

16 August 2018

Submission to the National Archival and Library Institutions Ministerial Group

Tēnā koutou,

My submission is made as a private citizen and relates to the two public records collections (RNZ and TVNZ) currently managed by Ngā Taonga Sound & Vision. My submission is in response to both the Working Group's first question relating to urgent challenges facing archival and library institutions, and the group's last question relating to what does the public need in the next 30 years from these institutions.

As I am commenting as a private individual please keep my contact details confidential.

My submission is my honestly held opinion. It is informed by my time as a senior sound engineer and award-winning documentary producer at RNZ (1990-2013), as a private depositor of audio content with Sound Archives (now Ngā Taonga), as a former employee of Ngā Taonga (radio curator, 2013-17) and in my heritage roles at Te Papa (2017-18).

My submission is also informed by public discourse: news reports, Official Information Act responses, Wikipedia pages and blog entries – all of which are readily available on the internet relating to Ngā Taonga's management of these two precious collections.

As part of my submission I have enclosed the text from Wikipedia relating to Ngā Taonga. Wikipedia is comprised of factual entries written by members of the public. Anyone can edit information but any text needs to be citable and verifiable. Wikipedia entries are released under a Creative Commons Attribution-ShareAlike licence so they can be reproduced freely with attribution. I have also enclosed a number of RNZ news reports and with the permission of the author, Dr Emma Kelly, a blog entry relating to Ngā Taonga.

I have not included citations with my text below. However all of the facts that I state are drawn from the accompanying Wikipedia articles, which contain full citations.

I have included this reference material in my submission as I believe the findings of the Working Group should be based on facts, past performance, and first-hand experiences rather than simply based on future promises or proposals from agencies committed to the status quo.

It is also worth noting that much of the information on Wikipedia appears to be originally sourced via the Official Information Act process – rather than being proactively released by ministers, crown entities or Ngā Taonga.

Recommendations

I have had a long relationship with archival broadcast content – particularly audio from public radio. I believe that these archival recordings – these public records - hold invaluable and irreplaceable connections to our ancestors, our land and our country. It is every New Zealander's right to access them and every New Zealander's duty to protect them.

In brief, my recommendations to the Working Group are listed below, with justification and evidence for my views noted in the rest of my submission.

1. I would recommend that the Working Group seek to immediately remove Ngā Taonga as the custodian of both the TVNZ and RNZ archival collections, moving the management of the public records to the National Library or Archives NZ. At the same time, offering the few remaining expert staff that work with these collections at Ngā Taonga redeployment to the new repository.
2. I would recommend that the Working Group seek to reallocate the \$3 million of annual funding given to Ngā Taonga for the management of these two public collections to the new repository (National Library or Archives NZ).
3. I would recommend that the Working Group seek to compel RNZ and TVNZ to archive their own contemporary publicly-funded broadcast content. This would require each broadcaster to capture, catalogue and preserve their own digital content to archival standards, as well as providing free and open public access to the material.

Justification

I believe Ngā Taonga never intended to fulfil the 20,000 title digitisation project as championed by former Minister for Broadcasting Craig Foss and launched at the archive in July 2014. I also believe Ngā Taonga never intended to fulfil the lesser preservation and access targets detailed in the Memorandum of Understanding (2014-18) with the Crown.

It is my opinion that since 2012, Ngā Taonga have simply, and cynically, used both the TVNZ and RNZ public record collections as cash cows: injecting \$3 million of public funding annually into the private trust's activities with little accountability and few demonstrable outcomes (apart from a reduction in services).

In the case of TVNZ, Ngā Taonga - after securing \$8 million (\$2 million per year) of public funding in 2014, almost immediately restructured the TVNZ Archive, reducing staff numbers and getting rid of institutional knowledge.

Ngā Taonga then blatantly ignored the digitisation and access targets in the MoU with the Crown: digitising approximately 2,139 TVNZ titles over a 4-year period and making ZERO titles available online.

I can only state an approximate digitisation figure, as the Ministry for Culture and Heritage stopped monitoring Ngā Taonga's performance in November 2017 after the archive's dismal preservation record was highlighted in an RNZ news report.

Needless to say that by 2017 the archive was completely distancing itself from being a party to the 20,000 title digitisation and access project trumpeted 3 years earlier by Minister Foss. Interestingly, the archive's own draft digitisation summary provided to the Ministry for Culture and Heritage in 2013 talked about 55,000+ titles being digitised in three years.

As an employee of Ngā Taonga (2013-17) I distinctly remember a senior manager telling a staff meeting in 2015 to simply ignore the TVNZ digitisation and access targets as they didn't apply. If questioned, the archive would use material already digitised to make up the numbers.

Recently I read that it wasn't until late 2017 that Ngā Taonga actually began in-depth discussions with TVNZ about putting the archival catalogue online - and that was only after an RNZ reporter began asking questions.

According to one of the archive's senior managers, Ngā Taonga didn't actually have the technical infrastructure in place that would have allowed them to fulfil the online access and streaming commitments they made three years earlier. My own memories of working at the archive mirror this comment.

I found that the technical infrastructure was poor, with at least two catastrophic server failures occurring during my time at the archive, which wiped thousands of viewing files. Because there were no backups it took many months to redo the work. I also remember a time when I wanted to upload a video to share with a depositor. But because of the severe lack of online server space, a public-facing video had to be removed to make room for that new upload.

Even now after an investment of \$8 million tax-payer dollars, Ngā Taonga has placed zero TVNZ Archive titles online. Compare that to the Crown funded NZ On Screen, which has achieved over 4,000 titles online but with far fewer resources - just over ten staff and an annual operating budget of around \$1 million.

I believe the Working Group seriously needs to ask the question: what does the public get from the Crown's \$2 million annual investment in Ngā Taonga for the management of the TVNZ collection? Ngā Taonga don't pay any rent on the former TVNZ Avalon facility (now owned by the Crown), the plant and fittings were already in place, and the archive - under the revised MoU (2018-19) - only needs to digitise 1,500 titles to fulfil their preservation obligations. That equates to one staff member digitising six titles a day. I think this shows a real contempt for the collections and certainly doesn't represent value for money for the tax-payer.

The Working Group should also reflect on why Ngā Taonga would have willingly signed an MoU in 2014 with targets that they knew weren't achievable, and why the Crown didn't undertake a due diligence process beforehand.

In the case of the RNZ collection, and speaking with in-depth knowledge of the work culture, I believe Ngā Taonga didn't even try to integrate the archiving practices and systems of the former RNZ Sound Archive when it was taken over by Ngā Taonga in 2012.

Instead the Sound Archive's structures were systematically dismantled over a four year period, culminating in the 2016 restructure which saw the loss of highly experienced staff, the loss of vast institutional knowledge, the closure of the sound preservation facility in Christchurch, and now in 2018 the impending closure of the long-standing Auckland sound facility.

Indeed my own role as curator of the radio collection was disestablished. At the time I had successfully implemented (on a completely sustainable basis) the 24/7 archiving and description of RNZ National on a daily basis. After the restructure, this was reduced to only archiving a small handful of selected programmes per week.

Before the takeover in 2012, the annual operating budget for the Sound Archive was nearly \$900,000. Post merger the Crown gave Ngā Taonga \$1 million for sound archiving. But by the time of the restructure in 2016, the archive was spending less than half of that, around \$430,000 on sound archiving.

Additional to this funding, the archive received a one-off \$1 million grant for a sound digitisation project (2013-15). Surprisingly, it appears the Ministry for Culture and Heritage holds no progress or completion reports, nor list of expenditure for this project.

In summary, after six years of management by Ngā Taonga, the physical presence of sound archives in Auckland and Christchurch has shrunk, considerable institutional knowledge has been lost, key preservation staff have been made redundant, fewer contemporary radio broadcasts are being accessioned and the entire sound collection has been relocated to the former TVNZ facility at Avalon just north of Wellington - situated next to the Hutt river on a floodplain, in a very earthquake prone part of the country.

Accountability

I believe that the Crown's continued funding of a private charitable trust to care for the nation's public broadcasting heritage is seriously flawed in terms of accountability, transparency and productivity.

The current set-up conveniently and effectively distances the government from being accountable for how Ngā Taonga spends public money. It distances the Ministry for Culture and Heritage, TVNZ and RNZ from being directly accountable for collection protection. And it completely shields Ngā Taonga from direct accountability to the people of New Zealand.

While this set-up may work for the agencies concerned, it in no way honours or protects the unique public records that Ngā Taonga currently cares for.

At an agency level, Ngā Taonga has failed to deliver on public preservation and access targets with no apparent consequences. There is no accountability for where public funding is being channelled. There is also no accountability for what is, and more importantly - what is not - being currently archived from our state-funded broadcasters. Added to this, Ngā Taonga falls outside of the scope of the Official

Information Act and is less than proactive about releasing corporate information (the latest board meeting summary to be found on their website dates from mid-October 2017).

At a Ministry level, from reading the various public responses to Official Information Act requests, it is apparent that the Ministry for Culture and Heritage hasn't been proactively monitoring the archive's performance. The Ministry also seems to have utilised a range of tactics to minimise or stall the release of information via the OIA. For example: responding just on due dates, misplacing information until it is requested again, ignoring parts of OIA requests, not documenting official conversations and not holding information that they should have (e.g. statistics on digitisation targets or project reports).

Given the Ministry for Culture and Heritage's stated objective in 2012 that the TVNZ Archive "will in due course be much more closely aligned with the activities of the New Zealand Film Archive", I can only assume the Ministry wishes to keep the status quo and not dig too deeply into compliance issues.

At a Ministerial level, it is my understanding that neither the Hon Maggie Barry nor the Hon Grant Robertson have undertaken any action to hold Ngā Taonga accountable for the archive's non-compliance with the MoU. I believe if these public records were being managed by a crown entity (e.g. the National Library or Archives NZ) the Minister would have to take a greater interest in operational performance.

Conclusion

In conclusion I would like the Working Group to reflect on, in my opinion, the lack of care and protection afforded to our public broadcasting collections by Ngā Taonga. I would like the Working Group to reflect on the failed monitoring of Ngā Taonga by the Ministry for Culture and Heritage.

I would also like the Working Group to imagine what these two historic collections will look like in seven years time.

According to Ngā Taonga, by 2025 the archive will have lost the ability to extract content from over 200,000 TVNZ Betacam tapes. The tapes contain unique, historic news footage relating to New Zealand.

At its present rate of preservation (a mere 1,500 titles per year / approximately 6 titles per day / one full-time position), Ngā Taonga will have at best, preserved just over 10,000 titles – or 5% of the tapes. The vast majority of the collection, 190,000+ tapes, will be sitting silently on shelving, its content totally inaccessible and lost forever.

The parties to the current MoU – the Minister for Arts Culture and Heritage, the Ministry for Culture and Heritage, and Ngā Taonga - may favour the status quo – in fact may be pushing for Ngā Taonga to receive more public funding through this review. However I believe if the Crown continues to follow this path we will simply see more broken commitments and the destruction (through inaction and

incompetence) of both the TVNZ and RNZ archival collections – owned collectively by New Zealanders, now and in the future.

For the sake of our shared audiovisual heritage I urge the Working Group to seek the immediate removal of Ngā Taonga as custodian of both the TVNZ and RNZ collections, and to reallocate the collections and financial resources to either the National Library or Archives NZ.

Nāku noa, nā

Gareth Watkins

Proactively released by the Department of Internal Affairs

Bay Heritage
Consultants
Wellington

the Past

By ELIZABETH COX 31 JULY 2017

Today we are publishing a guest post by researcher Dr Emma Jean Kelly about the recent restructuring of Ngā Taonga Sound & Vision, Ngā Kaitiaki o Ngā Taonga Whitiāhua me Ngā Korero, and the series of losses it brought about.

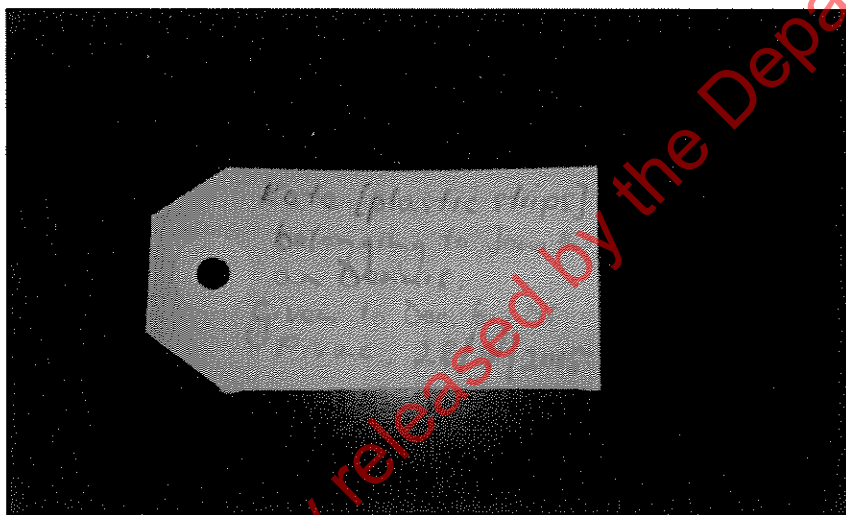
I've had some disagreements in the last year or so with Ngā Taonga Sound & Vision, formerly known as the New Zealand Film Archive Ngā Kaitiaki o Ngā Taonga Whitiāhua. They've been pretty public, as you can see [here](#).

As a scholar of archives and the biographer of Jonathan Dennis, the founding director of Ngā Taonga, I was concerned when a restructure was announced internally to the staff last year (2016). Being a Charitable Trust, there was no requirement for public consultation. But being an institution which is mostly funded by the Ministry of Culture and Heritage and holds significant materials of public interest including parts of the TVNZ Archive and all of the nation's Sound Archives as well as most films, I felt there should be a public discussion and tried to encourage this, as is our right in a democracy.

It got nasty, as these things do. I was told by a member of the board that I was 'strangely obsessive' when I asked how many staff would be made redundant when the Christchurch and Auckland offices closed. Those staff, with their massive amounts of experience and knowledge have moved on now, finding other jobs in other places and in some cases, remaining un(der)employed. Some have relocated to the Wellington office. Those staff didn't think it was 'strangely obsessive' that I was asking whether they would retain their employment. I was worried for them personally, but also for the massive amount of organisational knowledge and very specific skills that would be lost if their jobs were

terminated. The evidence from similar restructures in Australia have seen huge amounts of knowledge lost resulting in a lack of quality exhibition of materials and service to researchers and other members of the public wishing to look at archives.

Over the period of my 6 year project studying the founder of the archive Jonathan Dennis, I had accumulated various materials from people close to him and had given some of them to the archive. His sister Simon for example had given me a brightly coloured plastic kete which he used to use. I in turn gave it to the Archive when my book was published as a way of giving something back, something personal to Jonathan but also as something that now had connections to me as the person who had written a book about him. The kete was indicative of his unusual (for a Pākehā Kiwi Bloke) approach to fashion. He wore colourful clothes, talked a lot about living in 'Oceania' as he liked to call it, visited Fiji regularly and adored Māori iconography, culture and arts. At the height of my disagreements with Ngā Taonga, I requested those items be returned to me. The kete came back with this description of its provenance attached:



'Kete [plastic strips] belonging to Jonathan Dennis. Given to Doc. by Di Pivac, 28/9/2015.'

With a little bit of writing on a tag attached to the kete, I had been written out of the history of that object.



Image of Jonathan Dennis' home. Still from Peter Wells' Friendship Is The Harbour of Joy. Documentary about Jonathan Dennis, 2004.

As well as being a scholar of archives (how they function, why they do the things they do, analysing their philosophies and ideologies) I've also worked as an archivist. And so I know that this description should have said that Emma Kelly had gifted this kete, which had been given to her by Jonathan's sister Simon, to the archive. Di Pivac was the staff member who I handed it to on the day I gave a talk about Jonathan Dennis to the staff.

It seems a small thing, right? But what are the implications of this kind of mislabelling which is actually at the heart of archives? How we name things ensures either their accessibility within the archive, or enables things to be forgotten. Because my name, and that of Jonathan's big sister Simon who had given the kete to me were not included in the document description, the provenance of that object would have been lost to the archive. Archives have a duty to ensure that materials are accessible to the public, they are not and should not be gatekeepers of those materials or shapers of the information attached to them more than is inevitable; unfortunately often we find archivists become territorial and defensive of the

materials they care for, and issues like this mislabelling arise. Or perhaps there was simply no communication between the person I gave the kete to and the archivist who labelled it.

Barry Barclay raised similar concerns about the archive in the 1990s when he found that a term he had helped insert into the (then) Film Archive policy had disappeared from it without discussion. This term was 'mana tuturu', which indicates a spiritual element to the materials, it supports a Kaupapa Māori view. Barclay felt strongly enough about the words disappearing to publish the policy complete with the mana tuturu wording in his book *Mana Tuturu: Maori Treasures and Intellectual Property Rights* (AUP 2005, Appendix 'Taonga Maori Deposit Agreement'). Barclay described in that book Jonathan Dennis' 'stumbling prescience' in the first years of the archive, attempting as a Pākehā to work with Māori to create an indigenous archiving practice which was acceptable to iwi around the motu. In turn and following Barclay's example when I published my book on Jonathan Dennis and the early years of the archive, *The Adventures of Jonathan Dennis; bicultural film archiving in Aotearoa New Zealand* (John Libbey Press, 2015), I reproduced the 'Constitution Kaupapa of the NZFA 1988', which was the first attempt to incorporate the Treaty of Waitangi into the film archive's everyday practice.

It is the details in the archived documents that hold people to account, that ensure we don't forget how we got to this place we are at now, and ensure that we remember that we walk into the future facing the past. Simon Sigley, a prominent NZ film scholar referred to Barry Barclay at a conference in Film History a few years ago as a 'religious romantic', a surprising term to use for an indigenous film maker of world renown who kept the NZ film archive honest and committed to a Kaupapa which supported and celebrated Māori ways of being and doing. At the same conference, Sigley quoted the then Director of the Archive Frank Stark as saying Jonathan Dennis was not involved in the bicultural aspects of the NZFA's development. I was able to respond at the time by saying that if Sigley (and Stark) read through the newsletters of the Archive from Jonathan Dennis' time as director they would know this was not true. By publishing the 1988 constitution of the Archive including its commitment to the Treaty of Waitangi, formalised two years before Jonathan Dennis' resignation from the Archive, I was able to prove their assertion incorrect.

Similar to the description of Barclay as a 'religious romantic', I have heard Jonathan Dennis' fashion sense and his carrying of ketes and wearing of bright colours disparaged by senior

staff of the Archive. But I found during my study that Jonathan Dennis' colourful displays were a strong reaction to the homophobic and conservative private schooling he had received in the south island of New Zealand – he had felt the need to be 'transparent' at school to avoid being bullied and ostracised, and so once he left, he vowed never to do so again. I wrote about this in my PhD thesis and book because I felt these were important facts about Dennis which shaped his adult life and the choices he made to champion the marginalised in the Archive.

Jonathan Dennis' kete and its provenance are part of a lineage of archivists, thinkers, scholars and doers who understand the idea – Ka Haere Whakamua, Ka Titiro Whakamuri – we walk into the future facing the past – and the details of how we got there, who we brought along the way and who we discarded by misnaming or not naming or unremembering matters. And so I remember the staff who have lost their jobs over the last year at Ngā Taonga, the materials that are not being catalogued due to a lack of staff resourcing, and I mourn for the loss of access to these materials with their full stories intact.



Dr Emma Jean Kelly's book 'The Adventures of Jonathan Dennis; bicultural film archiving in Aotearoa New Zealand' is available from Unity Books [here](#).



[NEW ZEALAND \(/NEWS/NATIONAL\)](#) / [MEDIA & TECHNOLOGY \(/NEWS/MEDIA-TECHNOL...](#)

Project to digitise NZ TV history lags behind

8:56 am on 10 November 2017



[Phil Pennington \(/authors/phil-pennington\)](#), Reporter

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[subject=Project%20to%20digitise%20NZ%20TV%20history%20lags%20behind](mailto:phil.pennington@radionz.co.nz?subject=Project%20to%20digitise%20NZ%20TV%20history%20lags%20behind))

The country's core project to save its television history, such as old episodes of Country Calendar, has put just a handful of titles online compared to the 20,000 the public was promised three years ago.



Nga Taonga Sound and Vision Photo: Supplied

Ngā Taonga now admits it did not understand how big a job it was taking it on, it did not have the right equipment to do it and had not - and still has not - sorted out the copyright issues with TVNZ in order to get footage online.

The then broadcasting minister Craig Foss has told RNZ he could not recall a government promise to digitise 20,000 titles by 2017.

In addition, the Ngā Taonga Sound and Vision trust has digitised just 2000 titles.

Its agreement with the government lapsed in July and has been rolled over to next year, but it still has no new targets.

Yet it faces a mountain of 200,000 old TV tapes that are at risk of being lost forever, and is millions of dollars short to do the work.

The numbers

The government promised 20,000 titles digitised and online by 2017

The trust's agreement with the government was for 7000 titles digitised and 5500 online by 2017

The trust has digitised 2070 titles, and put just 24 of these online

200,000 Betacam tapes have to be digitised by 2025 at the latest or be lost forever

"It's fair to say that no one involved in the original agreement fully understood what it would take to make such a large and complex collection publicly assessable in digital form," Ngā Taonga's chief executive Rebecca Elvy said.

"We were very clear and upfront all the way through about what we were delivering and when we were delivering it by, so I don't accept that we've misled anybody."

She added that the Ministry of Culture and Heritage had never raised any concerns.

The ministry declined an interview but said it was confident the trust was taking the required steps to make the archive available. The charitable trust said it did not know about and was not party to the 20,000 target announced by then Broadcasting Minister, National MP Craig Foss, when the trust took over the Television New Zealand archive in 2014.



The archive needs to digitise tens of thousands of old tapes, which face being lost forever. Photo: Government House

Photo: RNZ / Claire Eastham-Farrelly

Mr Foss said in 2014 that the project was about opening up public internet access to a heritage treasure. Yesterday, however, he told RNZ he could not recall the target and added it must have been set by the ministry.

Ms Elvy said when she took the helm in 2015 and learned of the target, she made it clear to the ministry that it was unrealistic.

"They agreed with that view."

The trust gets 90 percent of its \$8 million a year budget from the government.

The actual agreement signed with the Ministry for Culture and Heritage was for 7000 items digitised and 5500 of them online by this year, so it fell 5000 items short of that.

"We absolutely could have met that target, and we would have done so by focusing on relatively short titles that may or may not have been of any interest to the public," Ms Elvy said.



Instead, they prioritised the most at-risk titles for digitisation.

It was not until this year, however, that they had acquired all the equipment needed to undertake the work, although now they did, the project would speed up, she said.

Work was further caught up in a controversial restructure late last year that cut five of the trust's 80 jobs.

Ngā Taonga has yet to sort out with TVNZ the copyright problems that were keeping footage off the internet, said Ms Elvy.

The previous government told the trust in March that despite the cost pressures, it would have to deliver the digital project within baseline funding.

But Ms Elvy said it would cost \$10-15 million just to digitise 200,000 Betacam tapes, which otherwise would be lost forever when the technology vanished by 2025.

The Governor-General hosted a fundraising drive for this last month.

Ms Elvy denied the digitisation project had been a failure so far, arguing preserving the footage was the top priority, swallowing most of the \$2 million a year budget for the TVNZ archive.

The Minister of Arts, Culture and Heritage, Jacinda Ardern, was too busy to comment.

Last November, in opposition, she asked the then government if it was "satisfactory that much of New Zealand's audio-visual heritage is in the hands of a private trust which is not answerable in any formal or legal way to the people of New Zealand except through temporary funding contracts?".

She was told that Ngā Taonga was accountable through its agreement with the Ministry for Culture and Heritage.

The ministry in a statement said it was confident the trust was "taking the steps required to manage the TVNZ Archive and to make it available to the public".

It said the trust told the ministry that 6653 TVNZ Archive collection titles had been digitised since 2014.

It is unclear how this relates to Nga Taonga's own figure of 2070.

"While the number of items available online is lower than targeted, Nga Taonga's essential purpose is to ensure the preservation of the irreplaceable collections it holds," the ministry said in a statement.

The ministry said it would will begin talks next year with the trust to set up a new funding agreement, including performance expectations.

- [Push to centralise NZ's audio and video archives in Wellington \(/news/national/319772/push-to-centralise-nz-s-audio-and-video-archives-in-wellington\)](/news/national/319772/push-to-centralise-nz-s-audio-and-video-archives-in-wellington).
- [Five jobs go as video, audio offices close \(/news/national/319984/five-jobs-go-as-video,-audio-offices-close\)](/news/national/319984/five-jobs-go-as-video,-audio-offices-close).
- [Sound Archive to be amalgamated with NZ Film Archive \(/news/national/115135/sound-archive-to-be-amalgamated-with-nz-film-archive\)](/news/national/115135/sound-archive-to-be-amalgamated-with-nz-film-archive).

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COMMENT & ANALYSIS (/NEWS/ON-THE-INSIDE) / MEDIA & TECHNOLOGY (/NEWS/MEDIA-TECHNOL...

Putting NZ TV online: When is a target not a target?

1:17 pm on 14 November 2017



Phil Pennington (/authors/phil-pennington), Reporter

[@pjppenn](https://twitter.com/pjppenn) (<https://twitter.com/pjppenn>) [✉ phil.pennington@radionz.co.nz](mailto:phil.pennington@radionz.co.nz) (<mailto:phil.pennington@radionz.co.nz>?subject=Putting%20NZ%20TV%20online:%20When%20is%20a%20target%20not%20a%20target?)

Analysis - You could call this 'The Mystery of the 20,000 Television Titles Target'.

It makes for interesting viewing.



Decades of Country Calendar programmes sit in the archives. Photo: NZ On Screen

The cast includes a Broadcasting Minister, his advisors, a charitable trust and the entire 650,000-title back-catalogue of Television New Zealand (imagine old *Country Calendar* episodes from the 1970s and the classic *Rainbow Warrior* news bulletin footage).

The plot asks the question: What is the public to make of ambitious targets that a government announces when bringing in a controversial policy?

Flashback to 2014

The government faced some resistance to putting the TVNZ archive into the care of a charitable trust, Ngā Taonga Sound and Vision. And a year ago the now-Prime Minister Jacinda Ardern asked in Parliament if the trust was accountable enough.

Then-Broadcasting Minister and National MP Craig Foss set a high target for the the number of titles to be made available online (<http://www.radionz.co.nz/news/national/343410/project-to-digitise-nz-tv-history-lags-behind>) at the August 2014 launch of the beefed-up Ngā Taonga.



Former Broadcasting Minister Craig Foss
Photo: RNZ / Claire Eastham-Farrelly

"Up until now, public access to the TVNZ archives has been limited - in fact, many New Zealanders probably don't know they exist," Mr Foss said in a speech at the event.

"Now ... [Ngā Taonga] has been given the explicit responsibility of digitising the items of highest heritage value, and ensuring New Zealanders can get online access, free of charge.

"The first clips are expected to be online before the end of the year, with about 20,000 titles made available over the next three years," Mr Foss said later.

That target is the same as in a Ministry of Culture and Heritage briefing in March 2014, obtained under the Official Information Act.

By November that year, the board of Ngā Taonga was wondering if it would need to ask for more money.

Then-chief executive Frank Stark wrote in an email: "We will certainly need to consider the implications of meeting Minister Foss's ambitious challenge to put 20,000 or more titles online over the next 3 years."

Fast forward to now

Ngā Taonga had this to say to RNZ this week: "We've done some investigation into your query about the target of 20,000 items.

"We can't find any evidence that Ngā Taonga knew of or were a party to that number before it was announced."

Rebecca Elvy, who has been chief executive since mid-2015, said when she became aware of the target it was made clear to the ministry soon after that it was "unrealistic".

"They agreed with that view," she said.

And back to 2014

On the same day Minister Foss was giving his '20,000 speech', Ngā Taonga signed an agreement to digitise 7000 titles by 2017.

In a statement to RNZ, the ministry twice did not answer questions about why Mr Foss's public target was 13,000 titles more than what was signed-up to in private.

"Minister Foss announced an ambitious target," it said.

When RNZ asked again, the ministry phoned to say RNZ's emailed questions were "aggressive".

Ngā Taonga has so far digitised about 2000 TVNZ titles.

In 2013, the ministry said the benefits of transferring the TVNZ archive to a non-Crown agency was in relation to freeing up of content for public access.

So how has this goal of public accessibility fared?

Not too well.

Ngā Taonga has only a handfull of titles, although others can be accessed elsewhere, such as at NZ On Screen.

"Our funding to date has always been based primarily on our caring for the collection material and fulfilling TVNZ's broadcast library requirements, and then digitising what we could," the trust said.

The ministry agrees.

"Top priority for Nga Ngā Taonga has been to ensure that the collections are safely housed ... before they can be digitally preserved and made available online," it said.

So, was the emphasis actually on conservation and preservation all along?

The Minister's high hopes and high target three years ago, might have suggested otherwise.

Proactively released by the Department of Internal Affairs

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Television New Zealand Archive

The **Television New Zealand Archive** collection contains over 600,000 hours of television spanning almost 55 years of New Zealand's public television history.^[1] It includes iconic New Zealand content such as documentaries, dramas, sports programmes^[2] and every TVNZ news broadcast from December 1986 to 2014.^{[3][4]} The archive only holds titles that have previously been broadcast – raw footage is not included.^[2] The archive also includes thousands of photographic stills.^[5] Both TVNZ and the Ministry for Culture and Heritage hold a list of the titles held in the TVNZ Archive collection. This has subsequently been released under the Official Information Act.^[6] The Ministry considers the majority of titles to be of high heritage and cultural value^{[7][8]} and the Minister of Broadcasting Craig Foss stated it was a "unique record of life in New Zealand".^[9] The contents of the collection are subject to the Public Records Act 2005.^[7] In 2014 the Ministry for Culture and Heritage, on behalf of the Crown, became the guardian of the archive.^[10] The physical collection is located in the Wellington region, in the former TVNZ Avalon facility now owned by the Department of Internal Affairs.^[9]

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Size of collection

In 2012 the Ministry for Culture and Heritage noted that TVNZ had identified items in the archive of commercial value – approximately 20,000 hours of news and 125,000 hours of other material. A further 375,000 hours of content had been identified as “heritage material”.^[11] In 2013 the Ministry noted that the collection contained 647,000 items.^[2] This number was also used in the Cabinet paper which approved the transfer of the collection.^[12] However, in November 2017 Ngā Taonga Sound & Vision stated that it only contained 435,000 items,^[13] and a promotional video produced by the archive noted that there were approximately 373,000 physical items.^[3] In February 2018 the Ministry acknowledged that to their knowledge, the collection had never been comprehensively audited before and was now

waiting on Ngā Taonga Sound & Vision to complete a stocktake of the collection.^[12] In July 2018 Group Manager Information Services Sarah Davy told RNZ that after auditing the collection the archive found "around twice as much film" in the collection as was previously thought.^[5]

Life-span of collection

In a briefing in early 2013 to the Minister of Broadcasting Craig Foss, the Ministry for Culture and Heritage noted that it would not be possible to preserve all of the titles in the TVNZ Archive due to the limited life-span of the current equipment, which was already obsolete. The Ministry noted that it may not be possible to purchase replacement equipment, and it therefore would be necessary to curate and prioritise the digitisation work.^[14]

In May 2017 Chair Jane Kominik noted to the Minister for Arts, Culture and Heritage Maggie Barry that within 4-8 years it was predicted that the Betacam and DigiBeta formats would cease to be accessible.^[12] In October 2017 the website of the Governor-General noted that 200,000 Betacam tapes from the 1980s, predominantly from the TVNZ Archive collection,^[13] are "deteriorating faster than Ngā Taonga can save them and it's estimated they only have eight years [2025] before the tapes degrade completely."^[15] Rebecca Elvy, Chief Executive of Ngā Taonga told RNZ news that the technology to digitise the Betacam tapes would vanish by 2025, and that the non-digitised content would be lost forever.^[16]

Transfer to the Crown

In a 2014 briefing to Minister Foss, the Ministry for Culture and Heritage noted that the long-term preservation of the collection did not align with TVNZ's business needs, and that transferring the collection to the Crown would allow for the proper preservation of the collection.^[7] Both the Ministry and TVNZ explicitly wanted to ensure the archive was preserved and that it was made increasingly available for re-use through online streaming and other means.^[8]

On 24 May 2014, Minister Foss made a speech during the Budget debate in Parliament. He said "A very good announcement today was that over 500,000 hours of Television New Zealand archives will be transferred from Television New Zealand to the Ministry for Culture and Heritage and the Department of Internal Affairs to be made accessible to New Zealanders online. That is National's ongoing commitment to public sector broadcasting - the preservation of what we have already and making accessible stuff that has already been paid for and is owned by the taxpayer."^[10] Minister of Internal Affairs Peter Dunne said that the new archive facility would allow New Zealanders to access greater levels of audio-visual content online. "This is great news for teachers, researchers and anyone interested in New Zealand's television heritage" he said.^[9]

On 1 August 2014 guardianship of the TVNZ Archive was transferred from the state broadcaster TVNZ to the Crown. Minister Foss said the transfer reflected the Government's commitment to better public services and value for money by investing in the "purchase, improvement and ongoing operation of the archive."^[17]

Budget 2014 included \$24.4 million to facilitate the transfer and ongoing management of the archive. Of that, \$11.32 million was for the purchase of the TVNZ Archive facility at Avalon – including land, building, fixtures, fittings and plant. \$5.066 million was for the depreciation and capital charge of the facility, and \$8 million (spread over four years) was for the ongoing management of the archive.^[18]

The building and land were transferred to the Department of Internal Affairs and the Ministry for Culture and Heritage took over guardianship of the collection.^[9]

Ngā Taonga Sound & Vision becomes Archive Manager

In July 2012 a document from the Ministry for Culture and Heritage noted that it remained "MCH's objective that Avalon [the TVNZ Archive] will in due course be much more closely aligned with the activities of the New Zealand Film Archive [now Ngā Taonga]".^[11] And so in 2014 the Ministry for Culture and Heritage appointed Ngā Taonga

Sound & Vision as the initial Archive Manager to manage the TVNZ Archive collection on a day-to-day basis.^[8] A Memorandum of Understanding between the Minister for Arts Culture and Heritage Chris Finlayson and the Chair of Ngā Taonga Sound & Vision Jane Kominik was signed on 1 August 2014.^[19] The Memorandum of Understanding was due to expire on 30 June 2017 but was extended by mutual agreement, and without modification, until 30 June 2018.^[20]

Following an Official Information Act request for more information about how Ngā Taonga was awarded the management of the TVNZ Archive collection, the Ministry revealed that it held very little official information authored by Ngā Taonga relating to the archive between 2012-2014. It only held two general organisation-wide reports, a draft digitisation summary,^[21] a draft operating budget^[22] and a table of criteria for the TVNZ Archive that Ngā Taonga had contributed to.^[21]

Compliance

The Minister of Arts, Culture and Heritage Chris Finlayson appointed the Ministry for Culture and Heritage to monitor Ngā Taonga Sound & Vision, and to advise the Minister on the archive's ongoing service and financial performance. The Board of Ngā Taonga were responsible for ensuring the archive complied with the terms of the Memorandum of Understanding.^[19] The Memorandum allowed for the Minister to amend the agreement, withhold payments from Ngā Taonga or require repayment if the agreed outputs were not being met.^[19] These options however were never utilized by either Maggie Barry or Grant Robertson - the two Ministers responsible for overseeing the archive's activities during the period when the archive didn't meet its targets. Ms Barry did however request a progress report on the TVNZ digitisation project in 2017.^[23] The report was never supplied to the minister.^[24]

Funding

In 2012 the Ministry for Culture and Heritage estimated the annual net cost to TVNZ of running the TVNZ Archive was between \$0.5 and \$1 million.^[11] For the 2014/15 year Ngā Taonga Sound & Vision received \$1,590,000 from the Ministry for Culture and Heritage for the ongoing "management, archiving and increased accessibility" of the TVNZ Archive collection. Thereafter it received \$2 million per year for the same purpose.^[19] Two documents were used to inform the initial Budget Bid for operating expenses by the Ministry for Culture and Heritage: a financial due diligence report from PriceWaterhouseCoopers and a "proposal from the New Zealand Film Archive".^[14] The Ministry later clarified that the Film Archive proposal was actually just a series of three draft budgets.^[22]

In May 2017 Chair of Ngā Taonga Sound & Vision Jane Kominik wrote to the Minister for Arts Culture and Heritage Maggie Barry noting that the archive was about to begin discussions with the Ministry for Culture and Heritage over two areas "for which Nga Taonga has never been funded":^[12] access to audiovisual collections beyond current levels and the digitisation of TVNZ Betacam and DigiBeta tape formats beyond business as usual levels.

In November 2017 Ngā Taonga Sound & Vision noted to the Minister for Arts, Culture and Heritage that activity-based costings were not conducted at the time of the TVNZ Archive transfer in 2014.^[13]

20,000 titles project

On 31 July 2014 an event was held at Ngā Taonga Sound & Vision in Wellington to mark the transfer of the day-to-day management of the TVNZ Archive to Ngā Taonga Sound & Vision. The event also marked the public launch of the amalgamated archive's new name: New Zealand Archive of Film, Television and Sound Ngā Taonga Whitiāhua me Ngā Taonga Kōrero.^{[1][25]} The event included three official speeches from Chair of Ngā Taonga Sound & Vision Jane Kominik, Board member Derek Fox and the Minister of Broadcasting Craig Foss.^[25] During Minister Foss's speech he announced a digitisation and access project.^[1]

Minister Foss said the TVNZ Archive transfer was not only about better public services and value for money, but it was also about public access to the collection. He gave Ngā Taonga the explicit responsibility of digitising the items of highest heritage value in the collection, ensuring New Zealanders could get online access, free of charge.^{[1][25]}

He said Ngā Taonga Sound & Vision would start immediately on that task, promising that the "first fruits of that work" would be online before the end of 2014. He was told that Ngā Taonga Sound & Vision hoped "to have around 20,000 titles or 5,000 hours of content online within the next three years".^{[1][25]} The figure of 20,000 was also used in a Government press release,^[17] reported in the media^[26] and talked about in an interview with Ngā Taonga Sound & Vision's first Chief Executive Frank Stark on Radio New Zealand's Mediawatch programme. In the interview Mr Stark affirmed that the archive's "main interest is providing public access".^[27]

The 20,000 figure differs significantly from the digitisation and access targets set out in the Memorandum of Understanding between the Minister for Arts, Culture and Heritage and Ngā Taonga Sound & Vision, signed the next day (1 August 2014) by Chair of Ngā Taonga Jane Kominik.^[19] In an email on 4 November 2014 to the Ministry for Culture and Heritage, Frank Stark described the 20,000 titles as an "ambitious challenge". He felt it unlikely that the archive would make a bid for new funding in Budget 2015, but said the archive would need to consider the implications of the target set by Minister Foss.^[14]

In November 2013, prior to the TVNZ Archive transfer, Ngā Taonga provided the Ministry with a draft digitisation summary. Two project work streams would digitise 25,250 hours of TVNZ Archive content over a three-year period. The archive estimated this would equate to 55,550 individual programme titles - the majority being approximately 30-minutes in duration or less. An additional 9,750 hours of content was identified as a baseline work stream. This would be achieved over a three-year period with staff moving away from a production library activity to an archiving activity.^[21] These digitisation targets were significantly higher than what the archive had previously been able to achieve. A digitisation proposal from the archive in 2013 said that its medialab digitised 5,000-10,000 film and video titles per year.^[11] The archive's Annual Report noted that only 5,793 titles were digitised in 2012/13^[28] and 5,807 titles in 2013/14.^[29] In the 2014/15 Annual Report the digitisation key performance indicator was dropped and replaced with the more ambiguous Digital Titles Added (which included a combination of born-digital and digitisation activities).^[30]

In early November 2014 the Board of Ngā Taonga Sound & Vision agreed that the archive needed to verify the size of the TVNZ Archive collection and confirm the extent of the archive's obligations under the recently signed transfer agreements.^[31] On 21 November 2014 the archive held its annual Strategic Planning hui. The Board and all staff focused on two issues, one of them being "How does Ngā Taonga respond to the challenge of making 20,000 titles accessible online within 3 years"^[21] The results of the discussion were to feed directly into the Board's planning for the 5-year strategic plan and Statement of Intent 2014-2017.^[21]

On 12 November 2016 an Official Information Act request was submitted to the Ministry for Culture and Heritage requesting the status of the 20,000 titles project.^[32] The Ministry responded two months later saying that it had not received any reports from Ngā Taonga Sound & Vision specifically in relation to the digitisation of the TVNZ Archive since its establishment in August 2014.^[33]

The Ministry did however point to excerpts from two six-monthly reports provided by Ngā Taonga. The first report from late-2014 noted that a preservation programme for the TVNZ Archive collection aimed to be up and running in early 2015. The second report from mid-2016 noted that a digitisation trial had commenced in April 2016.^[33] It also pointed to Ngā Taonga Sound & Vision's Annual Report 2015/16 which noted that digital titles were added consistently throughout the year and the target was narrowly missed. The Annual Report went on to note that "a new focused digitisation programme at Avalon has helped accelerate work in this area".^{[33][34]}

In January 2017, an internal memorandum to Ministry for Culture and Heritage Chief Executive Paul James noted that Ngā Taonga Sound & Vision "has a long way to go" to achieve the target of 20,000 digitised titles. The memorandum went on to note that the draft Letter of Expectations provided to the Minister for Arts, Culture and Heritage Maggie Barry for signature established the expectation that Ngā Taonga Sound & Vision would continue to

deliver this work within baseline funding.^[35] In March the Minister for Culture and Heritage Maggie Barry requested a report on the progress of the digitisation project. The report was due by 30 June 2018^[14] but the archive failed to submit it to the new Associate Minister for Culture and Heritage Grant Robertson.^[36]

When questioned over the digitisation project in November 2017 by RNZ news, Ngā Taonga Sound & Vision's Rebecca Elvy said that when she became Chief Executive in 2015 and learned of the 20,000 target, she made it clear to the Ministry for Culture and Heritage that it was unrealistic. "They agreed with that view" she said.^[16] Ngā Taonga went on to say that "we can't find any evidence that Ngā Taonga knew of or were a party to that number [20,000 titles] before it was announced"^{[37][16][38]}

The Ministry later said that although they agree the conversation(s) with Chief Executive Rebecca Elvy took place they could not provide any dates or official record of the exchange(s). No Ministry for Culture and Heritage documents exist that reference the Ministry believing the digitisation and access target to be unrealistic.^[39]

When questioned about the 20,000 titles statement he made in 2014, former Minister Craig Foss told RNZ he could not recall the target and added it must have been set by the Ministry for Culture and Heritage.^[16] RNZ news asked the Ministry why Minister Foss's public target was 13,000 titles more than what was signed-up to in the Memorandum of Understanding. The Ministry replied "Minister Foss announced an ambitious target." When RNZ tried to ask further questions the Ministry phoned RNZ to say that their questions were "aggressive".^[16] The archive's own Statement of Intent 2015-2018 noted that it aimed to have 20,000 items (not only TVNZ titles) online by 2018.^[40]

Public access and digitisation via Ngā Taonga

Online catalogue

In the 2014 transfer agreement between TVNZ, the Ministry for Culture and Heritage and Ngā Taonga Sound & Vision, the archive was given the right to publish an online database containing a précis of each TVNZ title - making the TVNZ Archive database searchable by the general public.^{[41][19]}

However discussions over public access to the database only began in November 2017, three years after Ngā Taonga became manager of the collection. TVNZ had earlier said that the database contained commercially sensitive fields that prevented the database going online. According to TVNZ this also prevented video files from appearing online as they needed to be attached to catalogue records.^[42] However it was later revealed by Ngā Toanga that the archive didn't actually have the technical infrastructure to support online access when it became manager of the collection in 2014.^[43]

In June 2018 after a "comprehensive audit of the collection"^[44] Ngā Taonga announced that metadata from over 400,000 items in the TVNZ Archive database would be searchable by the public in an online catalogue by August 2018.^[45] Catalogue records would include a reference number, series title, programme title, précis, year, duration, production company and credits. Shotlists would not be included as this had been deemed "commercially or legally sensitive".^[43]

2014 - 2018

Ngā Taonga Sound & Vision noted in its 2013/14 Annual Report that development work had commenced on a greatly expanded online delivery platform for the large quantities of material resulting from digitisation projects - and specifically from the "commitment to public access arising from the TVNZ transfer."^[29] However in an email from December 2017, released under the Official Information Act, General Manager of Information Services Sarah Davy acknowledged that at the time Ngā Taonga became Archive Manager in 2014 it did not have the technical infrastructure to support online access as described in the TVNZ transfer agreement.^{[4][43]}

In May 2014 a Ministry for Culture and Heritage briefing noted that the Crown would be reliant on the charitable trust to deliver its objectives in terms of digitising and increasing public accessibility to archive material. The briefing also noted that the archive had indicated that by June 2016 2,000 items would be available on the internet.^[14]

The Memorandum of Understanding signed between the Minister for Arts, Culture and Heritage and Ngā Taonga Sound & Vision on 1 August 2014 set out clear outcomes and outputs for Ngā Taonga.^[19] These included:

- A meeting every year with the Crown to agree a policy/schedule for the copying of the collection over the following 12 months.
- By 30 June 2018, a total of 10,000 items digitised.^[19]
- By 30 June 2018, a total of 9,500 items online.^[19]
- Subject to funding, a minimum of 2,000 items on the internet by 30 June 2016.^[19]
- An online version of elements from the TVNZ Archive database. This would include a precis of each title, and allow the public to search the collection.^[19]

However in November 2017, in response to an Official Information Act request, the Ministry for Culture and Heritage stated that no items had been placed online and only 2,139 items had been digitised.^[46]

TVNZ Archive items digitised by Ngā Taonga

	2014/15	2015/16	2016/17	2017/18	Totals
MoU targets	1,000	3,000	3,000	3,000	10,000
Actually digitised	0	504	1,360	275?	2,139?

TVNZ Archive items available online via Ngā Taonga

	2014/15	2015/16	2016/17	2017/18	Totals
MoU targets	500	2,000	3,000	4,000	9,500
Actually online	0	0	0	-	0?

Rebecca Elvy, Chief Executive of Ngā Taonga Sound & Vision, told RNZ news in November 2017 that "It's fair to say that no one involved in the original agreement fully understood what it would take to make such a large and complex collection publicly assessable in digital form." Ms Elvy told RNZ news that it wasn't until 2017 that the archive had acquired all the equipment needed to undertake the work. She went on to say that the technology to transfer 200,000 Betacam tapes would vanish by 2025. Ms Elvy denied the digitisation project had been a failure so far. She added that the Ministry of Culture and Heritage had never raised any concerns.^[16]

In a statement to RNZ news, the Ministry for Culture and Heritage said it was confident the Trust was "taking the steps required to manage the TVNZ Archive and to make it available to the public. While the number of items available online [0] is lower than targeted [9,500], Ngā Taonga's essential purpose is to ensure the preservation of the irreplaceable collections it holds."^[16]

However it wasn't until after RNZ began reporting on the project that Ngā Taonga started working on getting the TVNZ Archive database online as well as beginning to make a priority list for preservation. According to a private email from Ms Elvy to TVNZ, this was at least in part to get "[name redacted] off our case by meeting the targets in one foul swoop!"^[43] In response to an earlier Official Information Act request, TVNZ consulted with Ngā Taonga senior manager Sarah Davy^[47] and then confirmed that from the start of 2014 until November 2017 there had been no correspondence between the two organisations regarding making TVNZ Archive titles or the TVNZ Archive database freely available online.^[42] The Minister of Broadcasting, Communications and Digital Media Clare Curran confirmed in March 2018 that she was aware of the complete lack of correspondence between TVNZ and the archive on the issue.^[47] TVNZ subsequently confirmed that apart from a service agreement between itself and the archive, the broadcaster held no official information between 2013-2017 relating to the digitisation of the TVNZ Archive collection or public online access to the collection or database.^[48]

On 25 November 2017 RNZ news reported that Ngā Taonga Sound & Vision had "deliberately abandoned key television digitisation targets saying it doesn't have the money to meet them".^[49] Ngā Taonga Sound & Vision told RNZ news that it had dropped the targets entirely from its four-year plan, and that if there was demand for a specific title to be digitised then it would do it.^[49] Having no targets was contrary to the Memorandum of Understanding between the Minister for Arts, Culture and Heritage and the archive.^[19]

By the end of the agreement period on 30 June 2018, no TVNZ Archive items were available online, the TVNZ Archive database was not online and no meetings had occurred between the Crown and Ngā Taonga relating to setting a policy/schedule for the copying of the collection.^[36] Even though the Ministry for Culture and Heritage was obliged to monitor Ngā Taonga's service and financial performance it had stopped receiving or seeking information about the MoU targets six-months earlier, in November 2017.^[36]

2018 - 2019

In July 2018 Chief Executive Rebecca Elvy told RNZ that by itself, the archive could only digitise 1,000 - 1,500 Betacam titles per year and that they would like to do a lot more by bringing in an external party who would "bring their own equipment".^[5]

That same month, Chair of Nga Taonga Simon Murdoch signed an extension of the 2014 Memorandum of Understanding with the Associate Minister for Arts, Culture and Heritage Grant Robertson for the period 1 July 2018 - 30 June 2019. One of the major differences with the earlier MoU was the reduction of digitisation and access targets: now only 1,500 titles would need to be preserved and made available online "provided that rights are clear". The \$2 million funding for the management of the TVNZ Archive collection remained unchanged.^[36]

Other access points

Chapman Archive (University of Auckland)

The Chapman archive began as a private collection of off-air broadcast recordings made by Professor Robert Chapman and his wife Noeline in the early 1960s. It subsequently became a resource of the University of Auckland's Department of Political Studies where Professor Chapman was the inaugural Professor. The archive's aim is to maintain "a collection that reflects New Zealand's political, social, cultural and economic history as shown through broadcast media". Since 1984 the archive has been visually capturing, among other things, TVNZ news and current affairs programming.^[50] Ngā Taonga has worked with the Chapman Archive to digitise over 13,000 news and current affairs programmes - including TVNZ content.^[11]

Digital Production Library (TVNZ)

Television New Zealand operates an internal Digital Production Library (DPL). It contains nearly 30,000 hours of news content that has been digitised from Beta SP tape by the broadcaster. As the content is commercially sensitive and subject to licensing arrangements through Getty Images, Ngā Taonga needs to seek permission from TVNZ before placing any of the items online.^[43]

NZ On Screen

Over 900 titles from the TVNZ Archive collection currently feature on NZ On Screen,^[46] a state-funded online promotional showcase of New Zealand television and film. The website allows users to view and comment on the streaming content. Earlier versions of the website credit the TVNZ Archive as the provider of much of the TVNZ content. However, in current versions of the website the source for those titles is attributed to Ngā Taonga Sound & Vision.^{[51][52]}

In the Strategic Plan 2016-2024 published in mid-2016, Ngā Taonga Sound & Vision wanted to collaborate with NZ On Screen and the NZ Film Commission to establish a "collaborative one-stop-online-shop for New Zealand film and broadcast content."^[53] However, by January 2017 an internal memorandum from the Ministry for Culture and Heritage noted that Ngā Taonga Sound & Vision Chair Jane Kominik and Chief Executive Rebecca Elvy met with the Minister for Arts, Culture and Heritage Maggie Barry in November 2016. Ngā Taonga Sound & Vision felt strongly that it should be responsible for the operation of the NZ On Screen website. Both the funding agency NZ On Air and the Digital Media Trust who operates NZ On Screen, saw no reason to change the current arrangement. The Chair of Digital Media Trust wrote to Ms Kominik to express his concerns about Ngā Taonga Sound & Vision's objectives.^[54]

Subsequently, a Memorandum of Understanding was signed in 2017 between the Digital Media Trust and Ngā Taonga Sound & Vision to work together to "maximise online public access to New Zealand's audiovisual content and heritage".^[55]

In December 2017 an online petition was launched to advocate for NZ On Screen to be supplied with the TVNZ Archive titles digitised by Ngā Taonga Sound & Vision. This approach aimed to bypass the TVNZ/Ngā Taonga Sound & Vision database dispute and allow for the digitised titles to be placed online.^{[56][46]} The petition organisers noted that they were a group of private citizens, coming together under the name Campaign for Preservation and Access to our Taonga. They had no affiliation with Ngā Taonga Sound & Vision, TVNZ or NZ On Screen.^[56]

The petition followed on from the Ministry for Culture and Heritage's acknowledgment that after three years, Ngā Taonga Sound & Vision had digitised 2,139 titles from the TVNZ Archive, with 0 titles having made it online.^{[56][46]} The petition pointed to the NZ On Screen website, noting how it already contained over 900 TVNZ titles.^{[56][46]} The petition called on the Minister of Broadcasting Clare Curran and the Minister for Arts, Culture and Heritage Jacinda Ardern to provide NZ On Screen with both the digital files and additional funding so that it could provide public access to the TVNZ Archive collection.^[56]

See also

- Ngā Taonga Sound & Vision
- TVNZ

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External links

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Ngā Taonga Sound & Vision

Ngā Taonga Sound & Vision is the operating name for **The New Zealand Archive of Film, Television and Sound Ngā Taonga Whitiāhua Me Ngā Taonga Kōrero**.^[1] The archive was launched on 31 July 2014, following the completion of a three-year process whereby the New Zealand Film Archive "absorbed"^[2] the collections and operations of the RNZ Sound Archives Ngā Taonga Kōrero in 2012 and the Television New Zealand Archive in 2014.^{[3][4]}

Ngā Taonga Sound & Vision



Location	New Zealand
Type	Film, television and sound archive
Website	ngataonga.org.nz (http://ngataonga.org.nz/)

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Purpose

Ngā Taonga Sound & Vision identifies itself as New Zealand's audiovisual archive, with a purpose of collecting, sharing and caring for New Zealand's audiovisual taonga.^[5]

Structure

Independent Charitable Trust

Ngā Taonga Sound & Vision is an independent Charitable Trust (CC22250). It identifies itself as a Tier 2 public benefit entity (PBE).^[5] It was originally called **The New Zealand Film Archive**, incorporated under the Charitable Trusts Act 1957 on 9 March 1981. The name was changed to **The New Zealand Archive of Film, Television and Sound Ngā Taonga Whitiāhua Me Ngā Taonga Kōrero**, effective 1 July 2014.^[1] Ngā Taonga Sound & Vision's new name was officially launched by the Minister for Broadcasting Craig Foss on 31 July 2014.^[4]

Constitution and Kaupapa

Ngā Taonga Sound & Vision retained the Constitution and Kaupapa of The New Zealand Film Archive when it was founded in 2014.^[6]

Bicultural organisation

Ngā Taonga Sound & Vision adopted its bicultural framework from the New Zealand Film Archive when the new archive was established in mid-2014.

The Archive identifies itself as a bicultural organisation that upholds the principles of the Treaty of Waitangi in its policies and practices.^[7] The Treaty is part of the Archive's Kaupapa, which in turn is part of the archive's Constitution.^[6] At all times there are three people on the Board of Trustees that represent Māori interests "through their own heritage and/or their connections with iwi and iwi interests."^[6]

However Ngā Taonga Sound & Vision's Strategic Plan 2016-2024 published in mid-2016, noted that the term bi-culturalism allowed archive staff to opt-out of kaupapa-centred activities. Even the term kaupapa-centred was largely undefined. Staff had limited knowledge of mana whenua histories and significant places. Both non-Māori and Māori staff felt culturally unsafe at the archive, with organisational policies and procedures not reflecting a kaupapa-centred approach.^[8]

In May 2016 the Board of Trustees retired the Board's Bicultural Committee and resolved that the Chief Executive would report to the Board on matters relating to the kaupapa of the organisation.^[9]

Taha Māori

The Taha Māori working group within Ngā Taonga Sound & Vision was developed during the 2012-2014 transformation process. Specialist Māori language and programme staff were seconded to a working group to develop Taha Māori programming and activities within the archive.^[10]

The major operational restructure of the Archive in 2014 saw the establishment of the Taha Māori department to "address the needs of Māori collections and users".^[11] The department saw rapid growth, with expenditure rising from \$54,257 in 2013/14 to \$413,692 in 2014/15.^[12] However, in July 2016 an operational restructure saw the disestablishment of the Taha Māori department, with its staff split and absorbed into other departments.^[13]

External engagement with iwi and Māori

At the time of publication in mid-2016, Ngā Taonga Sound & Vision's Strategic Plan 2016-2014 noted that there was no work programme to address relationships with iwi and Māori. The archive had eight expired Memoranda of Understanding with various iwi, and little connection with urban Māori. The archive didn't engage with Māori audiences and used English as its primary language for on and off-line services, with only elements of Te Reo.^[8]

Patron

After becoming Governor-General of New Zealand in September 2016, Dame Patsy Reddy took on the role of Patron of Ngā Taonga Sound & Vision.^[14] In the late 1980s Dame Patsy was the Chair of the New Zealand Film Archive's Board of Trustees. Later she became the Chair of the New Zealand Film Commission.^[14]

Board of Trustees

The Board of Ngā Taonga Sound & Vision is composed of six Trustees. Each Trustee can be on the Board for a maximum of 2 three-year terms. The Trustees can also co-opt other people onto the Board as needed.^[6] Trustees are paid an honoraria of \$10,000 each annually. The Chair is also paid an additional \$10,000 annually.^[5] The Chair must be a current Trustee and is appointed by the Board on an annual basis.^[6] Even though Ngā Taonga Sound & Vision is largely a tax-payer funded organisation, it is not a Crown entity and the Board is solely responsible for identifying and appointing Trustees.^{[6][15]}

Chair of the Board of Trustees

Ngā Taonga Sound & Vision's founding Chair of the Board of Trustees was Jane Kominik.^[12] Ms Kominik was previously the Chair of The New Zealand Film Archive.^[11] She had earlier been Deputy Chief Executive of the Ministry for Culture and Heritage when it was established in 1991.^[16] Ms Kominik's term as Chair of Ngā Taonga ended on 30 June 2017.^[17] In February 2018 current Chair Simon Murdoch reflected on Ms Kominik's time leading the archive "Her wise and steady leadership during a time of such dramatic change always inspired confidence that the organisation was heading in the right direction."^[18]

Simon Murdoch was appointed Chair in mid-2017. Mr Murdoch also sits on the Performance & Appointments Committee and the Property & Fundraising Committee.^{[17][19]} Prior to his involvement with the archive, Mr Murdoch was in the media spotlight as head of the Government Communications Security Bureau, presiding over the illegal surveillance of Kim Dotcom.^[20]

Trustees

Ngā Taonga Sound & Vision's founding Board of Trustees were all previous Trustees of The New Zealand Film Archive. The founding Trustees were Louise Baker, Derek Fox, Judith Fyfe, Jane Kominik, Morris Love and Nathan Hoturoa Gray.^[21]

In 2015 Nathan Hoturoa Gray ceased being a Trustee and was replaced by Edie Te Hunapo Moke.^[21] In 2016 Louise Baker and Morris Love ceased being Trustees and were replaced by Simon Murdoch and Peter Tematakahere Douglas.^[21] In 2017 Peter Tematakahere Douglas and Derek Fox ceased being Trustees and were replaced by Te Raumawhitu Kupenga and Lisa Bates (co-opted to assist with fundraising).^[18] In October 2017 Whetu Fala became a Trustee to "represent Māori interests"^[22], and in December Jane Kominik^[14] and Judith Fyfe ceased being Trustees. In January 2018 Emily Loughnan and Lisa Bates became Trustees.^[21]

Chief Executive Officer

Ngā Taonga Sound & Vision's founding Chief Executive Officer was Frank Stark. After twenty-two years of being Chief Executive of the New Zealand Film Archive, and then latterly the Chief Executive of Ngā Taonga Sound & Vision he resigned in February 2015.^[12] Huia Kopua became the Acting Chief Executive during the first months of 2015.^[23] Ms Kopua also held the role of Pou Ārahi Deputy Chief Executive.^[24]

Rebecca Elvy was seconded from the Ministry of Education and appointed Acting Chief Executive on 2 March 2015.^[25] Before her appointment, Ms Elvy was Associate Deputy Secretary, Education Payroll Services at the Ministry of Education^[26] and often appeared in the media when issues with Novopay made the news.^[25] Ms Elvy was appointed as Chief Executive for a five-year term beginning 1 May 2015.^{[25][12]} Ms Elvy also operates a management website to "help people lead inspired, intentional, impactful lives, so that we can change the world for the better."^[27]

Leadership team

The founding leadership team at Ngā Taonga Sound & Vision in 2014 were the leadership team from the New Zealand Film Archive. The team included Sarah Davy (Operations), Jamie Lean (Standards), Huia Kopua (Deputy Chief Executive), Karen Neill (Partnership), Diane Pivac (Audience) and Frank Stark (Chief Executive Officer).^[12] Prior to the RNZ Sound Archive amalgamation in 2012, Karen Neill was head of RNZ Sound Archives,^[28] and between 1 October 2012 - 1 July 2014 was Director Radio at The New Zealand Film Archive.^[29]

In 2015 the leadership team included Sarah Davy (Operations), Rebecca Elvy (Chief Executive Officer), Jamie Lean (Standards), Huia Kopua (Pou Ārahi Deputy Chief Executive), Karen Neill (Partnership) and Diane Pivac (Audience).^[24]

In 2016 the leadership team included Sarah Davy (Operations/Information Services), Rebecca Elvy (Chief Executive Officer), Jamie Lean (Standards/Collection Services), Honiana Love (Pou Ārahi – Strategic Advisor, Māori), Charlotte McInnes (Chief Operating Officer), Karen Neill (Partnership), Hohepa Patea (Taha Māori) and Diane Pivac (Audience).^[30]

In 2017 the leadership team included Sarah Davy (Information Services), Rebecca Elvy (Chief Executive Officer), Jamie Lean (Collection Services), Honiana Love (Pou Ārahi – Strategic Advisor, Māori), Jackie Hay (Outreach and Engagement) and Charlotte McInnes (Chief Operating Officer).^[31]^[32]

Remuneration

Chief Executive and Leadership team

Financial year	Individuals (FTE)	Remuneration (combined total)
2014/15 ^[33]	7	\$838,347
2015/16 ^[33]	8	\$926,579
2016/17 ^[5]	6	\$802,862

Employees

Number of employees

The employee figures below were sourced from the annual returns Ngā Taonga Sound & Vision files with Charities Services under the Charities Act 2005. Figures prior to the 2014/15 financial year represent employee numbers of The New Zealand Film Archive and are included for reference purposes.^[21]

Employee numbers^[21]

Financial year	Full-time	Part-time	Volunteer
2011/12	44	5	0
2012/13	47	9	0
2013/14	55	11	2
2014/15	70	8	3
2015/16	80	1	0
2016/17	61	14	2

In November 2017 Ngā Taonga Sound & Vision supplied the Minister for Arts, Culture and Heritage with the following figures: by 2010 approximately 50 FTE (full-time equivalent), 2012 saw an increase of 10 FTE with the absorption of the RNZ Sound Archives, 2014 saw an increase of 11 FTE with the absorption of the TVNZ Archive.^[2]

Ngā Taonga Sound & Vision noted that once ongoing funding commenced in 2014 there were 61.6 FTE positions.^[2] However the Archive's annual report in 2014/15 noted that it had 80 staff,^[12] and in its briefing to the incoming Minister in 2014 Ngā Taonga Sound & Vision said that it had 75 staff - 47 in Wellington, 12 in Christchurch, 4 in Auckland, and 12 at Avalon.^[3]

Employee engagement

Ngā Taonga Sound & Vision surveys employee engagement annually.

Employee engagement

Survey Date	Engaged	Ambivalent	Disengaged
August 2014 ^[12]	6%	57.7%	33.5%
July 2015 ^[12]	21.4%	55.7%	22.9%
July 2016 ^[34]	24.6%	52.2%	23.2%
July 2017 ^[5]	17.9%	73.2%	8.9%

In October 2017 the Board discussed the employee engagement survey and sought the Chief Executive's commitment to meaningful action planning and activity.^[22]

Employee snapshot (2016)

Ngā Taonga Sound & Vision's Strategic Plan 2016-2014 published in mid-2016 summarised employee-related issues. These included an aging workforce with low turnover and minimal knowledge management; employees not empowered to use their own initiative; a scattergun approach to professional development and employees not supported because of poor processes. The archive also noted that it was not actively monitoring the mental, physical, emotional and spiritual well-being of staff.^[8]

Transparency and Accountability

Ngā Taonga Sound & Vision's kaupapa calls for the Archive to "maintain and defend its own professional integrity, independence and judgment in its role as a publicly accountable body".^[6] On 12 July 2016 Ngā Taonga Sound & Vision launched its Strategic Plan 2016-2024.^[35] Chair of Ngā Taonga Sound & Vision Jane Kominik said it was "the result of much honest self-appraisal".^[8]

The Strategic Plan not only set out "an ambitious direction and challenging goals", but also clearly documented "a range of factors that create real challenges for us and our clients". This included highlighting ongoing issues with the integration between the three archives, issues with management, iwi engagement, buildings, clients, work processes, diversity of audiences, education activities and a heavy reliance on government funding.^[8]

For two years, from October 2014 to October 2016 the Board of Trustees published a report of each Board meeting online.^[22] From December 2016 only summaries are published.^[22]

In November 2016, opposition MP Jacinda Ardern questioned the Minister for Arts, Culture and Heritage Maggie Barry over whether she considered it satisfactory that Ngā Taonga Sound & Vision, a private trust, be "not answerable in any formal or legal way to the people of New Zealand except through temporary funding contracts."^[36] Ms Ardern was told that Ngā Taonga was accountable through its agreement with the Ministry for Culture and Heritage.^[37] Ms Ardern also asked Ms Barry if she had "considered turning Ngā Taonga into a crown entity; if not, why not?" Ms Barry replied that "no, the current arrangements are working well."^[38] Ngā Taonga Sound & Vision itself says it is "accountable to all New Zealanders as it collects and cares for audiovisual taonga on their behalf."^[39]

Ministerial working group

In June 2018, Internal Affairs Minister Tracey Martin and the Associate Minister for Arts, Culture and Heritage Grant Robertson announced a National Archival and Library Institutions Ministerial Group. As part of its remit, the group will "investigate options for ensuring Ngā Taonga Sound & Vision has appropriate governance, and a sustainable structure and funding (this will include a consideration of whether Ngā Taonga Sound & Vision should be established as a Crown entity)".^[40] The working group includes Internal Affairs Minister Tracey Martin, Associate Minister for Arts, Culture and Heritage Grant Robertson, Minister of State Services Chris Hipkins, Minister for Māori Development Nanaia Mahuta and the Minister for Government Digital Services and Associate Minister of State Services Clare Curran. The group is due to report back to Cabinet by the end of 2018.^[41]

Agreements

Ngā Taonga Sound & Vision has signed agreements, or is made reference to in agreements with various external agencies including Government departments and independent Charitable Trusts. These include:

- Licence to Occupy Archive Facility (Avalon), between the Ministry for Culture and Heritage and Ngā Taonga Sound & Vision.^[42]
- Memorandum of Understanding - Access to TVNZ Archive Collection, between the Ministry for Culture and Heritage and the Department of Internal Affairs.^[43]
- Memorandum of Understanding between the Digital Media Trust (NZ On Screen) and Ngā Taonga Sound & Vision.^[44]
- Memorandum of Understanding between the Minister of Arts, Culture and Heritage and Ngā Taonga Sound & Vision.^[45]
- Transfer of sound archive material and related assets, and on-going provision of services, between RNZ, Sound Archives and The New Zealand Film Archive.^[46]

Professional memberships

At February 2017, Ngā Taonga Sound & Vision was a member of the following associations:^[39] Association of Moving Image Archivists (AMIA), Association for Recorded Sound Collections (ARSC), Fédération Internationale des Archives du Film (FIAF), Fédération Internationale des Archives du Television (FIAT), International Association of Sound and Audiovisual Archives (IASA) and the South East Asia and Pacific Audio-Visual Archives Association (SEAPAVAA).

Previously Ngā Taonga Sound & Vision had been a member of the following associations, but their current membership status is unknown:^[47] Archives and Records Association of New Zealand (ARANZ), Australasian Sound Recordings Association (ASRA) and the National Oral History Association of New Zealand (NOHANZ).

During Ngā Taonga Sound & Vision's restructure in 2016 the Association of Moving Image Archivists and the Archives and Records Association of New Zealand raised formal concerns with the Minister for Arts, Culture and Heritage Maggie Barry, opposition MP Jacinda Ardern and Ngā Taonga Sound & Vision.^{[48][49]}

Restructures

Restructure (2012-14)

Between November 2012 and April 2014^[50] the New Zealand Film Archive undertook a major review of its governance, structure and capability at the request of the Minister for Arts, Culture and Heritage Chris Finlayson.^{[11][12]} This followed the transfer of the RNZ Sound Archive in October 2012, and the upcoming transfer of the TVNZ Archive on 1 August 2014.

Chair of Ngā Taonga Sound & Vision Jane Kominik noted that it had been almost two years of review and rebuilding.^[11] The result was a new constitution, a new way of electing board members and a new operational structure.^[4] The new structure came into effect on 1 July 2014^[50] and became the founding structure of Ngā Taonga.

The long-standing function based structure of "collect, protect and connect"^[11] employed by the archive was replaced with a structure that put the Treaty of Waitangi partnership at its centre. As part of this, the Taha Māori department was established. The new structure aimed to be audience-focused, standards-based, collaborative and provide value for money.^[11]

Notably, the Radio Division (i.e. the former RNZ Sound Archive) and the senior management role of Director Radio was disestablished by the restructure, less than two years after the RNZ Sound Archive amalgamation. Radio Division staff were split and absorbed into the newly created departments.^{[29][11]}

At 1 August 2014, apart from Karen Neill (Head of Partnerships and former Director Radio), there were no former TVNZ Archive or RNZ Sound Archive staff employed in a management capacity within Ngā Taonga Sound & Vision.^{[29][51]}

The 2013/14 Annual Report noted "the successful completion of the process to bring together the management and operations of the Film Archive and the Sound Archives."^[11] Chief Executive Officer Frank Stark resigned from the archive in February 2015^[12] and was replaced by Rebecca Elvy in March.^[25] Chair of Ngā Taonga Sound & Vision Jane Kominik noted in the 2014/15 Annual Report that the challenge ahead for the archive was to "retain the integrity of the constituent collections whilst providing integrated services and access."^[12]

Restructure (2015-16)

The staff and collections of the TVNZ Archive were amalgamated with Ngā Taonga Sound & Vision in August 2014.^[4] In 2015 Ngā Taonga restructured the former TVNZ Archive staff,^[52] and then in July 2016 Ngā Taonga changed its operational structure.^[13] The restructure saw the departure of two members of the leadership team^{[53][13]} and the disestablishment of the Taha Māori group, with its staff split and absorbed into the newly created departments.^[13]

Restructure (2016-17)

Restructure details

The 2016/17 staff restructure followed on from the operational restructure of July 2016.

The restructure proposal was announced to Ngā Taonga Sound & Vision staff on 7 November 2016.^[54] It was labeled by the archive as the first significant change since the three organisations had come together.^[48] On 9 December the archive confirmed that it would centralise its collections from Auckland and Christchurch to the former TVNZ Avalon facility in Lower Hutt, and that five jobs would be lost.^{[48][55][56]}

The restructure saw many staff disestablished. Staff had to apply for new roles, and in some cases relocate to Wellington.^[13] Released under an Official Information Act request, correspondence from a redacted individual to the Prime Minister John Key noted that the biggest loss would occur in Collection Services - which encompassed the acquisition and conservation areas. Out of a total of 35 current positions in that department, 33 (94% of the staff) would be disestablished or ended, with the guarantee of fewer positions available in the new structure.^{[48][13]}

The restructure was largely implemented by April 2017.^[5] Employee figures from 30 June 2017 showed that there had been a decrease from 80 to 61 full-time positions since 30 June 2016, but an increase of 13 part-time positions at the archive.^[1]

Christchurch closure

One of the main aspects of the restructure was the closure of the former RNZ Sound Archives audio preservation facilities in Christchurch and the relocation of 100,000 collection items to Wellington.^{[5][56][13]} Sound Archives had been based in the South Island since 1956, and located in central Christchurch since 1992.^[57]

Staff and unions raised concerns about the move, including whether the material could be safely transferred.^[56] Union members also said the relocation went against promises made by the Minister of Arts, Culture and Heritage Chris Finlayson to keep the archives in Christchurch following the 2011 Christchurch earthquake.^{[56][54]} Ngā Taonga Sound & Vision's Strategic Plan 2016-2024 published in July 2016 also noted that the archive was "committed to remaining in Christchurch as part of the Canterbury recovery."^[8]

Contrary to the sentiment expressed in the Strategic Plan, an Archives New Zealand email released under the Official Information Act, noted that Ngā Taonga Sound & Vision Chief Executive Rebecca Elvy had advised Archives New Zealand at the start of August 2016 that the political pressure to have the sound archives in Christchurch had been removed, and that the archive was not wedded to keeping the archive in that region. Ms Elvy was interested in Palmerston North as an alternative site.^[53]

A fact sheet provided by Ngā Taonga Sound & Vision to Minister Maggie Barry noted that even though it wanted to close the Christchurch operation it would be "increasing the level of activity and visibility that Cantabrians have to all of the collections". This was likely to include Christchurch-based partnerships with galleries, cinemas, archives, museums and libraries.^[48]

Political involvement

The Office of Hon Maggie Barry worked closely with the Ministry for Culture and Heritage and Ngā Taonga Sound & Vision to formulate a set of consistent responses that could be used by the Minister and others. The text was circulated to other Ministers' Offices as suggested responses to media or stakeholder enquires.^[48]

Two weeks prior to the restructure being confirmed, opposition MP Jacinda Ardern submitted seven written questions to the Minister for Arts, Culture and Heritage Maggie Barry regarding the proposed restructure.^{[58][59][60][61][62][38][36]} The most notable question which was later highlighted by RNZ news, was "Does the Minister consider it satisfactory that much of New Zealand's audio-visual heritage is in the hands of a private trust which is not answerable in any formal or legal way to the people of New Zealand except through temporary funding contracts?" Ms Ardern was told that Ngā Taonga Sound & Vision was accountable through its agreement with the Ministry for Culture and Heritage.^[37] And later, in response to an Official Information Act request Minister Barry wrote that "though

significantly funded by government, Ngā Taonga is a non-government organisation and is responsible for its own organisational matters. It would therefore be inappropriate for me as a Minister to interfere with Ngā Taonga's internal decision-making."^[48]

The New Zealand First Party said that relocating the national sound archives from Christchurch to Wellington was a direct result of the government's obsession with centralisation.^[54] New Zealand First Leader Winston Peters said "The wisdom of shifting archives to an area which is considered an earthquake risk in which 60 buildings were closed after the recent Kaikoura earthquake with some having to be demolished, must also be questioned. The plan was only announced to staff on November 7 and has been rushed through without professional risk management or sufficient input from the cultural heritages sector."^[54]

National concern

The Archives and Records Association of New Zealand wrote to Minister Maggie Barry and opposition MP Jacinda Ardern to express their concerns with the restructure.^{[49][48]} The Association noted that relocating all of the collections to Wellington "increases the risk of damage to these collections due to a severe earthquake or other natural disaster [...] A distributed collections model with the archives held in three separate regions lowers the risk to the total collection."^[48] The Association also noted that "due to continual staffing cuts, due to rolling restructures, most repositories and archives (government, private and charitable) are facing large backlogs of historic collections awaiting processing. It would be disappointing if the effect of the Ngā Taonga review would be to compound any such backlog."^[48]

Mayor of Christchurch Lianne Dalziel expressed concern to Minister Maggie Barry that the collections would be threatened by "centralised location in Wellington, which could be cut off for months" following a natural disaster.^[48] Ms Dalziel said she would be disappointed if Ngā Taonga Sound & Vision did not have a future alongside other institutions committed to supporting the city's regeneration following the 2011 Christchurch earthquake. Ms Dalziel also noted that Prime Minister Bill English had talked about the Government's ongoing commitment to Christchurch in his 2016 Budget Speech.^[48]

The Public Service Association said that decades of institutional knowledge would be lost. PSA National Secretary Erin Polaczuk said "We understand there has been little consultation with the wider heritage sector, which is concerned about the fragility of the archive, and the expertise needed to administer it." She went on to say "This is the third round of restructuring in the four years since the Film and Sound archives merged, and the impact on staff can't be underestimated."^[52]

Film researcher Dr Emma Kelly campaigned against the move saying valuable heritage material and expertise would be lost.^[55] Dr Kelly began an online petition calling for the restructure to be stopped to allow "iwi, users, viewers and other communities have a say."^[63] The petition was presented to the Minister for Arts, Culture and Heritage Maggie Barry and Chair of Ngā Taonga Sound & Vision Jane Kominik.^{[48][63]}

International concern

The restructuring drew international concern from the Association of Moving Image Archivists who wrote to Minister Maggie Barry, opposition MP Jacinda Ardern, Chair of Ngā Taonga Sound & Vision Jane Kominik and Chief Executive Rebecca Elvy strongly "urging caution and broad consultation before committing to any action." The Association believed that the restructure could have "detrimental consequences for the staff and the collections they conserve", and may pose major risks to the long term stability of the collections.^[48]

Cutbacks flagged (2017/18)

In December 2017 Ngā Taonga Sound & Vision confirmed to RNZ news that unless it got an increase in government funding it would make cutbacks.^[64] The news report followed Ngā Taonga's briefing to Jacinda Ardern, the incoming Minister for Arts, Culture and Heritage. The briefing noted that if funding was maintained at its current level the archive would need to reduce its accountabilities.^[2]

Accommodation

Ngā Taonga Sound & Vision's headquarters are based in the Wellington region, although it takes its "national role seriously and work[s] hard to offer access throughout the country."^[65] In November 2017, Ngā Taonga Sound & Vision noted that since it was established in 2014 it had consolidated its property portfolio: from nine facilities in three regions, to five facilities in one region, with two small satellite offices^[2] in Auckland and Christchurch.

Current locations

Avalon (Lower Hutt)

Prior to the 2016/17 restructure at Ngā Taonga Sound & Vision, the TVNZ Archive collection was the only collection stored permanently at the former TVNZ Archive facility at 181A Taita Drive, Lower Hutt. Since the restructure, the majority of the archive's physical collection items have been moved there.^[66] The building contains 20km worth of climate-controlled storage.^[67] In 2014 twelve staff worked there.^[3]

The facility and land are owned by the Crown and managed by the Department of Internal Affairs.^[68] In 2014 the Ministry for Culture and Heritage appointed Ngā Taonga Sound & Vision as the initial Archive Manager, giving it the right to occupy the publicly-owned facility. The occupancy conditions are documented in the Licence to Occupy Archive Facility^[42] and in the Memorandum of Understanding - Access to TVNZ Archive Collection, between the Ministry for Culture and Heritage and the Department of Internal Affairs.^[43]

As Archive Manager, Ngā Taonga is allowed to use the fixtures and fittings in the facility in connection with managing the TVNZ Archive collection. This includes items such as the archive shelving and air-conditioning system.^[43] Ngā Taonga Sound & Vision can only undertake minor alterations (such as painting a wall) at the Avalon facility. Larger alterations need the consent of the Department of Internal Affairs.^[42]

The Department of Internal Affairs is responsible for building maintenance, paying charges for building services, security service charges, exterior cleaning and grounds maintenance. The Ministry for Culture and Heritage and Ngā Taonga Sound & Vision are responsible for the maintenance of the TVNZ Archive equipment. Ngā Taonga Sound & Vision is responsible for paying utility charges (water, gas, electricity etc.), rubbish collection, internal cleaning and provisioning of toilets and any other shared facilities.^[43] They do not pay any rent or occupancy fees.^[69]

Unit 51, Hazeldean Business Park (Christchurch, 2018-)

Ngā Taonga Sound & Vision has a small satellite office located within the Hazeldean shared office business centre in Addington.^[70] Visits are by appointment only.^[2]

Hobson Street (Auckland, 2005-)

Ngā Taonga Sound & Vision has a small satellite office located within Radio New Zealand House at 171 Hobson Street.^[71] From April 2005 it housed a branch of RNZ Sound Archives. The office was redeveloped circa 2014, with the construction of two studios, a separate tape cleaning area, on-site storage and a small office area.^[10] The sound studios were used to preserve the Ngā Taonga Kōrero audio collection.^{[57][71]} Ngā Taonga Sound & Vision moved the audio collection to Avalon as part of the 2016/17 restructure.^[56]

In December 2015, staff from the former New Zealand Film Archive public facility in Karangahape Road moved to Hobson Street.^[72] Originally intended as a new public facility,^[8] the Hobson Street site was due to be refurbished and opened in early 2016.^[72] The site was to include a library and viewing spaces.^[73] However the branch remained closed to the public.^[71]

Responding to news reports during the 2016 restructure, Ngā Taonga Sound & Vision said that there were no permanent collections in Auckland and that the facility only had two permanent staff who were in back-office roles.^[74]

Taranaki Street (Wellington, 2002-)

The New Zealand Film Archive purchased the 84 Taranaki Street property in 2002 for \$2.5 million.^[2] It is a six-level building which houses a 107-seat cinema,^[75] the Jonathan Dennis research library, a media library, as well as offices and technical facilities.^{[65][3]} After the 2014 amalgamation, it became the head office of Ngā Taonga.^[70] 69 staff and 4 volunteers were based there in 2014,^[12] although the archive reported to the incoming Minister for Arts, Culture and Heritage that the building only had 47 staff.^[3]

In its Strategic Plan 2016-2024 published in mid-2016, Ngā Taonga Sound & Vision itself described the building as: cold and uninviting with nothing to see or do unless you are attending the cinema. The building was not insulated and required a new lift and roof, plus a heating/cooling/humidity control system. The Jonathan Dennis Library was rarely open and accessible. The cinema was uncomfortable and cold and not large enough. The media library was dark and contained predominantly video formats which were becoming obsolete.^[8]

The building is considered earthquake-prone by the Wellington City Council and was given a yellow notice.^[76] The yellow notice requires the building owner to either strengthen the building or demolish all or part of it.^{[77][78]} In November 2017 Ngā Taonga signaled to the Minister for Culture and Heritage that it would need to exit the earthquake-prone site and further consolidate its property footprint.^[2] In early 2018 a newly incorporated company^[79] became the owner of the property.^[80] Under the terms of sale Ngā Taonga is leasing back the building.^[81]

Collection locations

The majority of New Zealand's audiovisual heritage, managed by Ngā Taonga Sound & Vision, is stored in the Wellington region.

Since 2017 Ngā Taonga Sound & Vision has stored most of its physical collection in the Avalon facility in Lower Hutt. The facility is owned by the Crown and managed by the Department of Internal Affairs.^[68] It has four vaults: a cold vault, a documentation vault, a general vault and a temporary vault. The cold vault has a temperature of 7-8C which is higher than best practice conditions for the storage of film (2-4C), and the temporary vault which now holds the former Sound Archives acetate disc collection does not meet best practice conditions.^[82]

Ngā Taonga Sound & Vision lease the Map Room^[11] in a two-storey underground bunker built into Mount Cook. The site is referred to in corporate documents as Buckle Street. Constructed during World War II, the bunker and tunnels are located underground behind the former Dominion Museum building,^{[83][84]} with an operational entrance next to Wellington High School on Taranaki Street. The storage area contains film, large equipment and paper documentation. In 2012/13 the store was reorganised and filled to 85% of capacity.^[10] The vault reaches temperatures over 18C, well above best practice conditions for the storage of film (2-4C) and paper based documentation (13-18C).^[82]

Ngā Taonga Sound & Vision purchased 21 Northpoint Street, Plimmerton for \$253,590 in September 2009. In 2011 the archive built a purpose-built storage facility to hold data tapes, film and video masters.^{[85][2]} The facility is referred to in corporate documents as Northpoint. The temperature of the vault is currently around 15C, well above best practice conditions for the storage of film (2-4C).^[82]

There are two vaults at Ngā Taonga Sound & Vision's head office at 84 Taranaki Street, Wellington - a cold vault and a documentation vault. The archive notes that the cold vault is poorly sealed and that the documentation vault lacks humidity control.^[86] The entire building is also considered earthquake-prone.^[76]

A purpose-built, 100 square metre^[87] climate controlled nitrate film vault was built in Titahi Bay in partnership with Archives New Zealand in 2013 on land owned by Radio New Zealand.^{[11][2][88]} The vault is referred to in corporate documents as Whitireia. Archives New Zealand contributed \$100,000 towards the project^[11] which cost in total \$366,000.^[2] After construction, Ngā Taonga moved four tonnes of flammable nitrate film from Makomako^[85] in North Wairarapa to the new vault over a one-week period.^[11] The vault also holds nitrate collections from Archives New Zealand and the Museum of New Zealand Te Papa Tongarewa.^[88] Even though it was purpose-built by the archive and publicised as having "controlled preservation conditions"^[87], Ngā Taonga Sound & Vision now believes the storage conditions in the vault are below standard and not within best practice. Currently the nitrate film is stored at 15C, where ideally it should be stored between 2-4C.^[82] In 2018 public concerns were raised over the vault's close proximity to a newly proposed radio transmission mast, potentially heightening the risk of inadvertent ignition of flammable atmospheres by radio frequency radiation^[89] - particularly when archive staff do regular "wind-throughs" of nitrate film reels.^[87]

Former locations

Blackheath Place (Christchurch, 2017-2018)

After the closure of the Cashel Street location in 2017, Ngā Taonga Sound & Vision established a small satellite office located within the Blackheath Place office complex at 73 Durham Street South.^[70] The building is listed with Heritage New Zealand as an Historic Place Category 2.^[90] Visits were by appointment only.^[2] In early 2018 the office was relocated to shared business accommodation in Addington.^[70]

Cashel Street (Christchurch, 2011-2017)

324 Cashel Street was the former location of the RNZ Sound Archive, and latterly the location of the majority of Ngā Taonga's sound archiving operations. It was the site of the archive's largest audio storage vault, in which over 90,000 items^[56] were housed in controlled archival conditions. These included early audio cylinders, acetate discs, open reel tapes, cassette tapes and digital audio tapes. The branch also held publicity materials and documentation relating to the sound collection.^[91]

Preservation, cataloguing and client supply activities took place,^[91] and there were also public listening facilities (by appointment only).^[65] 10-12 staff were based there in 2014.^{[3][12]} As part of the 2016/17 restructure Ngā Taonga Sound & Vision closed the facility in the first half of 2017, moving the collection to Avalon and remaining staff to Blackheath Place, Christchurch.^{[56][48]}

Karangahape Road (Auckland, -2015)

Ngā Taonga Sound & Vision had a branch site located at 300 Karangahape Road which was primarily moving-image focused. The facility, which was a former New Zealand Film Archive branch, was open to the public weekdays 11am-5pm, with free admission. It had viewing and research facilities, along with a frequently changing exhibition space. The Auckland branch also held regular public screenings in association with partner institutions, including Auckland University of Technology and Colab.^[65]

Six staff were based there in 2014.^[12] Ngā Taonga Sound & Vision closed the facility in December 2015, moving staff to the Hobson Street site.^[72]

Former collection locations

Henderson (Auckland, 2005-2017)

In April 2005 RNZ Sound Archives moved the Ngā Taonga Kōrero audio collection to a purpose-built archive facility at RNZ's transmission site in Henderson, Auckland.^[57]^[11] Ngā Taonga Sound & Vision moved the collection to Avalon as part of the 2016/17 restructure.^[56]

Titahi Bay (Porirua)

The RNZ transmitter site at Titahi Bay held parts of the RNZ Sound Archives collection. This site was still being utilised by Ngā Taonga Sound & Vision after the amalgamation.^[46]

Attempts at co-location

Christchurch (2012-2015)

Following the 2011 Christchurch earthquake RNZ Christchurch and RNZ Sound Archives shared the same building at 324 Cashel Street. The 2012 transfer agreement between RNZ and the then New Zealand Film Archive, pointed in principle to both parties again cohabiting a new RNZ Christchurch facility that was being developed. The agreement pointed out that there was no legal obligation on either party to follow through with the accommodation proposal.^[46]

By January 2014, the archive was in discussions with the Department of Internal Affairs and the University of Canterbury over a possible combined site at Ilam. This would house the former RNZ Sound Archives, be the South Island headquarters for Archives NZ and the location for the University Library archives.^[92]

In November 2014, Ngā Taonga Sound & Vision reported that the Department of Internal Affairs could find it difficult to meet the archive's preferred timetable to accommodate the long term needs of its sound archiving operations by 2016. The archive said it would continue discussions with the Department but it would also re-enter conversations with RNZ over its accommodation in Christchurch.^[93]

Wigram (2015/16)

On 23 January 2015 an agreement was signed between Archives New Zealand and Ngā Taonga Sound & Vision in relation to co-locating the two archives in a proposed new specialised facility at Wigram, Christchurch.^[94] Ngā Taonga Sound & Vision said that it would bring the archive alongside other Christchurch heritage agencies and would "provide an enhanced public access service to the region."^[12]

Archives NZ is a part of the Department of Internal Affairs. The Department led the co-location project, with the primary aim to build a new facility for Archives NZ in Christchurch after the 2011 earthquake damaged their Peterborough Street building and surrounding land.^[95] Ngā Taonga Sound & Vision would tenant 300 square metres of storage space, and have sound-proof preservation studios, office spaces and a front-of-house area.^[96]

Budget 2015 confirmed \$6.1 million in operating funding (over 4 years) and \$13 million of capital funding from the Future Investment Fund to build the new facility. Construction was scheduled to start in the second quarter of 2016. Internal Affairs Minister Peter Dunne said "The Archives project is good news for the people of Christchurch and a clear signal of the Government's intent to keep the Christchurch rebuild on-track".^[95]

The location of the new facility at Wigram followed Archives NZ negotiations with the New Zealand Defence Force. The two parties saw mutual benefit in having Archives NZ situated in close proximity to the Air Force Museum, as Archives NZ is the main primary research source for people researching New Zealand's military history.^[94]

Negotiations between Archives NZ and Ngā Taonga Sound & Vision were sometimes tense, with an Archives NZ contractor noting in an email that they would have to explain to Ngā Taonga "in words of one syllable".^[94] Another internal Archives NZ email noted "the irony is [that] they are getting a really good deal with a purpose built design and

fit out essentially free of charge and security of tenancy (and rent) in a volatile rental market."^[94]

By October 2015 the co-location was in jeopardy because of changing project timeframes.^[96] The Board of Ngā Taonga Sound & Vision requested an urgent investigation to find the cost differential between "access storage" and "preservation storage" options at the new facility.^[97] An internal Archives NZ email noted that Ngā Taonga Sound & Vision had "a number of difficult property decisions to make."^[96]

By early 2016 both parties were again committed, discussing specific building and furniture requirements.^[96] In July 2016 Ngā Taonga Sound & Vision had an operational restructure and then published its Strategic Plan 2016-2024. As part of its strategic direction, the archive said it was "committed to remaining in Christchurch as part of the Canterbury recovery".^[8] However a couple of weeks later, an Archives New Zealand email noted that Ngā Taonga Sound & Vision Chief Executive Rebecca Elvy had advised them that the political pressure to have the sound archives in Christchurch had been removed, and that the archive was not wedded to keeping the archive in that region.^[53]

By mid-September a Department of Internal Affairs email noted that Ngā Taonga Sound & Vision were "pleading poverty" over the costs involved, and by 30 September 2016 Ngā Taonga Sound & Vision had withdrawn completely from the co-location project, pointing to their inability to pay the rental charges.^[53]

The late stage withdrawal saw the Department of Internal Affairs seeking other tenants. An internal email noted that this would be much more preferable than having to scale down the building. Another internal email noted that "there was a lot of effort put into the design to accommodate [Ngā Taonga] which does have a cost implication".^[53]

Ngā Taonga Sound & Vision's Christchurch staff were told about the withdrawal in mid-October,^[53] and by early November a major staff restructuring was underway. This would ultimately see the Christchurch preservation facility closed and all of the sound collections moved from Christchurch to Wellington in 2017.

Archives New Zealand continued the development of the Wigram facility at 15 Harvard Avenue which is due to be operational by mid-2018.^[98]

Funding

Core public funding

Ministry for Culture and Heritage

Ngā Taonga Sound & Vision receives core funding from the Ministry for Culture and Heritage from Vote Arts, Culture and Heritage. Over half of the \$5 million annually received from the Ministry is for the management of the TVNZ Archive and RNZ Sound Archive collections.^{[12][5]}

Funding of the RNZ Sound Archives collection

In the 2011/12 financial year, NZ On Air funded RNZ Sound Archives \$677,000.^[99] When the archive was transferred to Ngā Taonga Sound & Vision on 1 October 2012 an extra \$300,000 per annum was allocated by the Government,^{[100][101]} bringing the Government's total annual investment in the sound collection close to \$1 million. After the transfer, funding was delivered via the Ministry for Culture and Heritage. The archive told the Ministry that it proposed to spend \$1.5 million annually on audio archiving.^[102]

The annual income received from the Ministry for Culture and Heritage was initially ring-fenced for sound archiving. The New Zealand Film Archive received \$790,368 for 2012/13 (part year),^[10] and \$1 million in 2013/14.^[11] However, by 2014/15 the ring-fencing had disappeared and the \$1 million for sound archiving had been channelled into a

general fund. Ngā Taonga Sound & Vision's general funding from the Ministry increased in that year from \$2,020,000 to \$3,019,700.^[12]

In 2011/12 before its transfer to Ngā Taonga Sound & Vision, RNZ Sound Archives had expenditure of \$884,000.^[103] By 2014/15, Ngā Taonga Sound & Vision's Radio Division (i.e. the former RNZ Sound Archive) had expenditure of \$823,335. However, by November 2016, and shortly before Ngā Taonga Sound & Vision closed the former RNZ Sound Archive preservation facility in Christchurch, the archive said it was only spending approximately \$430,000 per annum to run the Christchurch operation. This included rent, salaries and office overheads.^[48]

Funding of the TVNZ Archive collection

In 2012 the Ministry for Culture and Heritage estimated the annual net cost to TVNZ of running the TVNZ Archive was between \$0.5 and \$1 million.^[104] For the 2014/15 year Ngā Taonga Sound & Vision received \$1,590,000 from the Ministry for the ongoing "management, archiving and increased accessibility" of the TVNZ Archive collection. Thereafter it received \$2 million per year for the same purpose.^[45] Two documents were used to inform the initial Budget Bid for operating expenses by the Ministry for Culture and Heritage: a financial due diligence report from PriceWaterhouseCoopers and a proposal from the New Zealand Film Archive.^[105]

In May 2017 Chair of Ngā Taonga Sound & Vision Jane Kominik wrote to the Minister for Arts Culture and Heritage Maggie Barry noting that the archive was about to begin discussions with the Ministry for Culture and Heritage over two areas "for which Nga Taonga has never been funded":^[106] access to audiovisual collections beyond current levels and the digitisation of TVNZ Betacam and DigiBeta tape formats beyond business as usual levels.

In November 2017 Ngā Taonga Sound & Vision noted to the Minister for Arts, Culture and Heritage that activity-based costings were not conducted at the time of the TVNZ Archive transfer in 2014.^[2]

Te Māngai Pāho

Te Māngai Pāho provides funding to Ngā Taonga Sound & Vision for the archiving of television programmes broadcast by the Māori Television Service and the archiving of iwi radio programmes.^[5] In 2012/13 Ngā Taonga Sound & Vision entered into negotiations with Te Māngai Pāho to provide archiving services for the 21 iwi radio stations throughout the country.^[10]

NZ Lottery Grants Board

NZ Lottery Grants Board provides a fixed percentage of Lottery profits annually. Ngā Taonga Sound & Vision is one of four agencies that receive this type of annual funding.^[5]

Fundraising efforts

Givealittle donation page

In March 2015 Ngā Taonga Sound & Vision created an online Givealittle donation page seeking financial contributions from the public.^[107] Givealittle is an online fundraising platform run by the Spark Foundation.^[108]

Ngā Taonga Sound and Vision Foundation

On 19 October 2017, the Governor-General of New Zealand Dame Patsy Reddy launched Ngā Taonga Sound & Vision's patronage programme at Government House, Wellington.^[14] The archive established the patronage programme because of uncertainty over funding.^[109] The public donation programme initially highlighted the need to preserve and digitise 200,000 Betacam video tapes from the 1980s^{[109][110]} which were predominantly from the TVNZ Archive collection.^[2]

Chief Executive of Ngā Taonga Sound & Vision Rebecca Elvy told RNZ news that it would cost \$10-15 million to digitise the Betacam tapes, which otherwise would be lost forever when the technology vanished by 2025.^[37]

Collections

As well as acquiring new collection items, Ngā Taonga Sound & Vision manages three historic collections: the New Zealand Film Archive collection, the RNZ Sound Archives and the TVNZ Archive collection. Collectively, the RNZ Sound Archives and TVNZ Archive collections form the majority (65% at August 2014) of the total collection. They are considered public records under the Public Records Act 2005.^[2]

Variations in collection size

The table below shows the variation in the reported size of Ngā Taonga Sound & Vision's collections. The figures are drawn from official correspondence, documents and websites.

Variations in the reported number of items in Ngā Taonga Sound & Vision's collections

Year reported	NZ Film Archive collection	RNZ Sound Archive collection	TVNZ Archive collection	Total collection
2012	>150,000 ^[111]	>70,000 ^[112]		
2013	>150,000 ^[113]	>60,000 ^[10]	647,000 ^[114]	
2014	>160,000 ^[115]	>70,000 ^[116]		850,000 approx ^[3]
2015	>150,000 ^[12]	>60,000 ^[12]	>600,000 ^[12]	>800,000 ^[12]
2016				750,000 ^[48]
2017	265,000 ^[2]	110,000 ^[2]	435,000 ^[2]	>800,000 ^[2]

Notably the reported size of the TVNZ Archive collection dropped by 212,000 items between 2013 and 2017. As custodian of the TVNZ Archive Collection since 2014, the Ministry for Culture and Heritage has never audited the size of the collection. It believes the significant drop in the reported size is because Ngā Taonga Sound & Vision is currently only estimating the size of the collection. The Ministry is waiting on the archive to complete an audit (due by August 2018). The archive will then share the methodology and total number of items with the Ministry.^[106]

New Zealand Film Archive collection

By 2012 the New Zealand Film Archive collection contained over 150,000 items^[111] including moving-images from 1895 to the present day.^[117]

The collection includes predominantly New Zealand features and short films, newsreels, documentaries, home movies, music videos, television programmes, commercials, experimental films and video art. The collection also contains items with significant Māori content, including records of karanga, whaikorero, iwi and hapu whakapapa, powhiri, wharehau and marae, kapa haka, Waitangi Day events (from 1934), raranga, tukutuku and whakairo.^[117]

There are also stills, posters, scripts, clippings, printed programmes, publicity material, production records and files, personal records, storyboards, props and costumes, animation cells, taped interviews, glass advertising slides, ephemera and equipment.^[117]

Dating to before the amalgamation of the TVNZ Archive collection, the New Zealand Film Archive maintained the National Television Collection on behalf of NZ on Air. This involved constantly recording off-air broadcasts including television news, dramas, documentaries, games shows, music videos, infomercials, youth programming and sport. Māori broadcasting was archived on behalf of Te Mangai Paho, the Māori Broadcasting Funding Agency.^[117]

The New Zealand Film Archive collection also holds the Chapman Collection. Deposited by Professor Robert and Noeline Chapman of the Political Studies Department at Auckland University, the collection begins with audio recordings of television news from the 1960s. From 1984 the collection contains VHS recordings of nightly news bulletins. The Chapman collection precedes TVNZ's own archival collection of television news.^[117]

RNZ Sound Archive collection

In July 2012 the Ministry for Culture and Heritage authored a memorandum that in part outlined how the New Zealand Film Archive would be able to "protect and enhance"^[102] RNZ Sound Archive's work while growing the Film Archive's own business. The Ministry pointed to how the National Film and Sound Archive of Australia handled both sound and film without sound being a "poor relation"^[102] - a reason often cited for not merging the two activities.^[102]

As part of the document the Film Archive set out its vision for a combined archive. The Film Archive wanted to "bring the audio facilities up to the quality established over the last decade for the film and video operation."^[102] Within the new archive there would be a staff of over 60 specialists, and there would be an increase in money spent annually on audio archiving, from the current \$884,000^[103] to \$1.5 million.^[102]

The new archive would put an emphasise on preservation and public accessibility: "Users will be able to access key sounds and images from the last 100 years and combine them in new television and radio programmes, exhibitions, websites, teaching materials and community projects."^[102] Greater access to the audio collections would come from adding an audio dimension to the Film Archive's medianet sites, research libraries in Wellington and Auckland and other community and educational initiatives.

The RNZ Sound Archive staff and collection were transferred to Ngā Taonga Sound & Vision on 1 October 2012.^[100] The contents of the collection are subject to the Public Records Act 2005.^[118] In 2014 the collection was valued at \$800,000.^[119] On 30 June 2016 RNZ transferred to Ngā Taonga Sound & Vision the full legal ownership and title of physical assets used by RNZ Sound Archives at the time of the archive's transfer in 2012.^[46] The net book value of radio assets held by Ngā Taonga Sound & Vision was \$423,946 on 1 July 2014, dropping to \$172,029 on 30 June 2017.^[5]

Collection contents

The RNZ Sound Archive collection is made of two distinct parts: the general Radio New Zealand historical collection and Ngā Taonga Kōrero - a collection of Māori and Pacific recordings.^[120] All together there are over 110,000 items^[2] - both physical items and digital files. The collection includes early audio cylinders, acetate discs, open reel tapes, cassette tapes and digital audio tapes. The collection also contains publicity materials and documentation relating to the sound collection.^[91]

General collection

The RNZ general historical collection dates back to the late 1930s when the State broadcaster established a "special library".^[120] 100,000 physical items from the collection were relocated from Christchurch to Wellington as part of the 2016/17 restructure.^[5]

Ngā Taonga Kōrero collection

The Ngā Taonga Kōrero collection dates from the early 1960s when the Māori section of the New Zealand Broadcasting Corporation was established. Leo Fowler and Wiremu Kerekere travelled throughout the country recording hui, marae openings, cultural festivals, welcomes and farewells. Both raw and edited audio was kept.^[120]

For many years the collection was held in Papatoetoe, before moving in 1985 with the associated programme unit, then known as Te Reo o Aotearoa, to RNZ's Cook Street facility.^[120] In the 2000s the audio preservation staff moved with RNZ to a new Hobson Street site and the collection was moved to a purpose-built archive facility at RNZ's transmission site in Henderson.^[57] Ngā Taonga Sound & Vision moved the collection to Avalon as part of the 2016/17 restructure.^[56]

Sound digitisation project (2013-2015)

As part of the transfer of RNZ Sound Archives to the New Zealand Film Archive (now Ngā Taonga Sound & Vision), the archive received one-off project funding of \$1 million from the Ministry for Culture and Heritage for the digitisation of the sound collection over two years.^{[10][104]}

The project was titled the Sound Archive Digitisation Project and formed part of the Memorandum of Understanding with the Minister for Arts, Culture and Heritage (2012/13). The archive had to submit a plan to the Ministry for how it would use the funding by 15 December 2012. They also had to report separately on the plan's progress at regular intervals.^[104]

Minister for Arts, Culture and Heritage Chris Finlayson said "This is an important project that not only ensures the secure storage and preservation of these important records, but through digitisation will help make the living history contained in the archives more readily accessible."^[121] However in private the money was also seen by some as a contingency fund. The archive had been concerned about taking on the cost of redundancy provisions that the former RNZ Sound Archives staff had under their RNZ employment agreements. Employment contracts at the New Zealand Film Archive did not have redundancy provisions.^[104]

In January 2013 the Chief Executive of the Ministry for Culture and Heritage Lewis Holden wrote to the Chair of the New Zealand Film Archive Jane Kominik noting that \$141,670 of the digitisation fund could, if required, be retained for a few years and used to cover RNZ Sound Archive staff redundancy payments. Mr Holden stated "provided that the [archive] delivers the services that have been agreed with the Minister, it is free to decide when to spend allocated monies". Mr Holden went on to state "With respect to one-off transition costs [...] we remain prepared to consider any request for additional relief as a charge against funds from the one-off project."^[104]

The New Zealand Film Archive/Ngā Taonga Sound & Vision received from the Ministry for Culture and Heritage \$150,000 in 2013^[10], \$610,000 in 2014^[11] and \$224,000 in 2015^[12] for the radio digitisation project. The archive's Annual Report (2013/14) noted project expenditure of \$0 in 2013 and \$144,235 in 2014.^[11]

The digitisation project was due to begin in July 2013 with the aim of digitising an estimated 20,000 audio items by mid-2015. However technical and methodological issues delayed the project until the start of 2014.^[11] The archive was meant to submit regular monthly reports along with six-monthly updates in 2014 and 2015, plus additional reports in July 2014 and 2015 detailing progress on the project to the Ministry for Culture and Heritage.^[104] However in response to an Official Information Act request in August 2018, the ministry confirmed that it did not hold any reports from the archive relating to the sound digitisation project. It also could not provide an itemized list of expenditure for the project and said it held no further information (other than Lewis Holden's letter) relating to the possible use of project funding for other purposes.^[122]

TVNZ Archive collection

The TVNZ Archive collection holds over 600,000 hours of television spanning almost 55 years of New Zealand's public television history.^[4] In 2014 the Ministry for Culture and Heritage appointed Ngā Taonga Sound & Vision as the initial Archive Manager to manage the collection on a day-to-day basis.^[43] Since then, the archive has failed to comply with preservation and access targets set out in the Memorandum of Understanding (2014-2018) with the Crown. This has attracted national media and public criticism.

Access to the collections

Audiences

Radio broadcasts of collection material have produced the biggest audiences for Ngā Taonga Sound & Vision, with 924,000 listens in a year to a regular archival audio segment during Jessie Mulligan's afternoon radio programme on RNZ National.^[5]

Delivery times for re-use

Ngā Taonga Sound & Vision estimates that it would take up to eight weeks to supply a requester with a viewing copy of moving-image material or an item from the documentation collection. This was due to collection material not being production-ready. The 2-month delivery period covered research, retrieval, preparation of material, transfer time, clearances and delivery.^{[123][124]} Sound items have a faster supply time, with standard orders of up to three items usually available within fifteen days.^[125]

In-person access

In its Strategic Plan 2016-2024 published in mid-2016, Ngā Taonga Sound & Vision noted that the archive had a predominantly white, middle-class, Wellington clientele. The archive had targeted 'art-lovers' and film aficionados "at the expense of every other group".^[8]

Cinema (Wellington)

Ngā Taonga Sound & Vision run a regular screening programme in the 107-seat cinema of content from the archive's collection. The cinema is also used for educational screenings and can be hired by community organisations and groups.^[75] In 2016 the archive itself described the cinema as uncomfortable, cold and not large enough.^[8]

Gallery space (Wellington)

A gallery space operated in the Taranaki Street building and featured regularly changing exhibitions.

A news report at the time of Rebecca Elvy's appointment as Chief Executive in 2015, noted that Ngā Taonga Sound & Vision had an extensive range of film-related memorabilia including scripts, advertisements, posters and props, costumes and animation cells which the archive was working to make available via public display. "We want to find a way to share that with the public. There's lots of things that people aren't aware of that they can come take a look at" Ms Elvy said.^[126] However the gallery closed in 2015, with the final exhibition highlighting the Pacific Films production company. The exhibition's title was Don't Let It Get You, a reference to the film of the same name.^[12]

Media library (Wellington)

Selected titles in the collection can be viewed in the Media Library at the Taranaki Street site. In 2016 the archive noted that the library contained predominantly video formats which were becoming obsolete.^[8]

Medianet

Ngā Taonga Sound & Vision operates medianet, a digital video resource that provides access to a small curated selection of film and TV items at sites across New Zealand.^[127] In 2012 medianet had 915 moving image titles available.^[85] The number of medianet sites dropped from seventeen in 2016^[128] to thirteen in 2018.^[127]

Kiosks allow the viewer to browse by category, decade, title or through descriptive tags, and view full-length videos at full screen quality. Playlists provide curated sets of videos of particular interest to local communities. As of 2018, medianet operated in Lower Hutt, Hawke's Bay, Otago, Manawatu, Nelson, Northland, Rotorua, Southland, Taranaki, Tauranga, Waikato and Wellington.^[127]

Online access

Mediasphere

Mediasphere is promoted as Ngā Taonga Sound & Vision's education service.^[129] The film-centric website was launched in 2013^[130] and is promoted by the archive as a site where teachers, parents and students can "watch extracts from films, and start thinking about, writing about and making their own films". The site features resources for English, Social Sciences, History, Geography and Media Studies students and teachers.^[129]

Ngā Taonga Sound & Vision website

The Minister for Arts, Culture and Heritage Maggie Barry launched Ngā Taonga Sound & Vision's new website in January 2016. For the first time, the website brought together the collections of the former RNZ Sound Archive and the New Zealand Film Archive. The online catalogue was powered by Supplejack – DigitalNZ's tool for aggregating content.^[33]

In 2014 Ngā Taonga Sound & Vision noted that the Ministers of Broadcasting and Arts, Culture and Heritage had an expectation that a substantial proportion of the archive's collections be digitised and made available online by 2018.^[9] The archive's Statement of Intent 2015-2018 aimed for 20,000 items online.^[131] However the Strategic Plan 2016-2024 published in mid-2016 noted that there was still only a small amount of the collection available online.^[8]

Media that can be viewed or heard via the Ngā Taonga Sound & Vision website

Date	Film & video	Audio	Posters	Stills	Total collection	Percentage of total collection online
December 2017 ^[132]	1,914	1,714	108	24	>800,000 ^[2]	<0.47%
July 2018 ^[133]	2,237	2,302	108	24	>800,000 ^[2]	<0.59%

Catalogue records available online via the Ngā Taonga Sound & Vision website

Date	Film & video	Audio	Stills	Book	Posters	Total collection	Percentage of total collection online
January 2018 ^[134]	148,812	104,648	17,991	5,261	4,330	>800,000 ^[2]	<35%
July 2018 ^[135]	150,259	105,927	18,099	5,261	4,330	>800,000 ^[2]	<36%

Acquisition and deposit

Ngā Taonga Sound & Vision's Strategic Plan 2016-2024 published in mid-2016, noted significant issues with the archive's acquisition and deposit activities. The Strategic Plan noted the Selection and Acquisition Policy was out of date, there were three different deposit agreements and there was a significant backlog of material that hadn't been accessioned/catalogued. There were also a large number of depositors who had been promised a copy of their items but had not received them - with some waiting over ten-years.^[8]

Collecting scope

In 2012 the New Zealand Film Archive noted in a document to the Ministry for Culture and Heritage that the archive not only wanted to combine the existing national collections of film, television and radio but potentially enlarge the archive's mandate by collecting recorded music, oral histories, computer gaming and new audiovisual media.^[102]

In February 2017 a revised Selection and Acquisition Policy was published, broadening the scope of what the archive collected. This included film, television, radio, sound, digital, moving image and sound works created by New Zealand artists, musical works, oral histories, software, live broadcasts, recordings of meetings and recordings of nature such as bird-life. The archive would also continue to collect equipment, documentation and supporting material - photographs, posters, costumes, books, publicity material etc.^[39]

Collection rights

Ngā Taonga Sound & Vision accepts material on deposit. The depositor can withdraw material at any time, with the rights pertaining to the material unchanged by the act of depositing with the archive.^[39]

Ngā Taonga Sound & Vision has three layers of rights clearance: the depositor, the work's copyright holder and the cultural values of iwi and Māori. The archive undertakes to honour the wishes of all rights holders.^[39]

Collection care

Ngā Taonga Sound & Vision measures itself against the internationally agreed standards of the Image Permanence Institute (IPI) and the International Association of Sound and Audiovisual Archives (IASA).^[5]

In its Selection and Acquisition Policy, the archive undertakes to store collection items in optimum conditions to ensure their long-term survival, document items so that they can be easily found and make them accessible in a way that does not compromise their long-term preservation.^[39] In 2012 the archive noted how it had attracted international interest for "its innovative approach to low-cost, high-quality collection storage using technology adapted from the horticulture sector."^[104]

Ngā Taonga's 2016/17 Annual Report noted that only 56% of the collection was held in best practice storage conditions,^[5] and a 2017 report from the archive to the Ministry for Culture and Heritage noted that the entire film collection was stored in conditions that it considered was below standard. The former Sound Archive's acetate disc collection was also stored in below standard conditions.^[82]

See also

- Cinema of New Zealand
- List of New Zealand films
- Television New Zealand Archive

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- Official website (<http://www.ngataonga.org.nz/>)

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