

Nomination Form



*This Is New
Zealand, a
National Film Unit
production.*



Section 1	Nominator Details
<p>This section is for information about the source of the nomination and the authority under which it is made. A copy of the Aotearoa/New Zealand Memory of the World programme's privacy policy is available on its website. Enter details in the space (box) to the right.</p>	
<p>1.1 Name of nominator (person or organisation) Full name of the person(s) or organisation(s) making the nomination. If the organisation has a name more than one language provide them in the preferred order. The nomination may be submitted jointly by more than one person or organisation</p>	<p>Archives New Zealand Te Rua Mahara o te Kāwanatanga. This application was endorsed by the Archives Leadership Team, including Acting Chief Archivist, Honiana Love. The application was prepared by Caroline Garratt.</p>
<p>1.2 Relationship to the nominated documentary heritage Explain the nominator's relationship to the documentary heritage. For example, the nominator may be a responsible officer of the library or archive which owns it; or he/she may be a private individual with a research interest in it.</p>	<p>Archives New Zealand are the holders of the documentary heritage and it is held under the control of the Chief Archivist. Caroline Garratt is a Preservation Technician at Archives NZ and works primarily in the care and preservation of Archives' AV holdings, including film.</p>
<p>1.3 Contact person Provide the name of the person who is responsible for the nomination process.</p>	<p>Caroline Garratt</p>
<p>1.4 Contact details Provide sufficient details to allow easy communication with the contact person.</p>	<p>Email: cl.garratt@gmail.com (I am going on secondment so may not be accessing my work email caroline.garratt@dia.govt.nz very often). Phone:</p>

Section 2	Identity and Description of the Documentary Heritage
<p>2.1 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 in the preferred language with the second language beneath.</p>	<p>This Is New Zealand, a National Film Unit production.</p>

2.2 Description of the documentary heritage

This should include a full description of what is included in the documentary heritage, its scope and its size. Include details of the type of documents e.g. letters, film, images etc.

This Is New Zealand (left) reels 1 and 2, 35mm Master Picture Negative

This Is New Zealand (centre) reels 1 and 2, 35mm Master Picture Negative

This Is New Zealand (right), reels 1 and 2, 35mm Master Picture Negative

This Is New Zealand, 35 mm magnetic sound (Final Mix)

This Is New Zealand, reels 1 and 2, 35mm magnetic sound (Effects Pre-Mix Master)

This Is New Zealand, 35mm magnetic sound (Music Pre-Mix Master)

This Is New Zealand (Centre) Reels 1 and 2, 35mm Colour Interpositive

This Is New Zealand (Left) Reels 1 and 2, 35mm Colour Interpositive

This Is New Zealand (Right) Reels 1 and 2, 35mm Colour Interpositive

This Is New Zealand (centre), reels 1 and 2, 35mm Master Print

This Is New Zealand (right), reels 1 and 2, 35mm Master Print

This Is New Zealand (left), reels 1 and 2, 35mm Master Print

This Is New Zealand, 35mm Colour Working Copy

This Is New Zealand dpx files:

Left panel 2048x1556 pixels, 375.8GB

Centre panel 2048x1556 pixels, 375.8GB

Right panel 2048x1556 pixels, 375.8GB

This Is New Zealand DCP 17.29GB

2.3 Catalogue, registration or bibliographic details

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

Agency: AAPG; Accession: W3606; Box numbers: 991 – 996; (Item Codes: R11580351 – R11580356)
AAPG W3606 997 (R112580357)
AAPG W3606 398 – 403 (R11579758 – R11579763)
AAPG W3606 876 – 878 (R11580236 – R11580238)
AAPG W3606 988 – 990 (R11580348 – R11580350)
AAPG W3596 188 -190 (R2572751 – R2572753)
AAPG W3471 4965 (R7513288)

2.4 Visual documentation

Where available and appropriate, supply photographs or videos of the documentary heritage. Send image files as separate attachments and record captions here.

Please provide images that can be used for the purposes of promoting Memory of the World.

A selection of screens stills from *This Is New Zealand*
B/w production stills – AAPG 25263 W3939 15
Screening stills: AAPG 24449 W3939 (R24069478; R2469489; R24069490).
[Higher res images can be provided].

2.5 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.

'Is This New Zealand?' NZ Listener, June 14 1971, volume 67, number 1650.
'Waking From A Fretful Sleep: Film in the 1970s' by Lawrence McDonald in *New Zealand Film: An Illustrated History* edited by Diane Pivac with Frank Stark and Lawrence McDonald
'This Is New Zealand: 3-strip Expo Film From New Zealand' written by Warren Smyth, *Flicks & Pix Magazine*. 27/02/2009. [sourced from in70mm.com].
'Innovations in film' article by David K. Willis in *Christian Science Monitor*, Monday June 1, 1970.
That Was New Zealand (2014) – a 65 minute documentary produced by Hugh Macdonald Film to accompany the DVD release. (an excerpt can be found [here](#)).

Section 3	Assessment Against the Criteria
<p>3.1 History/provenance</p> <p>Provide 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?</p>	<p>In accordance with the <i>Archives Act 1957</i> a formal agreement on the transfer to the National Archives (Archives NZ) of the archives of the National Film Unit was signed on 3 December 1987. The agreement was signed by Douglas N. Eckhoff (Manager, National Film Unit) and R.F. Grover (Director, National Archives). The archives were agreed to be transferred from 1 April 1988.</p> <p>The W3471 accession was formally transferred to Archives NZ on 26/7/1989.</p> <p>The W3596 accession was formally transferred on 3/5/1990.</p> <p>The W3606 accession was formally transferred on 6/6/1990.</p> <p>The digital restoration of the master films was undertaken by Archives NZ at Park Road Post Production facility in 2007. This work involved scanning the original master film elements and combining the 3 screen images in to one wide screen image. The original premix sound reels were re-mixed to produce 5.1 surround sound. This work has made the film accessible again and was undertaken in collaboration with two of the film’s original creators: Hugh Macdonald and Kit Rollings.</p>
<p>3.2. Uniqueness of the documentary heritage</p> <p>Give a brief explanation of why the documentary heritage is unique and irreplaceable.</p>	<p>The films are the original preservation masters of the title - they are irreplaceable. Any duplication of the masters represent a reduction in resolution and quality. The film is the only three screen production ever produced in New Zealand.</p> <p>The digitised master was restored in collaboration with the film’s original Director and Sound Recordist/Mixer. This digital preservation work will not be performed again within the life-time of the original creators. The digital restoration won a prestigious prize at the New York Festivals 2007 Film and Video Competition, receiving a Bronze World Medal in the Festival’s moving image hybrid section – special venue film.</p>

3.3 Assessment against the significance criteria

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.

This is a summation of the main points to be covered by the explanation:

- New Zealand needed a strong showing at Expo '70 in the face of Britain seeking to join the EEC.
- The New Zealand Pavilion was an extraordinary success and much of that could be attributed to *This Is New Zealand (TINZ)*
- Following Expo New Zealanders came out in huge numbers to see the film – attendances were the highest for a New Zealand film to that time.
- *This Is New Zealand* had a huge emotional impact on NZ audiences and its popularity endures.
- TINZ demonstrates a level of technical and creativity ingenuity unique in NZ filmmaking.

Introduction: *This Is New Zealand* was an integral part of the NZ Pavilion at Expo '70. Through a series of display halls the Pavilion showcased New Zealand products and wares, highlighted NZ art and craft and spoke of who we were as New Zealanders. Visitors to the pinus radiata structure were welcomed by a 9 x 4m wall sculpture by artist John Drawbridge. The work was inspired by the Waitomo Cave glowworms and the movement of cloud and sunlight across our landscape. On one side lit perspex rods protruded from a backdrop of large painted circles of yellow, red and orange. On the left side gatherings of aluminium rods cast transient shadows as the light moved across.

Visitors were then shepherded through revolving cylinders decorated with photos of New Zealanders at work and play before being immersed in Susan Skerman's Bush Walk. The walk featured 600 perspex panels screen printed with NZ native foliage. Guests were then moved through displays of NZ crafts - including a popular pottery exhibit - and artworks by well-known NZ artists, before arriving in a display hall of NZ products. An information desk was situated prior to entry in to a theatre running TINZ.

A smorgasbord of NZ food followed in the Garden Snack Bar and the elegant Geyser Room Restaurant. The latter was designed by architect Michael Payne and memorably featured a spectacular 'geyser' in the centre of the room. Constructed of polythene pipes that rose up through the floor, the pipes fanned out across the ceiling and cascaded down the walls. A constant flow of water enhanced the effect. So

striking was the restaurant that it featured in a bulletin for the C.B.S. Walter Cronkite show, screened before the live transmission of the Expo's Opening ceremony. The American show had an audience of 200 million. The 120 seat restaurant featured crockery specially designed by Crown Lynn Potteries.

Time: At the time of the Osaka Expo in 1970 the New Zealand economy was heading for uncertain times. A heavy reliance on agricultural exports and the British market meant our economy was teetering on a precipice as Britain sought to become part of the European Economic Community (EEC). The EEC prioritised agricultural trading within its borders, effectively shutting the door to those outside. This would be a huge loss for New Zealand as over 90% of our butter exports were then received by Britain and 75% of cheese exports. The reality of the situation was rapidly coming to a head – just over 50% of our total exports were received by Britain in 1965, by 1970 this had fallen to 36%.

Expo '70 was therefore a pivotal opportunity for Aotearoa to attract new markets and trading partners. The Industries and Commerce Department were responsible for the New Zealand Pavilion and at first refused the offer of a film from National Film Unit (NFU) Manager Geoffrey Scott. Undeterred Scott insisted a 20 minute film could do more to promote New Zealand than, for example, the Dairy Board's proposal for a static display of dairy cows. After gaining the support of Jack Marshall, then Minister for Industries and Commerce and of Tourist and Publicity, finally it was agreed for a film to be included in the New Zealand display.

Having been to Expo '67 Scott was fully aware the film would need to be a show stopper. Whilst the NFU had employed innovation throughout its history this film would need to go above and beyond their previous exploits. As Scott would later state: "*We really stuck our necks out on this one.*"

There were a total of 116 pavilions at Osaka, representing 77 countries. The NZ Pavilion was immensely popular with queues lining up daily. Much of this success could be attributed to the NFU's film - *This Is New Zealand* was seen by over 2 million people in Osaka.

Russell Bond returned from Osaka and wrote in *The Dominion* on May 30, 1970:

"...about 12 per cent of Expo visitors enter the pavilion, an abnormally high figure...And a sampling among overseas visitors puts the New Zealand pavilion sixth in their preferences, well ahead, for instance of the French and British pavilions."

Bond attributed much of the Pavilion's triumph to the Meat Board's Geyser Room restaurant and *This Is New Zealand*, noting in his impressions:

"I returned from the vast and overwhelming enterprise of Expo '70 pleased and surprised by the extent of New Zealand's achievement in such a welter of strident, clamorous competition.

...I doubt, if the pavilion's contents would like a lasting impression were it not for the near-extraneous effect of its food and film.

...This article is just an impression of one man's Expo. There are millions of others. Mine was centred around the New Zealand pavilion and it meant a lot that I could be proud of it."

David K. Willis, writing in the *Christian Science Monitor* (Monday, June 1, 1970) singled out *This Is New Zealand* as one of the best films of Expo. Willis wrote:

"Yet the best films are still the ones in which the director firmly subordinates technique to a unified idea, instead of simply standing in the presence of synchro-cables and 70mm film. The New Zealand National Film Unit has done a splendid three-screen job of the former."

Further Willis liked the film because *"land and people are all in together. The 35mm color is immaculate, the editing superb."*

An editorial in *The Dominion* on September 16, 1970 reflected on the NZ Pavilion and noted that although our *"contribution was relatively small, its dividends were disproportionately high."* Among the things going for the NZ Pavilion the editorial noted was *"the National Film Unit's brilliant contribution."*

The Mayor of Auckland, Dove-Myer Robinson, returned from a visit to Japan and relayed that the NZ Pavilion was second only to the Soviet pavilion in popularity. Furthermore he reported the host nation thought TINZ to be the best film at Expo (*Dominion*, 23/3/70).

The popularity of the NZ Pavilion even exceeded Geoffrey Scott's expectations. Writing to Mac Ashley,

the Technical Manager of the Pavilion, on the 3rd of April 1970, Scott noted:

“Frankly, I was amazed to see your thru-put of patrons in the Pavilion and in the theatre. As you know, this is greatly in excess of my expectation.”

Scott’s letter also alluded to NZ television having recently covered the half millionth visitor to the Pavilion. Scott further commented that Sir John Ormand, of the New Zealand Meat Producers Board, had credited the film as “the outstanding exhibit at the Pavilion...” in a television interview.

This Is New Zealand and the New Zealand Pavilion were widely covered by our press and New Zealanders were well aware of its success. Headlines boasted of a film to be proud of: *“The Film That Brings Tears of Pride”* (Weekly News, 3/5/71); *‘New Zealand’s Finest Film’* (Industrial Register December 1, 1969). There was a great deal of anticipation to see the film that had put us on the international map.

Once Expo was over Jack Marshall insisted New Zealanders should be given an opportunity to see *This Is New Zealand*. Marshall had described it as *“the best film ever made about New Zealand”*. To screen in New Zealand cinemas the NFU would need to overcome a number of monumental challenges: simultaneous projection of 3 projectors was required and the theatre would have to be able to accommodate the custom adjustments necessary to house the near 19 tons of equipment. This ultimately meant TINZ was shown only in 4 centres: Wellington, Christchurch, Dunedin and Auckland. The seasons had to be limited as NFU staff were required to run the projection equipment and could not be spared for extended periods.

Despite a limited release, and no publicity budget, the film was a sensation with sold out sessions in all four venues. The seasons were continually extended to try and meet demand. Warwick Roger reported in The Weekly News that police had to be called on Easter Monday 1971 to try and control a 2000 strong crowd gathered on Courtenay Place to try and see the film.

The Evening Post of June 19, 1971 described TINZ as the *“most successful film of its kind in the world”*. Further elaborating the reporter, Stephen Sisson noted that: *“...‘This Is New Zealand’ made cinema history as the first film to recover production costs during a premiere season at one theatre.”* TINZ had

achieved this with its first NZ screenings at The Embassy in Wellington.

An Evening Post item on April 6, 1971 noted that Wellington audiences were seldom known to applaud at the end of a screening but for TINZ they had been “*unstinting in their appreciation.*” An advertisement for screenings at The Embassy (Wellington) promoted it as: “*The film the audience applauds at most every performance!*”

Record numbers of New Zealanders came out to see a film that had been locally produced. The NZ Herald reported on 21st of February 1972 that as at that time 468,000 New Zealanders had seen TINZ. Under a headline of "Film Phenomenon" the N.Z. Herald gushed that not only was TINZ "*a masterpiece of film experimentation, innovation and improvisation*" but the high attendance numbers were "*phenomenal*". At the time audience numbers of 100,000 across New Zealand were considered a success for a film release - TINZ had achieved in excess of those numbers in Wellington alone (over 135,000 had attended its 10 week season in the Capital). Geoffrey Scott in a letter of 12 July 1971 noted the “phenomenally successful” reception so far and that the Wellington attendance was all-time record. He remarked that the only other films to reach the 100,000 mark in Wellington previously were *My Fair Lady* and *Mad About Music* - both of which took 12 months to achieve the same figure.

It was the first time that audiences had paid to see a NFU film as the main feature – up till then NFU films were shown as shorts before the main attraction, e.g. the *Weekly Review* and *Pictorial Parade* serials.

Following its successful New Zealand run TINZ was screened at theatres in Australia, United States, Canada, United Kingdom, Netherlands and Germany.

This is New Zealand proved to be an astonishing success. It was a unique, technically sophisticated portrayal of our national identity to an overseas audience and, later, an opportunity for New Zealand audiences to enjoy an affirming, visually delightful and uplifting portrait of Aotearoa.

Subject and Theme: The front cover of the NZ Listener of June 14 1971 posed the question: “*Is this New Zealand?*” Inside the issue the resounding answer was in the affirmative: “*Yes it is, hooray it is, yes! It’s us!*”. Laughing, crying, grimacing and celebrating - New Zealanders were depicted with a

range of emotions throughout the 20 minutes of TINZ. Scientific progress contrasted with cattle mustering and crowds cheering at the rugby in a visual exposition of the Expo theme, “Progress and Harmony for Mankind”.

Director Hugh Macdonald sought to reflect the Expo theme by covering the many facets of the New Zealand way of life. The film was structured around two major aspects: The Land and The People. Filming was undertaken by three different crews over 6 months in 1968-69, with the idea to cover impressions of all the four seasons. A deliberate decision was made to not include commentary and to allow the multi-faceted imagery to do the talking – as Macdonald said: “actions speak louder than words” (Job file 3/8/178).

The NFU approached the three screen challenge with sophistication and innovation – a shot of a passing train took on mind bending dynamism with the clever rotation of one of the three mounted cameras. A golfer tees off a high flying skier, who in turn sets off a diver in a cascade of sequential images. Humour is also present – take for example the juxtaposition of a jack hammer with a patient and dentist in one of the three screen montages.

It is unusual for a promotional film to ignite so much genuine adoration. But at its heart *This Is New Zealand* had all the characteristics New Zealanders love to celebrate about themselves: a no. 8 wire ingenuity in its creation, independent spirit, cheeky humour and a backstory which spoke of the modest underdog punching above its weight. We could celebrate the beauty, uniqueness and variety of our landscape and recognise ourselves as the sport loving nation who loved to throw a steak on the barbie. It was creative without being slick or pretentious and proud without being too boastful. Director Hugh Macdonald said they wanted the film to depict “nationalism without bombast” (Weekly News 3/5/71).

Letters to the editor of the major newspapers of the time and feedback sent directly to the NFU attest that New Zealanders found in TINZ something to be proud of. As an example, Arch Elliot wrote to editor of the Herald in May 13th, 1971. The letter said: “*This magnificent film makes one proud of New Zealand and of the film unit for a film of incomparable beauty, a film of impact. It presents scenes which have to be*

seen, and experienced, and thrilled to. One wants everybody to see it....” As Les Solon, Manager of the Embassy Theatre, summed it up: *“This film reaches right in to people.”*

Form and Style: Geoffrey Scott was determined a film presentation at Osaka was the most effective way to convey a story of New Zealand. Scott had admired the Canadian Expo '67 film *'A Place to Stand'* but felt the multiplicity of images – at times 15 separate images were in action at once – was too cluttered. Ideally Scott would have like to have produced a colour film on 70mm but with projected costs of over \$500,000 this was not feasible. (NFU job file 3/8/178).

Knowing the film would need to be “arresting and unusual” but wary of a tendency for Expo films to fall in to the realms of “gimmick attractions” Scott proposed a 3 screen presentation. A cabinet meeting in May 1968 approved a budget of up to \$150,000 for the film – the greater portion of this would be spent on the projection equipment.

The three screen format was not new – having been used to great effect in Abel Gance’s *Napoleon* (1927) – but the technique was unique in NZ film and remains so.

The visuals on screen could be three separate images or combine to one spectacular widescreen image, e.g. a majestic fly over of Aoraki Mt Cook. Three Arriflex 35mm cameras with interlocking motors were secured to a special mount for filming the combined image sequences. The three combined 35mm images would create a 105mm image – larger than that offered by 70mm. To take advantage of the stunning optics a 60ft screen was required (the average NZ cinema screen at the time was 24ft).

To screen in the cinema TINZ required three projectors and special interlock equipment. The speaker system was stereophonic, with the sound comprised from three full width 35mm magnetic film soundtracks electronically synched with the projectors. The set-up enabled the highest possible fidelity and much greater signal to noise ratio than normal magnetic reproduction.

Inventive camera work and editing set the film up for success. The NFU were an accomplished, award winning production company and TINZ more than any other of their films showcased the immense talent behind the cameras. Innovation was also required with the limited budget – location sound recordist Kit

Rollings had to record location sounds with two separate interlocking mono recorders to achieve a stereo sound.

In many ways the technology behind TINZ worked against it in terms of accessibility. Despite repeat requests for screenings of the film in the years following Expo the NFU were unable to easily oblige. Investigations into combining the 3 screens onto one 35mm or 70mm film were abandoned due to the loss of image resolution. The 2007 digital restoration has therefore made the film accessible in a way that was impossible previously. It was screened as part of the New Zealand International Film Festival in 2007.

The legacy of TINZ endures – since Archives NZ released the restored version on YouTube in August 2021 it has received over 12,000 views. Media commentator Russell Brown enthusiastically tweeted about the YouTube release.

[The film can be viewed on Archives' website here: [Archives New Zealand | | This is new zealand](#)]

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.

Note: the fields in italics will not be included on the version uploaded to our website.

Expert One

Name: Lindsay Reid Shelton MNZM

Qualification(s) Marketing Director, New Zealand Film Commission 1979 – 2001; Founding Director, Wellington Film Festival 1972 – 1981; Chairman, NZ Federation of Film Societies 1971-1977; President, Wellington Film Society 1970 – 1976; Author: *The Selling of New Zealand Movies* (Awa Press, 2005; second edition 2010).

Contact Number:

Email

New Zealanders were always enthusiastic cinemagoers, with pre-television attendances peaking at 40 million ticket sales a year when the population of the country was less than 2.5million. But almost everything we saw was from overseas. There were almost no local films. Only four New Zealand features were made in the 30 years between 1940 and 1970 – three of them by pioneering Wellington film-maker John O’Shea – and they did not attract large audiences. In these years we didn’t think of New Zealand as having any stories worth telling or any places worth showing. The eminent critic Gordon Mirams had written: If there was any such thing as a ‘New Zealand culture’, it was to a large extent the creation of Hollywood.

This Is New Zealand changed this long-held national lack of cinematic confidence when it screened in four NZ cities in 1971. Part of its impact was due to its unique three-screen system, delivering cinematic images so much larger than anyone had seen before. Its success was also due to the brilliant cinematography and editing, and the stunning selection of music, with stereophonic sound from three magnetic tracks.

More than 100,000 people saw it during a ten-week season (six screenings a day) at the Embassy Theatre in Wellington, where the manager said: “It’s the only film in all my experience where the audience has applauded after every screening, and people have come up to me with tears streaming down their faces, and said “Aren’t you proud you live in New Zealand?’ ” Never before had local cinemagoers had such a reaction. (When local newsreels were screened in cinemas, NZ audiences reacted with amusement. A contributor in *Landfall* in 1948 had written: “The appearance of our Prime Minister on the screen always caused loud amusement.”)

This Is New Zealand went on to screen for eight weeks in Dunedin, eight weeks in Christchurch, and 12 weeks in Auckland. Three decades before *Lord Of The Rings*, it was seen by over 400,000 New Zealanders. There had never been such a large audience for any film made in New Zealand.

“Devastating is one word for it,” wrote Fiona Kidman.

“I emerged feeling proud of my country,” wrote Marilyn Duckworth.

Similar comments from others:

“I came out with a feeling of exhilaration, of pride in my own country.”

“It moved me so much because of pride that it’s our country.”

In other words, this one short film changed New Zealand attitudes to what was possible in the cinema. Never again would we think that we had no stories worth telling nor any places worth showing. But it took ten more years for the independent film industry to emerge and for New Zealand audiences to confirm that they found our own stories credible and persuasive – in 1981, Geoff Murphy’s *Goodbye Pork Pie* was seen by 600,000 people, and a decade later more than a million New Zealanders saw *Once Were Warriors*.

Expert Two

Name: Sir David Gascoigne, KNZM, CBE, QSO

Qualification(s): A strong and continuing involvement in the arts, including film, which continues to this day. I was the second Chair of the New Zealand Film Commission for 12 years, and subsequently I have chaired the New Zealand Film Heritage Trust for 7 years. I was also the Chair of New Zealand Opera for 9 years, and I still chair the New Zealand Opera Foundation. I was Executive Chair of the New Zealand Festival of the Arts for 11 years, and I continue as one of the three people who administer the separate Festival Foundation. And in 2011 I chaired the group that was instrumental in bringing the Rugby World Cup to play all the matches here in New Zealand.

Contact Number

Email:

Paragraph in support

Since the early part of the twentieth century, New Zealand has had a series of film makers who have concentrated on New Zealand themes. These pioneers often struggled to get their films made and screened. They included the pioneers Rudall Hayward and John O'Shea. Their films usually achieved only moderate success. The impact of the successive two World Wars had some thing of a deadening effect on the arts - including film - of the nation.

But as Osaka Expo 70 loomed, some of our film personnel worked on the idea of presenting something distinctive from New Zealand. Geoffrey Scott lead the way and - as Caroline Garratt and Lindsay Shelton have described in their current contributions - the film "This is New Zealand" was a remarkable success in Osaka. It was seen by over two million people at that Expo.

Following Expo the film was screened - displayed again on three adjacent screens - in New Zealand cinemas, including the Embassy Theatre in Wellington. It was an instant success. It showed the splendour and variety of this country in a way that had not been seen before. Many people returned to see it again and again. There were multiple screenings a day in Wellington and also in other large cinemas in other cities. It was a triumph and highly emotional. It helped to dispel whatever remained of the lingering negativity following the end of the second World War.

There are still moments in the film which come powerfully to mind. In particular, there is the sweeping scene - over the three conjoined screens - showing the icy majesty of the range of snowy mountains which serve as the backbone of the South Island. And that sequence is accompanied by the soaring music of Sibelius's "Karelia Suite." Moving and unforgettable.

This exhilarating film has been an important part of the narrative of the New Zealand story - and will continue to be.

David Gascoigne

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 Register Subcommittee if required. Yes No

Section 4	Legal Information
<p>4.1 Owner (name and contact details)</p> <p>Provide the name and full contact details of the owner or owners, whether an institution or an individual.</p>	<p>Archives New Zealand Te Rua Mahara o te Kāwanatanga 10 Mulgrave Street Pipitea Wellington 6011</p>
<p>4.2 Custodian (name and contact details if different from the owner)</p> <p>Provide 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.</p>	<p>Archives New Zealand Te Rua Mahara o te Kāwanatanga 10 Mulgrave Street Pipitea Wellington 6011</p>
<p>4.3 Legal status</p> <p>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.</p>	<p>As records of a government agency they are subject to the Public Records Act 2005. The purpose of the Act includes:</p> <p>3 c) (ii) - providing for the preservation of, and public access to, records of long-term value; And 3 f) through the systematic creation and preservation of public archives and local authority archives, to enhance the accessibility of records that are relevant to the historical and cultural heritage of New Zealand and to New Zealanders' sense of their national identity;</p> <p>Section 11 of the Act – <i>Functions and Duties of the Chief Archivist</i> states:</p> <p>c) (ii) to ensure the preservation of public archives</p>
<p>4.4 Accessibility</p> <p>Provide a brief description of how the documentary heritage may be accessed. All access procedures and restrictions should be clearly stated.</p> <p>There are three levels of access:</p> <ul style="list-style-type: none">- access to verify the significance, integrity and security of the material. This is the minimum condition for inscription- access for reproduction, which is strongly encouraged- public access in physical, digital, or other form	<p>A digital version of the combined 3 screens is available online through the Archives website and YouTube channel. A higher resolution version can be provided on request.</p> <p>Due to the unique nature of the original 3 screen film, it is unable to be screened in its physical form (i.e. it would require a custom built projector booth and 3 synchronised projectors with synchronised sound systems).</p> <p>The master films can be accessed and viewed over a film winding bench with the assistance of trained staff.</p>

4.5 Copyright Status

For documentary heritage items that are subject to 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 film falls under Crown Copyright - the visuals of the film are not subject to copyright but several of the music compositions used on the soundtrack may need to be cleared with [Apra Amcos](#) (music licencing) for re-use purposes, e.g.
Peggy Brit's Party (Arel J / Petit J)
Strange Galaxy (Arel J / Petit J)
Veteran Car (Willsher P / Chesher K)

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

Section 6

Care and Preservation and Risk Assessment

Identify any risks to the survival of the nominated documentary heritage. We understand if you have not done a formal risk assessment.

Note: a 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.

The original film materials are susceptible to deterioration over time and require cool/cold and dry conditions for long term storage.

The digital files require managed storage over time to ensure the files retain accessibility as technology evolves.

Section 7

Summary

Provide a brief summary describing the documentary heritage and how it meets the criteria for inscription on the Aotearoa/New Zealand Memory of the World Register.

Keep your summary to no more than 300 words as, if successful, it will be used on the website unescomow.org.nz to describe why the documentary heritage has been inscribed on the New Zealand Register and given UNESCO recognition.

Produced to showcase New Zealand at Expo '70 in Osaka, Japan *This Is New Zealand* is one of the National Film Unit's crowning achievements.

The film showcases the creativity of the National Film Unit (NFU) and is a joyous summation of who we were as a nation in 1970. Geoffrey Scott, National Film Unit manager, suggested his team secure three cameras together in order to produce a stunning three screen image. The film was then exhibited using three interlocked projectors that simultaneously projected each of the images. The 3-camera technique allowed for spectacular panoramas, including an aerial ascent over Aoraki Mt Cook. With a limited budget NFU filmmakers employed creativity, innovation and clever editing to create an emotive depiction of the country and its people.

The film received an enthusiastic reception in Osaka and played a significant role in the overall success of the New Zealand Pavilion – over 2 million people saw the film. Following Osaka then deputy Prime Minister Jack Marshall insisted New Zealand audiences be given a chance to see the film that had drawn so much acclaim. Screened in four main centres the film was a sensation, bringing audiences to the cinema in unprecedented numbers for a home production.

This Is New Zealand is a work of unique technical mastery that can still draw a tear to the eye of a proud New Zealander.

Section 8

Promotion of documentary heritage

Inscription to a UNESCO Memory of the World register provides an opportunity to promote the importance of documentary heritage. We shall provide you with a branded 'tile' to use on websites / social media and in catalogues.

Give a brief overview of how your institution will use the opportunity of a successful nomination to promote the Memory of the World programme and the importance of documentary heritage. You may wish to consult with communications staff in your organisation to provide an answer to this question.

Archives New Zealand has a well-respected and viewed website and social media platforms from which it will showcase the UNESCO Memory of the World Register. Promotion would be extended to other like-minded heritage and cultural institutions including Te Tari Taiwhenua Internal Affairs, the National Library of New Zealand (including the Alexander Turnbull Library) and Ngā Taonga Sound & Vision, among others.

In addition, any UNESCO inscription will be promoted through a nationwide media release. Archives NZ has a positive working relationship with Stuff reporter Andre Chumko who regularly covers activities in the heritage precinct.

[Crown Purchase Deeds recognised on UNESCO heritage register | Stuff.co.nz](#)

Promotion will also take place through alerting our Minister's office and through internal channels to more than 1000 Te Tari Taiwhenua kaimahi, of which Archives NZ is a part.

Section 9

Permission to use visual documentation

The Aotearoa/New Zealand Memory of the World Committee will also work with you and your communications staff 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. for brochures/website)?

Yes (provided there is acknowledgement of the Archives reference).
 No

I would like to be consulted first

Section 10

Declaration of Authority

I am authorised to nominate the above documentary heritage to the Aotearoa/New Zealand Memory of the World Register.

Name: Caroline Garratt

Date: 31/05/2022
