



**Selection and
Acquisition
Policy**

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Selection and Acquisition Policy

1. Introduction

The New Zealand Archive of Film, Television and Sound, Ngā Taonga Whitiāhua Me Ngā Taonga Kōrero, known as Ngā Taonga Sound & Vision is the audiovisual archive for all New Zealanders.

The purpose of Ngā Taonga Sound & Vision (the Archive) is to collect, share and care for New Zealand's audiovisual taonga. Its collection spans more than 750,000 titles and 120 years of New Zealand life and stories captured on film, television, radio, home movies, music and sound recordings.

Ngā Taonga Sound & Vision serves past, current and future generations of New Zealanders. It preserves their stories, moving images, sounds and voices, and engages people with their audiovisual heritage and taonga. The Archive contributes as part of the wider cultural and heritage sectors, in partnership with other agencies and with iwi and Māori.

This Selection and Acquisition Policy is inclusive of New Zealanders in all their diversity, with particular commitment to biculturalism. This reflects the Treaty of Waitangi and the kaupapa of Ngā Taonga Sound & Vision to ensure that Māori knowledge and perspectives are represented and validated.

In creating this policy, Ngā Taonga Sound & Vision has used the expertise and knowledge of its employees. It is also grateful for the review and feedback of external stakeholders which has helped to shape the policy.

2. Accountability

Ngā Taonga Sound & Vision (the Archive) is a charitable trust. It was set up in 1981 as the New Zealand Film Archive and has since incorporated the RNZ Sound Archive Ngā Taonga Kōrero and the TVNZ Archive.

Ngā Taonga Sound & Vision is accountable to all New Zealanders as it collects and cares for audiovisual taonga on their behalf. The Archive is specifically accountable to the Minister for Arts, Culture and Heritage as the principal funder, and to the depositors of material to the collections.

Ngā Taonga is a member of the following international, professional associations: Federation of Film Archives (FIAF); International Association of Sound and Audiovisual Archives (IASA); Association for Recorded Sound Collections (ARSC); Federation of Television Archives (FIAT); American Association of Moving Image Archivists (AMIA); and the South-East Asia & Pacific Audio Visual Archives Association (SEAPAVAA). Standards of collection management, preservation and cataloguing, in part set by these bodies, guide our work.

3. Selection and Acquisition Mission Statement

Ngā Taonga Sound & Vision will acquire a comprehensive, full and diverse collection of audiovisual taonga that:

- has significant cultural, social or historical value to New Zealand
- reflects New Zealand society, culture and technology both past and present, in all its diversity
- preserves the work of New Zealand audiovisual creators
- creates a lasting record of New Zealand
- can be shared widely, wherever possible, for the benefit of all New Zealanders.

Based on the Mission Statement and the following principles, priorities, scope and guidelines, Ngā Taonga Sound & Vision will create and annually update a detailed Acquisition Plan. This will describe, set targets and measures for the content and quantity of material to be collected.

4. Collection Principles

4.1 Definition of audiovisual

Audiovisual materials are visual recordings (with or without soundtrack) and sound recordings irrespective of their physical base and the recording process used.

4.2 Priorities

Ngā Taonga Sound & Vision will prioritise acquiring audiovisual taonga that:

- is about New Zealand or significant to New Zealand
- is produced by New Zealanders
- has cultural, social and historical value to New Zealand
- will strengthen or fill gaps in the collection, and in particular improve the Māori collection
- is at significant risk of loss, obsolescence or decay.

The Archive will consider material that meets any of these criteria, but will prioritise that which best reflects the Mission Statement.

When acquiring audiovisual taonga, Ngā Taonga Sound & Vision will also make it a priority to encourage depositors, whenever appropriate, to allow material to be digitally preserved and shared for the benefit of New Zealanders.

Particular effort will be made to collect Māori-produced audiovisual material as well as material that describes Māori experience, culture and perspectives.

Nitrate film stock is accepted irrespective of the country of origin, because of its preservation imperative.

Material that is presented on rare or redundant formats or in a fragile condition that means the content is at risk will be fast-tracked for assessment and potential preservation.

4.3 Scope of collection

Potential collection material includes all recorded audiovisual material – past and contemporary, offline and online - that falls under the Priorities and Mission Statement.

This includes the following:

- Master materials of released NZ-funded and produced films, television series, radio series, musical works, whether fictional or documentary.
- High-quality copies of works created in New Zealand, NZ co-produced, where the master materials are held elsewhere.
- A representative and culturally diverse sample¹ of contemporary and historic New Zealand-made television and radio broadcasts and online content.
- 4-hour broadcast television and radio coverage of major New Zealand and world current events.
- Broadcast material in te reo Māori, reflecting the bicultural commitment of the Treaty of Waitangi and the kaupapa of Ngā Taonga Sound & Vision.
- Moving image and sound works created by New Zealand artists.

¹ A representative sample is defined as a collection which:

- reflects as accurately and fully as possible the content and characteristics of the wider material that exists
- is realistically manageable within the resources of the Archive.

The Acquisition Plan, which will be updated annually, will describe the quantity and content of such samples.

- A representative sample of personal audiovisual or sound recordings created by New Zealanders, in their most original format.
- Supporting material (digital or physical) that provides context and understanding of primary collection material, including but not limited to photographs, research, records, equipment, props and costumes, books, publicity material, commentary and reviews.
- Substantial unused material, especially interviews, from documentary works.

We will accept, but not actively collect, copies of works created in New Zealand, that are not NZ-produced.

Material will not be rejected by the Archive simply because it is not in original format, but best efforts will be made to obtain the most original and high quality version of the material available.

4.4 Co-operative collection

In actively building its collections, Ngā Taonga Sound & Vision engages with the film, television, radio, music and online industries, and other organisations and individuals who produce, distribute, broadcast or collect audiovisual and related materials in New Zealand. Ngā Taonga Sound & Vision has specific contractual agreements with RNZ and TVNZ for co-operative collection of broadcast content.

Ngā Taonga Sound & Vision works closely with collegial institutions to ensure that areas of collecting are well covered so there are no gaps. There may be mild overlap of collections across institutions, but not to the point of major inefficiency or duplication. These institutions include (but are not limited to) Te Papa, ArchivesNZ, the National Library and regional museums, archives and libraries.

Ngā Taonga Sound & Vision seeks to avoid competition, conflict and duplication of effort with other repositories. To this end, Ngā Taonga Sound & Vision will advise potential depositors of the existence of other repositories and recommend those repositories if more suited to the material being offered.

4.5 Duty of care

Ngā Taonga Sound & Vision undertakes to ensure that artefacts which fall within the Mission Statement are:

- safely and appropriately brought into the Archive with appropriate tikanga
- stored in optimum conditions to ensure their long-term survival
- documented to a degree which makes them readily found for re-use or research
- accessible in a way that does not compromise their long-term preservation. (In practice, this means that only copies additional to preservation elements may be accessed; unique materials not easily copied will be handled only under the supervision of trained and authorised staff.)

Ngā Taonga Sound & Vision also undertakes to honour the wishes of the rights holders and owners of the material deposited with it, including the cultural values of iwi and Māori.

In general, copyright and other rights pertaining to collection material are unchanged when material is deposited with the Archive unless the rights have been expressly transferred to the Archive. Ngā Taonga Sound & Vision will assist owners and rights holders in managing rights negotiations and will advise them when their material is being used by the Archive.

Pacific Island material that is offered to Ngā Taonga will be collected on behalf of those countries which have no national film or sound archive, in consideration of our SEAPAVAA responsibilities.

4.6 Terms of deposit

Material offered to Ngā Taonga Sound & Vision generally remain the property of the owner with all rights pertaining to that material unchanged by the act of depositing with the Archive. Depositors to Ngā Taonga Sound & Vision will be offered the opportunity to donate their material to the Archive outright.

At the time of deposit potential depositors will be asked for personal details including next of kin, nomination of an agent if desired. At the time of deposit potential depositors will also be asked for their permission for material to be used online.

All details will be kept private and not shared unless specifically permitted by the depositor. The depositor may choose not to supply these details or may require specific changes or clauses to be added to the Deposit Agreement and this can be negotiated with the Archive at the time of deposit. The Deposit Agreement sets out Ngā Taonga Sound & Vision's duty of care and responsibilities to the depositor.

5. Collection Guidelines

5.1 Film collection

Film is defined as all moving image material produced on nitrate, cellulose or polyester-based film stock. It could include both professionally produced films and amateur/home movies.

Ngā Taonga Sound & Vision is interested in potentially acquiring all film-based recordings made in New Zealand or related to New Zealand, starting from 1898 when moving images were first recorded in New Zealand using photochemical film processes. This includes colour and black and white film, and all formats such as 8mm, Super8mm, 9.5mm, 16mm and 35mm as well as rarer formats such as 28mm and 65mm.

5.2 Video collection

Video is defined as all moving image material recorded on magnetic recording tape.

Ngā Taonga Sound & Vision is interested in acquiring a comprehensive collection of magnetic tape-based audio and video recordings made in New Zealand or related to New Zealand. Where possible, the Archive will acquire the most original and complete master tape record of a television programme, recording of actuality, video art or personal record.

5.3 Audio collection

Audio is defined as all sound material recorded on magnetic recording tape or on disc (including vinyl, digital tape formats, compact or optical discs).

Ngā Taonga Sound & Vision is interested in acquiring a comprehensive collection of magnetic tape-based audio recordings made in New Zealand or related to New Zealand. These recordings could include direct to disc, oral histories, radio broadcasts, recorded music – both live and studio – recordings of meetings and recordings of nature such as birdlife.

5.4 Digital collection

Digital material is defined as all audio or audiovisual recordings created in a digital format.

Ngā Taonga Sound & Vision is interested in acquiring a representative sample of audio and audiovisual digital recordings made in New Zealand or related to New Zealand, and all digital feature films that fall within the scope and priorities of this policy. These recordings must be presented to the Archive in a format or file type that is in an open and non-proprietary format and is accessible to the Archive to copy for the purpose of preservation and access.

5.5 Documentation and supporting material collection

Ngā Taonga Sound & Vision is interested in acquiring a representative sample of supporting material (digital or physical) that provides context and understanding of the primary collection material and of New Zealand's audiovisual and audio industries and history. This includes but is not limited to photographs, posters, research, records, equipment, props and costumes, books, publicity material, commentary and reviews.

5.6 Working equipment and software collection

Where possible examples of working playback equipment that could be used to access collection material will be actively sought. This is especially important for videotape and audiotape formats where the technical challenge of maintaining working equipment is greatest. Also of interest are the collection and maintenance of software programmes and operating systems needed to access digital formats as well as computer hardware and drives.

6. Policy Exclusions

6.1 Material not required

Ngā Taonga Sound & Vision will not seek to collect out-takes, trims, wild footage or other material that does not appear or is not heard in the final production of fictional or artistic works. It is assumed that the creators of these works have already made a decision as to the final form of that work. An exception to this may be made if the original material is lost or damaged or there is a high likelihood that the production will be reworked in the future.

The Archive will not acquire or keep collections that are not substantially time-based material or not directly related to an audiovisual production (for example, photographic collections, film strips, musical scores, paintings and other static artworks) unless they fall within scope of 5.5. Installation or multimedia artworks are not within scope as these are better served at other institutions.

6.2 Limited selections

Ngā Taonga Sound & Vision will only seek to acquire representative samples of television and radio commercials based on their cultural, economic and social impact. The Archive will include iconic, aesthetically creative and influential advertising as well as reflecting shifts in the advertising culture.

The Archive will collect supporting material on individual New Zealanders only in relation to their moving image or sound careers.

The Archive will seek to acquire representative samples of personal records where there are not already substantial records covering the types of events and periods depicted in the collection.

6.3 Selection process

While day to day negotiation for the acquisition of material will be handled by the Collection Development department, the non-selection of material will be referred to a Selection Committee. The committee will be comprised of representatives from all parts of the Archive, and will include expertise on Māori taonga. When required, specialised external expertise will be sought to supplement the Selection Committee for certain collection decisions – such as for Pacific taonga.

Material offered to the Archive for assessment may be examined and found not to fulfil the requirements of selection for the collection. This assessment will be recorded and the material recommended for non-selection to the Selection Committee. The committee will determine whether the material should not be selected; if so, the recommendation will be passed on to the Chief Executive for sign-off. Once it is decided not to select the material it will be offered back to the depositor or disposed of according to the depositors wishes.

Material identified within the current collection during routine maintenance or audit processes as being outside the collection scope will have a written assessment made and be forwarded to the Selection Committee for deaccessioning and removal from the collection.

Any material to be disposed of will be subject to a process defined by our kaupapa and collection handling practices. Material will be offered back to the depositor, or offered to another institution with the depositor's agreement, or disposed of as per the depositor's wishes.

7. Revision of policy over time

7.1 Scope

This Selection and Acquisition Policy reflects the cultural and technical ideas relating to moving image and audio media at the time when it was written.

It should be regularly updated and reassessed to reflect rapid changes in technology, an increasing abundance of material and a growing cultural and scientific interest in it. Those changes will be reflected in regular revisions of this Policy which will be formally reassessed every four years.

7.2 Related Documents

The following documents will support and be guided by this Selection & Acquisition Policy.

- Deposit Agreement
- Deposit Receipt
- Ngā Taonga Sound & Vision Constitution & Kaupapa
- Strategic Plan 2016 - 2024



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