1. Download this form to your PC or device
2. Complete on-screen using the Editable PDF functionality with Adobe Reader
3. Click the button on page 4 to email it to mentalhealth@inquiry.govt.nz
   nalifeedback@dia.govt.nz

Ministry for Culture and Heritage
Department of Internal Affairs
New Zealand Government
National Archival and Library Institutions Ministerial Group

The National Archival and Library Institutions Ministerial Group is seeking your feedback on how to strengthen the
contribution to New Zealand’s culture and democracy made by Archives New Zealand, the National Library of New
Zealand and Nga Taonga Sound & Vision.

For more information please visit www.dia.govt.nz/National-Archival-and-Library-Institutions-Ministerial-Group


Submitting feedback

(All first and middle names)

(Surname)

(Organisation, if relevant) Nga Aho Whakaari

(Email address)

(Best phone number)

I wish to keep my details confidential

(I wish to keep my details confidential) Unchecked

Once your feedback has been received this becomes a public document and may be made publicly available to anyone
who requests it. You may request that your contact details be kept confidential, but your name, organisation and your
feedback itself will become a public document.

The Department of Internal Affairs will manage any personal information you supply in your submission in accordance
with the Privacy Act 1993. We will use your contact details for the purposes of processing the application that it relates
to (or in exceptional situations for other reasons permitted under the Privacy Act 1993). Where your feedback is made
publicly available, your contact details will be removed only if you have indicated this as your preference in the tick box
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above.
Questions

(1. What are the two or three key challenges for the national archival and library institutions (Archives New Zealand, the National Library of New Zealand and Nga Taonga Sound and Vision)? What is the most urgent challenge? ) Te Reo Maori is in perilous state in Aotearoa/New Zealand. The institutions under review have a responsibility to have comprehensive and well coordinated Te Reo strategies within their content and staffing policies. Active recognition of the Treaty especially article 2 in the policy administration and implementation. The digital preservation of Taonga held within these institutions. Improved access through digitilisation for the community to view and utilise these resources whilst recognising at the same time the kaitiakitanga role played by whanau/hapu/iwi. Many local iwi hold taonga, archives and digital material in their collections. There is some risk in the degradation of these taonga. Identification of these local repositories should be prioritised and support offered through information, expertise and resourcing.

(2. Does the position of Chief Archivist have the independence and authority necessary to be an effective regulator of records and information management within its broad regulatory mandate? Does the position of National Librarian have the independence and authority necessary to carry out the responsibilities of that position? Why/why not?) Nga Aho Whakaari would support giving increased autonomy and independence to these roles to ensure Independence, autonomy and transparency.

(3. What changes, if any, would you suggest to the role or structure of Archives New Zealand or the National Library?) it is critical that these critical roles have direct and unfettered access to the Minister to ensure they can provide comprehensive leadership in ensuring cooperation and increasing value and influence across cultural and educational sectors.

(4. What opportunities exist for the national archival and library institutions to work more effectively together in collecting, preserving and providing access to New Zealand’s documentary heritage? In particular, what opportunities exist in relation to digital preservation and access?) There is no doubt that the development digital technology will continue to have an expanding influence on the GLAM sector. The technologies will allow NZers greater accessibility than ever to archives and records. Deciding on the appropriate digital models will require leadership and direction to ensure maximum optimum discoverability for end users. Resourcing of the ongoing maintenance and development of the Maori subject headings resource is crucial. Collaboration is also important with the educational sector and other information providers to support life long literacy learning particularly in the Maori educational sector with its concerning educational rates. The increased digitization of Te Reo Maori projects allows students in educational institutions to access the material more easily. The GLAM sector needs to collaborate more extensively with Nga Whare Wananga to ensure academic libraries are as well informed and connected as possible.
(5. What does the public need in the next 30 years from the national archival and library institutions?) The archival and library institutions need to take a leading role in ensuring Maori archives and records are continued to be preserved and curated in the best manner possible. The institutions need to collaborate nationally to ensure that best practice is followed and that the implementation of new technologies is coordinated so that our intitutions collections cross link and cross reference effectively.

The institutions contain some of our most valuable Te Reo Maori resources. Its incumbent on them to resource effectively the curration and exhibition and discoverability of these national taonga,

(6. Any other comments?)

(Click here to submit by email to nalifeedback@dia.govt.nz

Sending this form means that your details will be added to our stakeholder list. This information will be used for the purpose of sharing updates on the National Archival and Library Institutions Ministerial Group.
You will receive an automatic acknowledgement of the receipt of your email. No further action is required.
Thank you for providing feedback to the National Archival and Library Institutions Ministerial Group.) Click here to submit by email to nalifeedback@dia.govt.nz

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Questions

1. What are the two or three key challenges for the national archival and library institutions (Archives New Zealand, the National Library of New Zealand and Ngā Taonga Sound and Vision)? What is the most urgent challenge?

I speak only to Ngaa Taonga Sound & Vision.

Its most urgent challenge is time: some of its collections require 50 years as of now, to fully complete accessioning, given the current funding.

The second challenge is its structure:

Ngaa Taonga Whitiahua Me Ngaa Taonga Koorero (Ngaa Taonga Sound & Vision) is different from the other archival and library institutions. It is a charitable trust based on the Treaty of Waitangi which sits within its Constitution and Kaupapa as its guiding document. It was set up this way purposefully so that its collections would not be subject to either departmental bureaucracy or the differing priorities of changing governments.
The challenge is to maintain that structure based on the Treaty of Waitangi.

This is New Zealand’s fastest expanding archive and is woefully underfunded, but the current models (including Crown entities) of bureaucratic administration cannot work with this collection.

2. Does the position of Chief Archivist have the independence and authority necessary to be an effective regulator of records and information management within its broad regulatory mandate? Does the position of National Librarian have the independence and authority necessary to carry out the responsibilities of that position? Why/why not?

I cannot speak to Chief Archivist or National Librarian.

The Board of Ngaa Taonga has the independence and authority necessary to be an effective regulator of records and information but is hampered by lack of funding. Ngaa Taonga is the best place to house all moving image and audio collections which require completely different skill sets from either of the other two archiving institutions being dealt with here.

Page 2 of 4

3. What changes, if any, would you suggest to the role or structure of Archives New Zealand or the National Library?

I cannot speak to Archives NZ or the National Library.

What I can speak to is:

Ngaa Taonga collections are the visual and audio social records of New Zealand and thereby enable an accountability for society. Without Ngaa Taonga our social record would be greatly impaired. Its current structure enables it to archive indigenous materials without subsuming them into British based systems and control, thereby earning the trust of its indigenous depositors.

Its Board is composed on Treaty partnership principles – 50% Maori, 50% Pakeha, chosen by the partners.

Ngaa Taonga regards itself as Kaitiaki of the collections it holds on behalf of the owners of those images. Even when archival materials appear to no longer have traceable ownership, the people within those materials still have descendants who can and should, exercise control over their use on their tipuna/ancestors behalf. (c.f filmmaker/author Barry Barclay, “Our Own Image”)

If Ngaa Taonga Sound & Vision were put on any basis other than the Treaty of Waitangi many of its indigenous depositors and descendants would no longer trust the institution, indeed, many of its Tauiwi depositors would not trust it either given the examples of the National Film Unit and TVNZ. This would have quite grave ramifications for the collections.

The loss of the entire DominionPost photographic archive when its negatives were sent overseas by Fairfax, is an example of what can happen to a collection when an ill fitting structure and philosophy is applied to a national treasure. The splitting up of the National Film Unit collection between 3 institutions did not serve the country. The restructuring of TVNZ allowing it to place itself and its collection on a solely monetary basis also opened up the possibility of that entire collection going elsewhere, no longer available to New Zealanders whose images they are.

4. What opportunities exist for the national archival and library institutions to work more effectively
together in collecting, preserving and providing access to New Zealand's documentary heritage? In 
particular, what opportunities exist in relation to digital preservation and access?

_Ngaa Taonga itself can best speak to this._

5. What does the public need in the next 30 years from the national archival and library institutions?

_The public needs to have one institution with the skills and funding to house its moving image and audio 
records._

_It needs to know that when it deposits a record in Ngaa Taonga that it will be accessioned in reasonable 
time and can be accessed in reasonable time._

_It needs to know the records will be kept physically and digitally safe (c.f. "A Flickering Truth" Pietra 
Brettkelly) and that their ownership and control of their records remains with them if they so wish it._

_To this end my recommendation is that Ngaa Taonga Sound & Vision be treated quite separately from the 
National Library and the NZ Archives and that it not be subsumed into any Government department via a 
Crown Entity structure. It must maintain its independence to be an effective regulator of records and 
information._

_This raises a question: why is there no TREATY Entity structure available?_

6. Any other comments?

_I am happy to speak to this submission._

_S 9(2)(a)_

_Film Editor and Depositor_
1. **What are the two or three key challenges for the national archival and library institutions (Archives New Zealand, the National Library of New Zealand and Ngā Taonga Sound and Vision)? What is the most urgent challenge?**

The National Library and Ngā Taonga need security and sufficiency of funding and independence; Archives NZ needs independence. These together are the most urgent challenges for the archive and library institutions.

The current status of the National Library and Archives NZ within the DIA does not reflect their importance to our culture. Potential political volatility and limited surety around funding means they are unable to plan effectively for the future. Competing funding demands within a very large department mean these two entities rarely come first or are accorded strategic priority.

The current charitable trust status of Ngā Taonga results in it being highly vulnerable to funding vagaries which as a result puts its audio-visual taonga at risk. It has also had governance issues in the past which could be shored up by a more public structure. It needs more statutory protection to fulfil its role of archiving and preserving our audio-visual taonga and to accomplish the review’s desire for archival institutions to be transparent, accessible and well managed. It is imperative this valuable material be kept safe for future generations. Making Ngā Taonga a Crown entity with a clear mandate, and sufficient and secure funding would mean it was better able to face its current and future challenges.

In October 2009, a review of Ngā Taonga (then known as the NZ Film Archive) was undertaken. It noted “… (1) a serious preservation backlog; (2) a shortfall in archival storage space; (3) the need for preservation to be accorded a higher priority in relation to other functions (collection and public access);.... We believe these issues continue to be a serious challenge for this organisation and for New Zealanders. The ‘Horrocks review’ also noted that a crown entity structure should be seriously considered. [https://www.nzonair.govt.nz/research/film-archive-review-2009](https://www.nzonair.govt.nz/research/film-archive-review-2009)

Other key current and future challenges, particularly for Ngā Taonga are:
- access to material (physical access and rights to material);
- preservation/digitisation (obsolescence of formats, volume of material); and
- appropriate storage (volume of material).

2. **Does the position of Chief Archivist have the independence and authority necessary to be an effective regulator of records and information management within its broad regulatory mandate? Does the position of National Librarian have the independence and authority necessary to carry out the responsibilities of that position? Why/why not?**

The role of the Chief Archivist is out of our purview. But under the current structure, we are concerned that the National Librarian may not have the independence and
authority necessary to enable them to effectively fulfil their roles and obligations to the people of NZ.

Because of the generational and historical impacts of the role, it needs to have sufficient stature, respect and independence to ensure it is free from political interference and the vagaries of changing government policy. The position has to have respect from and authority over senior public sector officials. Being a third-tier executive doesn’t provide this.

3. **What changes, if any, would you suggest to the role or structure of Archives New Zealand or the National Library?**

The National Library of New Zealand, and the Alexander Turnbull Library, should be independent of the Department of Internal Affairs. Since the National Library was absorbed into the DIA its status as the depository for New Zealand’s cultural treasure has diminished. It is vulnerable to Department budgetary decisions that do not prioritise the National Librarian’s special goals and challenges. The DIA is a massive department with ongoing needs, but limited resources. For example, The National Library’s role offering advice about digitisation to other libraries has been lost since being absorbed by DIA.

Archives NZ and the National Library should be Independent crown entities with their own statute. Both entities need to have sufficient stature, respect and independence to ensure they are free from political interference and changing government policy.

4. **What opportunities exist for the national archival and library institutions to work more effectively together in collecting, preserving and providing access to New Zealand’s documentary heritage? In particular, what opportunities exist in relation to digital preservation and access?**

Preservation/digitisation and storage are key challenges for these institutions. A more coordinated approach between them would save resources and assist with future proofing by ensuring these valuable materials were appropriately preserved and archived.

The mandates of Ngā Taonga and National Library require them to preserve and restore material of cultural significance. The mandates also require them to make their collections accessible to the public. For television and music, and film to a lesser degree, there is already a functioning organisation – with significant public investment over 10 years – that handles the accessibility task with credibility, efficiency and independence: the Digital Media Trust’s (DMT) NZ On Screen and AudioCulture websites. DMT’s mandate is not mixed: its only purpose is to provide context and accessibility for NZ screen and music culture.

NZ On Screen has a significant following and is a key online presence. In the latest NZ On Air report, Where Are The Audiences?, NZ On Screen showed a substantial increase in daily reach and is now equally as popular as Lightbox and Netflix from overseas.

Originally it was expected that NZ On Screen would be a key client of Ngā Taonga and provide useful revenue in a virtuous circle. There is further opportunity to forge a tight alliance, so each entity can play to its strengths.
An area that all the institutions need to consider is rights management, especially for private sector material they hold. A specialised rights unit – working for all the institutions – would help the goal of accessibility of the material and avoid duplication. There is also an opportunity in these privately held copyrights. With agreements from the copyright holders – including bequests for rights – it could also earn income for the institutions, as the Lilburn copyrights do for the Lilburn Trust, administered by the Alexander Turnbull Library.

Another opportunity the Digital Media Trust has expressed its support for is the National Library's Online Music Library initiative. This will stream out of copyright New Zealand music held by the library, provide a reliable database of recorded material, and make use of AudioCulture's thorough documenting of the country's popular music history.

As well, with a more collective approach between the wider archive and access organisations (including DMT and the NZ Film Commission), a further opportunity exists: to serve the education sector with curated tailored offerings that align with the curriculum. Providing access to and learning from our taonga is an integral part of the education process. We owe it to future generations to ensure our history is preserved and easily accessible; the ability to reflect on our past informs our future.

5. **What does the public need in the next 30 years from the national archival and library institutions?**

Advances in technology and people’s expectations for online availability means there is an increasing need for “historical” material to be available in a digital format on a digital platform. Digital preservation is a huge and critical task, requiring specialist resources and focus.

The first step is the reorganisation of the structure of the three institutions, so that there is stability to their funding, and independence to their function. The archival and library sector needs more financial security and independence to enable it to restore trust, credibility and integrity with the public.

Content needs to be easily accessed in the formats most applicable to the material.

The public need to hear the voices of the institutions more clearly, and institutions need to have sufficient funding and mandate to communicate with New Zealanders about what content is available, why it's important and where it can be found.

*"We are what we keep; we keep what we are”*  
(Terry Cook - a noted Canadian archivist and scholar in archival studies)

Stephanie Hopkins  
Project Director  
Digital Media Trust  

On behalf of the Digital Media Trust Board of Trustees
<First_And_Middle_Names>Simon James</First_And_Middle_Names>
<Surname>Grigg</Surname>
<Organisation_Name>AudioCulture</Organisation_Name>
<Keep_Confidential>1</Keep_Confidential>

<One_Key_Challenges>My answers are from the perspective of the music community and music archival, music research, music preservation and the sharing of such with the wider public. With AudioCulture we have always strived to ensure that our work is accessible, captivating and yet definitive, in large part because we are aware that we only have one chance to do this and we have to do it for everyone. I guess similar challenges face NatLib in particular which has to preserve but not shut away what they are preserving. In this Michael Brown and team seem to be increasingly successful and it's thrilling to see NatLib's position in the community going from strength to strength. The goodwill engendered by the Flying Nun acquisition can't be overstated. It's massive and the challenge is to build on that and ensure the public can share in it at a very direct and easy day to day level.</One_Key_Challenges>

<Two_Independence>I'm sorry I have no expertise or knowledge here.</Two_Independence>

<Three_Changes>As above, it's not a question I'm qualified to answer.</Three_Changes>

<Four_Opportunities/>

<Five_30_Years>We seem to be reaching a tipping point in digital content where it threatens to overwhelm us with the quantity being produced. We are also at a place where the content parameters have been removed as data is completely democratised. There are no gatekeepers to music people released to the public and niches grow ever smaller to a place where sometimes the niche is the artist and their close friends. What matters? What will matter in 10, 20, 30 years? Who decides? That is the key decision we have to make. We've found at AudioCulture that incredibly niche music made decades ago, largely ignored at the time, sometimes has traction or influence years on. Also what do we make available and what do we simply store in a "what if" way?</Five_30_Years>

<Six_Comments>No, thank you.</Six_Comments>
Recorded Music New Zealand

Recorded Music New Zealand is a non-profit organisation representing the interests of record companies and recording artists in New Zealand. Our members include the NZ branches of the three major record companies Universal Music NZ, Sony Music NZ and Warner Music NZ, as well as a multitude of independent record companies and distributors, including Flying Nun, Rhythmmethod and DRM NZ and nearly 3000 registered individual kiwi recording artists.

We are dedicated to protecting and promoting the interests of artists and labels across the New Zealand recording industry. We also provide market analytics and industry reporting and some of the key projects we produce are the annual Vodafone NZ Music Awards, the Official NZ Top40 Charts, The NZ Music Hall of Fame and our Music Grants programme for educational and/or charitable music projects.

Our Licensing division administers collective licensing of sound recordings when broadcast on radio and television and publicly performed in bars, clubs, gyms and other venues, either directly or through our joint initiative: OneMusic with APRA. The majority of music licensing on a revenue basis, e.g. licences to the digital services such as Spotify and Apple Music, is handled by record companies individually.

Benefits of engagement with industry sectors

Our members are involved in making, distributing and exploiting sound recording copyrights. The intersection between music copyright owners and government archiving and subsequent public access to that material is often misunderstood. Our industry’s main interaction is the obligation to supply copies of recordings to the Alexander Turnbull Library via legal deposit and Recorded Music NZ has communicated and aided industry awareness of this legal requirement over the years.

Our organisation and members are aware of each of the main archive and library organisations and broadly their functions; however that knowledge is limited and awareness within our industry (and vice versa) as to the key operations, responsibilities and differences between the National library and archive organisations could be vastly improved.

We would welcome National Libraries and Archives being given the mandate and resources to undertake an awareness and engagement programme with key industry sectors, including by providing materials as to each of the organisation’s functions and purpose. We stand ready to work with the national libraries and archives to enhance understanding in the music industry of the importance each of the organisations has in preserving our music heritage.

Availability and access to sound recordings

The NZ music industry has shown in recent years that we can be flexible and adaptable as we have transitioned to predominantly digital forms of music consumption. In particular the industry has been dynamic in the way it has evolved its approach to licensing of music.
As an industry we are also committed to ensuring digital availability of recorded music. Recorded Music NZ and our members have worked hard over many years to ensure that recorded music is available to the public across multiple media platforms both digitally and physically – from streaming to downloads, CD to vinyl, radio to television. Where NZ music has not been available digitally, we have worked diligently in finding the copyright owner and encouraging them to make the music available digitally, including by digitising audio and artwork. This programme of work continues and to date there are 700+ NZ albums now available on digital music platforms that were previously unavailable.

Our intentions here are the same as that of the National Library, preserving our music for generations to come and making our music accessible to all New Zealanders.

We note that representatives of National Libraries and Archives are stakeholders in the government’s planned review of the Copyright Act 1994, and that issues have been raised about identifying the owners of copyright material, the term of copyright protection and exceptions to copyright to allow national libraries and archives to perform their functions while complying with the law.

We are confident that at least some of these issues as they relate to sound recordings could be resolved via direct engagement rather than legislative change and we would welcome a discussion with national libraries and archives to work through any issues and concerns.

If you have any questions about this submission, please contact:

Damian Vaughan
Chief Executive Officer

Jo Oliver
General Counsel And Govt. Affairs
One Key Challenges

Common to all national collecting and archiving communities, the major 21st century challenge is to build and maintain a healthy balance between the responsibilities of collection growth/care and the fundamental commitment to open and deliver content and experience as freely as possible in the most relevant current format. Digitization of massive analogue holdings is part of that challenge. As Australia's national audiovisual archive, we recognize in particular these issues in relation to managing expectations re accessibility to over a century's worth of analogue moving image and sound materials, in balance with the complex process of cost effective, archivally responsible digitization programs. Aligned with this major set of issues, another key challenge is achieving the most effective collaborative operation across the cultural institution network to ensure that programs including digitization avoid unnecessary duplication and benefit from the value add of volume processing to achieve standard agreed quality and best value for all assigned funding. A major benefit to meeting this challenge is digital collection consistency and compatibility, and the strengthening of the innate institutional bonds essential in today's cultural network climate.

Two Independence

NFSA can only comment generally on this question as our primary relationships relate to Nga Taonga Sound and Vision. I was involved in a review of film related archival operations in NZ, led by Roger Horrocks some years ago, and note that the roles and responsibilities of both the NZ National Library and the NZ National Archive were clear and well delineated, with the most significant area of "grey" resting around audiovisual heritage and the logic of where full responsibility for that material should rest. The amalgamation which resulted in Nga Taonga Sound and Vision came some years after that review, and its role in presenting an equal, related authority in this context will be an important aspect for future consideration, particularly given digital convergence and the proliferation of new works which potentially relate to the interests of all institutions.

Three Changes

NFSA cannot comment on this question which requires detailed knowledge of current operations.

Four Opportunities

As previously flagged, digital preservation/content management and access options are essential areas for collaboration which should result in agreed national standards based on international best practice, and most cost effective outcomes for all of the institutions involved. In Australia, we are working towards the establishment of a "National Centre of Excellence" concept for mass digitization of audiovisual collections, with the NFSA operating as the coordinating hub for a wide range of national and state collecting institutions in facilitating agreed quality outcomes nation wide. This approach will ideally support centralized preservation of the digital master material, the sharing of metadata and substantially increased content accessibility. Collaboration is more essential than ever in the cultural collection climate of 2018 onwards as we seek to democratize collection access to a degree never before contemplated!

Five 30 Years

Public expectations even now are built on the assumption of speed and quality. If you think about the generations that will be driving our economy and culture in 30 years time, they are literally digi-born, impatient for information and likely to divert to other sources if they cannot find the information they seeking within their presumed time frame. Copyright and cultural/moral rights constraints will need to be simplified wherever
possible and explained when they remain an access limitation. Overall, the notion of bricks and mortar archives and libraries must adapt to being as much a virtual presence as a physical one, with the capacity to reach the public wherever they may be. Again, speed and expectations are the drivers for that future service, with the challenge to archives and libraries to enhance the experience by clever, relevant contextualization on whatever delivery platform meets the needs of that public.

Happy to provide further comment particularly on audiovisual archiving and access matters if required. Meg Labrum General Manager, Collections and Access NFSA

</form1>
Feedback for the National Archival and Library Institutions Ministerial Group

International Association of Music Libraries, Archives and Documentation Centres (New Zealand Branch)

1. What are the two or three key challenges for the national archival and library institutions (Archives New Zealand, the National Library of New Zealand and Ngā Taonga Sound and Vision)? What is the most urgent challenge?

a) Lack of resourcing: National Library, Archives NZ and Ngā Taonga lack sufficient resources, primarily funding, which is essential to ensuring they are able to deliver their mandated statutory functions into the future. This applies to both maintaining current service levels and functions, as set out below, and the significant investment required to enable them to grow and transform to meet 21st century challenges. Over the last five years, for instance, the National Library has not always been in a position to fill core music-related roles for long periods due to budget constraints. We understand that the Research Librarian, Music position has been vacant since early 2018, which has impacted on the ability to respond to music research enquiries. Media recently reported that Ngā Taonga lacks the resources needed to meet its AV digitisation commitments.¹ Reports also indicate that Archives NZ has run out of storage space at its main Wellington repository.² Lack of resourcing is the most urgent challenge as it means the institutions are not able to meet other challenges.

b) Limited online access to collections and resources: In 2018, the New Zealand public can reasonably expect that the National Library, Ngā Taonga, and Archives NZ should lead the way in the New Zealand heritage sector in providing online access to heritage resources. With regard to music, however, only a very limited quantity of public domain or licensed material (e.g., sheet music, music recordings, videos) is available through their websites when compared with similar institutions overseas, for instance, the British Library, Library of Congress, Library and Archives Canada, and Bibliothèque Nationale. Contributing to this situation is the limited scale of digitisation, lack of appropriate online platforms, and an out of date Copyright Act. Resourcing to help develop a national framework to manage complexities of copyright, access, use and reuse across the New Zealand culture and heritage sector would be beneficial.

c) At-risk collections: The National Library and Ngā Taonga hold large heritage collections relating to music on at-risk AV media, notably magnetic tape. The challenge in this area is urgent and well-understood internationally.³ Ngā Taonga is struggling with the task of digitally preserving their collections in order to safeguard the content, and we understand that there is a similar situation at the Alexander Turnbull Library (part of the National Library). The Turnbull Library holds 10,000s of unique music and oral history recordings on

magnetic tape. The Turnbull Library is required by statute to preserve these in perpetuity and yet, if they are not digitised within the next 5-7 years, the content may well be lost.

2. **Does the position of Chief Archivist have the independence and authority necessary to be an effective regulator of records and information management within its broad regulatory mandate?** Does the position of National Librarian have the independence and authority necessary to carry out the responsibilities of that position? Why/why not?

**National Librarian:** No. The issues noted above suggest that the National Librarian lacks sufficient independence and authority to advocate for a level of resourcing appropriate to a national heritage institution. This includes advocating for the Turnbull Library to be resourced to the level necessary to fulfil its statutory obligations.

3. **What changes, if any, would you suggest to the role or structure of Archives New Zealand or the National Library?**

**National Library (Role):** In 2018, there is high expectation that collecting institutions will facilitate public re-use of digital/digitised material made available online, in addition to providing access. The 2003 National Library Act contains no mention of reuse. Legislative reform would thus be helpful, both in the National Library Act and perhaps as part of a new Copyright Act (e.g., parameters around dealing with the copyright of orphan works). A similar statutory mandate for Ngā Taonga would also help. Of course, resources necessary to fulfil an expanded mandate would need to be made available too.

**National Library (Structure):** A recent article by Brian Easton has highlighted how the merging of the Library into the Department of Internal Affairs in 2010 has been problematic, a situation predicted by others at the time.⁴ These matters deserve investigation by the National Archival and Library Institutions Ministerial Group. Greater independence for the Library would probably be desirable, whether a more arms-length relationship from the Department or complete separation. Music services have been among those impacted over the last eight years. While there have been significant new achievements (e.g., the recent Flying Nun Records acquisition), more resources to enable music collecting, preservation and services within the Library structure would be welcome.

4. **What opportunities exist for the national archival and library institutions to work more effectively together in collecting, preserving and providing access to New Zealand’s documentary heritage? In particular, what opportunities exist in relation to digital preservation and access?**

**a) Online music library:** In mid-2017, the National Library consulted with the New Zealand branch of the International Association of Music Libraries (IAML-NZ) and other stakeholders about establishing a licensed online music library. The aim was to make recordings of New Zealand music released over 50 years ago (and therefore out of phonographic copyright) easily accessible to all New Zealanders. This would have apparently seen around 14,000 tracks available from 2018, with more coming on-stream annually.

IAML-NZ firmly supported the proposal. A summary report received from the Library in late 2017 indicated enthusiastic backing from other consultees. However, no further progress has been made.

While the initial consultation noted that recordings from other institutions could be included, there is an opportunity for the proposal to be reframed as a broader sector partnership, perhaps with Ngā Taonga. This would enable pooling of collection and digitisation resources, with the service able to include other AV content held by National Library and Ngā Taonga (e.g., oral history, historical radio broadcasts).

b) Digital preservation of AV: Ngā Taonga, National Library and Archives NZ hold large AV collections, much of which are on at-risk media (see above). By pooling their expertise and/or contracting a shared vendor, the institutions may be able to achieve economies of scale and accelerate digitisation programmes.

5. What does the public need in the next 30 years from the national archival and library institutions?

In the area of music, we think the public would have several basic expectations:

a) Diverse collecting: The National Library, Archives NZ and Ngā Taonga should be building diverse collections which fully represent the many strands of New Zealand’s musical heritage. This includes music of all relevant cultures and genres, including Māori, Pacific Island, European, and global styles. We would also expect collecting to take place across all relevant formats, analogue and digital, and the capability to collect content - both published and unpublished - created with new technologies.

b) Preservation: The public needs to be confident that the collections of these institutions are safely preserved, both in terms of physical storage and management of digital material.

c) Enhanced online access: Collection material that is out of copyright or can be readily licensed should be made available online to all New Zealanders, not just at National Library, Ngā Taonga, or Archives NZ sites. The internet is the best available platform for creating comprehensive access to our music heritage.
Feedback from:

Simon Gray  REECE
The Dub Shop Ltd

Background

My interest comes from working within the feature film & television industry over the past 50 years.
My involvement has been as a film editor, and over the past 27 years I have been servicing the post production and archival needs of government departments, museums, corporate, and the general public.

During this time I have had direct dealing with Ngā Taonga Sound & Vision, Archives New Zealand and the National Library. The dealings have been to supply digitising services and recommending to clients how and where to deposit their audio visual material. Throughout these years I have had much unsolicited feedback from producers. 90% of it being of frustration and disbelief.

I will in the main refer to film and video material held at Ngā Taonga Sound and Vision, unless otherwise stated.

1. **What are the two or three key challenges for the national archival and library institutions (Archives New Zealand, the National Library of New Zealand and Ngā Taonga Sound and Vision)? What is the most urgent challenge?**

   a). For NTSV to be more outward rather than inward thinking. The present culture hinders proper communication and understanding of the depositing and accession of films.
   I am aware that staff try their best to accommodate requests, however, it is a lack of knowledge of the industry culture that leads to frustration on both sides.
   This has lead to some producers preferring to deposit with Archives New Zealand.
   Only once this is sorted, can progress be made on other issues.

   b). Digitisation priorities. These seem ad hoc. Some trying to access material are told they may have to wait years for their material to be digitised, (understandable with the backlog), or pay for it themselves. Due to this, some of the material that is of national cultural importance (not another family holiday), has been found to be deteriorating through mould.
c). A lack of knowledge, insight and wisdom. This is evident in their cataloguing. This is very skimpy and not up to date. As a consequence, I have examples where not the best files have been sent to main galleries for screening. There is an instance where a video tape was copied to a lower quality tape and digitised from that. The lack of information can have unfavourable consequences.

2. **Does the position of Chief Archivist have the independence and authority necessary to be an effective regulator of records and information management within its broad regulatory mandate?** Does the position of National Librarian have the independence and authority necessary to carry out the responsibilities of that position? Why/why not?

   Not able to comment.

3. **What changes, if any, would you suggest to the role or structure of Archives New Zealand or the National Library?**

   a). **Communication**
   A contact within NTSV needs to be appointed who understands how to communicate with the film industry. This position could include training of staff as to how the industry works. This would help with employee engagement.
   I have recently noticed a behavioural change for the better, but there is still a cultural shift required.

   b). **Cataloguing**
   Material to be deposited, needs to be inspected on receipt, not years after. Access permissions entered and kept updated. Information regarding content, source etc. needs to be obtained on receipt. This will require some effort on the depositor to supply this, along with a requirement for NTSV to request it. Otherwise, the situation will arise were the depositor is untraceable or deceased and NTSV is left with unidentifiable material.
   I would think researchers would be frustrated with the current online catalogue due to the lack of data.

   c). **Preservation priorities**
   At present the guidelines are depositor requests, how many requests, urgency etc. There needs a structured format which includes the assessment of the ‘value of content’ which everyone understands.

   d). **Financial restraints**
   NTSV has always had fiscal shortfall. Now RNZ & TVNZ puts more pressure on them to deliver. However, some progress could be made by looking at their budget appropriation. Additional shifts could be implemented to make full use of the facilities.
e). October 2009 review
I believe this should be revisited as there are salient points that could be introduced
Eg. Governance, and questioning why source material can be ‘dumped’ once
‘digitised’.

f). Strategic Priorities
There are good ideas in this, more should be taken up.
Eg. ERGs

4. What opportunities exist for the national archival and library institutions to work more
effectively together in collecting, preserving and providing access to New Zealand’s
documentary heritage? In particular, what opportunities exist in relation to digital
preservation and access?

I am concerned there may be double ups between Archives New Zealand and Ngā
Taonga Sound & Vision.
There is confusion over where a depositor should deposit their films. These
institutions seem to be in ‘competition’.
If this continues, there will be a need for Achives NZ and NTSV to duplicate expert
technical skills and equipment to fulfil these needs.
Both screen audio visual material, but there is also a very comprehensive website,
NZ On Screen which Archives NZ links to.
Cataloguing and sorting the rights and licensing is very exact and time consuming. I
would not be surprised if this is duplicated to some extent by more than one
organisation.

Some rationale needs to be made between the organisations.

5. What does the public need in the next 30 years from the national archival and library
Institutions

The issues I have mentioned need to be addressed within the next 5 years not 30.
Date for digitising video tape, that have been quoted by other archives before they
deteriorate, is 2023.