zealand's state institutions, arguments are less well aired than this British scenario, but Taylor's letters to Heenan suggest that he, at least, was greatly troubled by questions of proper typology of collections. There is also a feeling that, as much as expounding a particular philosophy of collecting or display, Taylor (and those in charge of other institutions), were keen to police their turf in the embryonic cultural terrain of New Zealand. Taylor was concerned to attribute historical 'use-value' to a graphic collection that would illustrate the development of form from:

... early calligraphy and illuminated manuscript ... through the great printers of England, France, Holland, Germany and Venice of the 15th and 16th centuries, through beautiful illustrated books, rich with the engraver's art, down to the great presses of modern times of these latter ...⁴⁷

This represented a different focus from the primarily aesthetic value that a graphic art collection would hold in a Gallery, and reinforces Whitehead's proposal that historical institutional boundaries have acted to reinforce distinctions between high and low, between informative or illustrative and aesthetic. This indeed, was the recommendation made by the Gallery's graphic committee, which suggested that the best way to overcome Taylor's concerns was for the 'National Collection to confine its exhibits to the illustration side of graphic art and for the Turnbull Library to attend to the printing aspect of graphics'.⁴⁸

Avoiding Duplication

The Museum and the Library also overlapped in their collections of photographs, which were recognised as an important part of their collections early in their respective histories. As noted, photographs were especially suited to the early Museum collections both for their ability to represent progress and convey information as well as their use in display. For the Library photographs were valued as part of a 'working

historical collection' for their ability to illuminate the 'development of New Zealand' rather than '... their status as indicators of the artistic and technical development of photography'.⁴⁹ According to Library acquisition guidelines, the cut-off point for collecting original works of art—watercolours, sketches and so on—was about 1880, when photography took over as the dominant medium for recording and capturing the topography and social history of New Zealand.⁵⁰ Considering that the 'touchstone for acquisition is historical and topographical truth' it is unsurprising that photography became the preferred medium for preserving visual knowledge of New Zealand and New Zealanders in the Library.⁵¹

The photography collection was formally recognised as a separate facet of the Turnbull collections in 1944 when attempts at cataloguing the collection were begun.⁵² Despite this, even in the 1980s the photographic archive was likened to a 'national attic, where most of the material is waiting to be found, and exciting discoveries and new connections are made daily'.⁵³ The collection had been added to in a largely ad hoc manner by gift and purchase from 1919 and on at least one occasion efforts to secure works had resulted in the Library and Museum competing for the same items. For example in 1933, photographer Richard J. Thomson offered photographs of early Wellington for sale, resulting in both Andersen and Oliver seeking government approval to purchase works from this collection. It seems that Malcolm Fraser, the Under-Secretary for Internal Affairs at the time, chose to resolve the matter on a 'first in, first served' basis; Andersen's request was dated 8 September 1933, and Oliver's 26 September 1933.⁵⁴ Fraser wrote to Oliver on 5 October 1933 to notify him that he had recently approved the purchase of ten photographs for the Library 'several, apparently, being similar to those you now wish to obtain'. He continued:

It is not desirable that the Government should have a duplicate collection of photographs such as this, especially as consideration will have to be given later as to whether photographs and pictures would be retained there, or transferred to the Dominion Museum.⁵⁵

While no evidence of any future discussions relating to such a decision have been found, aside from the correspondence initiated by Taylor already referred to, it is interesting that the Government potentially envisioned the Library collection of pictures and photographs as having a future home in the Museum. Further, Fraser's comment also suggests that while institutions may have felt a sense of 'ownership' over certain

typological territories, the view of government officials was that all material, whether it was held in Museum, Library or Gallery, was the property of the state.

Conclusion

I would like to return, by way of concluding, to consider the fate of the Featherston portrait in the twentieth and twenty-first centuries. For this portrait continues to challenge the classificatory and interpretive boundaries, as well as the storage and display facilities, of New Zealand's state institutions. As the boundaries between the collections of the Museum, Gallery and Library were tightening, with works being more clearly assigned to different classificatory camps, this impressive painting, rather miraculously given its size (almost three metres high) dropped out of sight and mind.

When the new Dominion Museum and Art Gallery opened in 1936, W. R. B. Oliver wrote that the Featherston painting had been 'transferred to the new building where it is stored in a space on the ground floor opposite the lift'.⁵⁶ I have not found any record of the painting exhibited in the Dominion Museum and, despite a designated portrait gallery in the new National Gallery, the unique group portrait was excluded from the entirely Pakeha occupants of Gallery M. Two inquiries, both written in 1939, confirm that the painting was not exhibited and had faded from public consciousness. The first asked after a painting in the museum 'of a group that includes Te Puni, the Petone chief and Sir George Grey',⁵⁷ while the second, from Clyde Taylor at the Turnbull, asked:

I have been told of a picture that was thought to have hung in the entrance of the old building, and should like to know if you still have it. I understand Barraud is the artist, and that it depicts a group which includes Colonel Wakefield, Te Puni, and one or two other notabilities of Wellington's early days.⁵⁸

Taylor was wrong on all counts bar one, the presence of Te Puni, mistaking Beetham for his artist peer Charles Decimus Barraud and Featherston for his rival Wakefield. Oliver corrected him, but wrote in reply 'I do not know the name of the artist'.⁵⁹ In an unpublished conference paper, Jane Vial describes how this portrait was 'found' in the 1980s on a dirt basement floor at Buckle St alongside some 'fearsome African spears'.⁶⁰ It was resurrected for the sesquicentennial celebrations of 1990, and initially its return to the stage was a welcome one. It made its debut in the exhibition 'Treasures and Landmarks from the National Collection',

the first collaborative exhibition between the Museum and Gallery in the stirring of what would evolve into the Museum of New Zealand Te Papa Tongarewa. Then, it was hung alongside Colin McCahon's Northland Panels, 1958, oil-based house paint on canvas (Te Papa), and Paratene Matchitt's Te Wepu, 1986, mixed media (Te Papa), in the gallery foyer. An accompanying pamphlet described how this portrait was:

... on public display for the first time in over a hundred years. This portrait is perhaps the most important 19th century oil painting in the National Collection and has been specially restored and reframed for this exhibition.⁶¹

This installation had the potential to raise the portrait to iconic status. However, it was not long before Dr Featherston was given a 'good rap across the knuckles', in the spirit of postcolonial reconciliation. As one of a series of debates on art and politics, Brian Easton raised a number of points that were to serve as the basis for the interpretation of the work in subsequent exhibitions at Te Papa. The wall panel for 'Made in New Zealand: Ko au te whenua, te whenua ko au Stories of art and identity' was titled 'Portrait with height advantage'. While it acknowledged that the grouping of Maori and Pakeha leaders was rare, it attributed the phrase 'smoothing the pillow of a dying race' to Featherston and concluded:

Featherston was a short man, nicknamed 'the Little Doctor'. The height advantage William Beetham gave him over these Maori rangatira is extremely suspect!⁶²

While there may well be a height discrepancy, the fact remains that this portrait is remarkable for its inclusion of two Maori rangatira alongside a pakeha leader, but it is arguably this that has made it problematic as a national icon. However, for this, and other reasons, such as the fact that public subscriptions were sought for its execution, and that it was by a Royal Academician, the portrait remains deserving of a more balanced interpretation. Redressing this at Te Papa is currently difficult, as the height of the walls in the galleries typically devoted to historical art will not accommodate the portrait. But for a moment, coinciding with the occasion when this paper was originally presented in 2013,⁶³ Beetham's portrait was reunited with the artist's oeuvre, in an exhibition curated by Jane Vial, *Te Rū Movers and Shakers: Early New Zealand portraits by William Beetham*.⁶⁴ Here it was returned to a context that emphasised its nature as one of a body of works of art, from a very particular historical moment.

My final point then, is that the individuals who attempted to define institutional boundaries and establish classificatory systems were, at best, involved in a temporary and artificial process. The twentieth-century modernist identities of the Library, the Museum and the Gallery were short-lived and have been complicated in the past few decades, spurred on by changing paradigms and the digital revolution. The result is, as Paul DiMaggio predicted in 1987, that:

Much of the Western world has entered a period of cultural declassification – the unravelling and weakening of ritual classifications. Artistic classification systems are becoming more differentiated and less hierarchical, classifications weaker and less universal.⁶⁵

Indeed, it could be argued that the status and place of colonial art in the postmodern and postcolonial period closely reflects its nineteenth and early-twentieth-century origins. But perhaps the biggest shift, particularly in the case of Te Papa, is that the boundaries that formerly ‘protected’ art from its other, safe within the confines of the ‘Gallery’, have significantly eroded. Art, as is the case with any other cultural artefact, is susceptible to re-evaluation, to reinterpretation, to reclassification. In the case of the Featherston portrait, it is arguably both its history – as a work of art which never had a settled home – as well as its subject – an unusual group portrait – that have rendered it vulnerable to those processes. Nonetheless, in the way that this portrait continues to evoke strong responses and interpretations it stands as proof that it is often the eccentric, that which persistently challenges classifications and boundaries, that emerges as the most interesting.

Endnotes

1. Initially presented at the seminar “A GLAMorous Future? Reflecting on integrative practice between galleries, libraries, archives and museums”, Victoria University, Wellington, 6 September 2013
2. James McDonald, Acting Director to Under-Secretary, Internal Affairs, 6 December 1921, Te Papa Archives (TPA): MU1, folder 2, item 6.
3. Unsigned annotation, probably McDonald, on McDonald, Acting Director to Under-Secretary, Internal Affairs, 6 December 1921, TPA: MU1, folder 2, item 6.
4. Under-Secretary Internal Affairs to James Allan Thomson, 18 July 1927, TPA: MU2, folder 11, item 4. Thomson replied that the painting could be stored in the Museum shed on Sydney St.
5. James McDonald, “Annual Report of the Acting Director, Dominion Museum, 30 June 1921,” *Appendices to the Journal of the House of Representatives* H-22 (1921): 18.
6. James Allan “Report of the Director of the Dominion Museum 1915-16,” AJHR H-33 (1916): 1.
7. Johannes Andersen to McDonald, Acting Director, 15 September 1921, TPA: MU1, folder 2, item 17. A 1930s photograph of the entrance hall of the Library shows the Seuffert writing desk in situ. See fig 2.
8. The Colonial Museum was founded in 1865 under the directorship of geologist, James Hector. In the absence of a state-supported Gallery, the New Zealand Academy of Fine Arts, founded in 1889, acted as the caretakers for the National Art Collection, first committed to by the Government in 1905. In the meantime both the Museum and the Academy housed works destined for a future National Art Gallery, which would finally open in 1936, upstairs from the Dominion Museum on Buckle St, Wellington. The Alexander Turnbull Library was founded upon the bequest

- of Alexander Turnbull's collections to the state in 1918, and consisted of a significant collection of early material, including artworks, relating to the South Seas and New Zealand's colonial history. See William McAloon (ed), *Art at Te Papa*, Wellington: Te Papa Press, 2009, for an overview of the establishment of the National Art Gallery. For a more in-depth consideration of the entwined evolution of these institutions and collections see Rebecca Rice, 'The state collections of colonial New Zealand art: intertwined histories of collecting and display', A thesis submitted to the Victoria University of Wellington in fulfilment of the requirements for the degree of Doctor of Philosophy in Art History, Victoria University of Wellington, 2010.
9. See, for example, Shannon Wellington's PhD thesis 'Building GLAMour: Converging practice between Gallery, Library, Archive and Museum entities in New Zealand Memory Institutions', A thesis submitted to the Victoria University of Wellington in fulfilment of the requirements for the degree of Doctor of Philosophy in Museum and Heritage Studies, Victoria University of Wellington, 2013.
 10. See Rachel Barrowman's study of Heenan's influence on culture in the 1930s and 40s. "'Culture-Organising': Joe Heenan and the Beginnings of State Patronage of the Arts." *New Zealand Studies*, July, (1996): 3-10.
 11. Clyde Taylor to Joseph Heenan, 17 July 1936, Alexander Turnbull Library (ATL): MS-Papers-0006-28
 12. Ibid
 13. Heenan to Director, Dominion Museum, 20 July 1936, ATL: MS-Papers-0006-28
 14. Thomson to Delmar Williamson, Gloucestershire, England, 27 June 1919, TPA: MU2, box 11, file 4, part 2.
 15. Williamson to Thomson, 27 August 1919, TPA: MU2, Ibid.
 16. James Cowan to Thomson, 13 November 1919, TPA: MU2, Ibid.
 17. High Commissioner to Department of Internal Affairs, 15 September 1920, TPA: MU14, box 3, file 19.
 18. McDonald to Librarian, ATL, 4 December 1920, TPA: MU2, box 11, file 4, part 2.
 19. Te Papa Curatorial Team, *Icons Nga Taonga: From the Museum of New Zealand Te Papa Tongarewa* (Wellington: Te Papa Press, 2004), 72-73
 20. <http://www.tepapa.govt.nz/TePapa/English/CollectionsAndResearch/CollectionCareAndAccess/HistoryOfCollections/Art+and+Visual+Culture.htm> accessed 28 July 2006
 21. Rachel Barrowman, *The Turnbull: A Library and Its World* (Auckland: Auckland University Press in association with the Historical Branch, Department of Internal Affairs, 1995), 62-3.
 22. Ibid., 63.
 23. Andersen had proposed such a scheme in 1926, but there is no evidence any short term exhibitions were held until the 1930s. He wrote of his desire to hold exhibitions 'from time to time, of pictures representative of certain artists, or of certain kinds of work, or of historical subjects'. Andersen to Hislop, 4 June 1926, TPA: MU2, folder 11, item 4, part two.
 24. Clyde Taylor, "Turnbull Library Annual Report," *AJHR* H-22 (1938): 23.
 25. 'Early settlement of New Zealand: history in pictures. Exhibition at Alexander Turnbull Library', *Dominion*, 22 December 1937, 13.
 26. Clyde Taylor, "Turnbull Library Annual Report," *AJHR* H-22 (1939): 25. There is no evidence of exhibitions of historical or colonial New Zealand art held in New Zealand's art galleries prior to the tour of the Centennial Exhibition of 1940-41.
 27. Mrs W. Turton to G. W. Russell, Minister Internal Affairs, 2 June 1916, TPA: MU1, box 3, item 6.
 28. 'Academy of Arts Annual Exhibition, opened by Hon G. W. Russell', *New Zealand Times*, 10 October 1916, 8.
 29. 'N.Z. Academy', *New Zealand Times*, 10 October 1916, 9
 30. 'Academy of Arts Annual Exhibition', *New Zealand Times*, 10 October 1916, 8.
 31. Anne Kirker provides a brief account of Halcombe's work in Anne Kirker, *New Zealand Women Artists: A Survey of 150 Years*, revised ed. (Tortola: Craftsman House, 1993), 18-21.
 32. 'Academy of Arts Annual Exhibition opened by Hon G. W. Russell', *New Zealand Times*, 10 October 1916, 8. Despite their early twentieth-century placement in the 'historical' collections, the online description of Te Papa's collections describes Halcombe's prints as one of the 'highlights' of the New Zealand print collection. See <http://www.tepapa.govt.nz/TePapa/English/CollectionsAndResearch/Collections/ArtAndVisualCulture/Paper/Prints/>, accessed 16 January 2008.
 33. Phil Parkinson, "Introduction," in *William Swainson, F.R.S., F.L.S., 1789-1855: A Commemorative Exhibition* (Wellington: National Library of New Zealand, 1989).
 34. Ibid.
 35. Johannes Andersen, "Annual Report for the Alexander Turnbull Library," *AJHR* H-22 (1925): 10.
 36. Taylor to Heenan, 30 April 1936, Archives New Zealand (ANZ): AA03 6015, 1936/94/4
 37. 'National Collections', 30 April 1936, National Art Gallery and Dominion Museum Board of Trustees meeting minutes 1929-1940, TPA: MU97, folder 1, item 1.
 38. Mathew Norman, "The Print Collection of Bishop Monrad (1811-1887)" (MA in Art History, Victoria University of Wellington, 2006), 69-92.
 39. Ibid., 85. Te Papa's website acknowledges this recent development. See 'Theme: Bishop Monrad and his Collection', <http://collections.tepapa.govt.nz/Theme.aspx?irn=533>, accessed 22 April 2009.
 40. Barrowman, 1995, 61.
 41. Ibid.
 42. Taylor to Heenan, 30 April 1936, ANZ: AA03 6015, 1936/94/4
 43. The British Library is a relatively young National Library, whose collections consist primarily of those that were housed in the British Museum until the 1970s. See <http://www.bl.uk/about/history.html>, accessed 28 August 2006. The Prints and Drawings collections remain part of the Museum collections, while the library houses the Map and Manuscript holdings.
 44. Christopher Whitehead, *The Public Art Museum in Nineteenth Century Britain* (Aldershot: Ashgate

- Publishing, 2005), 70.
45. Ibid., 82-83.
46. Ibid., 82.
47. Taylor to Heenan, 30 April 1936, ANZ: AA0J 6015, 1936/94/4
48. Minutes of the National Art Gallery Management Committee, 29 April 1936, TPA: MU226, folder 1
49. John Sullivan, "The Photograph Collections," *Art New Zealand* 9 (1978): 49.
50. See Marian Minson, "The Pictorial Collections of the Alexander Turnbull Library," *New Zealand Libraries* 45, no. 8 (1987), 163 and Minson, "The Drawings and Prints Collection, Alexander Turnbull Library," *AGMANZ*, no. 16 (1985), 24.
51. Janet Paul, "The Art Collection in the Alexander Turnbull Library," *Art New Zealand* 9 (1978), 41.
52. Clyde Taylor, "Annual report of the Alexander Turnbull Library", 1944, AJHR: H - 22.
53. Walter Cook and John Sullivan, "Alexander Turnbull Library: Photograph Section," *AGMANZ* 19, no. 1 (1988): 18.
54. See Andersen to Under-Secretary, Internal Affairs, 8 September and Oliver to Under-Secretary, Internal Affairs, 26 September 1933, ANZ: AA0J 6015 1933/94/4
55. Malcolm Fraser to W. R. B. Oliver, 5 October 1933, ANZ: AA0J 6015 1933/94/4
56. Oliver, 23 April 1936, Ibid.
57. A. Mulgan, National Broadcasting Service to Oliver, 5 October 1939, Ibid.
58. Taylor to Oliver, 12 October 1939, Ibid.
59. Oliver to Taylor, 19 October 1939, Ibid.
60. Jane Vial, "The Burden of Collections - Caring for Art" (paper presented at the South Island Curator's Seminar, Akaroa, August 2004).
61. National Art Gallery, *Treasures and Landmarks from the National Collections: Nga Taonga Me Nga Tohuwhenua Tawhito a nga Tupuna*, (Wellington: National Art Gallery and Museum of New Zealand, 1990).
62. Wall text, 'Made in New Zealand: Ko au te whenua, te whenua ko au Stories of art and identity', Wellington: Te Papa, 17 October 2001 - 13 April 2008.
63. This paper was originally presented at *A GLAMorous Future? Reflecting on Integrative Practice between Galleries, Libraries, Archives and Museums*, Victoria University of Wellington, 6 September 2013.
64. The exhibition was hosted by the New Zealand Portrait Gallery, 27 June - 9 September 2013.
65. Paul DiMaggio, "Classification in Art," *American Sociological Review* 52, no. 4 (1987): 452.

Mixed Material: Investigating the management of archives in New Zealand museums

Catherine Jehly and Shannon Wellington

Peer reviewed

Introduction

At least 47 museums in NZ hold what can be considered significant archives collections, these make up around 30% of the country's archival repositories.^{1 2}

With a third of New Zealand archives collections held in museums, this study investigated the way in which archives are managed in New Zealand museum settings, particularly in regard to convergence (or divergence) of archival principles and museum practices.

Although documentary heritage such as archives and manuscripts is an increasingly important component of collection management within a museum context, museum collection management practices have traditionally focused on the specific requirements of object management and preservation. The primary research question in this study asked; how are archival values maintained in the management of archives in museum collections? This study was specifically concerned with the founding principles of archives management, that is, provenance and original order as applied in a museum context. It was also concerned with the degree to which archival values were acknowledged and understood in a museum setting.

With very little literature currently addressing these issues, this research makes a valuable contribution to the dialogue around the management of archives in New Zealand. In particular, it provides an understanding of some of the challenges of working with museum archives collections in New Zealand, and the means with which archives collection managers negotiate some of the differences between archival and museum practice. This research acknowledges that despite these differences, the exchange of knowledge across disciplines can influence the development of new approaches to the means and methods by which New Zealand heritage is preserved and accessed.

When researching in an interdisciplinary area it is important to clearly define the terminology used in discussing both the findings and in data collection instruments. This research assumed the following:

Museum: This study adopts the International Council of Museums (ICOM) and Museums Aotearoa definition of museums. "A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment".³

Collection: For the purposes of this study, collections are defined as groups of material – both tangible and intangible (for example, oral histories) – that are purposely acquired, organised, described and preserved and that form a meaningful whole. Collections differ from the archival concept of *fonds* in that their individual parts do not necessarily originate from the same source; their significance to the collection is not contingent on their provenance.⁴

Archives: are defined as records (produced either by an organization or individual) that are considered to be of long-term value and that are collected and organized by repositories.

Archival values: For the purposes of this study, archival values include both *evidential value*, described as "the value for providing evidence of the origins, structure, functions, policies and operations of the person or agency that created the records" and *informational value*, which is defined as "the value for reference or research deriving from the information the records contain, as distinct from their evidential value".⁵

Provenance: This term is used in two contexts; the museum context and the archives context. The museum understanding of provenance is defined as the complete history of ownership and association with a particular object or group of objects. In an archives context, provenance is defined as the agency, individual or organisation that created, received, accumulated or used the items during the course of their work or activities.⁶

Original order: is closely associated with the archival principal of provenance. Original order is defined as the intellectual order and arrangement in which archives were created, used and/or stored by their creator.⁷

Series: This term is used in place of *record series*, defined as a group of archives that are identified as a distinct group, on the basis of their shared function, subject, format or other relationship related to their

creation, receipt and/or use.⁸

Documentary heritage: is a broad term defined as cultural items of significance that are moveable; that consist of sounds, images and/or codes; that are able to be preserved and that are the product of a deliberate documentary process. Documents include both the carrier or container and the information it holds.⁹

Reviewing the Literature

The scope of literature dedicated to the management of museum archives in a New Zealand context is very limited and largely includes the results of quantitative surveys and bibliographic studies. This literature review discusses issues identified in both a national and an international context. It covers existing research on community archives, the development of museum archives collections and the systems and values by which museums and archives assess, organise and describe their collections. The review also discusses the dialogue and debate around collaboration and convergence.

Research of community archives

The Community Archives Survey Report 2007¹⁰ presents the findings of two surveys conducted by Archives New Zealand in 2007; the *Established Archives Community Survey* and the *Emerging Community Survey*. These surveys aimed to identify the requirements of archives repositories in New Zealand in order to develop a Community Archives Programme and consisted of self-completion surveys disseminated to 149 organisations. Over half of the questions were adopted from a similar survey conducted in 2007 by the Council of Australasian Archives and Records Authorities (CAARA). The surveys' key findings identified a lack of funding, skilled staff and storage space as the major challenges faced by New Zealand archival organisations. These factors were cited by organisations as crucial to the preservation and development of their collections. These requirements were identified by both established and emerging community archives repositories. In addition, just under half of the respondents from the surveys cited digitisation of their holdings as necessary in the continuous development of the organisation and had included digitisation projects in their plans for the next three years. Future planning also included the creation of more storage space, followed by improvements in storage facilities.

Smith's paper, *Archives in Museums*,¹¹ also attempts to quantify the museum archives scene. It explores literature relevant to museum archives

and identifies some of the issues associated with their management. Smith identifies key similarities and differences in the ways archives and museum objects are documented – and refers to a lack of appreciation of archival values by museum staff. Perhaps more importantly, Smith observes that a focus on museum methods of documentation can restrict the ability of researchers to access archival material. Smith's research highlighted early opposition to the collecting of archival material in museum collections, as well as the efforts by archivists to keep museums, libraries and archival repositories separate. However, Smith goes on to note that museum archival collections are now commonplace in the collections of at least 25% of Australian museums. Smith includes in this figure both institutional records (created and kept by museums) and those that are acquired from external sources. Moreover, while interest existed in the field of museum archives during the late 1980s and early 1990s, there has been little sustained attention in North America, the United Kingdom or Australia. The literature that does exist, according to Smith tends to focus on the legislation surrounding archives, rather than their arrangement and description, or their relationship with museum objects.

A thesis written by Joanna Newman¹² identified the significant challenges facing community archives in New Zealand. These included a lack of qualified staff (with "qualified" being defined as having either formal or informal training), the day to day management of archival collections and the changing priorities of funders. In discussing the need for skilled staff, Newman highlighted the importance of treating community archives as records, rather than artefacts. In addition to this, Newman argued that staff must be able to arrange and describe holdings in a way that ensures that original order and provenance are maintained. More importantly however, Newman stated that community archivists require the appropriate skills and knowledge to carry out effective appraisal of potential acquisitions.

Archives in museum collections

Bauer explored the influence of museum practice on archival procedures, through the process of acquisition.¹³ Bauer describes the process with which many museums acquire archives as frequently ad hoc, rather than the result of a strategic acquisition practice or documentation strategy. Much of the archival material according to Bauer's study, finds its way into museum collections via the acquisition of individual items – or in small, sometimes unrelated, batches. More importantly archives are

also acquired alongside objects that are frequently the primary target of the transaction. As a result, the existence of archival material within museum collections is commonly *incidental*, rather than purposeful and strategic. Collections of archives may be fragmentary in nature, or exist as supplementary collections, rather than a coherent collection of deliberately selected groupings.

Collecting for New Zealand, a thesis by Chloe Searle, interviewed social history and pacific curators at Te Papa Tongarewa about their collecting practices.¹⁴ Searle found that while documentary heritage is acknowledged as important in providing context and meaning to three dimensional objects – and in fact, has its own inherent value – museums historically privileged objects over archives. In response to the question of which would be collected if curators were presented with the option of an object, or a photograph of the object *in use*, one curator responded:

“We’ve always privileged the object, so the object is first ... but context is really important and wherever possible we do try and collect people’s diary extracts, journal extracts or family histories ... But I think, sadly sometimes, ... we don’t always capture it because we’re so focused on collecting the object that the contextual information can fall a bit by the wayside, but our practice at the moment is to collect as much as possible.”¹⁵

A contributing factor to these outcomes may be the independent development of museums and archival repositories with regard to their respective disciplines and histories. Przybyla describes museum professionals and archivists working almost in isolation from each other, referring to independent bodies of literature and developing their respective methodologies and systems in order to support functions that are, at their heart, very similar.¹⁶ Even so, the line drawn between archival collections and museum collections can be unclear:

“...because of the difficulty of distinguishing between “documentary evidence,” “artifact,” and “object” – or fixing the line between archival and museum collections – institutional archives often contain commemorative plaques, buttons, pennants, ornamental seals... and any number of three-dimensional objects.”¹⁷

As a result, archivists may find themselves in conflict with museum staff, such as curators and collection managers, in a bid to retain control of archival material. Regardless of importance to the provenance and

original order of the archival record group, there is the distinct possibility that material of a non-documentary nature such as the medals discussed above may be claimed by museum staff in other departments within the institution. Photography is an area particularly prone to issues of collection control in GLAM institutions. This conflict is illustrated by Ann Abid, who shares her experience of justifying the retention of a photograph album in the archives, during an exhibition of taonga Māori at the St Louis Art Museum:

“... Several Māori people visited the museum to see the exhibition. We showed them the photographs, and they were actually able to identify some of the people and were very excited about seeing them. At this point the museum administration thought that perhaps the photographs were too important to be left in the archives [additional emphasis added] and should be moved to the photograph department and be treated as art. What this would have meant, of course, was that they would be separated from their original placement in the album and treated out of context as individual objects”.¹⁸

A lack of robust collection management policies demarcating collecting areas within the institution – and the relationships between those areas clearly contributes to a working environment in which archivists and curators can hold opposing views on the management of mixed materials within either the archive or museum collection.

Assessing significance

The museum practice of collecting is of course influenced significantly by certain values that are placed on objects in their identification as good examples of material culture and heritage. The broad concept of significance is one that is applied to objects in assessing their suitability for accession into museum collections, and can be broken down into specific values that are sought after in the process of building and refining museum collections.

Russell and Winkworth define significance as the “historic, artistic, scientific and social or spiritual values that items and collections have for past, present and future generations”. Their publication, *Significance 2.0*, further identifies four comparative criteria, which can be used to assess an item’s degree of significance. These include “provenance, rarity or representativeness, condition or completeness and interpretive capacity”.¹⁹

Provenance is a concept that is also referred to in reference to

archival principles, although there are notable differences in the way that the term is applied in museum and archival contexts. The Australian Society of Archivists describes provenance as being concerned with the “administrative origin” of a record or group of records.²⁰ In this respect, the concept is not only related to the individual, department or organisation that created and maintained the records, but also to the purpose for which they were created and kept. It is also closely related to the principle of *original order*, which attempts to preserve the original arrangement of records. By organising archives in this way, the relationships between records – and between records and their creators – are maintained.²¹

Archival theory further identifies the value of archival documents as being inherently connected to the two concepts of *evidential* value and *informational* value. Bearman describes evidential value as “the property of records to document the organization, functions, policies, decisions, procedures, operations and other activities or events that are of importance to an organization”.²² The internal records preserved and managed by organisations as institutional archives highlight the ability of documents to secure the rights and responsibilities of individuals and organisations. Bearman goes on to identify the informational value of records as a secondary concern in assessing the significance of institutional archives.

The value of the actual contents (or information) of a document to future research is less of a factor in the appraisal of records for those repositories that are concerned with the questions of *how* and *why* a record was created. However, Bearman asserts that informational value is of particular significance for those repositories such as special collections libraries.²³ It can be argued that museum archives – those that are generally interested in collecting archives for both their research value and their evidential value – also fall into this category.

Arrangement of collections

Ambrose and Paine make some useful observations with regard to the organisation of museum collections. They describe these collections as being traditionally divided or categorised according to academic discipline.²⁴ This has resulted in departments and sub-collections such as ethnology, archaeology, social history, fine art and decorative arts. (It is this form of categorisation in which the historic relationships between museums and universities is most evident.) However, while acknowledging these traditional methods of classification, Ambrose and

Paine also warn against the restrictions inherent in the categorisation of collections:

“Collections analysed in this way may restrict opportunities for more interdisciplinary presentation and interpretation. The opportunities to use collections in a variety of ways and to view them from different standpoints can be lost through compartmentalisation. Academic study of collections... should not preclude alternative ways of using and interpreting collections.”²⁵

Sub-collections may also be delineated according to the physical object, for example, ceramics or photographs – or according to their original function, for example, weapons, transport or kitchen utensils. While the artificial grouping of objects according to material categories is useful when considering their physical requirements for long term preservation, at an intellectual level the benefit of a typological series arrangement may limit the ways in which they can be interpreted.²⁶

In discussing differences between the ways in which libraries, archives and museums organise their collections, Darnell identifies the founding principles that define archival work as respect for *provenance* and *original order*, and a focus on *collective description* and *levels of control*. She describes this focus on collective description as being markedly different to the traditional approach of museums to collection arrangement and description:

“*Collective description* is the antithesis of museum cataloguing, which is to describe each object individually. Archivists describe records in hierarchical and interdependent groups ... before getting to the individual item. The value of most ... records lies in their being part of a larger body of material.”²⁷

Descriptive practice

The ways in which records are arranged and described in an archive can provide insight into the values that staff place on them those collections, whether this is historic, social, evidential or informational. Delaney explored the findings of a survey carried out in June 2008 to investigate the use and understanding of archival descriptive standards. The author identified two broad approaches to description of archives; one based on a *bibliographic* tradition and the other on a *recordkeeping* tradition.²⁸ New Zealand archival institutions have developed in both directions, although notably Archives New Zealand adopted the Australian Series

System (from the recordkeeping tradition) in the 1980s.

Delaney's study asked participants who were responsible for archives within museum or gallery collections whether archives were described differently to other collections in the organisation. The response from museums and galleries varied. 58% *did* describe archives differently; 33% *did not* describe them differently and 8% responded that some were described differently. When asked about the type of collection management system used to describe archival holdings, 17% of respondents (almost all of the museums) responded that they used a museum collection management system, either PastPerfect or Vernon.

Bauer also acknowledges key differences in descriptive practice between museums and archives. Bauer's work *Archives and artifacts: Do fences make good neighbours?* draws on similar observations to those identified by Darnell.²⁹ Bauer describes the cataloguing process within museums as one that generally focuses on description of a single physical object. This contrasts to an archival approach which focuses on multiple items, grouped by shared provenance. Bauer notes that this series-level, or collection-level description also places emphasis on the intellectual, rather than the physical object. The problem according to Bauer arises when museum staff do not have an understanding of archival principles:

"As a result, when non-archivists have been responsible for the description of manuscript materials, fields such as scope and content, biographical and historical notes, or subject headings are omitted or constructed in a way that makes them unusable in DACS-compliant catalog records. Information about the historical context about an archival collection may have been collected elsewhere—usually in lengthy biographies created by the curators who acquired some of these collections—but it has not always been adapted for collection level catalog records".³⁰

Libraries, museums and archives all use controlled vocabularies and authority files in ensuring consistent description during cataloguing. In acknowledging these different approaches to collection management, writers have sought to develop taxonomies and controlled vocabularies that may be used across multiple types of repository. Chaudry and Jiun sought to develop a cross-domain taxonomy that would meet the needs of heritage institutions such as museums, libraries and archives. Chaudhry and Jiun's 2005 paper highlighted the physical format of collection items dictating the type of repository in which they are housed and preserved – museum, library or archival repository.³¹

Waibel and Erway emphasise that these controlled vocabularies are frequently used across domains – irrespective of the institution in which they were developed. For example, an archival repository might utilise the Library of Congress Subject Headings in developing a finding aid – or a library might employ the Getty Research Institute’s Art and Architecture Thesaurus.³² Waibel and Erway argue that rather than inter-disciplinary collaboration being founded on the exchange of descriptive records, it could be based instead on the joint development of the authority records themselves. They assert that these institutions are essentially interested in describing the same basic concepts – for example, places, names, object types – and that these are able to form the basis of a set of authority records and controlled vocabularies that can be utilised in the descriptive practice of libraries, museums and archives alike.

Collaboration and convergence

The literature on collaboration between libraries, museums and archives includes opposing perspectives and opinions regarding the advantages of such approaches – and raises questions about who ultimately benefits from integration.

VanderBerg credits the pervasiveness of the internet with a change in users’ attitudes towards information retrieval. The ability to locate information from a single online source, regardless of where the original document is stored, means users have become less tolerant of the traditional boundaries between archives, libraries and museums. VanderBerg believes that the push for convergence and collaboration amongst these institutions has largely come about as a result of these user attitudes. VanderBerg identifies major digital collaborative projects across “memory institutions” – but in doing so, stresses that the benefits of collaboration are often considered too simplistically. He especially emphasises the point that advocates of convergence make assumptions about the distinctiveness of each institution – and in doing so, tend to ignore their shared history. VanderBerg argues that given the relatively recent separation of libraries, museums and archives, it may be more appropriate to refer to a *re-convergence*.³³

Commentators such as Trant³⁴ and Fleckner³⁵ advocate cross-disciplinary education programmes as an important means to achieve some form of convergence. Trant also advocates a rigorous re-thinking of the traditional institution-centric approach to sharing information with users.

Robinson stresses that policy-makers can be overly enthusiastic about

merging museums, archives and libraries under the banner of “memory institutions”, without thoroughly considering the appropriateness of this title, and the unique elements of each institution’s unique relationship with the public:

“Within converged collection environments, whether physical or digital, these basic philosophical differences between museums, libraries and archives around provision of access to collection information are yet to be convincingly resolved. The question also remains as to whether, for the sake of differentiation and variety, they should be.”³⁶

Wellington³⁷ addresses these issues by proposing that convergence/collaboration be layered. According to research undertaken by Wellington, the benefits of integrated practice reside only in certain layers of the organisational strata. Collaboration and convergence in the public service areas, in the development of advocacy and outreach, in some programming and elements of shared resourcing offer the most benefit to integrated operational models. According to Wellington, maintaining operational separation in the deeper levels of the integrated memory institution (collection management, institutional space, professional identity etc.) is paramount for the integrity and effective operation of the individual gallery, library, archive and museum mandates.

Summary of the literature

The literature reviewed highlights interesting points with regard to the management of museum archives collections. In particular, it highlights the need for appropriate training in archives management, especially for those responsible for community archives or small repositories. What also appears evident, is a lack of research being carried out in the area of museum archives management. While manuals and guidelines have been produced relating to the preservation of documentary heritage, as well as the legal responsibilities surrounding archives and records management, there is a distinct absence of research-based literature exploring the unique challenges faced by those responsible for caring for archives in museum collections. This is certainly an area that would benefit significantly from further study.

The promotion of increased collaboration amongst museums, archives and libraries also features strongly in the literature, with advocates referring to commonalities that exist across the information management sector, as well as the public’s changing expectations regarding information retrieval. The dialogue surrounding collaboration

– and ultimately, convergence – also includes some persuasive arguments to consider these issues more thoughtfully. Any plans to bring these organisations closer together should be founded on a very clear understanding of their distinct as well as combined histories – and how convergence will benefit communities of researchers, visitors and users, as well as the institutions themselves.

Methodology

The primary research question for this study was: *How are archival values maintained in a museum setting?* This founding question identified the purpose of the study and firmly identifies archival values not simply as principles to be understood on a purely theoretical or intellectual level – but principles that should influence the systems and processes by which documentary heritage material in museums is managed.

It appears to be taken for granted that we know what museums mean when they refer to archives collections. However museums – and the archivists they employ – hold a range of perspectives on how archives should be defined, what attributes they might have and their relationship with other parts of the museum's collection. This study examined the means by which the values associated with archives were supported in a museum setting by exploring *what (if any) processes or procedures are employed in order to preserve these values?* Given that museums and archives have distinct histories and have developed as distinct (but related) disciplines, this question was also concerned with the challenges or limitations experienced by museum archivists in preserving these archival values.

A qualitative research strategy was applied to this study. Asynchronous semi-structured email interviews were carried out with seven archivists working in museums around New Zealand. The Directory of Archives in New Zealand identifies institutions around the country that hold significant archives collections. Of those institutions 47 are museums. This study collected data from those museums that employed staff members who were specifically responsible for managing the archives collection in that institution, that is, archivists, archives managers and curators of archives. Any archivists that may work in museums that were not listed in the Directory were not included in the sample. In doing so, the study aimed to gain insight from those museum professionals that have a working knowledge of archival systems and principles – and whose input would reflect a cross-disciplinary awareness.

The selection of participants in this way also aimed to produce data

from a variety of organisations with respect to key characteristics such as collection size, staff size, geographic location and type of collection. Given the small number of potential interviewees across the country, this approach to sampling was heavily influenced by the willingness of museum professionals to take part in the study. Given the small size of New Zealand and the corresponding number of museums holding archives collections, it was difficult to guarantee anonymity in this study. It was determined that the identity of participants would be kept confidential during and following the completion of the research. Email interviews were carried out over the course of three weeks in May 2013. Participants were generally very forthcoming with information, and several provided institutional and personal documentation to support their responses.

It was considered that some museum archivists may have different understandings of archival terms, particularly with regard to *provenance* and *original order*. In order to mitigate this problem, the interview question regarding archival values included a brief explanation of what was meant by the terms.

A thematic approach was applied to data analysis. This approach focused on the identification of patterns across the data set, including recurring topics, ideas and statements. Conversely, it identified idiosyncrasies between interviews, which served to highlight the experience of the individual archivist – and acknowledged any relevant issues that were not addressed by interviewees. Finally, the analysis sought to make connections between interview material and key concepts or issues described in the literature.

Discussion of Findings

As noted, the research literature on the management of museum archives in New Zealand is limited. As such, this study serves to provide a broad introduction to an under-researched area. This approach to the discussion of findings focuses on a range of key themes identified from the data rather than an in depth exploration of a small selection of the more prominent themes.

Museum Archivists

There was a surprising degree of commonality with regard to the pathways that led participants into the museum archivist role. The majority of research participants had gained significant skills and knowledge in managing archives through on the job training, rather than formal qualifications. A couple of participants had supplemented this

with certificates in archives management and preservation. With regard to prior experience and training, there was strong evidence of museum experience and museum related degrees. One archivist started employment at the museum as a guide before moving into an archives assistant role and eventually taking on the position of Archivist. Interestingly, two of the archivists had library backgrounds. This combination of experiences illustrates a strong connection between libraries, archives and museums – and demonstrates an understanding amongst employers that the skills and knowledge necessary for archives related work are considered transferable between institutions in the sector.

The primary roles undertaken by the study participants were archives acquisition, arrangement and description and administration of research services. Several of the participants also cited exhibition related tasks and retrospective cataloguing of archives as a significant part of their role. The issue of cataloguing backlogs was a common challenge shared by collections staff across museum departments. Interestingly, some of the archivists were not greatly involved in the appraisal process.

Museum archives collections

In describing their collections, all but one archivist referred to location as being a major focus and determinant of what is collected by their institution. This focus on location was to be expected; certainly in the Directory of Archives in New Zealand the presence of museums whose collections are *not* based on a specific geographical location is the exception, rather than the norm. The archivists interviewed as research participants displayed a rich, in-depth knowledge of their respective collections and were forthcoming about the strengths and weaknesses of their collecting areas. Archives collections discussed by the participants generally included a combination of community archives, photographs, audio visual material, maps and plans and organisational records.

The distinction between the archives collections and other collecting areas in the museums was generally defined in two ways. Firstly, comments were made on differences in *physical format* – that is, archives were variously described as being made up of paper-based or audio visual material. Secondly, comparisons were made with regard to *use* – that is, archives consisted of reference or research material, one study participant stating, “the archive collection differs from the ... other collections ... in that it is primarily comprised of research based documents”. In addition, as in the case of three responses, items in the archives collection were described as *supporting other collecting areas* of

the museum. One participant also highlighted differences with regard to working relationships amongst museum staff – particularly the autonomy of the archivist role, “... my day to day work is relatively independent from that of my colleagues, who are involved with the museum side of things”.

Assessing value

One of the core questions of this study related to the values that archivists seek in appraising potential archive accessions. The majority of participants referred to geographic location as the primary consideration when deciding if items were suitable for the collection. Their comments were illustrated with reference to collections policies that were focused on preserving local history and heritage, and on the commitment of museums to their respective towns, cities and/or districts. One participant stated, “it really takes knowing the collection, the local community and the history of the area to know what to accept and what not”.

In describing the assessment process for potential additions to the collection, one archivist referred to the criteria outlined in Russell and Winkworth’s publication, *Significance 2.0*. Again, these criteria are identified as *historic significance, aesthetic significance, scientific, research or technical significance and social or spiritual significance*.³⁸

Other comments regarding the selection of material included the subjectivity inherent in the appraisal process. Also of note were several references to a curator-led process:

“The curatorial staff... determine the significance of archives as they relate to the overall collections.”

“Our curators add to the collection, including the archives, based on our collecting policy.”

“The Archivist ... only comment[s] on matters such as our ability to store the item, its condition, whether there is any duplication ... and any copyright ... issues”.

The reference to archives collections that exist in support of other collecting areas can be directly linked to further comments by archivists which highlight a perception of archives as having a secondary status within museums. This is discussed in the following section.

The use of archives in museums

During interviews archivists discussed two ways in which archives in their collections were used, that is, for research or reference and as part of

exhibitions (both physical and online). These two usages clearly reflect the value that museum professionals – including those responsible for managing archives, as well as their colleagues in other departments – place on archives.

The reference to archives as a research tool appeared most frequently, and was certainly the way in which archives collections were distinguished from other collections by some of the participants. However, while research value was considered one of the primary characteristics of archival material, the fact that *other* values – particularly interpretive value – tended to go unrecognised was a source of frustration for some archivists:

“Another difficulty is the presumed limited display potential archives tend to have. Objects and images are easier to interpret for museum exhibitions so tend to be displayed more; whereas the display potential of archives [is] often overlooked.”

“Archives are either approached as museum objects to be preserved and handled infrequently or reference material to be used, photocopied, etc.”

These statements capture the tension between contrasting perceptions or assumptions regarding the value – and therefore use – of archival material in museums.

Inherited systems

In describing her work with museum archives, Michelle Ganz, Archivist at the Abraham Lincoln Library and Museum, highlighted the discrepancies amongst multiple legacy numbering systems as a major issue.³⁹ The task of gaining a sense of the previous numbering and cataloguing practices carried out by former staff is described as one of the most frustrating, yet paradoxically rewarding, aspects of the role. She describes the challenge of creating a usable collection from over a century of “chaos” as one that has pressed her to find innovative solutions in her work.

The need to take stock of the systems that had been implemented by previous archivists or collection managers – and to develop and improve those systems – also emerged as a theme in this study. One participant identified the need for retrospective appraisal and cataloguing of archives in order to bring the collection into line with current policy and procedures. Similarly, another described retrospective arrangement and description as an important part of the role and commented on the detrimental effects of previous arrangement systems on the information

held about the collection:

"The collection is currently arranged in a variety of ways. The early system was as a research collection with any new donation being split into subjects ... This still operates well although original order and donors [have] been lost."

The challenges of reconciling historic collection management practices that are frequently inadequate, if not damaging – and the protection of the intellectual integrity of the collection – are challenges archivists appear to be committed to addressing in their everyday work.

Arranging and describing museum archives

Some form of series system was implemented within most of the collections that were managed by the research participants; several archivists maintained comprehensive finding aids that allowed searches from collection level right down to item level or smaller. The reference to levels of description made by Darnell and Searle also came through in the interviews, particularly in regard to the focus of museum registrars and curators on the object, rather than the *collection*. This was raised as archivists identified the challenges in maintaining archival values during the description process:

"[The challenge is] the balance to be struck between cataloguing and numbering archival items as museum objects and [describing] and [numbering] in a relational way as archival items".

"The registrar does not understand the archives are different from museum items and tries to impose museum standards of cataloguing..."

This bias towards item level description and description of the physical object when dealing with museum archives illustrates a core difference between the two disciplines.

Collection management systems

Collection management systems can have a hugely significant effect on the ability of archivists to effectively manage their collections. I believe capturing all levels of information about archival material – the relationships between items, access and reproduction rights, reference services, information regarding provenance as well as location and preservation of the physical object – is crucial to archives management.

Amongst the seven archivists interviewed, four different collection

management systems were in use. The majority were utilising collection management systems designed for museum collections (Vernon CMS, Ke EMu and PastPerfect) and one was using a library management system (DB Textworks). None of the archivists reported using collection management systems designed specifically for archives management. At best, participants had mixed views of the collection management systems that they used. In several cases, archivists identified their collection management systems as one of the biggest challenges in managing archives in a museum setting.

The overall impression was that archivists “make do” with the systems they have acquired. Some had adapted the way information about archives was recorded to fit into the available fields, others had adapted the actual collection management systems to improve their functionality for archives management:

“... how archives are described into it has been adapted to suit the system”.

“... the database fields have been ‘massaged’ to cope with archival descriptions”.

“... it has needed to be extensively customised over the years to cope with unpublished items”.

“... it is not well suited for archival collections where items are related and require series lists and similar organisation”.

This frustration with systems designed to aid collection management processes clearly highlighted a need to further explore the software options being made available to museum archivists.

With regard to the publication of collections catalogues online, one archivist identified this as an important solution to the most significant challenge in managing archives in a museum setting – that of access. Given the research value of archives collections, the inability of archivists to provide adequate levels of service to researchers in a museum environment is a pressing issue. The commitment to address this problem through the digitisation of archives and the publication of reproductions online echoes some of the findings of the Community Archives Survey Report 2007 in its identification of collection digitisation as a major priority for archives repositories.

Relationships between museums and archives

There was a common perception amongst archivists that the collections they managed were of secondary importance, compared to other museum

collections. Comments regarding institutional attitudes towards archives collections illustrated the frustration experienced by archivists:

"For a collection which is one of the most frequently used and publicly accessible of all the collections in the Museum, [archives staff have] often had to fight for adequate resourcing in terms of collection care and management".

"The Archives tend to be seen as a poor relation to the museum".

Strong parallels can be drawn between these views and Smith's observations regarding a lack of understanding and appreciation of archival values amongst general museum staff as well as the experience of St Louis Art Museum archivist, Ann Abid. Comments made by participants regarding the lack of recognition of their collections included assumptions regarding acquisitions, the purpose of archives collections, and inadequate resourcing.

While acknowledging these tensions, archivists also highlighted the common interest shared by museums and archives in preserving and making accessible heritage information. Most of the research participants also acknowledged the concepts (such as provenance and preservation) shared by museums and archives. One theme drawn from the interview data demonstrated that these commonalities could provide the basis for closer relationships between museum and archives collections and the staff managing them:

"... It is well worth investigating how to make this link stronger and how to encourage both types of collections to be appropriately preserved and made accessible to the public and researchers".

"The challenge we face is for our ... Council to recognise the importance of continuing to preserve the history of [the district] and people and maintain this museum and archive facility as one unit".

This last statement reinforces Wellington's arguments that there is collaborative strategic advantage for integrated or partnering institutions in developing advocacy and outreach programming.⁴⁰

Also featuring prominently in the literature on collaboration, Jan Paris identified preservation as a key concept that is shared by archives and museums.⁴¹ However, as noted by Yakel, museums tended to be focused on preserving the *materiality* of the object, whereas archivists were concerned with the preservation of *content* and *context*.⁴² Paris concluded that the most important consideration in the appraisal and

management of heritage items is that the meaning of the object is preserved. This shift in focus towards the preservation of meaning is one that would benefit from the unique perspectives of museums and archives.

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Getting to know you...

Regular feature profiling New Zealand's archives community



Who are you and where are you based?

Lesley Courtney, Team leader of Research & Archives, Palmerston North City Library.

What do you hold?

We provide a one stop shop for local history needs, including both primary and secondary resources, and a wider collection of New Zealand and Pacific Island resources.

Importantly, we hold the Ian Matheson City Archives collections, of both Council and Community archives. They stretch from the creation of Palmerston North as a new Borough in 1877, through to the present day. We are lucky to be able to complement our Council archives with community records, for a more balanced view of our development and history. This collection includes locally based organisations, businesses and individual/family records.

Our secondary resources include books, genealogical information, official publications, research databases and newspapers.

What services do you provide?

As we are an amalgam of archives and library resources we offer:

- A book collection for borrowing
- A free research service for distance queries, although we have to be practical about the amount of time that we can put into them
- Photocopying or scanning of archival records on request. We also encourage researchers to use their own cameras
- Programmes and events that relate to the scope of research and archives
- A free digitisation station for patrons to scan their own images.
- Provision of high quality images (largely photographs) e.g. for personal or publication purposes
- A digital library – Pataka Ipurangi: Manawatu Memory Online – which holds photographs, archival documents, maps and plans, etc, at <http://digitallibrary.pncc.govt.nz>
- Databases of listings of our archival collections at <http://archivescentral.org.nz> (Council), <http://archives.palmerstonnorth.com> (Community)

Biggest challenge and opportunity for your Archive?

Currently, as the merger of the Archives and former New Zealand and Pacific Islands areas of the Library is a fairly recent development, we are still working through developing this widened service.

It has created both opportunities and challenges in building a new team of six, and a new service which offers both primary and secondary resources. Positively, it has resulted in a larger team with knowledge of the archives and how they might be used. Also customers can now research using the archives seven days a week which is great. More challenging, but exciting, has been the huge learning curve undergone (and still being gone through) for both archives and library staff as we learn new systems and ways of interacting with customers. While we retain our individual expertise, we need to be able to cater for the majority of enquiries faced 'at the counter'.

On just the archives front, like others we face the challenge of needing more storage space, and of course time to eliminate the backlog of records for processing. I suspect this is no surprise to many other archives!

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

It is so hard to answer this as I love the community archives and constantly discover new treasures in our holdings. Some of my favourites, for no other reason than I find them fascinating, are: a tiny notebook that served as a shipboard diary by a Mr Cole in 1885 – his day to day life on board caring for his children and his reflections on other passengers is wonderful to read; Philip Fowler's records (largely photographs) of serving as a pilot based in Greece during WWI – the informal camp life images are great, and we were recently able to send copies of many of them to the museum on the island of Thasos in Greece; All Saint's Children's Home – it's been a privilege to talk to some of the people who have accessed these records, who have shared their own or family members' personal memories.

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

Too many to mention as they are all unique records in their own ways, whether Council or community. But overall I do think that we are very lucky to be entrusted with the community archives that we have, whether it is a full set of business records or a single photograph.

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Book Reviews

Matters of the Heart: A History of Interracial Marriage in New Zealand

ANGELA WHANHALLA

Auckland: Auckland University Press, 2013

316 p. | ISBN 13 978 1 86940 731 5 | \$49.95

Ever since the first European sailors stepped ashore, interracial marriage has been a constant feature of New Zealand's social landscape. Yet its meanings and practices have not been so stable. Such marriages have been considered both socially progressive and socially reprehensible, occasionally at the same time. Encouraged in the mid-nineteenth century as part of a wider programme of amalgamation, one hundred years later interracial marriage was being discouraged by a magazine agony aunt, who advised 'the racial difference would ever be a fact that time would serve to emphasise rather than diminish.' (p.156). Interracial marriages have been taken as signs of immorality and an unwelcome reminder of the old, uncivilised frontier, and as irrefutable evidence of 'modern' New Zealand's claims to the 'best race relations in the world.' Even when they haven't been accepted as proof of this, these marriages have been considered its portent: Ranginui Walker suggested some of the racial tensions that characterised the 1970s might be solved 'in the bedroom'. (p.167). In her new work, *Matters of the Heart*, New Zealand's leading historian of the subject draws together two centuries of changing attitudes to, and practices of, interracial marriage to provide a compelling and important history of this enduring social phenomenon. It expands on her earlier work on mixed-descent families in southern New Zealand. It also foregrounds her new, Royal Society-sponsored, research into marriage in New Zealand generally (for it is not simply interracial marriage that has lacked a comprehensive history.)

Organised chronologically, the book traces the changing nature and fortunes of mixed-race unions from 1769 to the 1970s. But regardless of the era, Wanhalla argues that whilst marriage can be the product of different circumstances and subject to different social attitudes, it is, at its centre, a matter of the heart. So emotion and affection are the subjects of analysis along with marriage as social practice. This reorientation is revealing. In the first chapter of the book, which focuses on marriage in precolonial New Zealand, Wanhalla is eager to correct interpretations that place too much weight on the transactional nature

of early boundary-crossing relationships. Where such work emphasises marriage's role in gaining access to land, or resources, or mana or sex, Wanhalla argues for the importance of emotional attachment, revealing long and monogamous relationships as the norm for this era. Likewise, she argues that interracial marriage did not fade away entirely as more colonists arrived. Instead, its continued presence, and the affection contained, were obscured by the greater numbers of new migrants who did not practise this form of marriage.

Of course a marriage based on interracial affection may still have had other implications. In subsequent chapters these are teased out in interesting ways, including the role interracial marriage played in contributing to Maori land alienation, as Pakeha men gained title to their wives' lands. Wanhalla also explores the state-sponsored idea of assimilation, in which marriage (at least between an upstanding Pakeha man and a Maori woman) was seen as a useful tool. Later chapters probe state anxiety over other, non-Maori/Pakeha intermarriage ('official tolerance for interracial marriage was limited to Maori-European relationships' p. xvii), and evaluate the changing views on such marriages held by twentieth-century social scientists.

Yet throughout, affective ties remain to the fore. How has Wanhalla approached the problem of uncovering these ties from an archival perspective? As historians and archivists know all too well, it is exactly these parts of our past – often the most personally meaningful – that are hardest to unearth from archival traces. For the most part, it has been achieved through exhaustive archival research. The bibliography reveals work in more than twenty different archives from smaller provincial centres like Gisborne through to larger repositories like the Turnbull. From this base, a wide range of archival materials, including probate records, personal papers, and census returns, have been put to careful and creative use. Notably, Wanhalla has used a mixture of sources to compile a database of 1100 interracial couples up to 1900 in order to interrogate effectively the nature and extent of interracial relationships.

Wanhalla has also made considerable use of photographic archives to reanimate the affective ties of interracial couples. In this respect, she follows the lead set by Chris Brickell, whose book *Mates and Lovers* made extensive use of photography to uncover the intimate relationships of New Zealand men. Much of this work relied on inference; the photographs were 'illustrative rather than indicative'.¹ Given mixed marriages were never subject to the same social sanction as homosexuality, Wanhalla's task is a little easier. Wedding portraits and family photographs need

much less deciphering to read the relationship itself. Nevertheless, as in Brickell's book, they perform a vital role in capturing something of the emotional content of a relationship, which is often missing from other records, however carefully handled. The easy intimacy of the mixed-descent Bevan family is caught as they crowd around their front door, and the tightly clasped hands of James Heberley and Mata Te Naihi signify an enduring partnership of some forty years, while the affection between a father and his mixed race son is clear in the tender portrait of Lawrence Marshall Grace with Lawrence William Te Heu Heu Grace.

These collective archival approaches work together to create a persuasive, engaging, and at times moving portrait of interracial marriage. However, like any history, Wanhalla's story has its limits. The nineteenth century receives more attention than the twentieth. In part this reflects a general emphasis in New Zealand's history on the 'colonial' period. Indeed, though other historical scholarship on cross-cultural intimacy is scarce, what little there is also focuses on this early period, and consequently this provides the parameters for much of book's focus and historiographical argument. Further, whilst the book does consider interracial relationships generally, notably in chapter 6, it is largely a study of Maori/Pakeha relationships. This is less a weakness of the book than a reflection of historical experience: certainly, restrictive immigration practices limited the potential for other forms of what Damon Salesa has termed 'racial crossings' for much of New Zealand's past. But that is not true of the later twentieth century, which, with its much more diverse demography, has great potential as a field of further study. Consequently, this history should spark a great deal of other research. Intimacy can involve all kinds of crossings – religious, ethnic, class, even age – sometimes simultaneously. These crossings can be obscured, or even subsumed, by the idea of racial difference. But, with her careful archival approach and emphasis on the importance of feelings around marriage and not simply its social significance, Wanhalla has provided a model for others interested in some of marriage's other complexities to follow.

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Endnote

1. Chris Brickell, *Mates and Lovers: A History of Gay New Zealand* (Auckland, 2008), p.9.

Letters from Everest

GEORGE LOWE

*Edited and introduced by Huw Lewis-Jones**Foreword Jan Morris**Afterword Peter Hillary*

Auckland: HarperCollinsPublishers, 2013

174p. | ISBN 978 1 77554 033 5 | NZ\$29.99

George Lowe's letters home to family from the Everest expedition of 1953 make a delightful read. This volume, published just before Lowe, the last of those Everest climbers, died in 2013, is a great memorial to him.

A simple, attractive, stylised cover complements the traditional binding of this little hardback. Three maps enable the reader to follow the expedition. Two show India and the route from 'Katmandu' (as Lowe wrote) to Everest. These appeared in *Coronation Everest* 1958 by journalist James (later Jan) Morris. Now probably the last person alive associated with the expedition, she wrote the Foreword. The other map, of the route up Everest, appeared in Lowe's *Because it is There* (1959). Some of Lowe's sketches are included; and those of the open and closed oxygen systems clarify the text.

Without a doubt, the letters are really enjoyable, but there are inadequacies around them. In spite of the Foreword, Introduction and Afterword there is little on Lowe's climbing background in New Zealand, which began in 1945. He understood that his early expeditionary mountaineering was perfect preparation for Everest. No mention is made of his fear of heights as a boy and young man, nor of his severely broken arm at the age of ten, which never mended properly. In his calm practical way Lowe overcame such problems to become one of New Zealand's best climbers by the early 1950s. The story of his actual inclusion on the Everest expedition could have been better explained, and more background to the expedition would also have been helpful. The photographs are not well reproduced, but they are available elsewhere.

The letters begin on 20 February 1953 in Bombay, where Lowe was immersed in expedition organisation. In Bombay, Poona, and even in 'Katmandu' there is a clear sense of the British Raj, even though Indian independence had come in 1947. This was primarily a British expedition and Lowe is fully accepting of that, while at the same time aware that he and Hillary were different from the British climbers.

The letters themselves are captivating. George Lowe's sense of humour, his honesty, and his ability to write, offer a new freshness to the

story of the successful expedition. His letters vary in length and coverage, but he wrote as often as possible to his sister, Betty, in Hawkes Bay, who copied them to relatives and friends. Even when high on the mountain, in most difficult conditions, he managed to write with clarity and style, covering what he did, occasional illness, and giving his impressions of place and people. Where possible, he offers a broader picture of the whole expedition. Throughout, Lowe praises the leader John Hunt for his hard work and his focus on getting someone to the summit of Everest.

Part of the charm of the letters is that they are often all over the place, as Lowe was interrupted, or tried to go back in time to give a fuller narrative. This can be a little confusing, but that was what life on Everest was like. Lowe was in one place at a time, doing one job, and so could not know everything that was going on. Considering how and when they were written, they give a remarkably full story.

As is the nature of informal letters, Lowe does not always explain. For example, on page 43 he writes he will go to Poona to visit 'Professor Finch ... to discuss oxygen'. Pages later he reveals that this was George Finch who reached 27,900ft on Everest in 1922. But there is no mention of how advanced Finch's thinking on oxygen use had then been, and how unacceptable to the British climbing establishment. Finch was originally an Australian.

The letters do not always do justice to Lowe's own efforts. In particular, his role on the Lhotse face is underplayed. There his snow and ice skills, honed on New Zealand's glaciers, enabled him to establish most of the route to the South Col. Tired, with little support from other climbers or only a few Sherpas, struggling to take still and movie pictures, as well as force a route, understandably Lowe was in no condition to write in detail. Each day probably felt much the same anyway. His was an heroic achievement, but his letters show he did not then realise its significance. Such is the nature of many archival records – they do not tell the full story and they do not give all the information a modern reader might, with hindsight, like to have.

A principal delight in these letters is their immediacy, something not found to the same extent in the published accounts of the expedition—John Hunt *The Ascent of Everest* (1953), Wilfred Noyce *South Col* (1954), and Ed Hillary *High Adventure* (1955) are the other important books. In these the story has been re-worked and polished, even where based on diaries and letters. Lowe does not gossip or tell tales, because he was very much a team man, doing what he could for the expedition, but his account, unlike all others, is very raw and direct. He speaks to us in

these pages from Everest.

The later letters (the last is 26 June 1953, nearly a month after the summit achievement) cover the walk out to 'Katmandu' and the team's growing realisation of the storm of excitement and acclamation they had created. Lowe also highlights two rather distasteful subsequences to the successful ascent. Tenzing was born Nepalese, but he lived in India, so where he belonged was not clear. Both countries claimed him for nationalistic reasons and stated that Tenzing was first to the summit, and even that he hauled Hillary up. The expedition members knew that Hillary had led all the way, but since it was a team effort they would not reveal who actually first set foot on the summit. The media frenzy both during and after the expedition is also described, showing that journalistic competition and underhand tactics are nothing new.

There is no indication in the letters that Lowe resented any of the tasks he was given, or the fact that he had no summit chance. He wanted to get as high as possible and he did manipulate circumstances and expedition needs to reach the South Col and then 27,900ft on the final carry, but essentially he was willing to do whatever the team needed. Given the opportunity he would likely have reached the summit, but there is no doubt that Hillary was by far the fittest climber near the end of the expedition, and Lowe was probably more worn out from the Lhotse face than he realised. But his fitness and determination allowed him to spend four nights close to what is now known as 'The Death Zone' at 8000m, supporting the successful summit climb. Lowe does seem to have acclimatised very well to high altitude.

George Lowe's *Letters from Everest* are not only an enjoyable read, but they offer great insight into a previous world. Not all archival material is so informative. To Lowe and the other climbers, teamwork was essential, and in an individualistic age it is good to be reminded of the positives of working together. These letters reveal a different, simpler world, one where George Lowe was very much at home.

Graham Langton

Charles Brasch. Journals, 1938–1945

CHARLES BRASCH

*With an introductory essay by Rachel Barrowman**Transcribed by Margaret Scott**Annotated by Andrew Parsloe*

Dunedin: Otago University Press, with the Hocken Collections, 2013

Hardback | 646p. | ISBN 978 1 877372 84 1 | \$60

Not least among Charles Brasch's many contributions to New Zealand's cultural life and development – his poetry, the editorship of *Landfall*, the support given to individual writers and artists, the gifts of books and paintings, and his generous endowments – was the bequest of his papers to the Hocken Library. Covering almost every aspect of his personal and literary life from early manhood right up to his death in May 1973, they are rivalled in fullness and significance only by those of his near contemporary Frank Sargeson (1903–1982), now in the Turnbull Library. Last year their importance was recognized by inscription in the UNESCO Memory of the World's New Zealand Register.

At the collection's heart is a series of personal journals that Brasch kept intermittently from 1931, but then more or less continuously from 1938 to 1973, thirty-six volumes in all. Scholars had long been aware of the journals' existence, keenly anticipating what they might reveal of Brasch's intensely private life, as well as possible revelations about New Zealand's literary world. However, they were balked by the thirty-year embargo imposed by Brasch himself that was not lifted until 2003. To an extent, this lack of access was mitigated by the posthumous publication (1980) of *Indirections*, his elegantly written autobiographical memoir. However, this ceased with Brasch's return to New Zealand in 1946, shortly before he began his editorship of *Landfall*, the first issue appearing in March 1947.

Now we have the partial publication of the journals themselves, comprising the eight volumes covering his years in England from 1938 to December 1945. They are the natural starting point for publication, as these were the pivotal years in Brasch's search for a purpose and direction to his life. As a man of substantial independent means, or at least the prospect of them, as Rachel Barrowman points out in her excellent introductory essay, on the face of it he had many more options than most. He was, however, limited by his father's business expectations (eventually shaken off), an overwhelming attachment to New Zealand that was to preclude an expatriate life, a less than robust

physical constitution, and though possessed of a strong poetical impulse, an almost debilitating lack of confidence in his own talent.

The backdrop was the lowering clouds of war that were to envelop Europe. For the next seven years, the conflict's progress was anxiously followed by Brasch, and perversely it gave him time to find a path. His main occupations were working with problem children at the Abbey School, first at Little Missenden and then Grayshott. After wrestling with his conscience, he registered for military service in July 1940 only to be rejected on grounds of ill-health (emphysema). He then enlisted for a short while as a firewatcher with the ARP, before finding employment for the rest of the war as an intelligence analyst at Bletchley Park. However, these (especially the last) figure lightly in the entries. Rather, it his personal, social and literary life, including his difficult attempts at poetry and other writing that are the journal's main preoccupations. The entries, sometimes daily but made at least every few days, comprise, as one reviewer has already put it, a kind of extended conversation by Brasch with himself about himself and those around him.¹ The cast of available friends and relations was impressively large (289 are listed), including his close friends Roger Cox – 'artist-philosopher', the classical scholar Colin Roberts, poet Edith Scovell, and John and Anne Crockett (playwright and dancer respectively) amongst others. He also developed a long and close connection with the Adelphi Players, for whom he was to write and even tour. Also on hand were his older cousins: Esmond, Mary and Dora de Beer. Denis Glover, then in the navy, would appear sporadically, as did his much younger cousin Tim Thompson, serving in the merchant marine. On the scene, too, were Jack Bennett and Ian Milner, old Waitaki friends. By far his closest relationship, however, was with his young sister (Lesley) Lel, who for a time had flatted with him in London. Her death there on 22 January 1939 at the early age of twenty-seven from a tubercular condition precipitated the journals' most harrowing entries, so full of remorse and anguish that they are almost unbearable to read.

That Brasch originally wrote with an eye to publication is doubtful, but he wrote with intense feeling for person, place and season, always economically and generally gracefully, at times poetically. His entry for 1 August 1943, for example:

We gathered plums & apples from trees that stood among the wheat. The lavender in flower beneath the kitchen window, small pink convolvulus twined through it. I wore shorts, my Hawaiian short, & no shoes — and O the luxury of going barefoot.

His introspection and lack of self-assurance are well reflected in a passage from 1 May 1941:

How hard it is to live one's *own* life. Continually I find myself trying to live other people's lives, fragments of theirs that have broken into me & pushed mine aside; once it was Shelley's; & there was Katherine Mansfield's; Virginia Woolf's when I read her books (as I have been rereading *To the Lighthouse*); and often Rilke's, when I read him — or still more when I read about him. But it is false; none of them are me. And yet, where is my life? What is it?

Yet, in the end Brasch did find a way; a direction and purpose suited to his talents began to emerge. As early as 1943 Denis Glover and then Jack Bennett were raising the possibility of his editing a New Zealand literary review, necessitating return to the land of his birth. Combined with the option of writing there his own, New Zealand poetry, this was an increasingly attractive proposal. Till then, the journey had been long and tortuous, but it is still one well worth following through a most remarkable journal.

The journals have been handsomely produced, a credit to those responsible. Their publication has been a labour of love, a family affair almost. The Hocken Collections was Brasch's best loved of institutions; the transcriber, Margaret Scott, who made her reputation transcribing Katherine Mansfield's letters, was a close family friend; whilst her daughter Rachel is the Otago University Press's Editor. As well as Barrowman's essay, Andrew Parsloe has annotated the entries with exemplary conscientiousness and provided extensive notes, greatly adding to the journals' usefulness.

There are just two caveats, however. The most surprising is the lack of a full index. While this is in part offset by Parsloe's list of *dramatis personae* in alphabetical order with biographical notes and page references, there is no provision for subject or place entries, for example, the Adelphi Players or Bletchley Park. Here one has to have recourse to the chronology, but this is at best a partial substitute. A second drawback is the absence of a clear statement of editorial policy, particularly in relation to the transcriptions. These have every appearance of thoroughness and care, but in a publication of this kind it would be helpful to know, for example, how corrections, omissions, expansions, contractions and normalisations have been handled. This is, or should be, standard documentary editing practice. And little is said about the nature of the original manuscript journals.

None of this, however, detracts from an impressive achievement in bringing before us one of the great personal documents of twentieth-century New Zealand.

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Endnote

1. Lawrence Jones, *Otago Daily Times*, 21 December 2013.

Exhibits in Archives and Special Collections Libraries

JESSICA LACHER-FELDMAN

Chicago: Society of American Archivists, 2013.

208p. | ISBN 1-931666-64-4 | US\$69.95 (\$49.95 SAA members)

Exhibitions are an important way to promote, and provide safe access to, unique and rare documents and books held in archives and libraries. However, there has been a dearth of information about how to go about producing good quality, professional-looking exhibitions in this context. The practice of art galleries and museums can provide some assistance, but exhibitions of documentary heritage have their own distinct challenges, not least because they are not the primary focus of their institutions. This book goes a long way to filling the gap.

I wish it had been available when I first started preparing exhibitions in the early 1980s. This is such a practical and confidence-building guide to the whole business, from the planning stages, through the design process, to practical installation. It distils almost all the experience of my working life. Even the theoretical first chapter (Exhibit Philosophy and Theory) quickly provides arguments that might be useful in justifying a programme to an unsympathetic funding body. 'In short, we exhibit because we want to disseminate knowledge, share excitement, and provide entertainment to an audience. It is a natural extension of the work we do in providing access to rare materials for researchers' (p.9)

The author's enthusiasm is evident throughout. Enjoyment is a key factor in her reasons for exhibiting. She describes the work as a creative outlet, and encourages archivists to 'explore creative choices and artistic expression in a way that may not be possible in other aspects of archival work' (p.11). However, she does not leave her readers feeling inadequate, but provides whole chapters on tools for effective exhibit planning (chapter 4) and labels, design and layout (chapter 6), where very practical advice is provided.

The installation of the exhibition is not the end of the process. There are also chapters on online exhibits, on promotion and marketing, and on the value of public programmes, not to mention on the importance of a thorough evaluation at the end of the process. 'From the real to the virtual' is the title of chapter 7, which is an excellent summary of the fast-changing world of the online exhibit. It covers the reasons for an online presence and offers ideas of how to go about achieving that, but it does not include specific technical information. She explores the increasing potential for not simply replicating the physical exhibition,

but expanding on it, in 'the concept of depth vs. surface' (p.82)

This book is also, and perhaps unexpectedly, an engaging read. I had delightful moments of recognition, as she described some of the challenges as well as the success of exhibition work. One of these was when she discussed the issue of font size, one of my own obsessions. 'A good rule of thumb is to start with an 18-point font and begin testing the results to see if the size works for your circumstances'. My own thoughts entirely!

One of my other moments of empathy was the discussion on who will make this exhibit happen and the value of teamwork. A sole charge archivist or librarian will have no choice, but when there is a team there is much to be gained from collaboration. I have come to see the benefit of a variety of talents and skills in my own situation. So a statement like 'The team approach allows for several sets of eyes to review the project from start to finish, including design, editing, layout, and every other aspect of the work' (p.47) certainly resonates with me.

Like any successful guide, this book also works well as a tool to use for specific questions. Its layout encourages a dip-in mentality, with lists provided in framed boxes, such as 'common tools to build better exhibits' (p.49–51) or 'seven essential elements' on exhibition promotion (p.90–91). In addition, there are very useful sample policies in the main text itself, as well as sample forms, supply lists and bibliographical resources added as Appendices.

There are small case studies distributed throughout the book, as well as three chapter-length discussions of exhibitions written by those involved in putting them together. These naturally have an American focus, although the principles are perfectly applicable to a wider professional audience. Personally, I found the case studies less compelling than the main text, but other readers might find examples more useful than generalisations.

If there is a weakness in this guide it may be in the area of preservation. While the author does carefully refer to preservation standards and provides advice on how to make very basic book supports, I was left with a sense of something missing. Knowing what you don't know is a vital element of preservation awareness, and the possible damage caused by thinking you can easily create your own book supports made me nervous.

My other quibble concerns the illustrations. While there are lots of photographs, they are all in black and white. How much more inspiring the exhibitions would have looked had they been shown in colour!

Presumably, this was a cost consideration, but an unfortunate result is that the exhibitions just don't look very exciting.

However, these are largely minor defects in an otherwise essential book for all archives and special collections. It will be as useful for the sole practitioner with one display case and no budget as for an institution with a well-established exhibition programme. The author teaches exhibit workshops, and her experience shines through. Her hope that 'if this book empowers and inspires you to create drama and dynamism where sometimes little exists, it will have succeeded' is amply justified.

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Archives and Societal Provenance: Australian essays

MICHAEL PIGGOTT

Oxford: Chandos Publishing, 2012

334 p. | ISBN: 978-1-84334-712-5 (print)

ISBN: 978-78063-378-7 (online)

£60.00 | US\$100.00 | £70.00

There is more to the provenance of a record than the name of a document creator or a record keeper. Around the person or organisation that archivists habitually think of as The Provenance there is, as Chris Hurley has put it, an 'ambience', an entanglement of people, practices, technologies, laws and institutions, histories and myths so significant to the production, use, and interpretation of the record that it could be said each record and body of records has a societal provenance. Michael Piggott uses this concept of societal provenance, first introduced into the profession's discourse by the Canadian archival science scholar Tom Nesmith, as the overarching theme uniting a collection of essays which address aspects of recordkeeping in Australia. They culminate in an epilogue of universal relevance as Piggott, drawing on his own experience, turns attention to the recordkeeping that anticipates and follows death, and muses on what leads to aspects of some people's lives persisting in recorded memory long after those who have known them have themselves passed away.

Divided into four parts, *Archives and Societal Provenance* pulls together a mixture of new writing, and revamped earlier work published or presented orally by this highly respected and influential Australian archives practitioner, teacher, and scholar. The first part, titled 'History', begins with an essay that focuses attention on four major themes in Australian recordkeeping. These are: the recordkeeping legacy brought to Australia by Governor Arthur Phillip and the 'colonising British' in 1788; the Australian populace's attitude to bureaucracy, which combines high expectations of government with a paradoxical antipathy towards 'red tape'; the importance of immigration as both shared experience and impetus for records creation; and the effects of the First World War on recordkeeping and building national archival collections. Following these are essays on the visit to Australia by Theodore Schellenberg in 1954, and on the archives-history nexus. Then, finally and delightfully, Piggott has written about the memories, myths, and records created and re-created in the days and decades following future Prime Minister Bob Hawke's purportedly naked dip in the lily pond at University House whilst

studying for a PhD at Australian National University in 1957.

Three essays comprise part two, 'Institutions'. The first reflects on the history of archive and library relations, and on the sometimes bitter personal character of public debate regarding the status of archives. This was revealing to me and left me wondering about the personal dynamics at work in New Zealand's relatively unexplored history of library and archive relations. The second essay considers the meanings, benefits, and challenges associated with the establishment of university-based prime ministerial libraries during the late twentieth century; and the last, returning to the war theme, describes the operations of the Australian War Records Section during the First World War and introduces the idea of 'sacred archiving' in its discussion of the founding of the Australian War Memorial. Three further essays under the title 'Formation' follow, focusing on the destruction and retention of census returns, the documenting of Australian business, and significant developments in appraisal. Each reflects on the 'deliberate or other processes' that bring a body of records into being and lead to its acquiring archival status.

Frank Upward's records continuum model is the subject of the first essay (of which more later) in the fourth and final part of the volume. Titled "Debates", this focuses on issues in Australia's archival discourse referred to earlier, but only here becoming the centre of attention. An essay on the Australian composer, performer, and 'auto archivist' Percy Grainger provides an opportunity to consider ideas of record creator as remembrancer and record as artificial memory. Following this, there is an essay on collecting archivists, a part of the Australian archives community whose practices have been much criticised by the mainstream. Piggott, acknowledging the problem, comes to the defence of collecting archivists, pointing out that at least some are addressing the issues even as they struggle to achieve and maintain the support of their governing bodies. Moreover, he asks, who else but these 'magpie' collectors would document the lives of 'ordinary Australians'? In the essays that follow, Piggott calls for more attention to documenting Australia's recordkeeping history, and for the adoption of an expansive concept of record that would give the same value to indigenous recordkeeping practices as it currently gives to the practices of Western societies.

Piggott's writing is a pleasure to read. There is something very human and accessible about the way he combines an easy style – and occasional vernacular turn of phrase – with engaging subject matter and personal reflection. He avoids laboured theoretical discussion in favour of story-telling and reminiscence sprinkled with apt allusions

to their theoretical significance. Personally, I would have liked more theoretical reflection, but Piggott may be right in his belief that few archivists share this academic taste for abstraction. Nevertheless, given the book's title, I had hoped that there would be more about societal provenance as a concept, paying fuller attention than it does to Chris Hurley's writings on parallel provenance and ambient context, and how narrative may relate to metadata in revealing societal provenance. I had also hoped for a closer look at Frank Upward's continuum theory, with more explicit illustration of its relevance for a segment of the archives community to which it has not yet spoken, at least not in a language easily understood by that audience. Although a whole chapter is devoted to Upward's work, Piggott does not discuss continuum theory in its now more mature state, but concentrates on the records continuum model. Upward's more recent continuum thinking has de-centred the records continuum and, in becoming more expansive, provided context for richer readings. Nevertheless, Piggott is right to draw attention to the difficult language used to communicate continuum theory, recognising that this has affected its understanding and acceptance in Australian recordkeeping discourse and practice. Weaving together these theoretical strands in recent Australian writing is, however, not what Piggott's book sets out to do. Instead, with Nesmith's idea of societal provenance as a fairly loose binding, Piggott contributes importantly to a discourse concerned with the history of Australian recordkeeping and advocates change in light of the lessons to be learned from that history.

New Zealand stands always in relation to Australia. Politically, commercially, professionally and personally, our experiences are entangled with theirs. Michael Piggott may have sub-titled his book *Australian Essays*, but eighty percent of this book still seems to speak directly to me as a New Zealand archivist. Australians and New Zealanders have different stories to tell, but we share the same recordkeeping traditions – and the same challenges. This very readable, deeply informed, and thought-provoking book written by one of our most highly respected cousins in The Western Island is highly recommended reading for all New Zealand archivists.

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Exhibition Review

Logs to Blogs: Diaries from the Turnbull Library

Turnbull Gallery, July 29th to September 28th 2013

Exhibition review and interview with David Colquhoun, Curator Manuscripts, Alexander Turnbull Library

From tiny freeform marginalia to the meticulous documenting of shipboard activity; from the scribbles of idle children to the binary representation of social consciousness. With intended audiences from only the diarist through to the ubiquitous masses in the digital domain, the Logs to Blogs exhibition brought them all together.

The range of objects in the Logs to Blogs exhibition represented not only a linear trajectory, highlighting changes over time in recording personal and public memory, but also how they exist as totems of commentary on our social history. The exhibition arose from David Colquhoun's research interest in forms of personal record keeping. David, editor of Jack Lovelock's diary *Running on Air*, stressed the exhibition concept as two-fold: first, to use archives to tell the history of a story; but also, and equally important, to emphasise the *story of the archive*. The exhibit he stated 'was about both about diary keeping, how and why people kept diaries and the formats they used for record keeping, as much as it was about the stories contained within them'.

The Logs to Blogs exhibition displayed a wide and contrasting range of items from the Turnbull collections: from log entries written by Second Lieutenant Zachary Hicks of the *Endeavour* at Tolaga Bay in 1769 to Sarah Laing's blog *Let me Be Frank – Reading, Writing, Parenting, Angsting*; from Iraia Te Whaiti's diaries of Maori life in Wairarapa to early settler Ellen Petre's 1842 account of her first year in Wellington. Of the selection, David said 'we deliberately resisted the urge to choose collection objects purely on the basis of aesthetic', '... there was an expectation that certain works held in the Turnbull, such as the beautifully illustrated and much reproduced Bambridge journals would be included because of their attractiveness, but that was not what this was about, it was just as important to highlight the words, to read the stories.'

The exhibition, as its name suggests, included blogs, reflecting David's interest in personal recording mediums and their future direction. They were included to highlight the contemporary context of personal recordkeeping and, according to David, show that many of the diary keepers would probably have embraced social media had they been



Figure 1: L-R: James Cox in 1921, 1/2-164539-F; title page of Alice McKenzie's first diary, 1888, MS-1184; Mary Ann Eleanor Petre, 1842, 1/2-047261 F. Alexander Turnbull Library.

writers of our time.

David also noted the strong element of biography in some diaries; an underlying feeling by the authors that, perhaps one day, their personal records may be read more widely. While many diaries appear to close off outside audiences, the quality of their writing and the attention to detail belies that they were ever intended for the writers' eyes only. One author, said David, went to the extent of having her handwritten diaries typed up. Other diarists in the exhibition, such as Alice McKenzie, regardless of intended audience, had no choice, being unable to shield her private thoughts from the prying eyes of her brothers.

Imaginative, successful public programming accompanied *Logs to Blogs*. They included talks by academics Dr Kate Hunter and Professor Peter Holland; both used early New Zealand diaries for their publications. Professor Tony Ballantyne talked about colonial settlers' diaries and their uses in his scholarly research. Sarah Laing, a novelist, short story writer and cartoonist, provided perspective on the art of sharing in a digital space, whilst Katrina Young-Drew, Linda Forbes and Dylan Owen, from the National Library's Services to Schools, all talked about the success of recent popular (often hilarious) diary-based literature.

There are unique challenges in exhibiting documentary heritage, not least the restriction to single page opening and static display of a format originally intended to be tactile and movable. In *Logs to Blogs* these challenges were partly mitigated by the development of additional content. Material from Turnbull's pictorial collections was used to support the diarists' stories; and a tablet screen in the exhibition space featured extracts from six diarists. The production of an e-book titled



Figure 2: L-R: Detail of an entry by Harry McNeish, 1 Aug 1915, MS-1389; German postcard featuring Jack Lovelock, 1936, MSX-2261-076; Lovelock Papers. Detail of a portrait of an unidentified Maori chief, from the Thomas Laslett journals, 1833, MS-Papers-8349-1. Alexander Turnbull Library.

Personal Perspective: Diaries from the Turnbull was a late addition. David said the decision to produce an e-book ‘allowed us to layer a greater level of context around the exhibited objects and provided the reader/viewer, the opportunity to engage with more of the exhibition content in a different format.’ Another challenge was the text-heavy nature of the items displayed; *Logs to Blogs* resisted the urge to over-label and over-transcribe the works on display, balancing successfully readability and aesthetic.

A number of the works in the exhibition stood alone as discrete objects, yet there was still the issue of communicating their wider provenance and intrinsic record quality. How to ensure exhibited archives demonstrate their relationship to record series and their value as evidence is part of ongoing scholarly discourse. Both Agnes Bennett and Jack Lovelock’s diaries form part of a wider body of papers held by the Library. David felt that, although *Logs to Blogs* didn’t entirely resolve the communication issue, the layered programming and use of e-books went a long way towards contributing context-rich provenance to the individual works.

There is a dichotomy in the exhibition of documentary heritage materials. While outreach is crucial in exposing and illuminating the collections of cultural institutions, their security and preservation must also be paramount. The Turnbull Gallery (site of the *Logs to Blogs* exhibition) is upstairs on the second floor of the National Library building. Finding the exhibition involved by-passing the obvious galleries on the ground floor, heading up two flights of stairs, through the security gates,

and walking to the back of the Turnbull research area. While directional signage certainly helped, the National Library could do more to consider the allotment of exhibitions to their specific gallery spaces. Logs to Blogs, conceptually and physically, would have been much better served by ground floor gallery placement. This criticism no doubt stems in part from my own personal lament at the loss of the historical gallery space on the ground floor dedicated to Turnbull exhibitions.

Logs to Blogs not only illuminated the stories in the exhibited objects, but also exemplified the changing formats of recorded memory. This exhibition is not the end of thinking about diaries for David. He intends to continue his research and has planned future talks on the subject. David feels there is much more to explore about New Zealand diary keeping and, after reviewing Logs to Blogs and talking with David, I couldn't agree more.

Details of up and coming exhibition programming, as well as a downloadable copy of the associated Logs to Blogs e-book can be found on the National Library website: www.natlib.org.nz.

Shannon Wellington

Notes on Contributors

Felicity Barnes is a historian at the University of Auckland, with a particular interest in imperial connections and settler cultures. She has published *New Zealand's London: A Colony and its Metropolis*, and is now working on a project examining issue of culture and identity in New Zealand, Australia and Canada

Theresa Graham is Team leader, Library Collections at the Auckland War Memorial Museum / Tamaki Paenga Hira. Theresa has worked extensively in the documentary heritage sector at the tertiary and local government level in Auckland. She was a foundation member of The Guardians Kaitiaki of the Alexander Turnbull Library and of The Archives Council Te Rua Wānanga and is currently president of the ARANZ Council.

Catherine Jehly (Te Arawa) is the Collections Manager at Te Awamutu Museum and is responsible for the museum's collections and research service. She has over 10 years experience in museum collection management, previously working as Archivist at Te Awamutu Museum and Assistant Curator Maori / Taonga Database at Auckland Museum. Catherine holds an Honours degree in Social Anthropology and Maori Development and a Master of Information Studies. She is passionate about community archives, taonga Maori and digital access to heritage collections.

Eric Ketelaar is Professor Emeritus at the University of Amsterdam, where from 1997 to 2009 he was Professor of Archivistics in the Department of Mediastudies. As a honorary fellow of his former department he continues his research which is concerned mainly with the social and cultural contexts of records creation and use. Eric served the International Council on Archives during twenty years in various positions, before being appointed Honorary President of ICA in 2000. He has served the Royal Society of Dutch Archivists as Vice President, and President. He has been a member of the European Commission on Preservation and Access, president of the Records Management Convention of The Netherlands, and chairman of the DLM Forum Foundation. From 2001 to 2013 he was one of the editors-in-chief of Archival Science. He is member of the experts' panel on "The Status and Future of Canada's Libraries and Archives" established by the Royal Society of Canada.

Graham Langton, a former teacher at secondary and tertiary levels, and for many years a house husband, has been at Archives New Zealand in Wellington for over ten years. He has multiple degrees in history, gives many talks to community groups about research and New Zealand history, and writes about various aspects of New Zealand history, especially mountaineering.

Georgia Prince is the manager of Sir George Grey Special Collections at Auckland Libraries. She has particular responsibility for the rare printed collections and co-ordinates the regular exhibition programme. Her background includes periods as map librarian and manuscripts librarian with these collections, as well as rare books librarian.

Rebecca Rice is Curator Historical New Zealand Art at Te Papa Tongarewa. Prior to this she was based at Victoria University of Wellington where she worked as a Fractional Lecturer in Art History and as Collection Officer for the Victoria University Art Collection. She completed her PhD in Art History in 2010, titled 'The state collections of colonial New Zealand art: intertwined histories of collecting and display'. Rebecca writes regularly on colonial New Zealand art and exhibitions in both local and international publications.

Kay Sanderson is a PhD student in the School of Information Management at Victoria University of Wellington. Her research is concerned with the materiality of digital heritage objects. On one level it is an investigation of how evidence emerges when a historical researcher interacts with the physical and digital things she encounters in archives, libraries and museums. On another it is a philosophy led conceptual analysis of archives domain theory and practice which explores the validity of the archives domain's traditional discourse of differentiation and the potential for replacing it with a discourse of convergence capable of cutting across the heritage collecting domains.

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

Shannon Wellington currently teaches and researches in the field of Archival Science and Preservation Management at Victoria University of Wellington. Shannon holds a PhD in Museum and Heritage Studies from Victoria University, her current research looks at aspects of integration between galleries, libraries, archives and museums with a particular focus on advocacy, outreach and exhibition in documentary heritage institutions.

