

Memory of the World Nomination Form

Section 1: Summary

Provide a brief summary describing the documentary heritage, how it meets the criteria for the New Zealand Memory of the World Register, and the main arguments in support of its nomination. It is important to summarise the essential information so that a number of people can quickly understand it. Please keep your summary to no more than 1 page.

The National Film Unit's 'Weekly Review' and 'Pictorial Parade' film series captured a wide variety of news and general interest stories, and contributed to the cultural identity of mid-twentieth century New Zealand. In a period before the advent of television, when film was one of the most important forms of popular culture in New Zealand, local involvement in film production was largely represented by the National Film Unit. The Unit was responsible for most of the footage that now documents and represents these decades of New Zealand history.

This was represented at cinemas in the form of Weekly Reviews (1941-50) and Pictorial Parades (1952-71). The films played a vital part in informing New Zealanders' view of the world and themselves over three decades. They are a familiar and memorable representation of New Zealand's twentieth-century history, societal changes and relationship to the world.

Important events featured in the films include the return of the Maori Battalion from the European theatre in 1946, combat footage during the battles for Guadalcanal and Bougainville and the first footage of the liberated Changi Prison in Singapore. The films cover the construction of state housing, hydro-electric schemes, managed forests, the Beehive building and farms for returned servicemen. Maori health care, education, art, culture and architecture were filmed. Major events for the Pacific Islands such as independence celebrations, royal visits and immigration to New Zealand are documented. The films also highlight the everyday lives of New Zealanders such as paper boys, Bluff oystermen, Cook Strait whalers and Wellington dust men. Kiwi ingenuity like the invention of the jet boat, aerial top dressing, were covered as were the rediscovered Takahe in Fiordland in 1949 and Opo the dolphin's short life.

Digitised video access copies of many Weekly Reviews and Pictorial Parades are available on the Archives New Zealand film website at <http://audiovisual.archives.govt.nz/> and YouTube page at <http://www.youtube.com/user/archivesnz>

Section 2: Nominator Details

This section is for information about the source of the nomination and the authority under which it is made.

A copy of the Programme's privacy policy appears on the Programme's [website](#).

2.1 Name of nominator (person or organisation)

Full name of the person(s) or organisation(s) making the nomination.

Greg Goulding, Chief Archivist and General Manager, Archives New Zealand

2.2 Relationship to the nominated documentary heritage

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

Custodian

2.3 Contact person

This should provide the name of the person who is responsible for the nomination process.

Donal Raethel, Archives New Zealand

2.4 Contact details

This should provide sufficient details to allow easy contact with the contact person.

Archives New Zealand, PO Box 12050 Wellington.

2.5 Declaration of Authority

I have the authority to nominate this item to the NZ Register: Agree

Section 3: Identity and description of the documentary heritage

3.1 Title of the documentary heritage item or collection

This should be the complete name of the documentary heritage as it is usually known. This should include dates if they are usually part of the name.

National Film Unit Weekly Review and Pictorial Parade film series

3.2 Description of the documentary heritage

This should include a full description of what is included in the documentary heritage, the scope of the documentary heritage and its size.

Weekly Reviews 1941-1950, 460 issues (including pre-numbered Weekly Reviews)

Pictorial Parade, 1952-1971, 231 issues

The National Film Unit's 'Weekly Review' and 'Pictorial Parade' film series captured a wide variety of news and general interest stories, and contributed to the cultural identity of mid-twentieth century New Zealand. For many years, these films were the only means of audio-visually documenting major events such as wars, political changes, natural disasters, sports events and national news.

The National Film Unit was responsible for most of the footage that now documents and represents these decades of New Zealand history. This was represented at cinemas in the form of Weekly Reviews (1941-50) and Pictorial Parades (1952-71).

The films played a vital part in informing New Zealanders' view of the world and themselves for thirty years. They are a familiar and memorable representation of New Zealand's twentieth-century history, societal changes and relationship to the world.

The National Film Unit was established as part of the war effort in August 1941. The object was to make films for New Zealand consumption and to provide information on the country's war achievements. The unit first produced a regular information film series entitled "Weekly Review". Production of the Weekly Review ceased in August 1950, with 460 issues produced in all. In 1952 a monthly magazine film entitled Pictorial Parade was first screened and this became the Unit's main output producing 231 episodes before production ceased in 1971.

The films were sometimes a collection of 3 or 4 individual stories on different topics, and at other times presented more in-depth coverage of a single item. During the war the Weekly Reviews were the only locally produced film which showed New Zealanders in the European and Pacific campaigns and the efforts on the home front. In the post war years, the Weekly Reviews catalogued a country in regeneration and the establishment of New Zealand in the international community. The Pictorial Parade series followed a similar format but gave the film makers more room for experimentation in telling the story with a wider national and international news brief and the opportunity to tell New Zealanders' stories.

All National Film Unit films were shot on 35mm negative film. The Weekly Review masters collection consists of 779 reels of master negative and 381 prints all on nitrate base film. The Pictorial Parade editions consist of c. 500 master elements which were shot on acetate and nitrate film, in both black and white and colour. Editions were distributed as 35 and 16mm prints to cinemas, embassies, community groups and film libraries around the world. Prints and copies are not included in this nomination, only master elements.

The Weekly Review 'series' began with what was entitled the '60th' edition - before this edition the films had no edition number or 'branding'. The films were sometimes a collection of 3 or 4 individual stories on different topics, or at other times presented more in-depth coverage of a single item. During the war the Weekly Reviews were the only locally produced newsreel which

showed New Zealanders in the European and Pacific campaigns and the efforts on the home front. In the post war years, the Weekly Reviews catalogued a country in regeneration and the establishment of New Zealand in the international community. The Weekly Review series ceased production in 1950 with the Pictorial Parade series starting as a monthly edition from 1952. The Pictorial Parade series followed a similar format but gave the film makers more room for experimentation in telling the story with a wider national and international news brief and the opportunity to tell New Zealanders stories.

Many well-known New Zealand artists contributed to the productions of these films. Douglas Lilburn (whose manuscripts are on the UNESCO register) wrote scores for two Weekly Review films. Brian Brake started his career at the National Film Unit before moving to Europe and gaining recognition for his photography of Picasso. As well as celebrated artists the films also acted as a training and proving ground for many New Zealand film makers including Sam Neill, Paul Maunder, Sam Pillsbury and Hugh Macdonald.

Important military events featured in the films include the return of the Maori Battalion from the European theatre in 1946, combat footage during the battles for Guadalcanal and Bougainville, the visit of Eleanor Roosevelt in 1943 and the first footage of the liberated Changi Prison in Singapore. New Zealand participation in J-force, K-force, the Malayan Emergency, Vietnam and Thailand was also covered. In civilian life the films covered the establishment and physical construction of state housing, hydro-electric schemes, managed forests, the Beehive building and farms for returned servicemen. Maori themes such as health care, rural education, art, culture and architecture were filmed. Major events for the Pacific Islands such as independence celebrations, royal visits and immigration to New Zealand are documented. Away from historically significant events, the films also highlight the day to day lives of New Zealanders such as paper boys, Bluff oystermen, Cook Straight whalers, Wellington dust men, and a woman who made paper models in her spare time. Kiwi ingenuity like the invention of the jet boat, aerial top dressing, were covered as were the rediscovered Takahe in Fiordland in 1949 and Opo the dolphin's short life.

3.3 Catalogue, registration or bibliographic details

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

Archives New Zealand references:

AAPG 23292
AAPG W4361
AAPG W3606
AAPG W3471
AAPG W3589

3.4 Visual documentation

Where available and appropriate, any photographs or videos of the documentary heritage should be supplied.

Digitised video access copies of many NFU films are available on the Archives New Zealand film website at <http://audiovisual.archives.govt.nz/> and Youtube page at <http://www.youtube.com/user/archivesnz>

Images from the opening credits of the Weekly Reviews and Pictorial Parades:



Images of the production of the films:



Images of how the collection is held (viewing copies):



3.5 History/provenance

This should be a summary of its provenance (for example, how and when was the material acquired and integrated into the holdings of the institution).

The films were created and held by the National Film Unit (NFU) from their creation until the year before the sale of the Unit. Archives New Zealand Wellington took over responsibility for the restoration and preservation of the National Film Unit's extensive archival film collection in 1988.

Television New Zealand also has claims on the copyright in NFU films, acquired along with the assets of the NFU in 1990. Additionally both series used library music which was licensed for specific types of films and territories. The copyright in the music is not owned by the Crown

3.6 Bibliography

This should be, where possible, a list of 3-6 published sources that have been produced using (i.e. drawing heavily on) the documentary heritage to attest to the item/collection's significance.

Published works:

Jonathan Dennis (ed.), *The Tin Shed: The Origins of the National Film Unit*, Wellington, 1981.

Jonathan Dennis & Jan Bieringa, *Film in Aotearoa New Zealand*, Wellington, 1996

New Zealand film: An Illustrated History (Te Papa Press, 2011)

(http://www.filmarchive.org.nz/index.php?option=com_content&task=view&id=31)

Audio-visual productions and displays:

The Years Back (TV series, 1973) (Dir. Derek Wright)

War Stories (Dir Gaylene Preston 1995) <http://www.imdb.com/title/tt0114894/>

Frontier of Dreams (TV Series, 2005) (<http://tvnz.co.nz/frontier-of-dreams/show-610631>)

Home By Christmas (Dir Gaylene Preston 2010) <http://www.imdb.com/title/tt1601195/>

Slice of Heaven the 20th Century in New Zealand (Te Papa permanent exhibition 2010)

<http://www.tepapa.govt.nz/WhatsOn/exhibitions/SliceofHeaven/Pages/SliceofHeaven.aspx?redirectedurl=true>

Aotearoa (Minit, 2010) NZ on Air funded music video (<http://www.youtube.com/watch?v=7wKhrEFzLfm>)

3.7 Names of up to three independent experts

The committee requires testimony from up to three independent people or organizations who can give an informed opinion about the significance and provenance of the documentary heritage. Nominators should obtain the written permission of the named experts prior to completing the nomination form and are required to declare that they have this permission by completing this section of the nomination form.

Please provide up to half a page from each expert in support of your submission. In addition, please list their names, qualifications and full contact details so that the Nominations Subcommittee can contact them if required.

A copy of the Programme's privacy policy appears on the Programme's [website](#).

Expert One

Name	Gaylene Preston
Qualification(s)	New Zealand film maker. Officer of the NZ Order of Merit (ONZM) for services to the film industry. Laureate Award from the NZ Arts Foundation 2001. WFT NZ (Woman in Film and Television) award 2010. Member of industry boards including the New Zealand Film Commission (1978-85) and New Zealand on Air (1999 - 2006). She Chaired the Creative NZ Film Innovation Fund (1984 - 86) and the NZ Film and Television Awards Society (1996 - 1999). She is a Governor of the New Zealand Arts Foundation.
Contact number	
Email	
Paragraph in support	[letter of support requested]

Expert Two

Name	Simon Sigley
Qualification(s)	Lecturer in Media Studies, School of English and Media Studies, Massey University, Albany Campus, Auckland. MA Nancy 2, PhD Auckland.
Contact number	
Email	
Paragraph in support	I am writing in support of films made by New Zealand's National Film Unit being included in UNESCO's Memory of the World register. From the 1940s to the 1970s - a period during which film was one of the most important forms of popular culture in New Zealand - local involvement in film production was largely represented by the Unit. It was responsible

	<p>for most of the footage that now documents (and represents) these decades of New Zealand history.</p> <p>This was represented each week at cinemas in the form of Weekly Reviews (1941-50), Pictorial Parades (1952-71) and in-depth documentaries, such as Michael Forlong's Journey for Three (1948), Margaret Thomson's The First Two Years at School (1950) and John Feeney's Pumicelands (1954).</p> <p>The Unit played an important part in articulating the nature and values of national life. The NFU existed for almost half a century, and particularly in the 30 years before television took hold on the public imagination it played a central role in New Zealand life. For instance, issues of political economy richly interact with cultural developments (particularly those related to New Zealand nationalism and bi-culturalism). These factors shape the distinctive character of the NFU and provide a fascinating comparison with those comparable film units that documented life in other Commonwealth countries, especially the white settler societies of Canada and Australia. To conclude, the historical significance of the NFU is such that any history of the nation's various representations, myths, and identities needs to acknowledge the Unit's participation in constructing and conveying them to its audiences.</p>
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Expert Three

Name	
Qualification(s)	
Contact number	
Email	
Paragraph in support	

Section 4: Legal Information

4.1 Owner (name and contact details)

This should be the name and full contact details of the owner or owners, whether an institution or an individual.

Archives New Zealand
10 Mulgrave Street
PO Box 12050
Wellington
www.archives.govt.nz

4.2 Custodian (name and contact details if different from the owner)

This should be the name and full contact details of the custodian, whether an institution or an individual. Sometimes the custodian of the documentary heritage may not be the same as the owner. It is essential to establish both before a nomination can be added to the Register.

Archives New Zealand
10 Mulgrave Street
PO Box 12050
Wellington
www.archives.govt.nz

4.3 Legal status

This should state whether the documentary heritage is owned privately, or by a public institution, or by a commercial corporation. Details of legal and administrative powers for the preservation of the documentary heritage should be the name of the Act, or other instrument of administrative power, that gives the owner and/or the custodian the legal power to preserve the documentary heritage.

The films are public records covered by the Public Records Act 2005 (and previously by the Archives Act 1957).

4.4 Accessibility

This should be a description of how the documentary heritage may be accessed. All access procedures and restrictions should be clearly stated on the nomination form. There are three levels of access:

- access to verify the significance, integrity and security of the material. This is the minimum condition for listing
- access for reproduction, which is strongly encouraged

- public access in physical, digital, or other form

Access to content from the Weekly Review and Pictorial Parade films is completely open and without intellectual restriction. Access to inspect the physical material is by arrangement via appointment and under supervision of audio visual specialists at Archives New Zealand.

Access to the films for creative re-use and repurposing is actively encouraged with technical duplication charges being made to include material in newly created creative works. Once material has been used Archives does not restrict how the newly created work is published across any media around the world.

Archives New Zealand is actively digitizing its audio visual collection to enable internet access to the collection by the public. This is being done on multiple sites to suit different audiences. Archives New Zealand has a Youtube channel which highlights special restoration and preservation projects. It also supplies educational and public websites like ZILN, E-castTV, NZ On Screen, and government resources such as Te Ara and NZHistory.net. Access copies of the NFU films are also available through other institutions such as the New Zealand Film Archive and TVNZ Television Archive.

4.5 Copyright Status

This should state whether the documentary heritage is subject to copyright. For items that are copyright, details should be provided on the relevant copyright legislation and copyright owner(s). Any other factors affecting the legal status of the documentary heritage should be noted. For example, is any institution required by law to preserve the documentary heritage in this nomination?

Material produced after 1946 is Crown Copyright with a 100 year term, material produced before 1946 has lapsed from copyright. However, Television New Zealand also has claims on the copyright in NFU films, acquired along with the assets of the NFU in 1990. Additionally both series used library music which was licensed for specific types of films and territories. The copyright in the music is not owned by the Crown.

Section 5: Stakeholders

There should be consultation with all relevant stakeholders before submitting the nomination

5.1 Owner

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

5.2 Custodian

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

5.3 Independent experts

Consultation with independent experts strengthens the nomination. Consultation may be about any of the criteria required to support a nomination to the New Zealand Register.

Independent experts have been consulted: **Yes**

Section 6: Care and Preservation

6.1 Risk Assessment

Identify any risks to the survival of the nominated documentary heritage.

The entire series of Weekly Review films was photographed, edited and archived on nitro-cellulose based motion picture film. Nitrate film is flammable and subject to decomposition and image degradation. The chemical breakdown of nitrate film can make the material unrecoverable through either analog film to film preservation or digitization. It is also a health hazard as the film can vent toxic gasses.

The Pictorial Parade series are photographed edited and archived on acetate motion picture film. Acetate motion picture film was used as a safe non-flammable replacement for nitrate film. Although not combustible acetate film is also susceptible to chemical breakdown of the base of the film and image fading. The base decomposition is the release of the acetic acid gas used in the manufacturing process and is known as vinegar syndrome due to the acetic acid vinegar smell.

Colour films are also susceptible to image fading where the image turns red as the green and blue colour layers of the film decompose leaving only the red layer.

Motion picture film is also susceptible to scratching, dust and dirt which can mark the emulsion or base layer.

6.2 Preservation Plan

A preservation and access management plan is required for selection to the New Zealand Register. Ideally a component of a total management plan for the custodial institution concerned, it may nonetheless be specific to the material if such a comprehensive plan does not exist.

Although permanent accessibility may involve the creation of copies of the documentary heritage (through microfilming or digitising, for example) the protection and unaltered retention of the original should take precedence, for as long as it is reasonably practicable to do so.

The NFU collection is covered by Archives New Zealand's overall preservation and access management policies and procedures. Details relating to the NFU collection are outlined below.

6.3 Policies

Summarised information should be provided on the relevant policy, strategy and procedures for the following:

- preservation

All master negatives are stored in temperature and humidity controlled vaults and tested for chemical stability and decomposition rates. Master negatives are visually assessed based on the results of the chemical and decomposition. All master negatives are restricted from general researcher access for preservation reasons in finding aids. Access to these is by appointment only under supervision.

- Access

Most intellectual items have film viewing copies which are viewable on request. Copies are also available on VHS and DVD for drop in access or purchase and a large proportion are also digitized and available on the internet. For broadcast and film users broadcast quality video copies exist for the most often requested material. This material is available at no extra charge than the cost of producing a new copy.

- Description

Archives are described to Archives New Zealand's listing standard. Every copy of any individual title is assigned a preservation status which dictates the level and ease of access by the public. Every item, regardless of its preservation status, is listed and searchable by the public.

6.4 Storage

Provide information on:

- Storage temperature, humidity control, light, air pollutants etc.

The nitrate collection is stored in two locations. The uncopied (unique) material is stored at Archives New Zealand in a HNSO compliant, NFPA 40 standard storage area. This is a 7 degree vault with 30-50% RH this includes deluge sprinkler and blast window. Copied nitrate material is stored off site in a HSNO compliant facility.

Acetate material is stored in temperature controlled environments at 7 degrees. All shelves are non-rolling to ensure air flow and air flow is controlled by the Building Management system with independent dataloggers monitored by preservation to cross check the environmental conditions.

- physical security including custodial arrangements

All materials are stored and monitored by a building management system with security access to the levels of the building where the vaults are located. NFU films up to c.1980 have been formally transferred to the custodianship of the Chief Archivist of New Zealand. Films after this date are held at the TVNZ Television Archive, and after a certain period of time the films are transferred from TVNZ to Archives New Zealand.

- disaster preparedness

Archives New Zealand has a comprehensive disaster management and response plan with trained staff to respond emergencies. The film collection also utilizes geographic separation of some master material and preservation copies to offsite facilities to give a level of redundancy.

6.5 Content migration or reformatting

Provide an overview of any content migration that has taken place, or is planned, and how the reformatted documentary heritage may be accessed.

All motion picture film when it reaches a level of image or base decomposition is migrated to new motion picture stock. Archives New Zealand is committed to 35mm film to film duplication in a Kodak image care certified laboratory. New copies were migrated onto acetate base safety film but with the increased issues with vinegar syndrome active efforts have been made to use new film stock with a polyester base. For each set of master negatives (one picture negative and one sound negative) five new copies are made. A master positive and sound print, duplicate picture and sound negative and a combined print. These are listed in Archives document management system and the combined print is added to the search aids. The print can also be digitized for internet and off site access. Due to the inevitable decomposition of complex polymers such as cellulose all master elements will at some point have to be migrated from their original carrier. If and when motion picture film ceases to be a viable option, Archives is currently undertaking research into the most appropriate digital migration path for the long term preservation which maintains the quality and integrity of the original item.

Section 7: Other Information

Please submit any additional relevant information e.g. that which demonstrates the cultural significance or impact of the documentary heritage. If uploading additional documents, please label them clearly, and note the file names below.

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