

# Nomination Form



Janet Frame :  
Literary and  
Personal Papers

**Section 1**

**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 Aotearoa/New Zealand Memory of the World programme's privacy policy is available on its website.

Enter details in the space (box) to the right.

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**1.1 Name of nominator (person or organisation)**

Hocken Collections - Uare Taoka o Hākena

Full name of the person(s) or organisation(s) making the nomination. If the organisation has a name more than one language provide them in the preferred order. The nomination may be submitted jointly by more than one person or organisation

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**1.2 Relationship to the nominated documentary heritage**

Owner/custodian

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

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**1.3 Contact person**

Anna Blackman

Provide the name of the person who is responsible for the nomination process.

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**1.4 Contact details**

Email: [anna.blackman@otago.ac.nz](mailto:anna.blackman@otago.ac.nz)

Provide sufficient details to allow easy communication with the contact person.

Phone: 03 479 8876

**Section 2**

**Identity and Description of  
the Documentary Heritage**

**2.1 Title of inscription**

Janet Frame Literary and Personal Papers

If the nomination is successful, what do you want it to be titled (e.g. for certificates)? Please use a maximum of 6 words in the preferred language with the second language beneath.

**2.2 Description of the documentary heritage**

This should include a full description of what is included in the documentary heritage, its scope and its size. Include details of the type of documents e.g. letters, film, images etc.

This very large, diverse and comprehensive collection (26.6 linear metres, 1146 folders/items) includes

- 100s of book manuscripts and literary drafts,
- 100s of letters from her many friends,
- correspondence relating to literary and arts festivals, events and seminars grants and residencies,
- correspondence relating to sound recordings, radio interviews, theatre, film and television productions that included her work including the film *An Angel at My Table*
- correspondence relating to travel planning and arrangements,
- correspondence with publishers, and legal and business records such as publishing contracts and financial records,
- correspondence with family,
- diaries and notebooks,
- reviews and newspaper clippings relating to her work,
- photographic media
- digital files

Janet kept many papers relating to the minutiae of her life as well as the evidence of her creative life in the book manuscripts and drafts, correspondence with literary friends and publishers, producers and scholars.

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### **2.3 Catalogue, registration or bibliographic details**

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

01-213, Frame, Janet : Collection of 'Landfall' and Islands' Quarterlies, 1949-1984  
MS-0879, Frame, Janet : Drafts of published works 1961-1969  
MS-1612, Frame, Janet : Further papers, n.d.  
02-062 Frame, Janet : Further papers, c.1950s-1990s  
MS-2253 Frame, Janet : Papers, 1960s  
99-181 Frame, Janet : Papers, c.1960s-1990s  
MS-0651 Frame, Janet : 'The Adaptable Man' typescript draft, 1963-1965.  
MS-3028 Frame, Janet : Papers

Further descriptive work on the Hākena catalogue will be done this year (2024) to simplify and enhance the descriptive records. This will allow researchers to search by names of people and places, titles of works, types of record (e.g. diary, manuscript, draft). Records for each item or folder will be added to facilitate researcher access in the Hocken reading room. Selected items such as photographs will be digitised and made available online.

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### **2.4 Visual documentation**

Where available and appropriate, supply photographs or videos of the documentary heritage. Send image files as separate attachments and record captions here.

Please provide images that can be used for the purposes of promoting Memory of the World.

Portrait spread of selection of Janet Frame papers and books

Landscape spread of selection of Janet Frame papers and books

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### **2.5 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.

*Dear Charles, Dear Janet: Frame & Brasch in Correspondence (2010)* selected and edited by Pamela Gordon & Denis Harold.

Michael King, *Wrestling with the Angel: A Life of Janet Frame* (2000)

Michael King, *An Inward Sun: The World of Janet Frame* (2002)

Patricia Neville, *Janet Frame's World of Books* (2019)

A longer bibliography courtesy of the Janet Frame Literary Estate is attached.

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**Section 3**

**Assessment Against the Criteria**

**3.1 History/provenance**

Provide a summary of the provenance of the documentary heritage. For example, how and when was the material acquired and integrated into the holdings of the institution?

Janet Frame had a long association with the University of Otago – she studied at Otago, and later held the Burns Fellowship in 1965. She intended that her papers would be acquired by the Hocken and was in periodic correspondence with Hocken staff on this topic from the early 1970s when she deposited some literary drafts and a sealed suitcase of papers for safekeeping.

Janet was prompted to offer the bulk of her papers for sale to the Hocken when Michael King was researching and writing his biography, *Wrestling with the Angel* in the late 1990s. The papers were purchased in 1999 and transferred to Hocken in several batches in the early 2000s.

Not included in this nomination but important to note are the collections that have also been donated by many of her correspondents and friends over many years – Michael King, Sheila Natusch, Ruth Dallas, Charles Brasch, John Money, Alan Horsman, Mildred Surry, Lila Hamilton, and more. These collections enrich and complement the research resource.

The Hocken Collections has also purchased items relating to Janet Frame from other vendors.

**3.2. Uniqueness of the documentary heritage**

Give a brief explanation of why the documentary heritage is unique and irreplaceable.

This collection of diverse archival papers and other media is unique in that it is the only such collection created and gathered together by Janet Frame herself.

Much of the collection is irreplaceable as no other known copies exist. Most of the literary drafts are unique, as are most of the 1000s of letters from friends and others. While other items such as clippings of reviews and photographs may not be completely unique it is the fact that Janet herself collected these together and saved them as a record of her life that is significant.

### 3.3 Assessment against the significance criteria

Provide an explanation of what criteria the documentary heritage meets and why it meets those criteria. The documentary heritage must meet at least one of the criteria in this section. An explanation of each criteria is given on the front page of this form.

**Time:** The papers form a rich resource for scholars of the post war New Zealand and international literary scene, the correspondence includes letters from NZ and international writers and figures such as Jacqui Baxter, Charles Brasch, the US artist William Theophilus Brown, Ruth Dallas, Jane Campion, E.P. Dawson, Michael King, psychologist John Money, Frank Sargeson, Barbara Wersba, Douglas Wright and many more.

At a more prosaic level Frame kept many documents related to her income and expenditure – household repairs, power bills etc – and these document the cost of living for a writer in NZ during the post war period.

**Place:** Frame enjoyed travelling and her work took her to many places as well as living in many locations in NZ and overseas. This lifestyle informed her work as she described the many places that are part of her narratives. Apart from correspondence that documents place, the collection includes documents such as travel itineraries, bookings, travel brochures and guides tracing her travels.

**People:** “Janet Frame is an internationally-renowned New Zealand author of both fiction and non-fiction works. Among her numerous honours, Frame is a Member of the Order of New Zealand, a Nominee for the Nobel Prize in Literature and an Honorary Foreign Member of the American Academy and Institute of Arts and Letters. She was one of ten New Zealand artists named as Arts Foundation of New Zealand Icon Artists in 2003. Traumatic childhood events and other life experiences regularly find fictional treatment in her writing - but in reference to her choice of subject matter, Frame warned against the naïve treatment of her fictional creations as autobiography (what she called the ‘blurring of the fine distinction between the writer’s work and the writer’s life’). In 1999, before her death in 2004, she founded the Janet Frame Literary Trust.” Quote from Read NZ Te Pou Muramura <https://www.read-nz.org/writers-files/writer/frame-janet>

The collection documents Frame’s extraordinary life from her childhood, as a young woman experiencing the mental health system in NZ, to becoming a highly respected and popular author and into her older years. She kept meticulous details of her life – from the household documents and travel documents to the correspondence from friends, acquaintances, publishers and family to the manuscripts for her work. Her autobiography and Michael King’s biographical work draw heavily on the papers.

**Subject and Theme:** The collection represents the intellectual development of Frame and her work and contextualises her work in both New Zealand and the wider world. In particular the manuscripts and literary drafts chart the creative development of particular works as narratives and themes were worked out.

**Form and Style:** The unpublished manuscripts and correspondence about her work document Frame's writing process and thoughts as she was writing and creating her books, short stories, prose, and poetry.

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### **3.4 Testimony of at least two independent experts**

The committee requires testimony from at least two independent people or organisations who can give an informed opinion about the significance and provenance of the documentary heritage.

The informed opinion should focus on the criteria for inscription provided above and on the front page of this form. Please provide up to one page from each expert in support of your submission.

#### **Expert One**

Name Pamela Gordon

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**Qualification(s):** Chair, Janet Frame Literary Trust; founding trustee (1999) Janet Frame Literary Trust; Frame literary executor (personally appointed by Janet Frame); former ESL teacher, Semyeong University; teaching fellow in Linguistics, University of Otago. Close friend and family member.

Paragraph in support

The Janet Frame papers at the Hocken Collections are worthy of inclusion in the UNESCO Memory of the World because Janet Frame is an internationally celebrated author who is widely regarded as New Zealand's greatest writer. Academics and critics became interested in analysing her work from very early in her career and already there have been numerous books and doctoral dissertations, films and television features dedicated to her work and her life. Frame was aware of this interest and able to foresee that her career, as with other famous artists, would have a posthumous dimension. She therefore preserved manuscripts, correspondence, and other literary and personal papers for posterity. Born in Dunedin and having been a student at the University of Otago, she chose to lodge her papers at the Hocken Library out of her loyalty to and affection for her hometown. She did field and reject approaches from other libraries and archives in New Zealand and internationally, which confirms the extent of the interest in her papers as a unique and valuable cultural resource.

The provenance is impeccable: Frame lodged her first trunks of manuscripts and papers at the library in 1972. She sold a further tranche to the archive in the 1990s and bequeathed the rest upon her death in 2004. She had also encouraged some of her friends, family and associates to lodge any surviving correspondence with hers at the Hocken so there might be a central place for future research. As a fan of long-distance travel, Frame expressed her pleasure at the prospect of overseas researchers having to make the journey to New Zealand to study her manuscripts.

The bibliography of published works already arising from access to the Janet Frame papers comprises dozens of titles. Janet Frame herself consulted her own papers at the Hocken while writing her 3-volume autobiography in the 1980s. Biographer and historian Michael King produced two volumes on Frame heavily depending on Hocken material. The Frame estate has published correspondence and a non-fiction miscellany. Literary historians have consulted her papers and correspondence with significant other significant literary figures. The access to primary Frame material at the Hocken is causing a mushrooming of PhD dissertations and publications in the already well-established field of 'Frame Studies'.

Janet Frame also left several unpublished manuscripts among her papers for her estate to deal with on her behalf. The Janet Frame Literary Trust has published 2 new novels, a novella, a volume of poetry and a collection of stories, all critically acclaimed and with some titles becoming instant classics listed on international school curricula.

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## Expert Two

Name Patricia Neville

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Qualification(s): Literary scholar and author of Janet Frame's World of Books

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Paragraph in support

### PEOPLE

Janet Frame burst onto the post-war New Zealand literary scene with a series of novels which were unlike anything written in NZ before, with a vividly imaginative and perceptive insight into the human psyche, the workings of memory, and the manifestations of the human spirit, which left her London psychiatrist, Dr Robert Cawley, acutely aware of the limitations of his training in his field. He has recorded his debt to her, that she taught him much about the limitations of psychiatric nosology, and the importance of engaging with his patients' inner worlds. He asserts that she made him a better psychiatrist, and through him has benefitted future generations of practitioners. In her autobiography, Frame details in stunning clarity her progress towards becoming a writer, weaving experience, memory and imagination into a memorable fabric of prose. Reviewers in New Zealand, the USA and Europe comment on her search for meaning, her delineation of the empty heart and the unconscious and often distressed mind, and Frame's strikingly original talent. In her wide body of work, she has created an oeuvre which marks her out as one of the most gifted, insightful and original 20<sup>th</sup> century writers concerned with the human condition. Frame's original annotated typescripts and notes form an archival treasure trove for scholars and researchers, and along with her extensive correspondence with friends and fellow writers illuminate her working methods and reading interests, and contribute significantly to our appreciation and understanding of this major writer.

### FORM & STYLE

Janet Frame's prose, often densely poetic, is notable for its use of polyphonic language and strikingly original metaphor. Frame's prose is interwoven with the echoes of poets from past centuries, and within the novels the reader hears the interplay of the voices of the novel's various characters as well as an evocative broader interweaving of personal voice and literary allusion from a variety of literary and non-literary sources, as multiple voices coexist and interact. *Imagination* was for Frame a magical word. Frame lived and breathed metaphor and she told Charles Brasch that it was her obsession with images that prompted her to write. Through her highly metaphorical style, often intensely personal, she identifies experiences so fleeting the reader might miss them. She uses repeated motifs, for instance her pursuit of the image of 'treasure', with which she not only challenges the materialist conformity of post-war New Zealand, but also asserts her belief that it is words, especially in poetic expression, which are the finest treasure of all. Frame makes frequent reference both to poets of antiquity and to those of the more recent past in layer upon layer of allusion and metaphor in a voice that is ultimately, triumphantly, her own. Frame gifted and sold her own papers to the Hocken Archives at Otago University, and further typescripts and correspondence have since been added by their original recipients, creating a very wide range of literary papers, a priceless resource which is becoming increasingly open and accessible.

Patricia Neville  
May 2024.



The above experts have given their written permission to provide this information to the Memory of the World Committee and they have agreed that the provided information can be published without email and contact details and that they can be contacted by the Register Subcommittee if required. Yes

Section 4	Legal Information
<b>4.1 Owner (name and contact details)</b> Provide the name and full contact details of the owner or owners, whether an institution or an individual.	Hocken Collections – Uare Taoka o Hākena, University of Otago, Dunedin <a href="https://www.otago.ac.nz/library/hocken">https://www.otago.ac.nz/library/hocken</a>
<b>4.2 Custodian (name and contact details if different from the owner)</b> Provide 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.	N/A
<b>4.3 Legal status</b> 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 Hocken Collections – Uare Taoka o Hākena, University of Otago / Ōtākou Whakaihu Waka . It was purchased in 1999.
<b>4.4 Accessibility</b> Provide a brief description of how the documentary heritage may be accessed. All access procedures and restrictions should be clearly stated. There are three levels of access: - access to verify the significance, integrity and security of the material. This is the minimum condition for inscription - access for reproduction, which is strongly encouraged - public access in physical, digital, or other form	Researchers may access the physical collection for research purposes in the Hocken Collections reading rooms, and our distance research services provide support for research from offsite researchers. Permission of the Hocken Librarian is required to access some items in the collection. Copying of unpublished works by Janet Frame is controlled by the Janet Frame Literary Trust under section 56(2) of the NZ Copyright Act 1994.
<b>4.5 Copyright Status</b> For documentary heritage items that are subject to 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?	Copyright in Janet Frame’s work is administered by the Janet Frame Literary Trust. <a href="https://janetframe.org.nz/">https://janetframe.org.nz/</a> Copyright in work by others represented in the collection is subject to NZ copyright legislation.

**Section 5**

**Stakeholders**

The nominating institution is accountable for consultation with all relevant stakeholders before submitting the nomination.

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**5.1 Owner**

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

Yes

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**5.2 Custodian**

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

N/A

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**5.3 Significant Stakeholders**

Stakeholders with a significant interest in the content of the documentary heritage e.g. iwi, family members, have been consulted, if relevant:

Yes

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**Section 6**

**Care and Preservation and Risk Assessment**

Identify any risks to the survival of the nominated documentary heritage. We understand if you have not done a formal risk assessment.

Note: a successful inscription may assist you to obtain funds to preserve and care for the nominated documentary heritage.

If your nomination is successful, we may request additional information on the care and preservation of the inscribed documentary heritage.

All collection items are stored in preservation quality packaging. The 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. Fire: Low – building is protected by early warning smoke detectors, alarms and sprinklers. Water damage: Low – Presence of sprinkler system notwithstanding the collection 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 library staff, 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.

Section 7

Summary

Provide a brief summary describing the documentary heritage and how it meets the criteria for inscription on the Aotearoa/New Zealand Memory of the World Register.

Keep your summary to no more than 300 words as, if successful, it will be used on the website [unescomow.org.nz](https://unescomow.org.nz) to describe why the documentary heritage has been inscribed on the New Zealand Register and given UNESCO recognition.

Janet Frame CBE (1924-2004) is one of New Zealand's most celebrated authors. 2024 marks the centenary of her birth. Her vividly imaginative and perceptive novels and short stories were unlike any other New Zealand fiction when published from the 1950s. Her work has continued to be published across the world in many languages, proof of enduring interest in her writing.

Frame preserved drafts and manuscripts, correspondence and other literary and personal papers for future researchers and by 1972 decided that their future home would be the Hocken Collections – Uare Taoka o Hākena.

The papers document Frame's extraordinary life from childhood, as a young woman experiencing mental distress in an unsympathetic health system, as a highly respected and popular author and to her later life and death.

A rich resource for scholars of post war New Zealand literature, the papers range from household and travel documents to correspondence from many NZ and international figures such as Jacqui Baxter, Charles Brasch, William Theophilus Brown, Ruth Dallas, Jane Campion, E.P. Dawson, Michael King, John Money, Frank Sargeson, Barbara Wersba, and Douglas Wright to the valuable drafts and manuscripts of her work that are so valuable to literary scholars.

From the papers the Janet Frame Literary Trust have posthumously published several fiction works, poetry, two volumes of her correspondence and a non-fiction miscellany. The papers have supported numerous publications by Frame scholars.

Frame consulted the papers in writing her three-part autobiography, *To the Is-land, An Angel at my table and the Envoy from Mirror City*. Michael King's biographical works *Wrestling with the Angel: A Life of Janet Frame* (2000) and *An Inward Sun: The World of Janet Frame* (2002) draw heavily on the papers.

**Section 8**

**Promotion of documentary heritage**

Inscription to a UNESCO Memory of the World register provides an opportunity to promote the importance of documentary heritage. We shall provide you with a branded 'tile' to use on websites / social media and in catalogues.

Give a brief overview of how your institution will use the opportunity of a successful nomination to promote the Memory of the World programme and the importance of documentary heritage. You may wish to consult with communications staff in your organisation to provide an answer to this question.

We will include a note of the inscription in the cataloguing/description on the Hākena database. We are intending to create a Janet Frame digital collection on the Hocken Digital Collections site that will feature some digitised items from the collection and will note the inscription in descriptive metadata on that site. We will do a press release at the time of any inscription ceremonies. The location of the collection on the shelves in the Hocken stack will be physically marked with a small poster so that people taking tours of the stack will be aware of the inscription.

**Section 9**

**Permission to use visual documentation**

The Aotearoa/New Zealand Memory of the World Committee will also work with you and your communications staff to obtain publicity for the programme and for the successful inscriptions.

Do you give permission for the Committee to use the visual documentation you have provided for Aotearoa/New Zealand Memory of the World publicity purposes (e.g. for brochures/website)?

I would like to be consulted first

**Section 10**

**Declaration of Authority**

I am authorised to nominate the above documentary heritage to the Aotearoa/New Zealand Memory of the World Register.

Name: Anna Blackman

Date: 31 May 2024