



Kiwis in the Collection:

The New Zealand Presence in the Published Record

By Brian Lavoie

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#oclcresearch #nzreport

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Introduction

Despite its small size and relatively brief national history, New Zealand boasts a distinguished presence in the published record. Authors such as Margaret Mahy and Katherine Mansfield; the renowned soprano Kiri Te Kanawa; and contemporary film icons such as the actor Russell Crowe and producer Peter Jackson are just a few of the well-known names associated with New Zealand's creative tradition, along with internationally acclaimed works such as the Oscar-nominated film *Whale Rider* and the Booker Prize-winning novel *The Bone People*.

New Zealand's presence in the published record includes many other individuals and works—some widely known, others less so—adding up to a significant contribution to the global corpus of published materials. . Indeed, just as New Zealand's iconic kiwi birds lay the largest egg in proportion to their size of any bird species in the world¹, the New Zealand contribution to the published record too seems outsized in comparison to the nation's small geography and population. This report characterizes the size and scope of the New Zealand presence in the published record, highlights some of its salient characteristics, and describes its diffusion around the world.

National Presence: Definition and Methodology

The New Zealand presence in the published record is defined as the collection of materials (books, sound recordings, films, and so on) that are *published in New Zealand*; are *created by individuals born in New Zealand*; or are *about or set in New Zealand*. These categories are not mutually exclusive. Characterizing a national presence as the materials published in a country, by a country's native-born citizens, or about the country, parallels the approach taken by many national libraries in scoping their collecting responsibilities for the national cultural heritage.

The data source for this analysis is a January 2013 copy of the WorldCat database, containing bibliographic information on nearly 300,000,000 distinct publications in library collections around the world, as well as nearly two billion library holdings. WorldCat serves as a proxy for the published record—the corpus of published materials that have appeared over the course of human history, in every time or place. While WorldCat is admittedly an imperfect surrogate for the complete published record, it is undoubtedly the closest approximation available in a single data resource.

The methodology for identifying the New Zealand presence in the published record uses combinations of bibliographic data points in WorldCat records to identify materials published in New Zealand, by New Zealanders, or about New Zealand. In addition to WorldCat, data from Wikipedia's dbPedia initiative are employed to establish a list of people of New Zealand

birth that is used to identify publications falling into the second component of New Zealand’s national presence. The methodology is described in detail in an earlier report, which applies these techniques to the Scottish presence in the published record.²

The New Zealand Presence in the Published Record

As of January 2013, New Zealand accounted for 939,817 distinct publications in the published record (figure 1). By far the largest segment of this presence consists of materials published domestically; materials by New Zealanders, or about/set in New Zealand, account for significant, but markedly smaller components. The largest area of intersection across the three components of the New Zealand presence is the materials published in New Zealand that are also about/set in New Zealand. In contrast, relatively few materials are published domestically by New Zealand creators, and even fewer materials are published by New Zealand creators that are about or set in New Zealand.

Only a small fraction of the publications in the New Zealand presence (15,191) encompass all three components—i.e., are published in New Zealand by New Zealanders, and are about/set in New Zealand. This suggests that rather than being an insular, inward-facing exercise, the process by which New Zealand’s contribution to the published record was produced extended across international boundaries, with many non-New Zealand authors/creators publishing in New Zealand and/or producing works about or set in New Zealand, and many New Zealand authors publishing overseas and/or producing works unrelated to New Zealand itself.

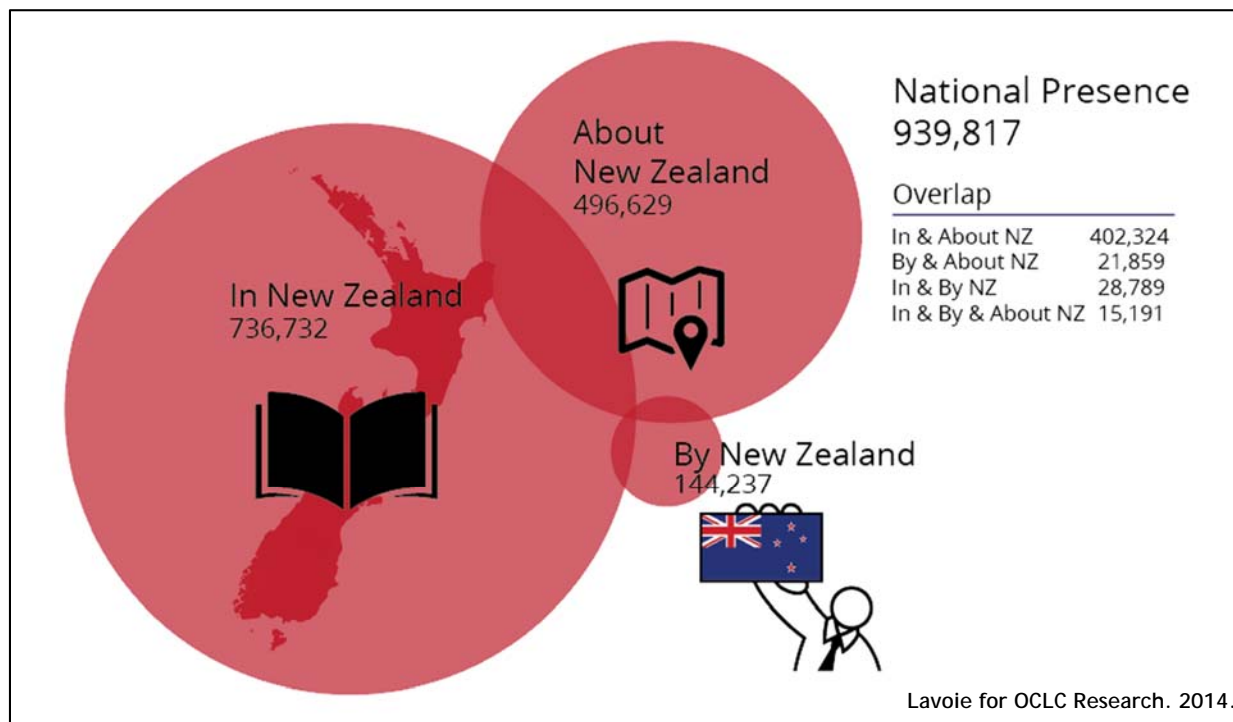


Figure 1. New Zealand presence in the published record (distinct publications)

Most Globally Popular New Zealanders in the Published Record

A number of New Zealand authors have highly visible international profiles, measured by the presence of their publications in library collections worldwide (figure 2). According to WorldCat data, Margaret Mahy, the celebrated children’s author, is the most popular New Zealand author globally, followed by Joy Cowley, another well-known children’s writer. Crime writer Ngaio Marsh—who, along with Agatha Christie, Dorothy Sayers, and Margery Allingham, is considered one of the four original “Queens of Crime”—is the third most popular New Zealand author. The New Zealand-born lexicographer Eric Partridge, who spent most of his career at the British Library, is next on the list, followed by the historical/Gothic novelist Dorothy Eden.



Figure 2: Most popular New Zealand authors (by global library holdings)

Note: See the Image Attribution section at the end of this report for image details.

Children’s literature is clearly a specialty of New Zealand authors—in addition to Mahy and Cowley, the children’s author Lynley Dodd appears sixth on the list. Another interesting feature of this list of globally popular New Zealand authors is that four of the five are women—as is Dodd, and the seventh author on the list, Katherine Mansfield. The New Zealand presence in the published record owes much to the contributions of these and other New Zealand-born female writers.

New Zealand also has a number of artists and entertainers who have made important contributions to the national presence in the published record, in the form of music, films, and other media. Again using library holdings as a metric for popularity, we find that film producer Tim Bevan ranks first in this regard, followed by the soprano Kiri Te Kanawa, the actor Russell Crowe, the film producer and director Peter Jackson, and the film score composer Graeme Revell. As this list indicates, film seems to be another specialty of the New Zealand presence in the published record, with four of the five individuals listed associated with that genre.³

New Zealand-born scholars also figure prominently in New Zealand's contribution to the published record. The aforementioned Eric Partridge ranks as New Zealand's most "popular" scholar (once again measured by global library holdings), followed by the philosopher Horace Romano Harré, the ethnologist Raymond Firth, the lexicographer Robert Burchfield, and the psychologist John Money. Although all of these scholars are New Zealand-born, each spent the bulk of their careers overseas.

Most Popular New Zealand Works

Figure 3 shows the most popular New Zealand work in the published record⁴, with global library holdings once again used as a measure of international popularity. Originally released in 1937, and since re-published many times in a long series of updated editions, *A Dictionary of Slang and Unconventional English* by Eric Partridge tops the list. *Holy Blood, Holy Grail*, co-authored by the New Zealander Michael Baigent, was a controversial work which, though discredited by scholars, was reflected in the plot of the bestselling novel *The Da Vinci Code*. The third most popular New Zealand work is a substantially re-worked edition of the classic *Fowler's Modern English Usage*, edited by the New Zealand-born lexicographer R.W. Burchfield. Next is another contribution by Burchfield, this time as co-editor of the *Oxford Dictionary of English Etymology*, followed by another work by Eric Partridge, *Usage and Abusage: A Guide to Good English*.

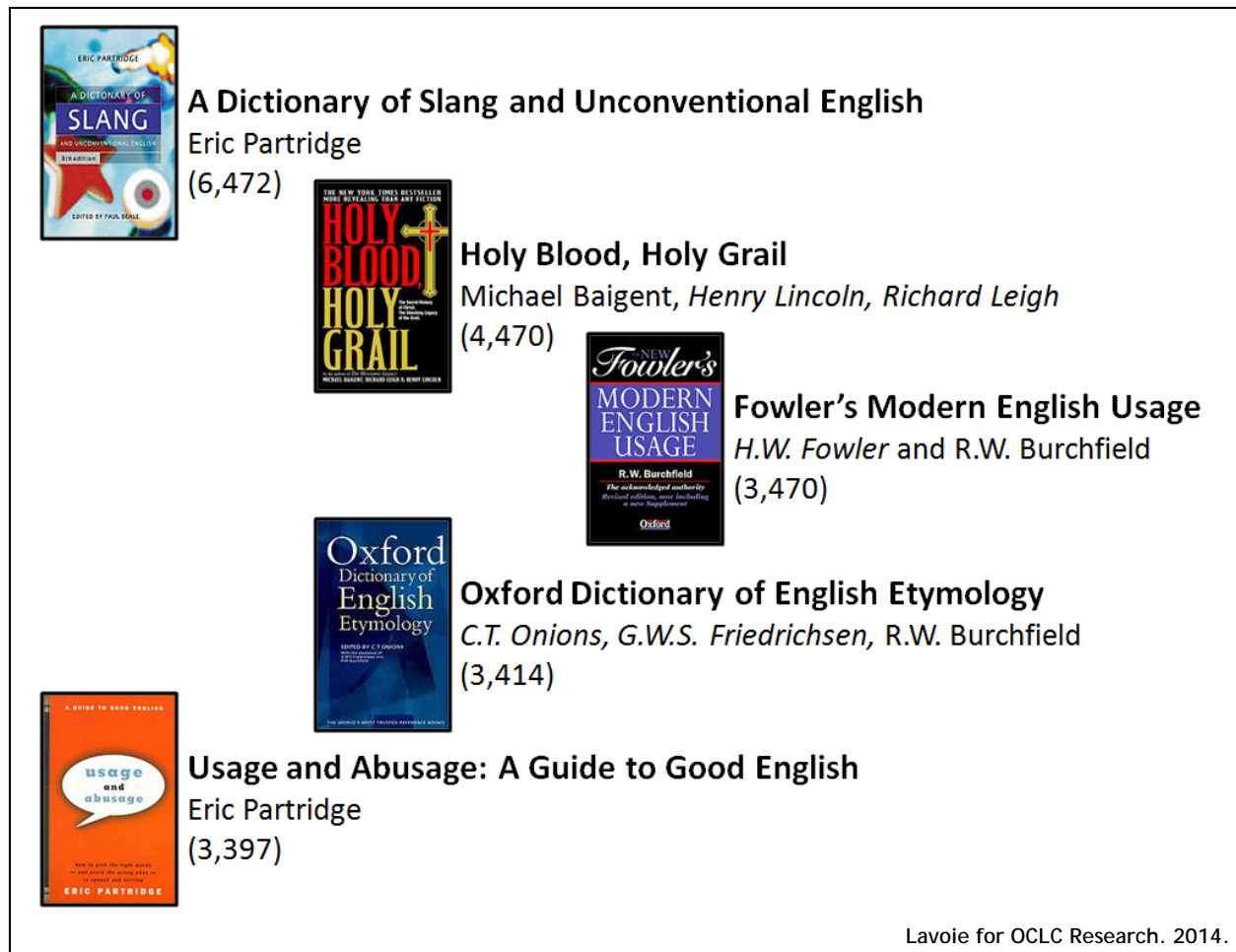


Figure 3: Most popular New Zealand works (by global library holdings; films excluded)

As figure 3 suggests, works of linguistics and lexicography are especially influential in the global diffusion of New Zealand's presence in the published record. In addition, all of the works listed in figure 3 belong to the New Zealand presence by virtue of being created by New Zealand-born authors; none of the top five works are about or set in New Zealand, and none were originally published in New Zealand.

While all of the works in figure 3 are books, other types of materials figure prominently in the New Zealand presence in the published record, as shown in table 1. In terms of recorded music, the New Zealand-born country music star Keith Urban seems to be New Zealand's most globally influential figure, as measured by global library holdings: all of the top five most popular sound recordings in the New Zealand presence are Keith Urban albums. It is interesting that no recordings by the famous New Zealand soprano, Kiri Te Kanawa, appear on this list, although she is nevertheless quite visible globally, and measured by total global library holdings, ranks well ahead of Keith Urban (44,480 compared to 16,244). This suggests

that while Kanawa’s extensive body of work is collectively quite popular and well-diffused globally, none of her individual recordings have achieved the same level of popularity as those of Keith Urban listed in table 1.

Table 1: Most popular music recordings and films in the New Zealand presence (by global library holdings)

Works	Holdings
Music	
Keith Urban— <i>Love, Pain, and the Whole Crazy Thing</i>	1,003
Keith Urban— <i>Defying Gravity</i>	957
Keith Urban— <i>Be Here</i>	781
Keith Urban— <i>Get Closer</i>	736
Keith Urban— <i>Golden Road</i>	639
Films	
Lord of the Rings/Fellowship of the Rings	6,335
Lord of the Rings/The Two Towers	5,626
Shrek	5,387
A Beautiful Mind	4,683
Gladiator	4,566

Films are another type of published material in which New Zealand has a significant presence. It is somewhat problematic to associate a film with a national presence, in that films are often produced through the combined efforts of dozens if not hundreds of people representing a variety of nationalities. Cataloging practice often leads to principle actors and crew being listed as “authors” in the bibliographic record, and as the list of films in table 1 indicates, this seems to be the reason all of these titles ended up on the list. The two *Lord of the Rings* movies were directed by the New Zealander Peter Jackson⁵; *Shrek* was directed by New Zealander Andrew Adamson; and both *A Beautiful Mind* and *Gladiator* starred the New Zealand-born actor Russell Crowe. While again it is important to stress that none of these films are exclusively associated with New Zealand, it is nevertheless interesting to see that despite its small size and population, New Zealand figures prominently in some of the most popular contemporary movies.

Most Popular Works About/Set in New Zealand

An important component of the New Zealand presence in the published record consists of materials about or set in New Zealand. We should note that materials set in New Zealand refers to fictional works with plots that transpire primarily in New Zealand; it does not include works such as television shows or films that are produced in New Zealand, but purport to represent other locales (for example, the *Lord of the Rings* films, while shot in New Zealand, take place in the fictional locale of Middle Earth).

Figure 4 lists the top five most popular works about or set in New Zealand, as measured by number of global library holdings. Two films, *Whale Rider* and *The Piano*, appear on the list, with one—*Whale Rider*—occupying the top spot. *Teacher*, Sylvia Ashton-Warner’s account of her experiences teaching Maori children, is the second most popular work about New Zealand, followed by the Booker Prize-winning novel *The Bone People* by Keri Hulme. *Hunter*, a novel for young readers by Joy Cowley, appears fourth on the list. All of the works on this list share the characteristic of including the Maori culture as a subject, theme, or explicit plot element, suggesting that the Maori people, traditions, and culture are a key aspect of New Zealand’s “image” that is projected abroad through the published record.



Figure 4: Most popular works about/set in New Zealand (by global library holdings)

Global Diffusion of the New Zealand Presence

In addition to marking the global popularity of individual New Zealand creators or works, we can track the overall diffusion world-wide of New Zealand’s presence in the published record. One metric for assessing the pattern of a national presence’s global diffusion is to characterize its distribution across library collections around the world. The library holdings data associated with the WorldCat database afford a means to assess the nature and extent of the global diffusion of the New Zealand presence, using library collections as a proxy for international “uptake” of New Zealand’s contribution to the published record.

Figure 5 illustrates a “big picture” view of the global diffusion of the New Zealand presence. World-wide (including New Zealand), New Zealand-related materials account for 7.4 million holdings in library collections. Of these, 3.2 million are associated with collections within New Zealand itself; the rest—nearly 60 percent of the total—are external to New Zealand, or in other words, represent holdings in collections located in countries other than New Zealand. The United States accounts for the vast majority of these holdings, with Australia, a close neighbor of New Zealand, accounting for the second-highest total. The UK, Canada, and Germany also figure prominently in the global diffusion of New Zealand materials. The remainder of the external holdings (about 300,000) are distributed over collections located in more than 100 different countries around the world.

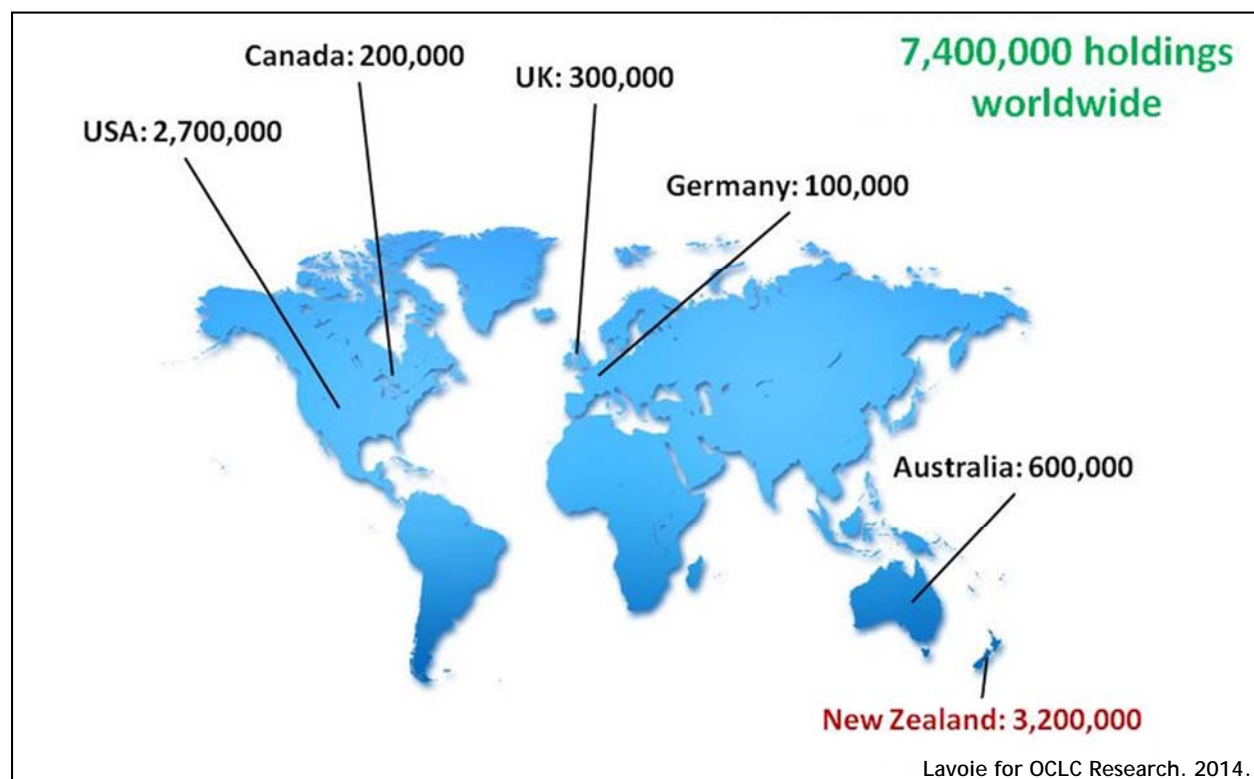


Figure 5: Global diffusion of the New Zealand presence (global library holdings)

A feature of note associated with the New Zealand presence’s global diffusion is that it is largely limited to the English-speaking world. As figure 5 illustrates, approximately 95 percent of the global holdings of New Zealand-related materials are located in five English-speaking countries: New Zealand, the US, Australia, the UK, and Canada.⁶ Germany is the non-English-speaking country with the largest concentration of holdings of New Zealand materials, followed by the Netherlands, France, and South Africa.⁷

Figure 5 illustrates the cross-country diffusion of the New Zealand presence; table 2 provides a more granular view, listing the top ten largest concentrations of New Zealand-related materials in institutional collections outside of New Zealand. Australian institutions are well-represented on the list, accounting for 4 of the 10 spots. Three national libraries make the list—the National Library of Australia, the Library of Congress and the British Library. In addition to the Library of Congress, four other spots are occupied by American institutions: the New York Public Library and three universities. Two of the latter—the University of Hawaii and UCLA—are, like New Zealand, located on the Pacific Rim. All of the institutions in table 2 are located in English-speaking countries, reinforcing the similar skew noted in figure 5.

Table 2: Top concentrations of New Zealand materials, outside of New Zealand (by total holdings)

National Library of Australia
Library of Congress
State Library, New South Wales
British Library
State Library, Victoria
Harvard University
University of Hawaii at Mānoa
University of Melbourne
New York Public Library
University of California, Los Angeles

The global diffusion of New Zealand’s presence in the published record can also be tracked by its proliferation in languages other than English. New Zealand is predominantly an English-speaking nation, and its presence in the published record reflects this: English-language materials account for 92 percent of the New Zealand presence. However, while the portion of materials exhibiting content in languages other than English is small, it is nevertheless quite diverse. Content in 176 languages is found within this segment, with Maori⁸ (8,739 publications) the most frequently encountered language, followed by German (7,587); French (5,668); and Spanish (3,709).

Table 3 reports the remaining languages in the New Zealand presence accounting for at least 100 distinct publications. An interesting feature of this list is the presence of an assortment of

Pacific Rim languages reflecting many of the geographical neighbors of, and in some cases, cultural influences on, New Zealand. Chinese and Japanese have relatively strong representation, with nearly 1,500 publications each, but beyond these, a variety of Pacific/South Pacific languages account for a substantial corpus of materials: specifically, Samoan, Rarotongan, Tongan, Austronesian, Niuean, Tokelauan, Fijian, Indonesian, and Tahitian together account for 4,544 distinct publications in the New Zealand presence. While representing only a small share of the overall New Zealand presence, these publications, together with the Maori-language materials, signal the rich cultural diversity associated with New Zealand's history and culture.

Table 3: Languages in the New Zealand presence (at least 100 publications)

Language	Publications	Language	Publications
Italian	2,172	Tokelauan	315
Samoan	1,576	Polish	313
Chinese	1,491	Finnish	284
Japanese	1,477	Korean	226
Dutch	1,085	Czech	204
Rarotongan	1,009	Fijian	158
Danish	747	Greek	144
Swedish	702	Catalan	137
Tongan	546	Welsh	136
Russian	506	Indonesian	134
Latin	494	Afrikaans	125
Portuguese	439	Tahitian	122
Austronesian	356	Turkish	118
Niuean	328		

While New Zealand's presence in the published record has diffused well beyond its shores, New Zealand-based institutions have not neglected the task of collecting and curating materials that embody the history, culture, and traditions of their nation. Table 4 shows the prominent role of New Zealand institutions (e.g., public, academic, and government libraries) in collecting materials related to the top five most frequently occurring topical subjects, and top five most frequently occurring personal name subjects, in the New Zealand presence. New Zealand institutions house many of the most comprehensive collections pertaining to the slices of New Zealand culture and history listed in table 4; these collections in turn constitute important resources within the global library system.

Table 4: Domestic collecting activity in prominent New Zealand-related subject areas⁹

Number of New Zealand institutions ranking in top 10 most comprehensive collections in subject area	
Topical Subjects	
Songs, Maori	10
Maori language	10
Art, Maori	10
Mythology, Maori	10
Women, Maori	9
Personal Name Subjects	
Mansfield, Katherine, 1888-1923	5
Frame, Janet, 1924-2004	10
Grey, George, Sir, 1812-1898	6
Hillary, Edmund, 1919-2008	5
Selwyn, George Augustus, 1809-1878	5

New Zealand's representation among the most comprehensive collections, while nearly absolute for the topical subjects, is much less so for the personal name subjects. What can explain the elevated level of international collecting activity around the famous New Zealand-born individuals listed in table 4, compared to the topical subjects? One might conjecture that the topical subjects—all related to some aspect of Maori culture—are so specific to New Zealand's cultural traditions and history that it is inevitable that New Zealand-based institutions would have the greatest incentive to collect heavily in these areas. In contrast, the personal name subjects in table 4 have earned renown that is much less directly connected to New Zealand itself: Mansfield and Frame were both authors with readerships that extended beyond New Zealand; Grey, while serving as both Governor and Premier of New Zealand, also held prominent posts elsewhere in the British Empire; Hillary is celebrated worldwide as the first to achieve the summit of Mount Everest; and Selwyn, while holding the distinction of being the first Anglican bishop of New Zealand, also served as a bishop in his native England.

Of course, the data in table 4 touches on only a fraction of the many topics, individuals, events, places, and so on that constitute the subject matter encompassed by the overall New Zealand presence. But it does suggest that the degree of international collecting activity around these subjects might be a useful metric for identifying which elements of New Zealand's culture and history are of particular interest abroad.

Comparing the New Zealand and Scottish Presences in the Published Record

The 2013 report *Not Scotch But Rum: The Scope and Diffusion of the Scottish Presence in the Published Record*¹⁰ reports the results of applying to Scotland the same methodology employed in this paper. In this section, some comparisons between the New Zealand and Scottish presences are drawn, touching on points of both convergence and divergence. While New Zealand and Scotland share a variety of characteristics (both are small in terms of both geography and population size, both are predominantly English-speaking, both have undergone periods of societal and national development within the context of the British Empire, etc.), there are also important differences (e.g., what we now know as New Zealand possesses a relatively recent history, while that of Scotland is much older; similarly, New Zealand's culture and traditions have cohered relatively recently—absorbing a great deal from the indigenous and surrounding South Pacific cultures—while Scotland's national identity, or “Scottishness”, has deeper historical roots). These commonalities and differences find expression in the respective national presences of the two countries in the published record.

One similarity between the New Zealand and Scottish presences is that in both cases, materials published domestically constituted the largest component of the overall national presence. In New Zealand, 78 percent of the materials in the national presence were published domestically; for Scotland, the figure is 56 percent. For these two countries, the domestic publishing industry is the most significant factor in determining the overall *size* of the national presence. However, another similarity is that global diffusion of the national presence, and probably its impact as well, is driven primarily by other components of the national presence. Global library holdings associated with materials published in Scotland (6.4 million) were exceeded both by the holdings associated with materials published by Scottish people (8.5 million), and materials published about Scotland (7.5 million).¹¹ The relative global influence of the three components is even more starkly illustrated by the average number of global holdings per publication: for materials published in Scotland, the average number of holdings is 6.5, compared to 13.2 for materials published by Scottish people, and 14.6 for materials published about Scotland.

In contrast to Scotland, materials published in New Zealand account for the largest total of global holdings (4.4 million), compared to 2.6 million for materials published by New Zealanders, and 3.8 million for materials published about New Zealand. However, materials published by New Zealanders have a dramatically higher number of holdings per publication (17.7) compared to materials published in New Zealand (5.9). Materials published about New Zealand have, on average, 7.6 holdings per publication.

While these numbers would benefit from more detailed analysis, they do suggest that the primary channels through which New Zealand and Scotland project their influence is through their native-born citizens, and in lending their country and culture as a subject or setting for various forms of creative work. The output of the domestic publishing industry seems to have a lesser effect in terms of encouraging global diffusion of the national presence. Further evidence of this is seen in the finding that in the case of both New Zealand and Scotland, domestic-born authors/creators tend to publish their work overseas. In New Zealand, only 20 percent of the publications authored or created by a native New Zealander were published in New Zealand; an even smaller proportion—10 percent—of publications authored or created by Scottish people were published in Scotland. This is certainly not to say that the Scottish and New Zealand publishing industries are unimportant—however, it may mean that the output of these industries is consumed primarily by the domestic market, with a correspondingly small global footprint. Moreover, Scottish or New Zealand authors or artists with aspirations for international fame will likely migrate to global publishing centers for their particular craft: for example, the Scottish mystery writer Ian Rankin’s best-selling Inspector Rebus series is published by a London-based publishing house; the New Zealand-born musician Keith Urban enjoyed some success in the Australian country music market before moving to Nashville, where he achieved international fame recording for the Capitol Nashville label.

The New Zealand and Scottish presences in the published record differ in the relative age of their most globally popular works. The New Zealand works, shown in figure 3, are fairly contemporary: all were originally published in the 20th century. In contrast, the most globally popular Scottish works—*Treasure Island*, *An Inquiry into the Nature and Causes of the Wealth of Nations*, *The Wind in the Willows*, *Dr. Jekyll and Mr. Hyde*, *Kidnapped*—were all published in the 18th or 19th century, with the exception of *The Wind in the Willows*, which was published in 1908. Part, and perhaps most, of the reason for this difference is the relative youth of New Zealand itself: it was not recognized as a separate colony until 1840, and became a British dominion in 1907.

Less easily explained is the finding that the New Zealand presence contains a significantly larger proportion of materials about or set in that country, compared to the corresponding proportion of materials in the Scottish presence that are about or set in Scotland. Materials published about New Zealand account for 53 percent of its national presence; in contrast, materials about Scotland account for only 29 percent of the Scottish presence, and represent the smallest of the three components. The relatively large proportion of materials about New Zealand seems to be at the expense of materials published by New Zealanders, which account for only 15 percent of the New Zealand presence, while materials by Scottish people account for 36 percent of the Scottish presence.

Although it is the smallest segment of the New Zealand presence, materials by New Zealanders are the most intensively collected by libraries worldwide, with an average of 17.7

holdings per publication; materials about New Zealand (the second largest segment) account for 7.6 holdings per publication, on average. Similarly, the smallest segment for the Scottish presence, materials about Scotland, have on average 14.6 holdings per publication, compared to 13.2 for materials published by Scottish people (the second smallest segment). As we have seen, the largest segment for both the New Zealand and Scottish presences (materials published domestically) has the lowest global impact of all in terms of average holdings: 5.9 for New Zealand, and 6.5 for Scotland. In short, the Scotland and New Zealand data suggest a negative correlation between the size of a national presence component, and its global impact (measured by average number of library holdings). More detailed analysis is needed to identify possible explanations for this phenomenon, but it does suggest that projecting a country's cultural and ideas abroad through the published record may operate through channels that are, at least at first glance, not fully aligned with intuition.

Comparison of the size and characteristics of different national presences in the published record is an interesting and potentially fruitful area of research. The comparison offered here—between New Zealand and Scotland—is arbitrary in the sense that it is based on the two national presence analyses that were available. Nevertheless, it still yields interesting insights, and one might expect that future comparisons based on more substantive criteria—for example, comparing the composition of national presences in the context of immigration patterns—may be fertile ground for deeper and more structured findings.

Challenges in Applying the National Presence Methodology to New Zealand

Several challenges arose in applying the national presence methodology to New Zealand. In this section, a few of these challenges are discussed, both to illustrate the limitations of the methodology, and to note several issues encountered in the New Zealand case that could potentially arise in applying the methodology to other countries.

One limiting aspect of the methodology is the fairly restrictive approach to determining whether an individual is a native of the country in question. The criterion is simple: was the person born in the country? While this approach has a number of advantages (i.e., it is straightforward to apply and evaluate), it can also lead to less-than-satisfactory results. A particularly telling one arose in the case of New Zealand. In 2013, Eleanor Catton won the Man Booker Prize for her novel *The Luminaries*. Media coverage of the award usually referred to her as a New Zealand writer. But although Catton grew up in New Zealand, she was actually born in Canada, and did not move to New Zealand until she was six years old. Because of this, the national presence methodology did not recognize her as a New Zealander. A similar case arose in the Scotland example in regard to Alexander McCall Smith, who is generally considered a Scottish writer although he was actually born in what was then

called Rhodesia. The difficulties with the “native-born” criterion can also work in the other direction, in the case of individuals who were born in one country, but spent nearly all of their lives somewhere else.

Another problem encountered in the New Zealand case is that a seemingly large number of New Zealand authors did not have entries in Wikipedia, and therefore, given the form of the national presence methodology, could not be identified as New Zealanders. Examples of New Zealand authors omitted because of a lack of a Wikipedia entry include M.P.K. Sorrenson, Heather Nicholson, and Roger Horrocks.¹² It is beyond the scope of this report to speculate as to why these authors lack a Wikipedia entry, but their omission points to the inherent limitations of using Wikipedia as a source for names of authors/creators from a particular country: clearly, not everyone is in Wikipedia. A related question is whether the rate of Wikipedia omission is larger for some countries than for others. Again, answering this question is beyond the scope of this report, but suffice to say that the author was left with an impression (admittedly based on anecdotal evidence) that the problem was much more apparent in the New Zealand case compared to the Scotland case.

Another problem, specific to New Zealand, was the lack of an adjective form of *New Zealand* sufficiently distinct from the noun form that it could be used as a reliable signal within the Wikipedia short abstracts data that an individual was born in New Zealand. In the case of Scotland, the term Scottish proved to be highly effective in identifying individuals born in Scotland: it was the typical descriptor used to identify those of Scottish birth in Wikipedia (e.g., “Robert Louis Stevenson was a Scottish novelist, poet, essayist, and travel writer”), and although it has other uses (e.g., Scottish terrier), the incidence of “false positives” was low. In contrast, New Zealanders were typically identified along the lines of the following:

- *Margaret Mahy was a New Zealand author of children’s and young adult books*
- *Cassia Joy Cowley, best known as Joy Cowley, is a New Zealand author of children’s fiction and short stories*
- *Eric Honeywood Partridge was a New Zealand-British lexicographer of the English language, particularly of its slang*

Thus, the most effective strategy for identifying clues to an individual’s New Zealand origins was to search for the string *New Zealand* in the text. While this worked quite well in identifying people of New Zealand origin, it unfortunately also brought in many false positives. For example, the algorithm identified the Australian photographer Anne Geddes as a New Zealander on the basis of the following:

- *Anne Geddes is an Australian-born photographer, clothing designer and business woman who now lives and works in New Zealand*

This clearly is a false positive. The methodology does have techniques built in that rely on other criteria within the Wikipedia data to cross-check prospective New Zealanders identified through the short abstracts, but not all could be eliminated. It is therefore likely that the incidence of false positives was higher for New Zealand than for Scotland.

All of these issues, as well as others, impact the size and composition of the national presence as calculated by the methodology described in this report. One of the goals in developing the methodology was to produce a tool for identifying a national presence that was primarily automated and could be easily applied across many countries. While some of the issues discussed above could be mitigated by incorporating more manual review and a greater degree of customization into the methodology, these refinements would come at the expense of much more laborious application.

Conclusion

In the Scottish study, *Treasure Island* proved to be, by a number of metrics, the most globally prominent work in the Scottish national presence. Anointing particular works with such honorifics is a difficult business, in that there are so many ways to measure impact and influence. For New Zealand, we will confine ourselves to two metrics: popularity, as measured by number of global library holdings, and enduring interest, as measured by the number of distinct imprints or editions. In regard to the first, we have already seen in figure 3 that *A Dictionary of Slang and Unconventional English* by Eric Partridge is the New Zealand work that is globally most popular in terms of library holdings; it ranks second in number of distinct publications associated with it.¹³ So the work of the venerable New Zealand-born lexicographer may perhaps be the most prominent among New Zealand's many distinguished contributions to the published record.

Image Attribution

Figure 2

“Dorothy Eden [picture]” Herald & Weekly Times Limited portrait collection. State Library of Victoria. Copyright restrictions apply.

http://search.slv.vic.gov.au/primo_library/libweb/action/dlDisplay.do?vid=MAIN&reset_config=true&docId=SLV_VOYAGER1779280

“Eric Partridge 1971A” by G88kepper. Wikimedia Commons. Public Domain.

http://commons.wikimedia.org/wiki/File:Eric_Partridge_1971A.png#mediaviewer/File:Eric_Partridge_1971A.png

“Joy Cowley (cropped).” Original photo courtesy of Horowhenua Historical Society inc, Leven, New Zealand. Cropped by TimofKingsland. Wikimedia Commons. Licensed under CC BY-SA 3.0.

[http://commons.wikimedia.org/wiki/File:Joy_Cowley_\(cropped\).jpg#mediaviewer/File:Joy_Cowley_\(cropped\).jpg](http://commons.wikimedia.org/wiki/File:Joy_Cowley_(cropped).jpg#mediaviewer/File:Joy_Cowley_(cropped).jpg)

“Margaret Mahy at the Kaiapoi Club, 27 July 2011, Smiling (digitally altered).” Original photograph by Kathryn Lynskey. Digitally altered by TimofKingsland. Wikimedia Commons. Licensed under CC BY-SA 3.0-nz.

[http://commons.wikimedia.org/wiki/File:Margaret_Mahy_at_the_Kaiapoi_Club,_27_July_2011,_smiling_\(digitally_altered\).jpg#mediaviewer/File:Margaret_Mahy_at_the_Kaiapoi_Club,_27_July_2011,_smiling_\(digitally_altered\).jpg](http://commons.wikimedia.org/wiki/File:Margaret_Mahy_at_the_Kaiapoi_Club,_27_July_2011,_smiling_(digitally_altered).jpg#mediaviewer/File:Margaret_Mahy_at_the_Kaiapoi_Club,_27_July_2011,_smiling_(digitally_altered).jpg)

“Ngaio Marsh by Henry Herbert Clifford ca 1935, crop.” Wikimedia Commons. Public Domain.

http://en.wikipedia.org/wiki/Ngaio_Marsh#mediaviewer/File:Ngaio_Marsh_by_Henry_Herbert_Clifford_ca_1935,_crop.jpg

Notes

1. <http://en.wikipedia.org/wiki/Kiwi>
2. Brian Lavoie. 2013. *Not Scotch, but Rum: The Scope and Diffusion of the Scottish Presence in the Published Record*. Dublin, Ohio: OCLC Research. <http://www.oclc.org/content/dam/research/publications/library/2013/2013-07.pdf>.
3. It should be acknowledged that the New Zealanders who have made their mark in film are contributing to productions that involve many other contributors. So the global prominence of these individuals is of a more collective nature compared to, for example, that of a novelist. Nevertheless, they have made important contributions to works that earned a high level of international visibility, and in many cases, have become “household names” in their own right. See the discussion following of popular films in the New Zealand presence.
4. Movies are excluded from this list, but are addressed later in the paper.
5. These films were also shot in New Zealand, although this fact alone would not have been sufficient to meet any of the criteria for inclusion in the New Zealand presence.
6. Canada is officially bi-lingual (English and French), but according to Wikipedia, nearly three-quarters of its population are English-speakers (defined by the first official language spoken). See <http://en.wikipedia.org/wiki/Canada#Language>.
7. Although English is one of South Africa’s 11 official languages, it was the first language of only 9.6% of South Africans in 2011. See http://en.wikipedia.org/wiki/South_africa#Languages.
8. Maori is an official language of New Zealand.
9. The author thanks Constance Malpas of OCLC Research for the data from which the results in this table were derived.
10. All statistics pertaining to the Scottish presence in the published record are taken from the report *Not Scotch, but Rum: The Scope and Diffusion of the Scottish Presence in the Published Record*. See note 2 for more details.
11. Note that these categories are not mutually exclusive: so for example, the corpus of materials published in Scotland can also include materials published by Scottish people or about Scotland (or both). The point is that the feature every publication in the group shares is that it is published in Scotland (and similarly for the other two components of the Scottish presence).
12. These authors were named as part of an announcement by Auckland University Press that “more than 240 classic New Zealand books, some long out of print” would be released as ebooks. See: “Treasure Trove of New Zealand Classics Make up New ebook Library.” 2015. *Auckland University Press*. 15 November 2015. <http://www.press.auckland.ac.nz/en/about/news-and-events/news/news-2013-3/2013/11/15/Treasure-trove-of-New-Zealand-classics-make-up-new-ebook-library.html>.
13. Katherine Mansfield’s *The Garden Party, and Other Stories* has the largest number of distinct publications, but only ranks 14th in global library holdings (excluding movies).

For more information about our analysis of a national presence in the published record, please visit:
www.oclc.org/research/activities/national-presence.html



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