

Section 1: Summary

Provide a brief summary describing the documentary heritage, how it meets the criteria for the New Zealand Memory of the World Register, and the main arguments in support of its nomination. It is important to summarise the essential information so that a number of people can quickly understand it. Please keep your summary to no more than 1 page.

Charles Brasch : Literary and Personal Papers

Charles Orwell Brasch (1909-1973) was a poet, editor and patron of the arts who played a key role in the development of a distinctive New Zealand literary and arts culture. He was the founding editor of the literary journal *Landfall* and gave professional and personal support to many New Zealand writers and artists. His generosity to Dunedin collecting institutions and in supporting the foundation of the University of Otago's Arts Fellowships has ensured that his influence on arts development continues. When the 25 linear metres of his literary and personal archive were opened in 2003 (30 years after his death) the significance of his legacy began to be appreciated. His papers are regularly mined by researchers interested in all aspects of New Zealand's cultural life.

The primary historical and cultural significance of these papers lies in their comprehensive documentation of New Zealand's mid twentieth century literary and artistic history.

Brasch corresponded with and supported many of New Zealand's well known writers and artists. He founded the influential New Zealand literary quarterly *Landfall* in 1947 and edited it until 1966. As a patron and as editor of *Landfall* he played a pivotal role in the development of the arts through the 1950s and 1960s. *Landfall* included prose, poetry, critical comment and a representation of current work in the visual arts. Supported by publisher Denis Glover of Caxton Press, Brasch's skills and independent wealth enabled him to establish the journal at a time when there was a developing thirst for New Zealand content.

Brasch corresponded with over 600 individual people and this correspondence forms the bulk of the collection. People represented include Janet Frame, James. K Baxter, Colin McCahon, Frank Sargeson, James Courage, James Bertram, Rita Angus, Toss Woollaston, Alistair Campbell, Fred and Eve Page, Douglas Lilburn, Louis Johnson, Denis Glover, Ruth Dallas, Carl Stead and many more. Brasch's editorial activities and contribution to the literary scene, as well as the thoughts and opinions of his correspondents are documented through the correspondence. It is a unique insight into the opinions and activities of this group who created so much of New Zealand's cultural life.

From 1938 to just prior to his death Brasch wrote a personal journal. These journals document both his inner life of thought as well as his opinion on many topics and his everyday activities. Brasch was an acute observer of the world around him and the

journals include commentary on not just the arts and literature but also people, politics and contemporary events.

Brasch was a reticent philanthropist. He rejected the idea of being a public figure believing it would detract from his core work as a poet. Through his papers we can now see the extent of the help he gave to individual artists, writers and institutions.

The collection is frequently by researchers writing on the arts and literature in New Zealand.

Section 2: Nominator Details

This section is for information about the source of the nomination and the authority under which it is made.

A copy of the Programme's privacy policy appears on the Programme's [website](#).

2.1 Name of nominator (person or organisation)

Full name of the person(s) or organisation(s) making the nomination.

Anna Blackman, Curator of Archives and Manuscripts, The Hocken Collections, University of Otago, Dunedin

2.2 Relationship to the nominated documentary heritage

This should be an explanation of the nominator's relationship to the documentary heritage. *For example, the nominator may be a responsible officer of the library or archive which owns the documentary heritage in question; or he/she may be a private individual with a research interest in the heritage.*

In my role of Curator of Archives and Manuscripts the collection management, preservation and provision of access to the collection are part of my responsibilities.

2.3 Contact person

This should provide the name of the person who is responsible for the nomination process.

Anna Blackman

2.4 Contact details

This should provide sufficient details to allow easy contact with the contact person.

Anna Blackman, Curator of Archives and Manuscripts
Hocken Collections Uare Taoka a Hakena
PO Box 56, Dunedin 9054

ph 64 -03-4798867 fax 64-03-4795078
anna.blackman@otago.ac.nz

2.5 Declaration of Authority

I have the authority to nominate this item to the New Zealand Register: Agree

Section 3: Identity and description of the documentary heritage

3.1 Title of the documentary heritage item or collection

This should be the complete name of the documentary heritage as it is usually known.
This should include dates if they are usually part of the name.

Brasch, Charles : Literary and personal papers, 1889-1973

3.2 Description of the documentary heritage

This should include a full description of what is included in the documentary heritage, the scope of the documentary heritage and its size.

Charles Brasch : Literary and Personal Papers 1889-1973

ARC-0124

The collection includes Charles Brasch's copies of 'Landfall', the production files for each issue and correspondence with 'Landfall' contributors, and illustrators.

Brasch's personal papers include his correspondence, appointment diaries and the more extensive journals he kept throughout his life, his personal literary papers which contain his working notebooks and manuscripts for his poetry and other writing and subject files, clippings files, and notebooks.

There is a series of papers relating to Brasch's selection of James Courage's stories, which eventuated in the publication 'Such Separate Creatures'.

Family papers form a significant part of the collection and relate particularly to the Brasch, Fels and Hallenstein families, wealthy business and professional Jewish families with branches throughout Australasia and Europe.

The papers are complemented by an extensive collection of photographs. The photographs document not only the wider Brasch / De Beer/ Fels families but also many New Zealand writers and artists in informal settings and are frequently requested for publication.

The collection is fully arranged and described on the Hocken Collections' archives and manuscripts catalogue, <http://hakena.otago.ac.nz/nreq/Welcome.html>

25.03 linear metres

2279 items/folders

The bulk of the papers are textual, but the collection also includes many photographs.

The collection is arranged in 34 series:

1. *Landfall* (Brasch's own copies of *Landfall* with annotations)
2. Correspondence relating to *Landfall*
3. '*Landfall* Copy'
4. Illustrations used in *Landfall*
5. Clippings relating to *Landfall*
6. Other Papers relating to *Landfall*
7. Personal Correspondence (this includes much correspondence with literary and artist friends)
8. Charles Brasch's Literary Drafts
9. Papers relating to Charles Brasch's publication of James Courage Stories
10. Other Literary Papers
11. Literary Subject Files
12. General Subject Files
13. Newspaper Clipping Files
14. Journals
15. Appointment Diaries
16. Literary Notebooks
17. Hyam Brasch's Travel Diaries
18. Family Papers relating to Hyam Brasch
19. Family Papers relating to Helene Brasch (nee Fels)
20. Family Papers relating to Charles Brasch
21. Family Papers relating to Lesley Brasch
22. Family Papers relating to Willi and Sara Fels
23. Family Papers relating to Emily Forsyth, Kate and Tim Thompson
24. Family Papers relating to Harold Fels
25. Family Papers relating to Mary, Dora and Esmond de Beer
26. Family Papers relating to Bendix Hallenstein
27. Family Papers relating to Hallenstein Brothers Limited and The Drapery and General Importing Company of New Zealand Limited

28. Family Papers relating to Michaelis Hallenstein
29. Papers relating to Charles Brasch's Publication 'Hallensteins ; the first century, 1873-1973'
30. Other Family Papers
31. Other Papers
32. Postcards
33. Photograph Albums
34. Photographs

Arrangement : The correspondence series are generally arranged alphabetically by name of correspondent and occasionally by the publication Brasch was corresponding with or by the subject of the correspondence (e.g. 'Australian Letter').

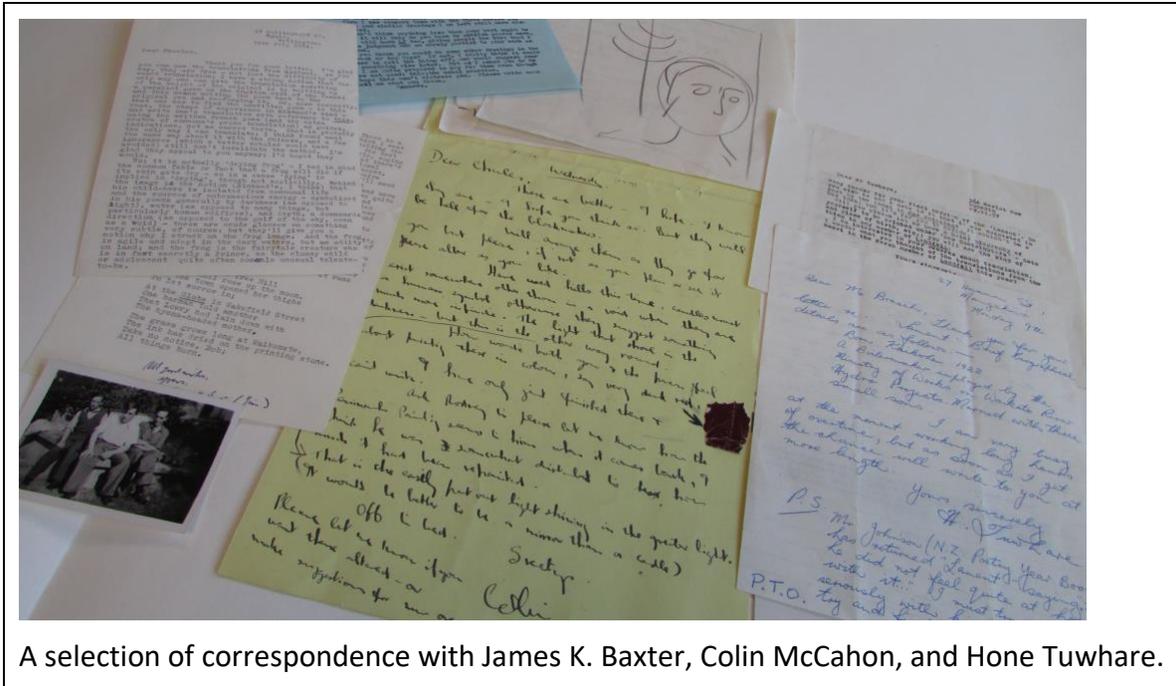
3.3 Catalogue, registration or bibliographic details

This should include any bibliographic, registration, inventory, classification and/or call numbers that uniquely identify the documentary heritage.

The Hocken Collections reference number for the whole collection is ARC-0124. Items within the collection have individual reference numbers.

3.4 Visual documentation

Where available and appropriate, any photographs or videos of the documentary heritage should be supplied.



A selection of correspondence with James K. Baxter, Colin McCahon, and Hone Tuwhare.

3.5 History/provenance

This should be a summary of its provenance (for example, how and when was the material acquired and integrated into the holdings of the institution).

The bulk (items with reference numbers starting MS-0996) of the collection was received in 1973 as a bequest from Brasch.

Misc-MS-0016 was donated by Brasch in May 1970.

Misc-MS-0059 was donated by Brasch in 1971.

Misc-MS-0547 was donated by Brasch in 1971.

Misc-MS-0830 was donated by Alan Roddick in November 1978.

MS-0924 was donated by Brasch in 1971.

Some items of ephemera relating to Caxton Press (reference number Misc-MS-2032) were found in the Hocken ephemera collections by staff in May 2010. The items were accompanied by a note from the former Hocken Librarian, Michael Hitchings, indicating that the items were either a donation or bequest by Brasch.

3.6 Bibliography

This should be, where possible, a list of 3-6 published sources that have been produced using (i.e. drawing heavily on) the documentary heritage to attest to the item/collection's significance.

Brasch, Charles (2007). *Charles Brasch in Egypt*. Wellington: Steele Roberts.
 Gordon, Pamela and Denis Harold (Eds.) (2010). *Dear Charles Dear Janet: Frame and*

Brasch in correspondence. Auckland: Holloway Press. Janet Frame Literary Trust.
 Kerr, Donald (2003). *Enduring Legacy: Charles Brasch, patron, poet and collector*.
 Dunedin: Otago University Press.
 Trevelyn, Jill (2008). *Rita Angus : an artist's life*. Wellington: Te Papa Press.
 Shieff, Sarah (Ed.) (2012). *Letters of Frank Sargeson*. Auckland: Vintage.
 Simpson, Peter (2010). *Painter and Patron : Charles Brasch and Colin McCahon : the
 2009 Hocken Lecture*. Dunedin, University of Otago, Hocken Collections Uare
 Taoka o Hakena.
 Stead, C.K. (2010). *South-west of Eden: a memoir 1932-1956*. Auckland: Auckland
 University Press.

3.7 Names of up to three independent experts

The committee requires testimony from up to three independent people or organisations who can give an informed opinion about the significance and provenance of the documentary heritage. Nominators should obtain the written permission of the named experts prior to completing the nomination form and are required to declare that they have this permission by completing this section of the nomination form.

Please provide up to half a page from each expert in support of your submission. In addition, please list their names, qualifications and full contact details so that the Nominations Subcommittee can contact them if required.

A copy of the Programme's privacy policy appears on the Programme's [website](#).

Expert One – information to follow

Name	Alan Roddick 3 Cowal St Broad Bay Dunedin 9014
Qualification(s)	The Charles Brasch Estate's Literary Executor; poet, editor and literary critic.
Contact number	
Email	
Paragraph in support	As Editor of the quarterly Landfall for 20 years, Charles Brasch was at the centre of an Australasian network of poets, fiction writers, critics, artists, craftspeople, photographers, musicians and academics, and his Landfall papers document this important period in the region's cultural history. Under Brasch's Will, his journals and personal papers were embargoed for 30 years from his death, but his poems and the Landfall papers and correspondence were accessible. In my role as Literary Executor dealing with permission requests, it became

	<p>apparent that the Brasch papers were actually relevant to a wide range of fields. The resources accessed included not just his poems but also his <i>Landfall</i> correspondence and editorials for their relevance to the history of New Zealand's emerging social commentary, as well as to the biographies of other prominent New Zealanders. The release of his personal and family papers from embargo in 2003 has made available further avenues of research for historians, academics and general readers.</p> <p>The archives held by the Hocken Collections relating to the Brasch, Hallenstein, de Beer and Fels families are further supported by the University of Otago Library's Special Collections, which has among its holdings Charles Brasch's personal library and the internationally-significant de Beer collection of books and manuscripts.</p>
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Expert Two

Name	Dr. Donald Kerr
Qualification(s)	Donald Kerr is Special Collections Librarian, University of Otago. He edited a book on Brasch entitled <i>Enduring Legacy: Charles Brasch, patron, poet & collector</i> (Dunedin: University of Otago Press, in association with University of Otago Library, 2003), curated two major exhibitions on Brasch: 'Harmonizing my starting place: Charles Brasch, Poet, Patron and Collector' (2003), and 'I sat down in the evening to read...': Books from the Library of Charles Brasch (2009), published an article on Brasch in <i>New Zealand Libraries</i> 49.9; Sept (2003), and reviewed <i>Brasch in Egypt</i> (Steele Roberts, 2007)
Contact number	
Email	
Paragraph in support	<p>Memory of the World: Charles Brasch (1909-1973)</p> <p>Dunedin-born Charles Brasch wanted to be remembered primarily as a poet, and in reality he achieved this distinction. It is, however, his role as an editor and patron that he will be forever remembered – and thanked. He founded <i>Landfall</i> in March 1947 with the express aim to exhibit the best work of New</p>

	<p>Zealand writers and artists, and thereby show that the country could stand on its own 'cultural' feet. He edited <i>Landfall</i> for twenty years. This initiative forged New Zealand's literary and art scene. This is one part of his legacy. Brasch's unselfish support and encouragement to writers and artists (emerging and established) was significant, an act that fostered the careers of such luminaries as McCahon, Woolaston, James K. Baxter, and Maurice Gee. And he not only corresponded with them, but in the case of the artists, he collected examples of their work, some 461 works which he gifted to the Hocken Library and which, as a gift, completely changed the collecting emphasis of that institution. Legacy two. And not content with this, he established the Robert Burns Fellowship at the University of Otago, a pre-eminent award that has assisted many New Zealand writers on the road to successful writing careers. Legacy three. His <i>Landfall</i> correspondence, his family papers, his manuscripts and notebooks of poems and prose, and diaries are at the Hocken Library, and because of all these associations, they are mined regularly by researchers. His personal library collection of 7500 books (160 linear metres) survives at Special Collections, University of Otago, and stands not only as an excellent representative of the breadth and scope of his literary, artistic, social, and political interests, but also, as he was the family annalist, their intellectual and social interests. It is often forgotten that Brasch worked as an archaeological assistant in Egypt in the 1930s. As a consequence, the Otago Museum contains many artefacts that he collected during this time. The Dunedin Public Art Gallery was also the recipient of materials from him. Brasch is an unequalled primary resource for literature and arts in New Zealand. He is a worthy candidate for Memory of the World status.</p>
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Section 4: Legal Information

4.1 Owner (name and contact details)

This should be the name and full contact details of the owner or owners, whether an institution or an individual.

<p>University of Otago PO Box 56, Dunedin 9054 http://www.otago.ac.nz/</p>
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4.2 Custodian (name and contact details if different from the owner)

This should be the name and full contact details of the custodian, whether an institution or an individual. Sometimes the custodian of the documentary heritage may not be the

same as the owner. It is essential to establish both before a nomination can be added to the Register.

Hocken Collections Uare Taoka a Hakena
University of Otago
PO Box 56, Dunedin 9054
<http://library.otago.ac.nz/hocken/index.html>

4.3 Legal status

This should state whether the documentary heritage is owned privately, or by a public institution, or by a commercial corporation. Details of legal and administrative powers for the preservation of the documentary heritage should be the name of the Act, or other instrument of administrative power, that gives the owner and/or the custodian the legal power to preserve the documentary heritage.

The collection is owned by the University of Otago under the terms of the Hocken Collections Deed of Trust.

4.4 Accessibility

This should be a description of how the documentary heritage may be accessed. All access procedures and restrictions should be clearly stated on the nomination form. There are three levels of access:

- access to verify the significance, integrity and security of the material. This is the minimum condition for listing
- access for reproduction, which is strongly encouraged
- public access in physical, digital, or other form

Researchers may access lists and descriptive information about the collection via the online catalogue Hakena. <http://hakena.otago.ac.nz/nreq/Welcome.html>

Subject to access restrictions (described below) the Hocken provides a written reference service whereby researchers can gain further information about the collection, and/or request copies of specific items to be made.

Subject to access restrictions (described below) researchers may consult the material in the reading rooms of the Hocken Collections. If reproductions of material are required the Hocken can provide this in several formats e.g. photocopies, digital scans, digital photographs

Some material has restricted access; specifically under the terms of our agreement with Brasch researchers wishing to consult the personal correspondence must first gain written permission from any authors who are still living.

Note that in accordance with Charles Brasch's wishes a 30 year embargo on access

applied from the date of Brasch's death in 1973 to 31 May 2003 on all material with the exception of the Landfall correspondence series and the photographs and postcards series.

4.5 Copyright Status

This should state whether the documentary heritage is subject to copyright. For items that are copyright, details should be provided on the relevant copyright legislation and copyright owner(s). Any other factors affecting the legal status of the documentary heritage should be noted. For example, is any institution required by law to preserve the documentary heritage in this nomination?

Many items in the collection are still subject to copyright under the New Zealand Copyright Act 1994.

For items authored by Charles Brasch and published prior to his death, copyright is administered by Alan Roddick (Brasch's designated Literary Executor). Brasch bequeathed copyright in his unpublished manuscripts to the Hocken. For items authored by other people copyright administration varies depending on whether the writer is still alive.

Section 5: Stakeholders

There should be consultation with all relevant stakeholders before submitting the nomination

5.1 Owner

The owner(s) of the documentary heritage has been consulted: Yes

5.2 Custodian

The custodian(s) of the documentary heritage has been consulted: Yes

5.3 Independent experts

Consultation with independent experts strengthens the nomination. Consultation may be about any of the criteria required to support a nomination to the New Zealand Register.

Independent experts have been consulted: Yes / No

Section 6: Care and Preservation

6.1 Risk Assessment

Identify any risks to the survival of the nominated documentary heritage.

Risks: Rating assessment

Fire : Low – building is protected by early warning smoke detectors, alarms and sprinklers.

Water damage: Low – Presence of sprinkler system notwithstanding the Brasch archive is stored in archival containers on shelves with canopies. Shelving policy means nothing is allowed to overhang shelves.

Theft: Low –Archive is housed secure stack with security card access to limited range of people, high level of security and management of tradespeople. There are monitored and recorded CCTV cameras in staff and public areas. All unpublished material is issued folder by folder to a secure reading room to registered researchers. Researchers are monitored from the nearby service desk

Reader/staff handling: Low/Medium – staff are trained in care and handling. Researchers use materials in closely -supervised reading room and are given pillows and other supports to minimise harm to fragile items. Preservation copies are issues in place of originals where they exist.

Deterioration through inherent vice: Low – Archive is housed in archival folders and envelopes and kept in a controlled environment designed to extend the life of the materials.

Natural disaster: Medium Although Dunedin is a lower risk for earthquake or volcanic activity than elsewhere in NZ – it is still a possibility. The University has recently assessed earthquake risk of its buildings and compiled a list of those requiring remedial action to bring to acceptable % code compliance; the Hocken building is not on that list. Shelving/housing practices are designed to minimise risk of impact on collections from earthquake activity.

6.2 Preservation Plan

A preservation and access management plan is required for selection to the New Zealand Register. Ideally a component of a total management plan for the custodial institution concerned, it may nonetheless be specific to the material if such a comprehensive plan does not exist.

Although permanent accessibility may involve the creation of copies of the documentary heritage (through microfilming or digitising, for example) the protection and unaltered retention of the original should take precedence, for as long as it is reasonably practicable to do so.

The Charles Brasch Literary and Personal Papers collection is kept under the general policies and practices of the Hocken Collections in relation to preservation and access.

The Hocken Collections Deed of Trust prevents the collection being disposed of, and stipulates that the originals are normally only available for consultation within the Hocken Collections reading rooms. Items from the collection may only be loaned to other institutions or individuals for specific purposes – exhibition and conservation.

6.3 Policies

Summarised information should be provided on the relevant policy, strategy and procedures for the following:

- preservation
- access
- description

Preservation

Packaging and handling practice are documented in the Hocken Archives section procedures.

All Hocken and Reprographics Unit staff receive training on correct handling of collection items.

A disaster management plan for the Hocken Collections is in place.

Access

Access is provided in the Hocken Collections special reading room. This is a supervised reading room. In accordance with the Hocken Reading Room rules researchers may normally only examine one item at a time. Gloves are worn when examining photographs.

http://www.library.otago.ac.nz/pdf/Hocken_Collections_Rules.pdf

See 4.4. regarding restrictions on access to this collection.

Description

The collection was the subject of an extensive arrangement and description project in 2003. At that time the whole collection was examined and listed, placed in conservation packaging and the online descriptive records were created. This project was done in accordance with the arrangement and description and preservation practices of the Hocken Archives section. Minor updates and corrections are added as information comes to hand (e.g. researchers may tell us the identity of individuals in photographs). Further descriptive work may be undertaken in conjunction with digitization work in the future.

6.4 Storage

Provide information on:

- storage temperature, humidity control, light, air pollutants etc.
- physical security including custodial arrangements
- disaster preparedness

The collection is stored in the Hocken Archives storage stack along with the other Hocken archival collections. This area is environmentally controlled for temperature, humidity and dust. The system runs at $18\text{ c} \pm 2$ and $50\% \pm 5\%$ RH. External air filtered for dust & major gaseous pollutants

Light is kept to a minimum; the general lighting in this area is only on when the Hocken reading rooms are open. Lights above the shelving units are on timers that turn off after about 15 minutes.

There is a high level of fire protection provided with smoke and heat detectors, and a sprinkler system in place. The area is also monitored by closed circuit video and motion sensors. The security sensors are monitored during closing hours by the University of Otago security service.

The collection is stored in archival quality enclosures which are in turn stored in opaque cardboard boxes on mobile compactus style steel shelving.

The environmental conditions are managed by the University's Property Services staff but Hocken also monitors the temperature and humidity by the use of thermo-hygrometers, a whirling hygrometer and dataloggers.

Doors to the storage stack are kept locked at all times and the stack area is normally only accessed by Hocken staff and Library custodial staff via a secure swipe card system. Visitors to the Hocken are may access the area when on a tour but are always accompanied by a responsible staff member.

Trades people needing to access the storage areas to carry out repairs and maintenance checks are required to complete a sign in procedure at the Hocken Office so we know who has accessed the building and when.

The Hocken Collections has a disaster preparedness plan and many staff have recently received disaster recovery training.

6.5 Content migration or reformatting

Provide an overview of any content migration that has taken place, or is planned, and how the reformatted documentary heritage may be accessed.

Currently we are in the process of creating high quality digital copies of Brasch's journals. This is being done primarily for preservation purposes as the journals are amongst the most frequently used parts of the collection. Once the digitization is complete we will use the images to create a set of hard copy facsimiles that may be used by researchers in place of the original journals.

The journals have been transcribed and a section of them (1939-1945) is due for publication later in 2013

In the longer term we are likely to make the digitized and transcribed content available online.

Section 7: Other Information

Please submit any additional relevant information e.g. that which demonstrates the cultural significance or impact of the documentary heritage. If uploading additional documents, please label them clearly, and note the file names below.
