

## Section 1: 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](#).

### 1.1 Name of nominator (person or organisation)

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

New Zealand Archive of Film, Television and Sound Ngā Taonga Whitiāhua Me Ngā Taonga Kōrero

### 1.2 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.*

The archive holding the film and related material on behalf of the creators.

### 1.3 Contact person

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

Diane Pivac, Principal Curator

### 1.4 Contact details

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

**Email:** [dianepivac@ngataonga.org.nz](mailto:dianepivac@ngataonga.org.nz)

**Phone:** 04 896 4830

## Section 2: Identity and Description of the Documentary Heritage

### 2.1 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.

*Kaleidoscope*

## 2.2 Title of inscription

If the nomination is successful what do you want it to be titled (e.g. for certificates)? Please use a maximum of 6 words.

*Kaleidoscope*

## 2.3 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.

The *Kaleidoscope* collection includes 658 individual stories from the broadcast programmes. The Archive also holds a collection of production photographs, production records and scripts.

The collection takes up 97.65 linear meters of shelving and is on a number of formats including: **16mm film, 1 inch video**, Digital Beta, BetaSP and Hi-Band.

## 2.4 Catalogue, registration or bibliographic details

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

*Kaleidoscope* classification numbers: ZKAL-76 (1976); ZKAL-77 (1977); ZKAL-79 (1979); A/T1577 (1980); A/T1790 (1981); A/T1953 (1982); A/T2614 (1983); A/T2735, ZKAL-09 (1984); ZKAL-10 (1985); ZKAL-11 (1986); ZKAL-13, ZKAL-14, ZKAL-15 (1987); ZKAL-16, ZKAL-17, ZKAL-18 (1988); ZKAL-19, ZKAL-20 (1989)

## 2.5 Visual documentation

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

Please see the accompanying USB with photographs and the opening sequence of *Kaleidoscope* from June 1986.

## 2.6 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.

The collection has been heavily used for Television New Zealand (TVNZ) Commissioned Productions, particularly arts programmes including:

'Denis Glover 1912-1980 Between the Lines', *Artsville*, Raconteur Productions, 2005  
'Endangered Species: Artists Blacksmith Noel Gregg', *Artsville*, Frank Film Productions, 2006  
'Ans Westra: Private Journeys / Public Signposts', *Artsville*, Blair Wakefield Exhibitions Ltd, 2006  
'Sir Jon Trimmer: Jon Trimmer Dancer', *Artsville*, Long White Cloud Productions, 2006  
'Ngaio Marsh – Crime Queen', *Artsville*, Seannachie Productions, 2011  
*Frontseat Series 1, Programme 20*, Gibson Group, 2004  
*Frontseat Series 3, Programme 3*, Gibson Group, 2006  
*Mercury Lane Series 1, Programme 4*, Greenstone Pictures, 2001  
*The Big Art Trip Series 2, Programme 4*, Screentime-Communicado, 2004

## Section 3: Assessment Against the Criteria

### 3.1 History/provenance

This should be a summary of the provenance of the documentary heritage (for example, how and when was the

material acquired and integrated into the holdings of the institution?)

*Kaleidoscope* was made and broadcast on a number of different formats including 16mm film and 1 inch videotape. The archive holds the broadcast masters that formed part of the original Television New Zealand Archive, deposited following the transmission of each series. The material has been catalogued and described to enable access and research into the content, and this is held on the Ngā Taonga Sound & Vision collection management system. The custodianship of this collection passed to Ngā Taonga in 2014 when the complete Television New Zealand Archive was entrusted to its care.

### 3.2. Uniqueness of the documentary heritage

Give a brief explanation of why the documentary heritage is unique and irreplaceable

Broadcast from 1976 to 1989, *Kaleidoscope* is unique and was the first television series of its kind. Dedicated to the arts and culture in Aotearoa New Zealand, it was the only arts programme made during the period and no other programme of this nature was available on New Zealand television for general audiences. The series had a very wide scope and contains hundreds of unique, longer-form interviews with New Zealand artists. For many artists working during this period, it is one of the very few pieces of filmed documentary work and evidence. Some duplicate copies are held in University Libraries and some programmes are available on websites such as NZ on Screen. However, the most complete collection of *Kaleidoscope* is held within the Ngā Taonga collections which also includes the master materials; they are irreplaceable.

### 3.3 Assessment against the significance criteria

This should provide an explanation of what criteria the documentary heritage meets and why it meets those criteria. The documentary heritage must meet at least one of the criteria in this section. An explanation of each criteria is given on the front page of this form

**Time:** *Kaleidoscope* was broadcast between 1976 and 1989 and screened on TV1 weekly. As Emeritus Professor Roger Horrocks points out, “during the years it was produced, it was a lifeline for all New Zealanders with an interest in the arts”. The series explored and documented a very broad scope of New Zealand arts and artists, and the long-form interviews are a unique record of artistic endeavour over this period.

**Place:** The series concentrates on New Zealand artists and the social and cultural context of that time. It covers a broad range of artists and art forms from around the whole country.

**People:** New Zealand artists from every discipline were covered by the series, from blacksmiths and stained-glass artists, to dancers, poets and painters. Some subjects were established artists and others emerging. For some of those artists *Kaleidoscope* interviews or stories are the only film documentation of them and/or their work.

**Subject and Theme:** The series covered a very wide range of New Zealand artists and art forms. The breadth of topics and themes covered makes the series a rich historical resource for anyone with an interest in New Zealand arts, as well as an excellent resource for anyone wanting to research the New Zealand art scene and New Zealand artists.

**Form and Style:** *Kaleidoscope* has influenced, and been referenced by, many subsequent arts programmes. As a magazine-style arts show it included many long-form interviews, live performances and on-location shoots. Today the long form interviews are especially valuable as they are often unique, in-depth interviews of artists who are no longer alive.

### 3.4 Testimony of at least two independent experts

The committee requires testimony from at least two independent people or organisations who can give an informed

opinion about the significance and provenance of the documentary heritage. The informed opinion should focus on the criteria for inscription provided above and on the front page of this form. Please provide up to one page from each expert in support of your submission.

**Expert One**

Name	Jim Barr and Mary Barr
Qualification(s)	Art curators and writers
Contact number	
Email	
Paragraph in support	The social history of art in New Zealand is still to be assessed and documented and when that happens the episodes of <i>Kaleidoscope</i> will be an essential reference. Apart from being the only record of much of our recent cultural history they also capture an important moment in this country's first tentative moves from a mono cultural society with its head turned toward Britain and today's more assertive efforts toward becoming truly bi-cultural. This aspect alone makes this television documentary a vital piece of historic and social evidence. We would strongly support its inclusion on the register.

**Expert Two**

Name	Emeritus Professor Roger Horrocks, MNZM
Qualification(s)	Emeritus Professor, MNZM Founding Head of the Department of Film, Television & Media Studies University of Auckland
Contact number	
Email	
Paragraph in support	I understand that the New Zealand television series <i>Kaleidoscope</i> is being nominated for the UNESCO Memory of the World register. I am very pleased to add my support to that proposal.

	<p>In terms of the local tradition of art and artists, New Zealand has not been well served in terms of moving image documentation. That is because public funding has been limited and our television system has had a commercial emphasis. Consequently, there are gaps in the coverage of art and artists. <i>Kaleidoscope</i> is an exception – and a wonderful exception. It provides the most important documentation that we have, from the years 1976 to 1989. The series is thus a precious <i>taonga</i> (treasure) in terms of New Zealand culture.</p> <p>During the years it was produced, it was a lifeline for all New Zealanders with an interest in the arts. As its name suggests, <i>Kaleidoscope</i> was broad in its scope, covering many areas of the arts, and detailed and thoughtful in its presentation. The series explored many subjects and interviewed many important figures in the arts. This is the history of our culture in moving images. Today, if an on-line encyclopaedia (such as Te Ara) or a film-maker requires moving images of those topics, then <i>Kaleidoscope</i> is the first and often the only place to look.</p> <p>Because its coverage was rich and unique, the series needs to be carefully preserved, and more people need to know of its existence. Adding it to the UNESCO register is an excellent way to support those aims. I have no hesitation in giving the proposal my strongest support!</p>
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**Expert Three**

Name	Associate Professor Geoff Lealand, Screen and Media Studies, University of Waikato
Qualification(s)	MA (First Class Hons), University of Canterbury (NZ) ; PhD American Culture Program, Bowling Green State University (Ohio)
Contact number	
Email	
Paragraph in support	<p>In its life on screen (1976-1989), the award-winning series <i>Kaleidoscope</i> occupied a very important place in New Zealand cultural life, providing a window for many New Zealanders into the work of creative communities, the life and work of individual artists, as well as providing a forum for exploring ideas of nation and identity. It screened during a period where when New Zealand society was in a period of ferment (the national crisis generated by the Springbok Tour, a Māori renaissance, new directions in locally creative work in music, art, literature and film) and <i>Kaleidoscope</i> both reflected and recorded such changes. The series was also central to a critical period of television history in New Zealand: a time when two state-owned channels determined audience choice and public service objectives prevailed. The series came to an end as local television faced unprecedented change, with the looming arrival of broadcasting deregulation, which resulted in a shift of emphasis for Television New Zealand away from public service imperatives, as well as adding privately-owned channels and pay-TV to the mix.</p>

The above experts have given their written permission to provide this information to the Memory of the World Committee and they have agreed that the provided information can be published without email and contact details and that they can be contacted by the Nominations Subcommittee if required.  Yes  No

## 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.

Television New Zealand  
Kevin Kenrick, CEO  
100 Victoria Street West  
PO Box 3819  
Auckland 1140

### 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.

New Zealand Archive of Film, Television and Sound Ngā Taonga Whitiāhua Me Ngā Taonga Kōrero  
Attn: Diane Pivac  
PO Box 11-449  
Wellington 6042

### 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 physical collection is owned by Manatū Taonga Ministry for Culture and Heritage. Copyright in the collection is owned by Television New Zealand.

### 4.4 Accessibility

This should be a brief 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

Because most of the collection has not been digitized and access copies have not been made it is not currently easily available for access. The uniqueness of the collection and its subject matter means that it is a priority for digitisation.

### 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?

The collection is subject to copyright under The Copyright Act and to the Public Records Act.

## Section 5: Stakeholders

The nominating institution is accountable for consultation with all relevant stakeholders before submitting the nomination.

### 5.1 Owner

The owner(s) of the documentary heritage has been consulted:  Yes  No

### 5.2 Custodian

The custodian(s) of the documentary heritage has been consulted:  Yes  No

### 5.3 Significant Stakeholders

Stakeholders with a significant interest in the content of the documentary heritage e.g. Iwi, family members, have been consulted, if relevant:  Yes  No

(This is implicit in TVNZ production contracts – in the same way as *Waka Huia* and *Marae* were)

## Section 6: Care and Preservation and Risk Assessment

Identify any risks to the survival of the nominated documentary heritage. (Note successful inscription may assist you to obtain funds to preserve and care for the nominated documentary heritage).

If your nomination is successful we may request additional information on the care and preservation of the inscribed documentary heritage.

Earthquake, theft, fire, flood, Acts of God.

Other risks include: format obsolescence, material fragility (tape and film), vinegar syndrome, oxidation of tape.

## Section 7: Summary

Provide a brief summary describing the documentary heritage and how it meets the criteria for the New Zealand Memory of the World Register. Please keep your summary to no more than 300 words as, if successful, it will be used on the website ([www.unescomow.org.nz](http://www.unescomow.org.nz)) to describe why the documentary heritage has been inscribed on the New Zealand Register and given UNESCO recognition.

Produced by Television New Zealand, *Kaleidoscope* is an arts documentary series made for television. Broadcast weekly from 1976 to 1989, several hundred programmes were made which are now cared for by Ngā Taonga Sound & Vision. As the only television arts programme in New Zealand, the series documented, often in long-form interviews, the widest possible range of New Zealand arts and artists, during a period of exceptional artistic endeavour. Programme content covered every aspect of artistic expression, from a documentary on writer Keri Hulme, to a look at the work of leading stained glass artists, to a survey of the work of architect Ian Athfield. Many artists profiled were leading exponents in their field.

The series embraced many different formats, ranging from a magazine-style programme, to short features of new and emerging talent, to long-form profiles of established artists, as well as art topics with live performances.

The testimony of our independent experts refers to *Kaleidoscope* as an essential reference for anyone interested in New Zealand arts. Frequently an interview made for *Kaleidoscope* is the only, or most in-depth, moving image record of that artist, some of whom are no longer alive.

The *Kaleidoscope* series meets all criteria for the Memory of the World register: it is a unique series for its time; it covers artists from a broad range of art forms from across New Zealand; and it has become the standard for subsequent New Zealand arts programmes. As the bibliographic section of this nomination indicates, new programmes have also regularly used material from *Kaleidoscope*.

The series won the Feltex Award for Best Specialty Programme in 1982, 1983 and 1984. Presenters, researchers and reporters that contributed to *Kaleidoscope* have become well-known New Zealand names in both the television and arts arenas, including Angela D'Audney, Heath Lees, Nic Brown, Hamish Keith, Gordon McLauchlan, Fiona Copeland, Aileen O'Sullivan and Ian Fraser.

**Section 8: Permission to use visual documentation**

*The Aotearoa / New Zealand Memory of the World Committee will work to obtain publicity for the Programme and for the successful inscriptions.*

Do you give permission for the Committee to use the visual documentation you have provided for Aotearoa/New Zealand Memory of the World publicity purposes (e.g. brochures/website)?

Yes

No

I would like to be consulted first

**Section 9: Declaration of Authority**

I am authorized to nominate the above documentary heritage to the New Zealand register

Name: Diane Pivac

Date: 31 August 2017