

parbica
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About PARBICA

The Pacific Regional Branch of the International Council on Archives (PARBICA) formed in 1981 to carry out the aims and objectives of the International Council on Archives in the Pacific region. PARBICA's main objective is to build relations and provide support for those concerned with the administration and preservation of records, and to promote the management and use of records and archives more broadly.

As the largest and most diverse geographic region of the ICA's 13 regional branches, PARBICA provides a vital link for archivists and records managers from across the Pacific to meet, network together and support each other in advocating good records management and the effective use and preservation of the Pacific's unique and irreplaceable documentary heritage. PARBICA members include government archives, non-government archival institutions and associations, and individual members.

PARBICA Bureau

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National Archives of Fiji

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Tuvalu National Library and Archives



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Message from the PARBICA President

Bula Vinaka!



Welcome to the fifth edition of PARBICA's Panorama Annual.

Records and archives form an essential and significant part of a nation's information resources, and programs for their management and use should be integral parts of the national information

infrastructure. When procedures and programs are successfully implemented to govern the management of both archives and current records, cultural, social, and economic benefits and efficiencies accrue.

As archivists and information professionals in the Pacific, we know that recordkeeping regimes in our region are not all they should be. Poor records are at the core of problems that many of us will recognise. They hamper efforts to formulate sustainable and effective plans for economic growth and societal development. They enable fraud or mismanagement to occur and then prevent oversight bodies from establishing the culpability of those involved. Poor records hinder the ability of authorities to guarantee the rights and entitlements of their citizens. There is also a cultural dimension. The loss of recorded culture very often means the devastating loss of that portion of Pacific heritage.

Along with our Pacific tendency to ignore recordkeeping is another more worrisome trait, that is, expecting technology to solve all our recordkeeping problems. This is a very tempting, but flawed, idea. Because technology is less like a magic wand and more like a magnifying glass, it won't magically take away our problems. Rather it will amplify and broadcast them so that everyone can see them.

But these problems can be fixed, and archivists and information professionals have a critical role to play in the solution. We know that the root of these problems is the absence of a nation-wide records management policy that is consistently applied across all government agencies.

We also know that the core principles and requirements of a strong recordkeeping policy remain, regardless of format and technology. The solution lies in the governance arrangements we have in place for our existing paper records.

We are not experts in every part of government but we are experts in the procedures and programs that successfully govern the management of both archives and current records. I encourage you to talk to your colleagues about your expertise. Build relationships and work with them to improve the recordkeeping regime in your part of the Pacific.

If we all do this, imagine the difference that we can make together.

Vinaka Vakalevu,

Opeta Alefaio
National Archivist of Fiji
President, Pacific Regional Branch of the
International Council on Archives

Message du président PARBICA

Bula Vinaka!

Bienvenue dans la cinquième édition annuelle de Panorama de la PARBICA.

Les archives et les documents sont un élément clé et essentiel des ressources documentaires d'une nation et les programmes de gestion et d'utilisation de ces archives doivent entièrement s'intégrer aux infrastructures d'informations nationales. Lorsque les procédures et les programmes permettent une bonne gestion des archives et documents actuels, les capacités et l'efficacité d'un point de vue culturel, social et économique s'en trouvent renforcés.

En tant qu'archivistes et professionnels documentaires du Pacifique, nous savons que les moyens d'archivage des documents dans notre région ne sont pas toujours des plus efficaces. Un archivage médiocre engendre de nombreux problèmes que bon nombre d'entre nous connaît trop bien. Il freine les efforts d'élaboration de programmes durables et efficaces de croissance économique et de développement de la société. Il encourage la fraude ou la gabegie et empêche les organes de contrôle d'établir la culpabilité des personnes impliquées. Un archivage médiocre entrave les efforts des autorités à garantir les droits de leurs citoyens. Ce problème revêt également un aspect culturel. La perte d'archives culturelles est très souvent un désastre pour l'héritage culturel du Pacifique.

Dans la région, nous avons souvent tendance à déprécier le rôle des archives sans parler du fait que nous pensons souvent à tort que la technologie saura résoudre tous nos problèmes d'archivage. C'est très tentant de penser de la sorte mais ce n'est pas viable. En effet, la technologie est une loupe plutôt qu'une baguette magique et elle ne peut

en aucun cas résoudre nos problèmes comme par miracle. En fait, elle amplifie et diffuse les problèmes, les rendant encore plus visibles.

Pourtant, ces problèmes peuvent être résolus et les archivistes et les professionnels documentaires détiennent les solutions. Nous savons que ces problèmes résident dans l'absence d'une politique nationale de gestion des archives qu'il faudrait mettre en œuvre de manière homogène au sein de toutes les agences gouvernementales.

Nous savons également que les principes et exigences essentiels d'une politique d'archivage solide doivent être respectés, quels que soient le format et la technologie utilisés. La solution repose sur les dispositions prises en termes de gouvernance pour les archives au format papier que nous possédons déjà.

Nous ne sommes pas des experts dans tous les domaines de travail du gouvernement mais nous sommes des experts dans les procédures et les programmes de bonne gestion des archives et documents actuels. Je vous encourage donc à discuter de vos compétences avec vos collègues. Nouez des relations et travaillez avec eux pour améliorer les procédures d'archivage dans votre région du Pacifique.

Si chacun de nous agit dès maintenant, nous pouvons, ensemble, changer les choses.

Vinaka Vakalevu,

Opeta Alefaio

Archiviste national à Fidji
Président de la branche régionale du Pacifique de l'ICA
(Conseil international des archives)

Greetings from the ICA President

Dear Pacific colleagues



I recently delivered an address in Australia's Parliament House on the topic of government-citizen engagement and I would like to share some of the ideas from that address with you. I am aware that not all members of PARBICA work in the government sector but we are citizens of various jurisdictions and we are all information professionals.

So I hope you will relate to at least some of these ideas.

Right now we are living in the information society. Just as we need resources such as water and energy, information itself has become essential for every aspect of our lives. It underpins our basic individual human rights, our economic prosperity and national security.

We expect access to justice; we expect our rights and entitlements to be both recognised and protected; we expect to be enfranchised in our system of democracy and able to access our cultural heritage; we expect our public institutions to be robust, efficient, accountable and free of corruption and, importantly, open to public scrutiny in the interests of the people they serve. All of these expectations, particularly in the digital age, are secured by open and transparent access to government information. This information must be complete, accurate, authentic and most importantly publicly accessible.

There are some notable international developments that are worth discussing in this context. In 2015, the United Nations introduced Sustainable Development Goals. These 17 goals are designed to end poverty, protect the planet and ensure

prosperity for all as part of a new sustainable development agenda. They are underpinned by governments acting to manage their information resources properly, to benefit citizens through effective information management.

The Open Government Partnership is an international initiative established in 2011. It aims to secure commitments from governments to promote transparency, empower citizens, fight corruption and harness new technologies to strengthen governance. Seventy countries have now signed up to the Open Government Partnership.

UNESCO has called on all member states to preserve and respect their cultural documentary heritage as a means to uphold the human rights of all citizens and to enrich the economic and cultural prosperity of all. A recommendation passed in 2015 by UNESCO concerned the preservation of, and access to, documentary heritage, including in digital form. This documentary heritage includes government records and UNESCO calls upon memory institutions, such as national archives, to recognise the fundamental importance of archives, not as historic curiosities, but as the foundation for good governance.

Through my address I hoped to emphasise the idea that success in the information society – at the economic, cultural, social and individual levels – depends more and more on our access to and use of reliable information. By sharing some of my address with you, I hope that I have given you some ideas on how to promote the importance of information in your own part of the Pacific.

David Fricker

President, International Council on Archives
Director-General, National Archives of Australia



Salutations du président de l'ICA

Chers collègues, chères collègues du Pacifique,

Ayant récemment pris la parole devant le Parlement australien sur le thème de l'engagement des gouvernements et des citoyens, je souhaite partager avec vous quelques idées et réflexions que j'ai alors évoquées. Je sais bien que tous les membres de la PARBICA ne travaillent pas pour le secteur public mais chacun de nous est citoyen d'un pays et d'un territoire et nous sommes tous des professionnels documentaires. Alors j'espère que certaines de ces idées éveilleront votre intérêt.

À l'heure actuelle, nous vivons dans une société de l'information. Tout comme les ressources énergétiques et l'eau nous sont indispensables, les informations aussi sont devenues un élément essentiel de tous les aspects de notre vie. C'est sur elles que reposent nos droits humains individuels de base, notre prospérité économique et notre sécurité nationale.

Nous estimons avoir un droit d'accès à la justice, nous pensons que nos droits doivent être à la fois reconnus et protégés, nous considérons comme normal d'avoir le droit de vote dans le cadre de notre système démocratique et nous jugeons normal d'avoir libre accès à notre patrimoine culturel. De même, nous voulons des institutions publiques fortes, efficaces, capables de faire face à leurs responsabilités, qui ne soient pas corrompues et qui soient surtout disposées à se soumettre à un examen rigoureux et minutieux du public dans l'intérêt des citoyens qui bénéficient de leurs services. À l'ère du numérique, un accès ouvert et transparent aux informations gouvernementales peut répondre à toutes ces attentes. Ces informations doivent être exhaustives, précises, authentiques et surtout accessibles au public.

Des évolutions notables à l'échelle internationale méritent d'être mentionnées dans ce domaine. En 2015, les Nations Unies ont introduit un ensemble d'Objectifs de développement durable. Au nombre de 17, ces objectifs ont été définis dans le cadre d'un nouvel Agenda de développement durable et visent à éradiquer la pauvreté,

protéger la planète et garantir la prospérité de tous. Pour réaliser ces objectifs, les gouvernements se doivent de prendre les mesures nécessaires pour gérer correctement leurs ressources documentaires au bénéfice des citoyens et en adoptant des outils et méthodes de gestion efficace des informations.

L'initiative « Open Government Partnership » (partenariat pour un gouvernement transparent ou OGP) a été prise en 2011 à l'échelon international. Elle vise à obtenir des gouvernements l'engagement de promouvoir la transparence, de donner plus de pouvoir aux citoyens, de lutter contre la corruption et d'utiliser les nouvelles technologies pour renforcer la gouvernance. Soixante-dix pays ont rejoint l'Open Government Partnership.

L'UNESCO a appelé tous ses États membres à préserver et respecter leur patrimoine documentaire culturel pour plus de prospérité économique et culturelle et afin de garantir le respect des droits de l'homme et du citoyen. En 2015, l'UNESCO a formulé une recommandation concernant la préservation et l'accessibilité du patrimoine documentaire, quel qu'en soit le format, notamment numérique. Ce patrimoine documentaire inclut les documents gouvernementaux et l'UNESCO appelle les institutions mémorielles telles que les archives nationales à reconnaître l'importance fondamentale des archives, pas en tant que simples curiosités historiques, mais en tant qu'élément fondateur d'une bonne gouvernance.

Lors de mon allocution, j'ai insisté sur l'idée que réussir dans une société de l'information, sur les plans économique, culturel, social et personnel, dépend de plus en plus de notre accès à des informations fiables et de l'utilisation que nous en faisons. En partageant ici même avec vous quelques phrases de mon intervention, je souhaitais alimenter votre réflexion et vous donner des moyens de promouvoir l'importance des informations dans votre région du Pacifique.

David Fricker

Président du Conseil international des archives
Directeur-général des Archives nationales d'Australie



PARBICA Bureau in Review

Tēnā koutou, bula vinaka and warm Pacific greetings PARBICA colleagues.

Bureau changes

Anna Monson left her role as Acting PARBICA Secretary-General in August 2016. The Bureau thanked Anna for her contribution to running the Secretariat and PARBICA 16. We welcomed Stefanie Lash of Archives New Zealand into the role of Assistant to the Secretary-General. Many of you will have met Stefanie at PARBICA 16.

Fiona Gunn took six months leave of absence from the National Archives of Australia and the role of PARBICA Assistant Treasurer. In January 2017 we welcomed Talei Emberson, also of the National Archives of Australia, into the role to cover Fiona's duties.

Projects and partnerships

In August 2016 the National Archives of Australia submitted a successful project application on behalf of PARBICA and the ICA's Expert Group on Emergency Management and Disaster Preparedness. In PARBICA's *Recordkeeping for Good Governance Toolkit* four new modules are being developed which deal with identifying vital records, disaster planning, response and recovery. Through using these new modules, archives will be able to increase their disaster resilience and develop a disaster plan fit for the context and conditions of their institution.



[Above:] Current and acting staff of the PARBICA Secretariat. L-R: Talei Masters, Secretary-General, Stefanie Lash, Assistant to the Secretary-General, Katherine C'Ailceta, Acting Secretary General from July 2017 and Lillie Le Dorré, Acting Assistant to the Secretary-General from July 2017.

As with previous toolkit modules, a Pacific Island Country Reference Group will be convened to provide advice on the context, conditions and factors that need to be considered when formulating the modules. Resources have also been committed by Island Culture Archival Support and Archives New Zealand.

The Bureau is also working with the UNESCO Memory of the World Committee for Asia and the Pacific on initiatives that can benefit both organisations.

ICA Congress in Seoul, October 2016

PARBICA was well-represented at the ICA Congress. Bursaries to attend were awarded to PARBICA members Atarino Heliisar from the Supreme Court Library of the Federated States of Micronesia, and Florida Tamu from the Solomon Islands National Museum. In addition, Helen Walker, Fiona Gunn, Opeta Alefai, Brandon Oswald and Jason Flelo gave presentations at the Congress. You can find these presentations and some reflections from Florida Tamu on the PARBICA website.

PARBICA's 17th General Conference (PARBICA 17)

The Bureau focused heavily in 2017 on organising the PARBICA 17 Conference, 'Archives Engaged: Personal, professional, political.' The conference was held in Fiji from 4–7 September 2017. The Secretariat developed the conference program and looked after governance arrangements for the General Assembly. Together with a local organising committee the Secretariat established the location, dates, venue and cultural visits.

This year the Treasury has put even more effort into fundraising which is our only source of funding for the conference. Invitations to sponsor were sent to 75 organisations and the Bureau was pleased with the results. For the first time, the Treasury also prepared a short online film to advertise the conference. Funds raised are distributed to members through a process of applications for assistance.

The crowd-funding approach that was trialled in 2015 has been continued. In 2016 the Storikipa campaign raised funds for an airfare for Simiang Bunem, a records manager from the Department of Implementation and Rural Development in Papua New Guinea.

The PARBICA website and Facebook page keep you up to date with conference information. Our biennial conferences are the key events for keeping our network strong and successful. They enable us to meet and share approaches, successes and challenges.

If your institution and country is interested in hosting our next PARBICA conference in 2019, please contact the Secretariat for more information.

Communications

PARBICA's strength is its network and, to foster that network, we need to communicate regularly. As part of our survey of Category A and C members, the Bureau received feedback that members would like direct email communication as well as the more general web channels. The Bureau has tried to implement this suggestion with regard to PARBICA 17 communications. For this to work, the Bureau needs up-to-date email addresses for all members. Please take the time to ensure that yours is correct when you next renew your membership.

If you have things you want to share with the PARBICA membership – new projects, challenges, questions, successes, photos – use our communication channels to:

- share news on the PARBICA listserv:
<http://www.parbica.org/PARBICA%20Listserv.htm>
- like us on Facebook and post or share content there
- reach your audience with the #parbica hashtag on Twitter
- send website news or Panorama articles to the team at the National Archives of Australia:
PARBICA.Treasurer@naa.gov.au
- send pictures to upload to our Flickr account to
PARBICA.Treasurer@naa.gov.au
(<https://www.flickr.com/photos/67048204@N03/>)
- send items of interest directly to
PARBICA.Secretariat@dia.govt.nz

Nō reira,
Nā māua noa nā,

Talei Masters
PARBICA Secretary General

Actualités du Bureau de la PARBICA

Tēnā koutou, bula vinaka and warm Pacific greetings PARBICA colleagues.

Changements affectant le Bureau

Anna Monson a quitté son poste d'assistante du secrétaire générale de la PARBICA en août 2016. Le Bureau souhaite la remercier pour sa contribution à la gestion du secrétariat et sa participation à l'organisation de la conférence PARBICA 16. Elle a été remplacée par Stefanie Lash, des Archives de Nouvelle-Zélande, que nous avons été ravis d'accueillir dans son nouveau rôle. Bon nombre d'entre vous connaît déjà Stefanie Lash pour l'avoir rencontrée lors de la conférence PARBICA 16.

Fiona Gunn, des Archives nationales d'Australie, a pris six mois de congé et s'est absentée de son poste de trésorière adjointe de la PARBICA. En janvier 2017, nous avons eu le plaisir d'accueillir Talei Emberson, également des Archives nationales d'Australie, qui se chargera de remplacer Fiona.

Projets et partenariats

En août 2016, les Archives nationales d'Australie ont fait une proposition de projet au nom de la PARBICA et du conseil d'experts sur la gestion des urgences et la préparation aux catastrophes du Conseil international des archives. Cette proposition a été acceptée. Dans le cadre de la *boîte à outils de la PARBICA pour un bon archivage et une bonne gouvernance*, quatre nouveaux modules ont été préparés afin d'identifier les archives et documents indispensables et d'élaborer des plans de mesures d'urgence, d'intervention et de rétablissement en cas de catastrophes. Ces nouveaux modules permettront aux institutions d'archives de renforcer leurs capacités à faire face aux catastrophes et les aideront à développer un plan de mesures d'urgence adapté à leur contexte et à leurs conditions de travail.

Tout comme pour les précédents modules de cette boîte à outils, un groupe de référence de pays des îles pacifiques sera mis sur pied pour fournir des recommandations sur le contexte, les conditions et les facteurs à prendre en compte dans la conception des modules. La Island Culture Archival Support et les Archives de Nouvelle-Zélande ont également mis des ressources à disposition.

Le Bureau collabore également avec le comité national Mémoire du monde en Asie et Pacifique de l'UNESCO dans la mise en place d'initiatives pouvant bénéficier aux deux entités.

Congrès du Conseil international des archives à Séoul en octobre 2016

La PARBICA était amplement représentée au congrès de l'ICA. Grâce à des bourses octroyées à des membres de la PARBICA, Atarino Heleisar de la bibliothèque de la Cour suprême des États fédérés de Micronésie et Florida Tamu du musée national des Îles Salomon ont pu être présents. De plus, Helen Walker, Opeta Alefaio, Brandon Oswald et Jason Fello ont pris la parole lors du congrès. Leurs présentations ainsi que quelques idées et observations de Florida Tamu sont consultables sur le site Web de la PARBICA.

17e conférence générale de la PARBICA (PARBICA 17)

En 2017, le Bureau se consacre essentiellement à l'organisation de la conférence PARBICA 17 intitulée « Archives Engaged: Personal, professional, political » (Pour un engagement des archives sur les plans personnel, professionnel et politique). La conférence se déroulera à Fidji du 4 au 7 septembre 2017. Le secrétariat a déjà élaboré le programme de la conférence et a pris les dispositions de gouvernance nécessaires pour l'assemblée générale. Avec l'aide d'un comité d'organisation local, le secrétariat a décidé du lieu, des dates, des hébergements, des moyens de transport et des visites culturelles.

Cette année, le service de trésorerie a redoublé d'efforts pour collecter des fonds du fait qu'il s'agit de l'unique source de financement de la conférence. Des propositions de parrainage ont été envoyées à 75 organisations et le Bureau était ravi des réponses obtenues. Pour la première fois, le service de trésorerie a préparé un petit film diffusé en ligne pour promouvoir la conférence. Les fonds collectés ont été remis à des membres en réponse à des demandes d'aide.

Cette démarche de financement participatif testée en 2015 s'est poursuivie. En 2016, la campagne Storikipa a permis de lever des fonds pour l'achat d'un billet d'avion pour Simiang Bunem, un gestionnaire d'archives du ministère du Développement rural et de la Mise en œuvre de Papouasie-Nouvelle-Guinée.

Le site Web et la page Facebook de la PARBICA seront régulièrement mis à jour pour vous tenir informés de la conférence. Nos conférences biennales sont des événements importants qui donnent l'occasion à chacun d'entre nous de renforcer ses réseaux, garantie de notre réussite. Elles offrent également la possibilité de nous rencontrer et d'échanger, de discuter de nos approches, de nos succès et des défis à relever.

Si votre institution et votre pays souhaitent accueillir la prochaine conférence de la PARBICA qui aura lieu en 2019, n'hésitez pas à contacter le secrétariat pour plus d'informations.

Communications

La force de la PARBICA, c'est son réseau, et pour consolider ce réseau, il est essentiel de communiquer régulièrement. Dans le cadre de notre enquête auprès de membres des catégories A et C, le Bureau a reçu des réponses intéressantes selon lesquelles les membres souhaiteraient des communications directes par e-mails ainsi que des diffusions sur des chaînes Web générales. Le Bureau tente de mettre en œuvre ces suggestions pour les échanges lors de la conférence PARBICA 17. Pour ce faire, le Bureau a besoin des adresses électroniques correctes de tous ses membres. Merci donc de bien vérifier que celle que vous communiquerez lors de votre prochain renouvellement d'adhésion est correcte.

Si vous souhaitez échanger avec d'autres membres de la PARBICA, partager vos idées et réflexions, discuter de nouveaux projets et des défis à relever, poser des questions, faire part de vos accomplissements ou juste envoyer des photos, plusieurs moyens de communication s'offrent à vous :

- En partageant des informations sur le service listserv de la PARBICA à l'adresse:
<http://www.parbica.org/PARBICA%20Listserv.htm>
- En aimant notre page Facebook et en postant ou partageant du contenu dessus.
- En publiant sur Twitter à l'aide du hashtag #parbica.
- En envoyant des informations pour le site Web ou des articles pour Panorama à l'équipe des Archives nationales d'Australie à l'adresse:
PARBICA.Treasurer@naa.gov.au
- En envoyant des photos à télécharger sur notre compte Flickr à l'adresse: PARBICA.Treasurer@naa.gov.au (<https://www.flickr.com/photos/67048204@N03/>)
- En m'envoyant directement des articles présentant un intérêt tout particulier à l'adresse:
PARBICA.Secretariat@dia.govt.nz.

Nō reira,
Nā māua noa nā,

Talei Masters
Secrétaire générale de la PARBICA



The UNESCO Memory of the World program in the Pacific

More documentary heritage from the Pacific is being registered with the UNESCO Memory of the World program to highlight its importance and help ensure it is preserved.

The UNESCO Memory of the World program for safeguarding documentary heritage was established in 1992 to combat the risk of ‘global amnesia’ through loss of the documents that constitute a significant part of the ‘memory’ of humanity. Preservation of and access to documentary heritage are critical to retaining this memory, and making it available to present and future generations.

The documentary heritage of Pacific Island nations is at risk from many threats: climate, natural disasters, lack of resources – both material and human – and even, in some cases, political unrest. Raising awareness of the importance of documents and the need to preserve them and make them accessible is the mission of the UNESCO Memory of the World program.

The Memory of the World program operates worldwide at three levels: international; regional – in our case, Asia and the Pacific – and national. The International Advisory Committee (IAC) comprises 14 individuals chosen by the Director-General of UNESCO for their individual expertise in the field of documentary heritage, who serve for four years. To date the Pacific region has been represented by individuals from Australia, New Zealand and Vanuatu.

The regional committee for Asia and the Pacific is Memory of the World Committee for Asia and the Pacific or MOWCAP (mowcapunesco.org). Several Pacific nations, including Australia, Fiji and New Zealand, have national Memory of the World committees, and national committees are being formed in Samoa, Tuvalu and Vanuatu.

The mechanism by which the Memory of the World program raises awareness of the need to preserve documentary heritage is inscription of significant documentary heritage on registers at international, regional and national levels. Inscription is designed to raise the profile of documentary heritage, and stimulate actions to preserve it and make it accessible.

Pacific nations represented on the International Memory of the World Register so far include Australia, New Zealand, Fiji and Vanuatu. The MOWCAP Register contains documentary heritage from Australia, the Cook Islands, Fiji, New Zealand, Papua New Guinea and Samoa. This includes the FE Williams collection of photographs of Papua 1922–1943; Australia’s landmark constitutional documents; records of Indian, Polynesian and Melanesian indentured labourers in Fiji and Australia; records of the Tokyo War Crimes trials after World War II; the archives of German Samoa colonial administration; and the Cook Islands



Proclamation that brought the islands under British imperial rule. The Australian and New Zealand national Memory of the World committees cooperated to preserve the Cook Islands Proclamation after its poor condition was revealed at a regional workshop in Cambodia in 2013.

A training workshop to assist Pacific countries in preparing nominations to Memory of the World registers was held in Suva in 2016, hosted by the National Archives of Fiji (see page 11) and the Korean National Commission for UNESCO. Participants and experts worked together on preparing nominations to the registers. Some nominations discussed in Suva may form part of a joint nomination from the Pacific further explored at the PARBICA 17 conference in Fiji in September. There was also a workshop on implementing the 2015 UNESCO *Recommendation Concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form*.

Dr Ros Russell
Chair
UNESCO Australian Memory of the World Committee

[Above:] ‘Three men dressed up for fighting’, from the FE Williams collection, a joint nomination to the MOWCAP Register by Australia and Papua New Guinea, inscribed in 2012. Courtesy: National Archives of Australia, NAA: A6510, 647.

UNESCO Memory of the World training workshop, Fiji

‘World documentary heritage belongs to everyone and this workshop in Fiji will ensure we preserve and protect documentary heritage in the Asia-Pacific countries present’.



These were the remarks from Permanent Secretary for Education, Heritage and Arts, Iowane Tiko, when he opened the UNESCO Memory of the World training workshop for the Asia Pacific Region in Suva in September 2016.

Mr Tiko welcomed the regional participants, experts and local counterparts to the four-day program, encouraging them to capitalise on the workshop and grasp as much as possible of the shared knowledge.

He acknowledged organisers, the Korean National Commission for UNESCO, the Cultural Heritage Administration of Korea and the National Archives of Fiji for working in partnership with UNESCO Apia, and he thanked the Fiji National Commission for UNESCO for organising the workshop.

The participants from the Asia-Pacific region met in Suva to learn more on how to strengthen their nominations for inscription into the Memory of the World registers.

The official guests were accorded a traditional ceremony of welcome. A *yaqona* ceremony was performed by the Ministry of Itaukei Affairs, Fiji.

Kwibae Kim, from the Korean National Commission for UNESCO, delivered the opening remarks and emphasised the importance of the Memory of World.

‘Documented memory is the principal tool we employ to preserve and share both human experiences and knowledge of the world around us,’ he said.

He added that it was therefore our call to safeguard and further promote this common legacy of humankind.

Since 2009, the Government of the Republic of Korea, UNESCO and the Korean National Commission for UNESCO (KNCU) have jointly organised regional training workshops to help fellow member states in Asia, the Pacific, Africa, Latin America and the Caribbean to identify their documentary heritage and nominate it to be recognised and added to the International Register. These workshops provide a rare opportunity for participants to dramatically enhance their nominations for the Memory of the World registers.

The workshop objectives were to create awareness of the existence and significance of documentary heritage in the Asia-Pacific region. It also aimed to select 10 member states in the Asia-Pacific that have not yet registered any documentary heritage and assist them to identify documentary heritage with global significance and prepare their applications for nominations to the International Register.

At the end of the four-day program the expected outcomes were an increase in the number of nominations and successful inscriptions for the UNESCO Memory of the World International and Regional Register by countries in Asia-Pacific, increased awareness of the existence and significance of documentary heritage, an increase in the identification of documentary heritage with global significance and improved knowledge among participants of the method for preparing an application for nomination to the International Register.

The participants heard lectures from Joie Springer giving an overview of the UNESCO Memory of World program, Dianne Macaskill, Jan Bos and Roslyn Russell. There were breakout sessions where prepared applications were reviewed and revised. Improved applications were presented and a panel of experts critiqued the presentations.



The last day of the workshop was spent on study visits to the National Archives of Fiji and the Fiji Museum.

To date 91 items from the Asia Pacific region have been listed on the Memory of the World International Register.

Losena Tudreu
National Archives of Fiji

The archivist's role in supporting human rights



In 2003 the ICA's International Conference of the Round Table on Archives adopted a resolution on archives and human rights violations. In part, this resolution invited ICA and UNESCO to put in place a preservation program for archives that would document violations of human rights. To implement this resolution, ICA established a Human Rights Working Group (HRWG).

2016 was an important year for the HRWG. In September after two years of discussion within the ICA, the Program Commission (PCOM) endorsed the Basic Principles of the Role of Archivists and Record Managers in Support of Human Rights as an 'ICA working document for discussion, publicising and use by archivists'.

For the HRWG - which drafted the basic principles - their endorsement by the PCOM opened a new stage of work. We are now committed to promote their translation and their discussion within the archival community. They are already available in English, French, Spanish, Portuguese, Japanese and Serbian, and more translations are on their way. Our goal is to have the largest possible body of archivists to become familiar with the basic principles, to discuss them, and use them as guidance. We particularly recommend their use as a teaching tool. They have proved to be an effective thought-provoking instrument, which helps archival-science students to grasp what impact archival work can have on peoples' lives, and the breadth of their future responsibilities.

In the opinion of the HRWG, often archival curricula do not give sufficient attention to the human-rights dimension of archives. We are thus exploring the possibility of developing a sample module on human rights for archival training purposes, in cooperation with the ICA Section on Education and Training.

Teamwork with other ICA bodies is crucial for the HRWG. For example, we are seeking the collaboration of the Section on Business Archives in order to develop initiatives on business archives and human rights. In 2011, the UN Human Rights Council adopted the Guiding Principles for Business and Human Rights, a very important document which failed to mention that the preservation of business archives is necessary for the implementation of many of such principles. The HRWG is preparing a commentary to such principles, intended to encourage the UN Human Rights Council to consider how good business records and archives management is instrumental to the protection of human rights.



“In the opinion of the HRWG, often archival curricula do not give sufficient attention to the human-rights dimension of archives. We are thus exploring the possibility of developing a sample module on human rights for archival training purposes, in cooperation with the ICA Section on Education and Training.”

Dr Giulia Barrera, Chair, ICA Human Rights Working Group

We sought the opinion of the ICA Expert Group on Legal Matters about a draft model agreement on copying archives and exporting copies. Some wealthy western research institutions carry out large-scale digitalisation projects in poor countries' archival institutions. Such projects can have the unintended consequence of a complete loss of control over their archival holding by the archival institution. The draft model agreement is intended to provide archival institutions support in order to negotiate fair terms of agreement.

In 2016, members of the HRWG participated in a workshop organised by the non-government organisation Swisspace, on Safe Havens for Archives at Risk, which convened representatives from international, governmental and non-governmental institutions, including UNESCO and the ICA. HRWG members are currently participating in a working group coordinated by Swisspace, which is seeking to develop a typology of archives at risk, define criteria for trustworthy receiving institutions and identify standards that could be useful for save haven solutions.

I warmly encourage my Pacific colleagues interested in human rights matters to read the HRWG monthly newsletter, which is distributed through the ICA list and can be downloaded from the ICA website (in English, French and Spanish). Written and compiled by Trudy Huskamp Peterson, the newsletter includes a trove of pieces of news on human right issues that have an archival component.

Dr Giulia Barrera
Chair, ICA Human Rights Working Group

PROFILE

Dr Mercedes de Vega – member of the International Council on Archives

Mercedes de Vega is General Director of the General Archive of the Nation in Mexico, and Chair of the Latin American Branch of the International Council on Archives (ICA) known as the Association of Latin American Archivists (ALA). She is the host of the ALA-ICA annual conference 2017 which will be held in Mexico City in November, 2017.

Dr de Vega is a fervent advocate of equal rights who believes that only with the equality of men and women can we build a better world. She has distinguished herself professionally by her dedication and sustained focus on education, culture and knowledge. She has been a teacher for 35 years, during which she has combined research, teaching and public administration. She has excelled in her creativity, tenacity and negotiating skills which have enabled her to integrate and coordinate multidisciplinary teams, nationally and internationally. As a creator and promoter of long-term and high-impact projects, she is a good interlocutor within cultural and educational institutions, whether discussing government or private initiative with archivists, academics or researchers.

She has a degree in philosophy, a master's degree in sociology and a PhD in social sciences from the Universidad Iberoamericana, Mexico, having received scholarships in both disciplines from the National Council of Science and Technology. She holds a doctorate in history from El Colegio de México, where she obtained the highest average of her generation and her thesis was published under the editorial seal of that institution.

She was Director-General of Diplomatic Historical Heritage in the Mexican Foreign Ministry and has been a tireless promoter of Mexican documentary heritage as a timely record of history and vital tool of good governance. She has collaborated in the design of numerous research projects and publications, as author, coordinator and editor. Among them, the grand exhibition *Map Ride: Exploring the*



Keys of Latin America stands out, initially exhibited in the Old School of San Ildefonso in Mexico City, as part of the celebrations of the Bicentennial of the Independence of Mexico and the Centenary of the Revolution. It was later exhibited in Guadalajara, Santiago de Chile, Montevideo and Quito.

One of her great passions is the archives. She is convinced they must be carefully preserved, with pride and dedication because they are part of the cultural heritage of humanity and account for the passage of men and women on earth.

On 1 September 2013, the President of Mexico appointed her General Director of the General Archive of the Nation. Two years later, the Ordinary General Assembly of the Association of Latin American Archivists (ALA) elected her as Chair of the Steering Committee for the period 2015–19. And recently she was honoured with the award *Victoria Grand Order of the Republic*, from the President of Mexico in recognition of her career.



Pacific art promotes ocean conservation

Art has been used to shape opinion and convey messages for centuries. An exhibition at the Tjibaou Cultural Centre in Noumea, New Caledonia, has graphically demonstrated the power of art to promote conservation and bring a fresh dimension to the protection of whales and the ocean.

Des baleines et des hommes pour la protection des océans (Whales and men to protect the oceans) exhibition showcased art works by 11 Pacific Island artists. It was adopted as a headline event of the Year of The Whale by the 26 Pacific Island countries and territories who are members of the Secretariat for the Pacific Regional Environment Programme (SPREP). The island of Ouen in New Caledonia, which celebrates an annual whale festival, provided most of the 11 Pacific artists who took up residency at Tjibaou in September 2016, to work on developing art pieces for the exhibition launched on 2 March 2017.

“Through this project we wanted to support the use of artistic expression to evoke a sense of responsibility by us, the stewards of the planet, to take better care of our oceans and to protect whales from new emerging threats.”

Michael Donoghue, SPREP's Threatened Migratory and Species Adviser
SPREP – Category C PARBICA member

[Above]: *Wuce awé! Wuce aro! Véâ mà gî và urè!*, woven artwork, coconut palm leaves woven onto a bamboo and metal frame, Marie-Ange Kapetha.

‘Through this project we wanted to support the use of artistic expression to evoke a sense of responsibility by us, the stewards of the planet, to take better care of our oceans and to protect whales from new emerging threats,’ said Michael Donoghue, SPREP’s Threatened Migratory and Species Adviser.

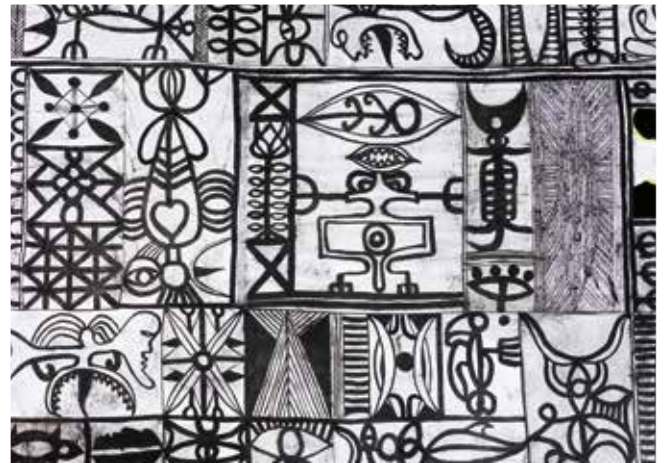
‘Because whales are long-lived, they act as sentinels of the oceans, accumulating pollutants in their blubber and being exposed to marine debris, by-catch in fishing operations, increased noise pollution, and changes in ocean chemistry throughout their lives.’



Artists from New Caledonia who contributed to the project were Ito Waia, Christelle Montane, Kapoa Tiaou, Marie-Ange Kapetha, Sacha Terrat, Arnaud Elissalde, Nicolas Mole, and Seiuli Tiaou. Other artists featured were John Pule of Niue, George Nuku of New Zealand and Ruha Fifita of Tonga.

“The artwork is amazing, it is at the heart of the understanding that what happens to whales because of changes in our oceans will surely also happen to people, especially Pacific Islanders, in years to come.”

Michael Donoghue, SPREP’s Threatened Migratory and Species Adviser



Des baleines et des hommes conveys its messages through paintings, sculpture, photographs, installations and tapa – demonstrating the power of art in influencing positive change for conservation. The centrepiece of the exhibition is a life-sized humpback whale hand-woven from Ouen Island palm leaves by Marie-Ange Kapetha.

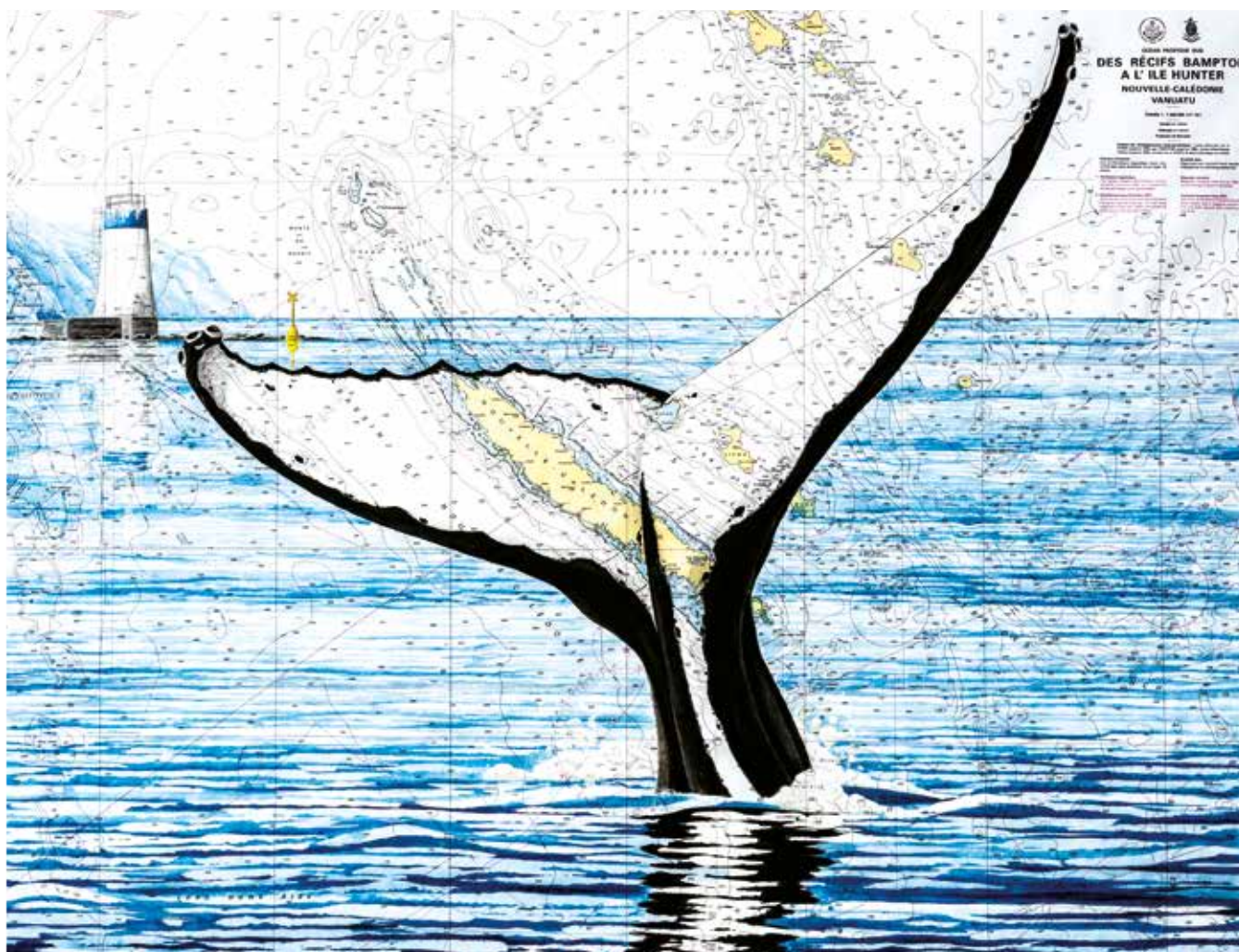
‘SPREP is extremely grateful to the Tjibaou Centre for hosting this exhibition as their main project for 2017, and also to the organisers and of course the artists themselves,’ says Kosi Latu, Director-General of SPREP.

‘The artwork is amazing, it is at the heart of the understanding that what happens to whales because of changes in our oceans will surely also happen to people, especially Pacific Islanders, in years to come.’

The project is supported by the Government of New Caledonia, the Government of New Zealand and Creative New Zealand, SPREP, the Pew Charitable Trusts, and Fonds Pacifique. The exhibition will also travel to Kone in Province Nord, New Caledonia. Sponsorship is being sought to tour the exhibition to other Pacific centres.



[Top left]: *Rendez-vous: loro*, triptych, watercolour on nautical charts, Christelle Montané. [Top right]: *Gods, Whales Tanoa and Lei* (detail), diptych, enamel and oil paint, ink, polyurethane, John Pule. [Bottom left]: *Terre d'accueil* (detail), tapa cloth, oil paint, red earth from Prony on beaten barkcloth affixed to a plywood support, Christelle Montané. [Bottom right]: *Ruawharo #2*, sculpture, plastic bottles, plexiglas, fishing line and waxed thread ties, George Nuku.



'Des baleines et des hommes pour la protection des océans'



[Top]: *Rendez-vous: Bellona*, triptych, watercolour on nautical charts, Christelle Montané. [Bottom left]: *Lototō 2* (detail), ngatu, natural dyes and pigments on barkcloth, Ruha Fifita. [Bottom right]: *Eau centre de l'océan*, photographic prints, paint and Indian ink, Ito Waia.



[Top left]: *Reconciliation*, sculpture, wax on niaouli wood, Seiuli Tiaou. [Top right]: *Géante*², backlit cube, backlit photo prints mounted on plexiglass, Arnaud Elissalde. [Bottom left]: *Whale Skull Cube*, sculpture, pygmy blue whale skull, polystyrene, George Nuku. [Bottom right]: *Tafolaa*, sculpture, stone and earth in resins on eucalyptus wood, Kapoa Tiaou.

Kiribati staff learn much from Fiji colleagues

Teawa Tuare reports on the Kiribati National Archives staff attachment at the National Archives of Fiji.

In August 2016 we undertook a one-week attachment on archival administration at the National Archives of Fiji. Two of us participated in the attachment – Teawa Tuare, OIC of the Library and Archives Division and Aileen Boubou, Assistant Archivist. This training was coordinated and organised by Kylie Moloney, Executive Officer of PAMBU (Pacific Manuscripts Bureau ANU) and Opeta Alefaio, Director of the National Archives of Fiji who is also President of PARBICA. This attachment was also part of Ms Moloney's project with the Kiribati National Archives from 29 June to 8 July 2016, entitled 'Strengthen the Kiribati National Archives'.

I am happy and proud to report that we have learnt a lot from this attachment. All staff were very cooperative and friendly and did their very best to share their knowledge and expertise within their respective sections. We are grateful for that. We spent more time working with two sections, namely the Records Management and Conservation sections. The major reasons behind this were that we were eager to learn more from these sections as they covered important topics including the main issues now existing with the Kiribati National Archives. The benefits and advantages we obtained from this attachment included:

- developing our professional skills and capacity building in this important profession
- learning new basic skills and knowledge that will greatly assist in the development of services for the Kiribati National Archives.

In the Records Management Section we learned:

- useful ways to record and monitor the incoming and outgoing of records from all organisations
- the importance of using an archives law and standards and a legal deposit Act, which is not enforced or implemented in Kiribati
- proper ways of transferring old government records to the National Archives and better methods on how to conserve them for longer preservation.

In the Conservation Section we discovered:

- the importance of controlling the temperature and humidity of areas to ensure the long preservation of important records for future usage
- how to sew books and mend old and torn pages, with on-the-job training
- updated information on the equipment and stationery needed for maintaining or repairing all archives and library records.



We were also very pleased to gain new referral contacts in the National Archives of Fiji where they were all glad to be contacted in case we need help from them.

For the updates from this attachment the Kiribati National Archives has adopted a new service which is for the acquisition of closed public records from ministries and organisations. We have created a new survey form and procedures that organisations and ministries are requested to work on before depositing their closed public records.



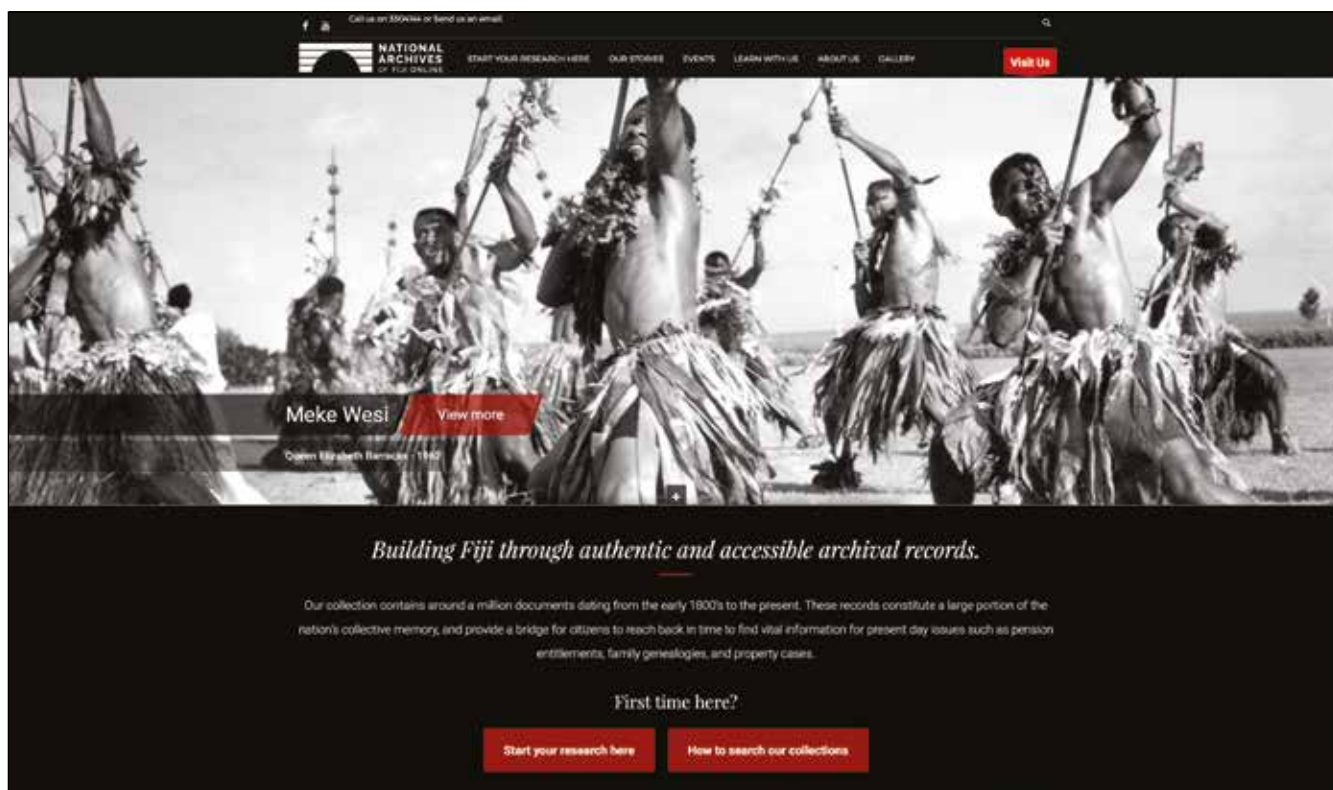
This saves the time and energy of Archive staff and, more importantly, only quality, important and specific closed records have been acquired. So far we have worked with three ministries, the Public Service Office, the Office of the People's Lawyer and an outer island council, Nikunau.

In conclusion I am honoured to express again appreciation and gratitude to Kylie Moloney, Executive Officer from PAMBU, Opeta Alefaio, Director, National Archives of Fiji, all staff of the National Archives of Fiji and to the Ministry of Education, Kiribati for this great opportunity and a successful training.

Teawa Tuare
OIC Archives and Library Division
Kiribati National Archives

Eye-catching website for National Archives of Fiji

The need for accessibility to the National Archives of Fiji has resulted in an exciting revamped website.



The website can be accessed at archivesfiji.org

Launched in June 2016, the new eye-catching website includes guides that allow users to understand archival records, access conditions and genealogy search methods.

'There is a great need to increase accessibility through online platforms,' said Opeta Alefaio, Director of the National Archives. 'We worked with the great team at Greenhouse Studios to develop what we hope is an inviting website that can inspire Fijians to explore their archives.'

In his address, Opeta Alefaio welcomed everyone to try out the site adding that, even though it was just a baby website, it gave a great framework and the site was a logical template to help generate content for users.

Mr Alefaio added the idea of establishing a new website was to meet a need for a greater digital presence. 'Hopefully through this site we can inspire Fijians and those interested in Fiji to engage with archival resources.'

The site now has a section which discusses the most frequently used records and what they relate to. Another section describes the work of the five professional units of the department. A new addition is the news section where stories are uploaded to keep the public informed of interesting developments at the National Archives. Stories featured include an Australian librarian who uncovered her Samoan heritage with assistance from



the archives team, and the Archives' collaboration with the iTaukei (village) Affairs Board to carry out archival conservation works to preserve the *Vola Ni Kawa Bula* (*Book of the People*).

'Fiji's history has a lot to teach. The website is a big source of information, it's powerful. So we're trying to help people realise and make use of that,' Mr Alefaio said.

Losena Tudreu
Librarian
National Archives of Fiji

[Right]: An outreach program on indentured labour records features on the website.

Something to share from the 2016 ICA Congress

Atarino Helieisar reports on his experience as a PARBICA bursary recipient for the ICA congress last year.



I am very honoured and thankful to PARBICA for selecting me as one of the recipients of the PARBICA Bursary to attend the 2016 International Council on Archives (ICA) Congress in Seoul, South Korea. My presence at the ICA Congress gave me the opportunity to share with and,

at the same time, learn from the many senior practitioners including head archivists with extensive experience who know more about the work of archives.

The 2016 ICA Congress was co-hosted by the National Archives of Korea and ICA at the Coex Convention Center in Seoul. This is something of an ‘archives Olympics’, with thousands of recordkeeping professionals coming together for the week to discuss projects and ideas and make new connections. The event was opened by Hwang Kyo-ahn, then Prime Minister of South Korea, followed by a video message from former President of South Korea, Park Geun-hye. Such a high profile introduction demonstrates the importance of preservation and shows how highly regarded archiving is in South Korea and across the globe, highlighting the significance of archives to national identity, especially in newer countries.

I attended nine sessions and a personal highlight was The Mechanism for International Criminal Tribunals (MICT): Out of the box, into the world, by John Hockings. John’s talk offered an in-depth insight into the importance of preserving the MICT’s history, and why dark archives miss the point.

The sessions I attended opened many doors to new ideas and opportunities where they can be shared and applied with archivists on any level. The ICA Congress addressed many topics on the challenges faced by archivists in the 21st century. It is the right place for face-to-face dialogue with experienced presenters who have practical knowledge on different issues dealing with archives.

On the last day of the congress, I was really impressed with what I learned from the sharing during the tour of the two museums (National Museum of Korea and the National Hangeul Museums) plus the North Seoul Tower where we had the chance to appreciate what Korea has to offer.

Some general thoughts about the congress

I approached the ICA congress somewhat differently than other international conferences I had attended in years past. I tweeted less and took more notes by hand, attended section and roundtable meetings normally not on my radar, and didn’t feel obligated to attend every single session.

Although I had a jam-packed schedule, I did not feel obligated to attend and do all the things. This ended up being a very good idea – I was approached a few times during the conference by professional university and government archivists where we started to talk away on challenges that we all face and also the benefits that we all get from archives. Because I wasn’t committed to attending something in every single time slot, I was able to have many spontaneous meetings with people. This was good, because I left the congress with many ‘starts’ for future presentations, research, and collaborative partnerships, which will be crucial as I make my way on my library’s and archive’s tenure track.

I’ve often heard long-time conference attendees mention that the most valuable part of a conference experience happens in the hallways, not in the presentation rooms. After this year, I wholeheartedly agree with this idea. Because I was focused more on seeking out people working on similar projects and research interests, I feel like I strengthened my professional network significantly this year. In many ways, ICA Congress is a big enough conference that it’s a ‘choose your own adventure’ kind of thing, so I gravitated to sessions on strengthening the archival profession and our connections outside our field, rather than solely sessions on technical practice. In other words, my experience of ICA this year was more of a focus on the ‘why’ of archives, instead of the ‘how’.

To conclude, I want to thank PARBICA for giving me the opportunity to be part of the ICA Congress where many new friendships and connections have been formed. The lessons learned from this congress will always help me in my work and the daily services we provided. I thoroughly enjoyed taking part in the conference and it was great to catch up with friends from the Pacific especially PARBICA members who were attending the congress in Seoul.

Atarino Helieisar
Chief Law Librarian
Federated States of Micronesia Supreme Court

New Archives and Research building now open in Palau

The new Archives and Research building in Palau is open for business, following a ribbon-cutting ceremony on 19 January 2017. Two months later it had been set up and was able to accommodate researchers and other public users, reports Naomi Ngirakamerang.



It has been the greatest journey since 2007 and is a milestone accomplishment. With the services and guidance of the late Archives consultant John C Wright (1995–2011) and the two late chairmen of the Archives Council, Bonifacio Basilius (1998–2013) and Kathy Kesolei (2012–2015), the intent of the Archives mandate has become a reality.

The new office building is located at Bekeu Detimel, Melekeok State, adjacent to the Capitol Building of Ngerulmud. The land was solicited through the Chairman of Melekeok State Public Land Authority, the Paramount High Chief Reklai Raphael B Ngirmang in 2007 and was eventually acquired to become a national government property under a lease agreement in 2009.

The archives building design was planned by John C Wright and prepared by architect Joe Farrell, both from Honolulu, Hawaii. The building design was delivered by both of them in July 2010 and was first introduced to Archives Council Chairman Bonifacio Basilius and then Senator Kathy Kesolei and Senate Chairman of Culture, Senator Regis Akitaya. The initial cost of the design was several million so we had to downsize the building design to meet the stimulus funding of \$280,000 from the Republic of China, through the Taiwan Embassy. The complete Archives and Research building is now designed with all the features of an archives office. We have an exhibition room, processing room, preservation room, multi-media research and conference room, a huge storage vault and two rooms for offices. We still have available land space with plans to build a conference centre that can accommodate over 1000 people. The intention is that the revenue derived from the conference centre will support the Archives programs and services.

The Archives and Research office also has two 20-foot shipping containers located at the front of the new building ground area, which were upgraded with Palau–Australia

Small Grant Scheme funding. All records and documents from government and other offices are transferred to these containers and are processed before they come into the Archives for preservation purposes. The Archives is now in the process of establishing its own digitisation program.



The Bureau of Archives and Research is still in the process of locating outside sources of funding to add to our minimal local funding to establish its programs. We still need to obtain equipment to start our digitisation programs as well as a glass case to store our historical documents in the vault storage.

We have submitted five position description vacancies to the Bureau of Personnel. We need to hire additional staff as we begin to establish and implement our programs. Our records management regulations should be established once we start our intake of records.

Naomi Ngirakamerang
Director
Bureau of Archives and Research
Ministry of Community and Cultural Affairs
Bekeu Detimel, Melekeok State, Palau



Singapore's Sounds of Yesteryear 1903–41

The National Archives of Singapore (NAS), an institution of the National Library Board, is the custodian of archival materials of national and historical significance. These include audiovisual (AV) recordings that have been broadcast or made public in Singapore. NAS has to date amassed a rich holding of over 167,000 AV recordings (about 98,000 hours) from public agencies, broadcasters, individuals and private organisations.

One notable mention is a comprehensive collection of over 4,000 shellac and vinyl records that trace the development of the recording industry in Singapore – an important regional centre for recording music from the 1900s to the early 1980s. Recording companies used the island as their base and performers from surrounding countries were drawn to Singapore, bringing with them an amazing mix of musical styles, languages and cultural traditions that were enjoyed by the diverse local population.

“Wonderful stuff! Keep up the good work guys. If not for the efforts of people like you, this will be lost forever. Thank you.”

Andy Johnson

As part of the on-going effort to make archival materials more accessible to the public, in January 2017 NAS rolled out the Sounds of Yesteryear a project to raise awareness of our rich music and sound collections. Every week, NAS would stream a newly-digitised record on Archives Online (nas.gov.sg/archivesonline). Members of the public were treated to the very first commercial recordings produced in Singapore in 1903, early folk songs, orchestral pieces, Malay *bangsawan* (a type of traditional

“Thank you for letting me listen to my late great-grandmother’s voice.”

Shayus Sri Sharif

Malay opera or theatre), Chinese operas in different dialects and much more. Media coverage attracted positive responses from Singapore and beyond, including those from the kin of artists featured:

‘Thank you for letting me listen to my late great-grandmother’s voice.’ Shayus Sri Sharif.

‘Wonderful stuff! Keep up the good work guys. If not for the efforts of people like you, this will be lost forever. Thank you.’ Andy Johnson.

‘Thank you for the great work done by NAS to make available the old recordings. My late mother Fedela Tagarino, whose stage name was Miss Fadillah, sang *Kebuasan Hitler*, among many other songs. I have often felt sorry that I could not transfer my mother’s HMV records, so I’m eternally grateful to NAS for making *Kebuasan Hitler* available.’ Bernardine R Wong.

In the month leading up to Singapore’s National Day in August, NAS showcased songs about Singapore – from those with ‘Singapore’ or ‘Singapura’ in the title, to songs about local food and places. On 27 October, the World Day for Audiovisual Heritage, NAS will stream records made in late 1941 which were never commercially released or aired in public due to the onset of World War II. This is a timely reminder of the importance of the archives and libraries in preserving the world’s audiovisual heritage and ensuring its accessibility for posterity.

Dr Lai Tee Phang
Audiovisual Archives
National Archives of Singapore
National Library Board

Celebrating International Archives Day in Canberra

The National Archives of Australia hosted an International Symposium on Archives in Canberra on 8 June to celebrate International Archives Day (IAD) 2017. Key themes included global perspectives on documentary heritage and influencing government information policy.

Director-General of the National Archives of Australia (NAA), David Fricker, is the current chair of the International Council on Archives (ICA) whose membership comes from more than 199 countries and territories. As a key aim of the ICA is to promote the management, use and preservation of the archival heritage of humanity around the world through the sharing of experiences, research and ideas, the symposium was a perfect way to mark the day.

National Archives of Australia staff members were able to join leading members of the national and international communities of archives and the cultural sector from Canada, Mexico, the United States, the United Kingdom, France, Kenya, Indonesia, Japan, Korea and Singapore who had been invited to attend or deliver presentations at the symposium.



Focusing on Latin America, Dr Mercedes de Vega from the National Archives of Mexico spoke passionately about the value of documentary heritage in the cultural sector. Denise Williams from Archives New Zealand discussed how Maori cultural practices are thoroughly embedded into collection management procedures and protocols. The audience was treated to video footage of the recent relocation of the 1840 Treaty of Waitangi from Archives New Zealand to its new home in the National Library of New Zealand. Under the cover of darkness, strict Maori protocols were followed with the procession singing a *waiata* (song of mourning) while carefully shepherding the *taonga* (spiritual treasure) to the new resting place. It is now on display in a permanent exhibition He Tohu which includes the 1835 Declaration of Independence of the United Tribes of New Zealand and the 1893 Women's Suffrage Petition.



Additional global perspectives were explored by Odile Welfele from the National Archives of France discussing cultural diplomacy and Frances Mwangi, National Archives of Kenya, discussing sharing of archival heritage. Greg Bablis from the National Museum and Art Gallery of Papua New Guinea (PNG) discussed the value of documenting oral histories in PNG where written communication is relatively recent. The National Museum and Art Gallery of PNG oversaw a program of interviews with Papuan nationals regarding their experiences of the Kokoda trail during WWII. This included their interactions with foreign military personnel shedding light on a neglected local perspective of WWII occupation.

The day progressed to afternoon sessions that focused on influencing government information policy. Speakers included David Ferriero from the National Archives and Records Administration USA discussing open government partnership. He was followed by Jeff James from the National Archives UK discussing data re-use and Jeff Boorer, CEO of the Canberra Data Centre and sponsor of the symposium, discussing technology and future challenges. Common challenges associated with digital record keeping included staff capacity and training, and security in information transfer and storage.

Moderated question and answer sessions allowed audience participation and feedback. A dedicated networking event followed the symposium allowing people to develop connections, strengthen existing relationships and further share and discuss their ideas.

The international symposium was a great success, highlighting richly diverse national collections and the universal value of sound information management.

Talei Emberson

Acting Manager International Engagement
National Archives of Australia

Google + Archives = online culture

By partnering with the Google Institute, the National Archives of Australia (NAA) is sharing its collection worldwide. It's just the beginning writes curator Sara King, who prepared material for the platform.

In November 2016 the NAA jumped on board with the Google Institute – a not-for-profit scheme that partners with cultural institutions to share the world's culture online.

The institute's online presence, Google Arts & Culture, offers a free platform to showcase cultural collections, providing access to a global audience.

Google describes the idea as 'an effort to make important cultural material available and accessible to everyone and to digitally preserve it to educate and inspire future generations'. More than 1200 leading museums and archives have partnered with the Google Cultural Institute to promote their treasures online.

The NAA's first foray into Google Arts & Culture focuses on the variety of items held in its collection. Exhibits highlight the rich photographic collection in a bright and colourful celebration of 20th century Australian

life. From photographic gems by Australia's revered photographer Max Dupain, to simple snapshots of everyday life by the Australian News and Information Bureau team, the images celebrate the simple as much as the ceremonial aspects of Australian history.

Plans and drawings of Australian lighthouses provide a glimpse of the Archives' rich maritime collection. Online viewers can examine a lifestyle that has vanished as time and technology replaced the lighthouse keepers and their families with automation and GPS navigation. Banned books, judged too racy for Australian eyes, retained in the Customs collection, are sure to be popular, as will the acclaimed original drawings for Canberra by Walter Burley and Marion Mahony Griffin.

For now, the NAA's presence on Google Arts & Culture marks a new way to shine a light on Australia's digital treasures on the global stage. With themed launches planned for the future, and the development of technologies such as virtual tours, the sky's the limit.

Sara King
Curator
National Archives of Australia



[Above]: Supplies arrive at Eddystone Point Lighthouse.1948. Courtesy: National Archives of Australia, NAA:A1200, L11292



[Above]: Max Dupain's photograph 'Sailing boat Gazelle on Hobart waterfront' taken in 1947. Courtesy: National Archives of Australia, NAA:A1200, L8268

PARBICA trade stand spreads the word

PARBICA was represented with a trade stand at the Australian Society of Archivists Conference in Parramatta, New South Wales on 19–20 October 2016.

The trade stand was donated to PARBICA by the National Archives of Australia as part of the organisation's silver sponsorship. Situated in the main room where delegates congregated during breaks, the trade stand received many visitors, drawn by the colourful display of Pacific clothing and fabrics, bilums, jewellery and artefacts.

The trade stand promoted PARBICA generally, as well as PARBICA 17 and our efforts to raise funds to support attendance by PARBICA members. Sponsorship brochures and membership forms were available at the stand and were distributed to sponsors and exhibitors at the event. Also popular were the 'Join PARBICA' lollies attached to cards that provided details of the PARBICA website and Facebook page.

Conference delegates were invited to take their photo in front of the PARBICA banner, wearing various pieces of Pasifika, and a few intrepid Australian archivists took up the challenge.



[Above]: The PARBICA trade stand at the Australian Society of Archivists Conference in Paramatta, NSW. Courtesy: Helen Walker.

The Right to Information – a new concept in Vanuatu



The Vanuatu community has supported the idea of the Right to Information and worked to ensure their representatives vote to introduce it as the ‘people’s law’.

Implementation of Right to Information (RTI) in Vanuatu is progressing in anticipation of getting some government agencies ready before the first ministerial order which should happen before 6 August 2017. The ministerial order will declare which government departments people can request information from.

The government’s national RTI policy was adopted in 2014. It has laid down a five-year implementation plan that includes getting Parliament to pass the RTI legislation and establishing institutional structures.

The right to access government records is a new concept in Vanuatu and civil society groups such as Transparency International and the Media Association of Vanuatu have engaged in an RTI awareness partnership arrangement and toured the main inhabited outer islands of Vanuatu. From April 2016, the team travelled to communities and schools and advised of the incoming RTI legislation and how it will benefit them. Dubbed the ‘people’s law’, the RTI message and its related activities successfully enticed members of the communities and family members of politicians to make special appeals to their very own in the political arena to support the passages of the RTI legislation in Parliament.

The RTI Act was passed unanimously by Parliament in November 2016 and gazetted on 6 February 2017. The message from the Minister of International Affairs, Alfred Maho, inside the parliamentary chamber that later,

when he is no longer a politician, he will need to rely on this Act to help get the information to enable him to make the right decisions in life, may have assisted in cultivating the decisions of parliamentarians. When the Act was put to the vote by the Speaker of the House, Esmon Saimon, all hands were raised in support, including the hands of those who had earlier expressed concerns. The news that Vanuatu now has a Right to Information law went viral around the nation, across the region and around the world.

Now, the under-resourced government’s RTI Unit, under the leadership of the RTI Steering Committee, is coordinating the RTI implementation phase. The implementation period is expected to be completed by August 2019.

Firstly, six months from the date of gazettal of the Act (6 February 2017), the Prime Minister will have to make an order announcing the names of certain public offices that are ready to receive applications for information. Others will be included in the following 24 months.

The RTI Unit is currently providing support training and consultation to government departments in preparation for RTI implementation. This is, however, slowly forthcoming. Only a portion of the 80 public offices, entities and private entities have provided the opportunity for the RTI Unit to engage in training sessions.

It is the hope of many that the RTI will signal a culture change that will make a dramatic difference to the way that Vanuatu is governed – and that it will signal a new relationship of trust between the government and the people.

June Naviti
Records Management Officer
RTI Unit, Vanuatu

[Above]: The RTI awareness team photographed with villagers from Epule village, North Efrate.

How to sustain your cultural heritage projects

Becoming visible, involving the community and finding new funding sources can help ensure your projects remain sustainable.

Sustainability, whether of culture or development, changes form and levels with time and the use of resources available. It is difficult for cultural heritage organisations in the Pacific Islands to make decisions about future program directions and goals because of the lack of certainty in respect of available resources, particularly when they are solely dependent upon appropriations from their ministry or government.

So, then, what can leaders of these kinds of organisations do to mitigate the demise of a program or project and move away from being too dependent on government funding for resources? There are three major recommendations or strategies that archives, libraries and museums can implement with limited resources to sustain projects. These include:

- creating program or project visibility
- involving the community and using volunteers effectively
- diversifying funding.

Utilising these strategies is a practical way to direct an organisation's thinking and to help identify and even remove roadblocks that hinder sustainable programs and projects.

Creating program visibility

When creating visibility, organisations will, first of all, need to market their programs and projects. In fact, marketing is an essential component of sustainability that enhances awareness and attracts visitors and volunteers. When a cultural heritage organisation combines marketing, involving the community, and diversifying the funding base, these activities create a significant piece of the support for sustainable projects. More importantly, they create a synergy that exceeds the value of any of the individual pieces.

Even the simplest low-cost website will help build a web of local and regional support and can motivate a sustainable project and outreach program. If no-one knows about the good work an organisation does, no-one will want to collaborate. Promoting a project online will allow it to tell its story and create a public image and reputation that attracts supporters, customers, and partners who feel like old friends because they know about you.

Attracting and keeping the partners an organisation needs to promote projects, requires attention to group process, clear agreements, and mutual benefits to each collaborating contributor. In fact, mastering collaboration has opened doors to new projects, new funding, new clients and volunteers.

Involving the community

Community involvement is the key to successful and sustainable projects and programs. Stakeholders living in Pacific Island communities are not only in closer proximity but also have long histories, making it more important for them to be involved. If enough people are passionate about the same thing, it will be easier to get support. Each island community is unique and has unique attributes. Community involvement is important because a community has shared common characteristics, aspects and attributes. Involving the community to help sustain projects and programs leads to trust, understanding and a sense of identity that is more relevant to the community.

Additionally, community involvement enables cultural heritage organisations to obtain access to the community and encourages the organisation's sustainability through feedback, ideas, views, new insights and relevance.

Diversifying funding

When it comes to funding, many cultural heritage organisations in the Pacific Islands region rely too heavily on a single funding source. Typically, this single source of funding comes from the ministry or government department in which the archives, library or museum is based. This can become complicated, even contradictory, and may require extensive follow-up reporting and compliance. Every year funding can be unpredictable and can severely impact projects and programs. Thus the organisation has little or nothing to fall back on to help with the budget, especially during lean times.

Ideally, cultural heritage organisations should strive to operate on a 'plural funding' model – so-called because its operating revenues come from a variety of sources. The most common sources of income in a plural funding model are:

- individual memberships and contributions
- corporate underwriting and sponsorships
- retail operations
- grants and foundation support
- admissions
- global crowd funding.

As cultural heritage organisations in the Pacific Islands become more involved with the community and social media, these revenue sources will work and help sustain programs and projects, even if staff and resources are limited.

Brandon Oswald
Island Culture Archival Support

The importance of advocacy for archives

Learning to advocate for our organisations will help promote our work and build support.

As archivists and records managers, we are often required to be multi-skilled, and this is especially the case in small archives and records management teams. Not only do we need to be familiar with archives and records standards and processes, we also have to know about digitisation, conservation and preservation.

I'd like to suggest another skill that we need to add to our repertoire – that of advocacy. As archivists, we need to be advocates for our organisation and our profession in order to attract interest, promote our collections, secure funding, and raise the profile of archives and recordkeeping generally.

If you're interested in improving your advocacy skills but have no idea where to start, there are a number of useful resources available freely online.

The International Council on Archives (ICA) through its Section of Professional Associations (SPA) has published a booklet which gives advocacy advice to individual archivists and records managers as well as to associations. The booklet is available at ica.org/en/spa-brochure-advocacy.

The booklet is divided into a number of sections, looking at advocating for different purposes and audiences. Topics include:

- the importance of an elevator pitch
- how to get media attention
- how to advocate to politicians, governments and other stakeholders
- how associations can advocate to the general public or broad communities, businesses and professionals, students and academics.

A key addition to the advocate's arsenal is the elevator pitch. The concept became popular around the mid-1990s, mostly in business contexts. It refers to a presentation of 30 seconds to 2 minutes (meant to be the length of an elevator ride) about your organisation, profession, collection or the work you do. The short nature of the pitch is designed to ensure you get straight to the point about why your work is important. It's about pretending you are in an elevator with someone influential and you need to sell them what you do, quickly and effectively.

Advocates are also always considering how to get positive media attention. This involves trying to tap into a current issue and linking it to your cause. For example, if your government is pushing a digital transformation agenda, look at ways that you can make a news story out of your archives' digitisation work (or the pressing need to do more).



Another way of trying to get media attention for your cause is to be a story-teller. Almost all cultures around the world are based on story-telling, and it's a natural thing to be more receptive to a story that you relate to. This could be through an example of someone going to great lengths to save a piece of valuable documentary heritage in a conflict situation, or a story where someone's human rights were protected through recordkeeping.

Advocating to politicians and governments is also important to help us advance our agendas, secure funding and pursue the strategic objectives of our organisations. Some of the advice on this involves finding a relevant topic to 'hook' your issue to, and staying focused on one topic.

Another tip is to stay informed. If your work overlaps with that of another agency, organisation or network, stay up to date with what they are doing by regularly checking their website or signing up for newsletters. Creating networks is important for any advocacy – but especially important for lobbying politicians and governments. There is strength in a unity of voices.

The general public, communities, businesses and educational institutions are also potential (and important) allies in your advocacy. First and foremost, look for all opportunities to publicise your endeavours or your messages – brochures, speaking events, newsletters, social media and websites.

Fiona Gunn
Manager International Engagement
National Archives of Australia

Conservation tips using everyday materials

Using everyday items can help ensure the preservation of your collection, even if you don't have a professional conservator.

Conservation is about preventing damage to and loss of our cultural heritage. By minimising change to collection material and protecting items from the adverse effects of climate and chemical deterioration, our heritage is safeguarded for future generations.

If your archive does not have access to a professional conservator, the following tips may be useful in allowing you to undertake minor preservation treatments. And, best of all, they can be undertaken using easy-to-find materials such as brushes and dental floss! However, never use force as you might damage the item. The key is to go about this work very gently.

Surface cleaning of paper

Although it is neither necessary nor desirable to remove all dirt or discolouration from old papers, surface cleaning sometimes improves the appearance of a document. Surface cleaning can also remove substances that might eventually damage paper, or that could be transferred to other papers during handling.

A clean soft **brush** can be used to gently brush the dry surface to remove loose dirt and dust by:

- brushing both sides of the sheet of paper
- brushing across clean fabric or blotting paper to dislodge dirt from the brush, after every few strokes
- taking care to avoid brushing along or over tears in a way that could enlarge them.

A pointed tip plastic **spatula** can be used to:

- work under tape to remove it **carefully** from documents
- separate pages that are stuck together
- lift the edge of a fragile document or object before turning it over.

A vinyl block pencil **eraser** can be used to reduce deposits of grime over a small area by **gentle** rubbing:

- Rub in short meandering strokes to avoid setting up a pattern of erasing marks.
- Do not rub back and forth as it may cause wrinkles or tears. Gently rub in one direction only.
- Check periodically with a close sideways examination across the surface to make sure the paper is not being scratched or scuffed.

- Never rub over media, whether printed or drawn.
- Do not persist if no improvement is made.

Removing photos from magnetic photo albums

You may have photographs stored in magnetic photo albums in your collection. These albums are made from a thick paper stock coated with glue strips and include a thick plastic covering for each page. Conservators have discovered that the glue used in these albums has a very high acidic content which can eat through photographs. The plastic covering seals in the acidic fumes, causing deterioration to the image side of the photos as well.

The only way to prevent further deterioration is to remove the photographs from magnetic albums.

Try one of these tips for removing the photos:

- Dental floss can work wonders. Run a piece of dental floss between the picture and the album page with a **gentle** sawing motion.
- Try putting the album in the freezer for a **few minutes**. This can make the glue brittle and make it easier to remove the photos. Be careful not to leave the album in for too long, however, as it may cause condensation to build up on the photos as the album comes back to room temperature.

If the photos still cannot be removed, don't force them. Consider making a digital copy of the photos right from the album page. To prevent further deterioration, remove the plastic sleeves and insert pieces of acid-free tissue between the pages instead. This will keep the photos from touching each other or the remaining glue.

Techniques for removing the photographs may damage any writing on the back of the photos.

Storing paper and photographs

Polyester, polypropylene, and polyethylene are the three types of plastic that are suitable for storage of paper objects and photographs.

Polypropylene is commonly used for containers. Polyethylene is highly flexible but not as clear; it is used for sleeves and bags. Polyvinyl chloride (PVC) enclosures, sometimes referred to as vinyl, are not acceptable for use, because they are very unstable.

To store paper and photographs:

- Unfold and flatten papers wherever possible without causing damage to the folds. Remove letters from envelopes. If the paper is brittle or inflexible, it may need to be humidified before being unfolded.
- Once materials have been unfolded, clean the surface of the paper.
- Isolate newsprint because it is highly acidic and will stain adjacent paper. Newspaper clippings can be replaced with photocopies or placed into a separate enclosure. Fax copies are similarly unstable and should be reproduced or isolated.
- Never apply identifying labels directly to a document or photograph; labels are intended for boxes, folders and other enclosures.
- When possible, store objects of similar size and weight together. If heavy or bulky items are stored with lighter ones, damage can occur from uneven pressure.
- Label boxes with adequate information about their contents. This reduces unnecessary handling of documents.



A view of collaboration, peace, and harmony in the Pacific Islands

I have learned that the people of Oceania live a simple yet deeply meaningful life in sync with the earth's heartbeat. They are deeply intrigued by their heritage and their country's heritage. I appreciate how everything is personalised in island society; everyone has a history.

One thing that I found repeatedly in Oceanic countries is that the islanders are a peaceful people with shining smiles and gracious hospitality. They interact with nature to influence their circumstances and live in harmony. In fact, their lives seem to be a testament to the boundless success that comes from community support, stress-free living and powerful faith. I made certain to instill the idea that everything that exists is interwoven and interconnected in all of life's processes in the mission of Island Culture Archival Support (ICAS), the non-profit organisation that I founded.

Compassion, patience and joy has been at the heart of every ICAS project. The people of the Pacific Islands survive within a reciprocal relationship with the land and are a perfect representation of an interdependent existence. Growth throughout the islands is not about economic acceleration. It is more about personal, cultural, spiritual and collective growth. ICAS looks at the islands as one island where people live in one community, give more than they take and ultimately focus on the maintenance of ecological harmony and peace. Perhaps it is how people are taught to interact rightfully in the natural world. This joyful sharing of life energy in the present is also known in Hawaii as the 'Aloha spirit'.

The Aloha spirit can be seen as a way of life throughout all Pacific Islands. It is a path that emphasises acceptance, forgiveness and cooperation through the development of hyper-awareness, the cultivation of inner power (mana), friendship and unity, the practice of survival/exploring skills, and an ethic of 'love and be loved'. Since ancient times

Pacific Islands have been founded on the value of reciprocity, meaning that individuals and households help and support each other in time of need. It is the social and economic glue that holds small communities together in peace and harmony.

At the heart of the Aloha spirit is a philosophy that nonprofit organisations should consciously practise, asking 'what can I give?' rather than 'what can I get?' Throughout a Pacific Islander's life he or she has established a connection, a purpose, a selfhood and a community. With this, they find that the purpose of humans is to bring beauty, harmony and communion to the earth, and to find a sense of fullness and quality of life.

Nature plays a significant role in the Aloha spirit. Interestingly, the Hawaiians do not have a word for 'nature' in the sense of being outdoors in nature. However, they do have a word for 'world' and 'earth' which also means 'background' or 'foundation'. Pacific Islanders are one with the land (foundation) and land is the essence of nature. In fact, in nearly all of Oceania up to 80 per cent of land is customary owned and cannot be bought or sold. Land is typically passed down through patrilineal or matrilineal lines. Many of ICAS' projects are helping to preserve land records which are among the most heavily used records by islanders. In countries like Vanuatu and the Solomon Islands that were once strongly governed by colonial powers, land records are used to help settle disputes. In Vanuatu, land is central to Indigenous culture, survival and resistance. There is a saying *graon hemi laef* that means 'land is life'. The Chuukese in Micronesia have long called land 'our strength, our life, our hope for the future'. Land is a symbol of collective identity. It is part of their identity – who they are, where they come from and, most importantly, what obligations they have in protecting the land for future generations.

Brandon Oswald
Island Culture Archival Support

This is an excerpt from *The 'Aloha' Archives: A nonprofit organisation's view of collaboration, peace, and harmony in cultural heritage organisations of the Pacific Islands*. To read the entire paper visit islandarchives.org.





Cover image: *Mauga*,
Vaimaila Urale, 2017, acrylic on canvas.

Back cover image: *Anivanuanua*,
Vaimaila Urale, 2017, acrylic on canvas.

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Vaimaila Urale was born in Fagamalo, Samoa and lives in Auckland, New Zealand. Urale's art practice is strongly identifiable by her use of four universal keyboard symbols, <>^/, to create the template for her artworks. These symbols have two defined cultural references. Firstly, they represent Samoan symbols used in pre-colonial art forms, such as tapa (bark cloth) tatau (tattooing) and lapita pottery. Secondly, they reference ASCII art, also known as text based visual art which transpired as an early form of computer image making. Her methodical use of Samoan symbology has been used across a diverse range of media, including digital prints, video, ceramics, murals and tattoos.



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