

# Nomination Form



Tangata Whenua –  
The People of the  
Land (Television  
Series 1974)

Section	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><b>1.1 Name of nominator (person or organisation)</b></p> <p>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>	Ngā Taonga Sound & Vision
<p><b>1.2 Relationship to the nominated documentary heritage</b></p> <p>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>	Kaipupuri – Archival stewards on behalf of Television New Zealand (TVNZ) and kaitiaki/whānau associated with the documentary series.
<p><b>1.3 Contact person</b></p> <p>Provide the name of the person who is responsible for the nomination process.</p>	Paul Meredith Pou Ārahi, Deputy CE Māori
<p><b>1.4 Contact details</b></p> <p>Provide sufficient details to allow easy communication with the contact person.</p>	Ngā Taonga Sound & Vision Attn: Paul Meredith Pou Ārahi, Deputy CE Māori <a href="http://www.ngataonga.org.nz/contact-us">www.ngataonga.org.nz/contact-us</a>
Section 2	Identity and Description of the Documentary Heritage
<p><b>2.1 Title of inscription</b></p> <p>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>	Tangata Whenua: The People of the Land (Television Series 1974)

## 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.

The series consists of six broadcast episodes which are up to 52 mins in length.

The documentary heritage of *Tangata Whenua* also includes a trove of associated production material that was deposited by Pacific Films.

The series was shot on 16mm film, and to digitise it our preservation archivists utilised cutting edge technology. Thanks to that trove of material, preservationists were able to go back to the master or camera negatives and prepare, scan, colour grade, and perform quality control from the original source.

Damaged sections of the soundtrack required a lot of attention, but we were able to work from final copies of the sound mix.

The original magnetic final mix copies were affected by vinegar syndrome, and many were disposed of when the collection was deposited in 1991/1992. Fortunately, we still had the soundtracks in optical form and were able to restore the sound using those.

After hundreds of hours of painstaking work, and a lot of experimentation and quality checking, the soundtrack has been returned to its original clarity. The technical skill of the 1970s *Tangata Whenua* film crew is evident when you listen to both the spoken words of the people on screen, and the more subtle atmosphere that creates an auditory sense of place.

### Documentation:

There are 15 boxes of production documentation. This includes flowcharts, transcripts, scripts, translations, shot-lists, background artwork, correspondence, other production records, articles, publicity, notes, budgets and financial records. There are also records related to discussions around the archiving of the *Tangata Whenua* series as a whole with the NZ Film Archive [prior to the establishment of Ngā Taonga) in the 1980s and 1990s, and a proposal and correspondence to digitise the series for preservation purposes in the 1990s. In total there are approximately 91 A4 four-flap folders, 1 file box and 1 oversized box.

The documentation guided the preservation process of reconstructing the camera rolls as they were shot on the day, then perfectly syncing them with the original sound recordings. These were made on a separate machine (see below for more information about the audio). Barry Barclay's process was quite unique, and deciphering his innovative techniques for filming participants was greatly aided by having access to the production documentation.

Funding permitting, we would like to digitise all this material in the future.

### **The Raw Film Footage and Audio Tracks:**

Records show we hold just over 200 camera rolls of raw film footage which we are currently scanning, reconstructing and matching with the uncut sound on open reel tapes ORTs to create a complete record of all of the content shot and document Barclay's process. There are 265 ORTs containing all the audio recordings connected with the filming.

After decades in storage, including time in private storage, a lot of the materials were showing signs of degradation. Out of 265 audio tapes that were recorded during production, approximately 100 needed some kind of remediation or conservation work. Some were affected by issues like dust, dirt or mould. Conservationists carefully cleaned any tapes that needing remediation, then commenced a two-part process of first restoring the episode audio, then re-syncing the many hours of raw audio with the corresponding raw film footage.

One reason there are so many ORTs (as well as many hours of film) is because of some unusual filming practices, which generated a lot of raw recordings that were edited down. Filming was often shot from a long distance and went on for as long as people were willing to talk.

The *Tangata Whenua* audio was recorded by a technician operating a portable Nagra open reel tape recorder that was either shoulder mounted or placed on the ground.

### **Short Film Extracts:**

Extracts from the six-part TV series were also repackaged as a series of 12 short films for the Department of Education. These have been tagged to be digitised as part of Utaina, our current mass digitisation programme.

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### **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.

We have attached the current inventory for *Tangata Whenua* to our Collection Management System. This includes classification and bibliographic information.

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## 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.

### *Episode 1: The Spirit and Times will teach*

The aged kuia Ngākahikatea Wirihana reminisces with Te Uira Manihera about her early life. Māori elders discuss the significance of moko kauae and the role of kuia who still have them, including Herepo Rongo, then one of the last women with a moko kauae in the Poihākena, Raglan community.

[Watch Tangata Whenua S1E1 | TVNZ+](#)

### *Episode 2: The Great Trees*

There is a saying about the old leaders 'He Tōtara Whakaruruhau' (they are the great trees giving shelter from the wind). This episode travels to Pūtauaki, the sacred mountain near Whakatāne, a symbol of prestige and the burial place of the chiefs of the Ngāti Awa tribes.

[Watch Tangata Whenua S1E2 | TVNZ+](#)

### *Episode 3: Waikato*

Waikato explores the relationship Waikato Māori have with the Kīngitanga (King movement) and the Waikato River “the bloodstream for the life of the Waikato people.”

[Watch Tangata Whenua S1E3 | TVNZ+](#)

### *Episode 4: The Prophets Tuhoe Ringatu*

The Tūhoe people of the Urewera country have maintained the Ringatū religion founded in the 19th century by Te Kooti Arikirangi Te Turuki. At Mataatua Marae, Ruatāhuna, whānau observe the Tekaumārua, Te Kooti's 24-hour day of prayer on the 12th of every month.

[Watch Tangata Whenua S1E4 | TVNZ+](#)

### *Episode 5: Turangawaewae, A Place to Stand*

Turangawaewae, A Place to Stand follows the establishment of a new urban marae (Maraeroa) in Porirua, while also examining the past reality of life in the rural communities of Tokomaru Bay and Waimā Valley.

[Watch Tangata Whenua S1E5 | TVNZ+](#)

### *Episode 6: The Carving Cries*

We are taken to Pakirikiri marae, Tokomaru Bay, where there is a carving that people say will weep when something in the Māori world is lost. Māori Battalion members remember their lost comrades at an ANZAC service near Tikitiki while a Kotahitanga

meeting near Ruatōria discusses the politics of Māori nationalism.

[Watch Tangata Whenua S1E6 | TVNZ+](#)

We have attached the hero images supplied to TVNZ for the respective episodes.

Also see the [trailer](#) on TVNZ's Facebook page which could be supplied on request for promotional purposes.

Additionally, we have attached:

- the *Tangata Whenua* title card image;
- a photo of Ngā Taonga kaimahi sharing the newly preserved Episode 1 with whānau of Herepo Rongo and Eva Rickard in Whaingaroa Raglan February 2023;
- a production photo showing Piri Poutapu speaking with Michael King on the porch of Mahinaarangi, Tūrangawaewae Marae, Ngāruawahia; And
- two Tangata Whenua film images.

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## 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.

- Diamond, P. Tangata Whenua: A gift to the Future, NZONSCREEN, 16 June 2017. Online at [Background | Tangata Whenua | Series | Television | NZ On Screen](#)
- Timms, E. Postcolonial Representations of Age and Ageing in Aotearoa New Zealand and Caribbean Texts, PHD, University of Leeds, 2021. Also see Timm's 2018 blog - 'We Wouldn't be a People': Kaumātutanga and Tangata Whenua (1974) at ['We Wouldn't be a People': Kaumātutanga and Tangata Whenua \(1974\) \(ngataonga.org.nz\)](#)
- Murray, S. (2008). Images of dignity: Barry Barclay and Fourth Cinema. Huia Press.
- Reid, J. (2018). Whatever it takes: Pacific Films and John O'Shea 1948-2000. Victoria University Press.
- Rewiti, D. (2006). Māori and broadcasting. In M. Mulholland (Ed.), State of the Māori nation: Twenty-first-century issues in Aotearoa (pp. 179–186). Reed.

Section 3

Assessment Against the Criteria

**3.1 History/provenance**

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?

The series was originally produced by John O'Shea of Pacific Films, commissioned by the New Zealand Broadcasting Corporation (NZBC).

Following its closure, the Pacific Films collection came into the care of the Film Heritage Trust.

In 1991 the Trust placed the collection in the care of the New Zealand Film Archive who conserved (stored and cared for) the film material for over 30 years. The Archive has since morphed into what is today known as Ngā Taonga Sound & Vision.

Ngā Taonga had assumed that the Film Heritage Trust held the copyright to the series. However, in anticipation of this preservation project, Ngā Taonga sought to clarify the rights issue with the Trust. Trust representatives determined that given the series was commissioned by NZBC, that all associated rights (including those in relation to the wild footage) rested with Television New Zealand.

The *Tangata Whenua* series and associated material is now considered to be part of the TVNZ collection that we hold.

We note that copyright for the series ends this year. However, Kaitiaki rights are considered enduring, and we will continue to work with individuals and whānau associated with the series. We note correspondence from John O'Shea of Pacific Films to Ian Cross, Chairman of BCNZ in 1978. Shea records that "During the production of this series, we went to considerable lengths to assure the people taking part in the series that the opinions they expressed and the insights into their culture they allowed us to film would be treated with integrity within the context which we explained to them very carefully." Our ongoing work with kaitiaki and whānau seeks to honour that commitment by Pacific Films.

### 3.2. Uniqueness of the documentary heritage

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

The ground-breaking documentary series *Tangata Whenua* was broadcast on New Zealand television in 1974. It attracted approximately one million primetime viewers, out of a population of just three million, and captured rich details of Māori history, culture, and identity during a period of significant change in New Zealand. The NZBC said the Felix Award winning series had "possibly done more towards helping the European understand the Māori people, their traditions and way of life, than anything else previously shown on television".

The impact of this iconic series was long-lasting. It proved there was a cross-cultural audience for programmes by and about Māori and led to new funding and broadcasting opportunities. As the historian Michael King put it: '*Tangata Whenua* broke the monocultural mould of New Zealand television. It gave Māori an opportunity to speak for themselves about their lives. It went some way to informing Pākehā New Zealanders about Māori attitudes and values, it whetted a Māori audience's appetite for more documentaries reflecting Māori viewpoints, and it opened the way for later programmes, such as *Koha* and *Te Karere*, produced by Māori.'

Despite its importance, since its original screening most people have only been able to view episodes at occasional cinema screenings or as low-resolution online videos. The original master negatives and production documentation was deposited with the NZ Film Archive in 1991. It has long been an ambition of Ngā Taonga to preserve this important series. Our film and audio preservation teams spent months returning the aging films to their original clarity and sharpness.

We importantly connected with whānau and iwi of the original subjects wherever possible to discuss digitally re-releasing the material, and to make sure any concerns about access were heard. The joy of this sort of work is being able to reunite such taonga (heritage) with whānau and being able to share mātauranga Māori with new generations.

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### 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.

**Time:** The series was broadcast at time when New Zealand was undergoing immense social change. The early to mid-1970s saw a major surge in interest in the position of Māori in New Zealand race relations and a movement to revitalise Māori language and culture. This was the beginnings of the so-called 'Māori renaissance'. The series was filmed just after the Māori Language Petition and broadcast the year prior to the Māori Land March and the establishment of the Waitangi Tribunal. We see these issues playing out on the screen, as people shared their experiences and wrestled with questions of identity. The series was timely, providing Māori with an opportunity to speak for themselves while helping Pākehā New Zealanders understand the Māori people, their traditions and way of life.

**Place:** The series travels to a range of places across the North Island, and importantly captures the challenges that both rural and city Māori were facing at that time. The audience is introduced to the cultural significance of places to the indigenous people of the land, whether it be the Waikato river to the Waikato people, Te Urewera to the Tūhoe tribe, or the mountain Pūtauaki to Ngāti Awa.

**People:** The series includes some major figures of Māoridom at the time, such as the likes of Piri Poutapu, Eruera Manuera, Ngoi Pewhairangi, Henare Tuwhangai, John Rangihau, Koro Dewes, Eruera and Amiria Stirling, Tumokai Katipa, Te Uira Maniera, Whaia McClutchie, and others that would later become prominent figures, such as Witi Ihimaera, Eva Rickard, Timoti Karetu, Robert Pouwhare, Tamati and Tilly Reedy, Patu Hohepa and Kim Workman. Michael King and Barry Barclay would themselves grow in reputation and make major contributions in their respective fields. They and most of these luminaries have passed on, but as Michael King remarked: "their charisma preserved forever in the medium of film". Alongside the elders are younger generations, not least those of Ngā Tamatoa, offering intimate and often profound insights into the Māori people, and the challenges of a changing demographics and the maintenance or recovery of culture and language. In a complementary manner, several Pākehā also share their experiences of the Māori world crossing cultural boundaries.

**Subject and Theme:** The series is an exemplar of mātauranga Māori and the challenges for Māori to preserve that knowledge and their way of being in a Pākehā dominated society. It traverses numerous subject matter including language, cultural traditions, history and religion, the impacts of colonisation, urbanisation, the perpetuation of tribal identities, as

well as the relationship between the young and old generations. The series speaks to Māori audiences as much as it does to inform Pākehā New Zealanders about the Māori world.

**Form and Style:** The philosophy behind *Tangata Whenua* was that participants should speak for themselves, rather than having outsiders narrate their stories, so building trust and comfort was of paramount importance. This led to some unusual technical choices, which the preservationists had to reconstruct through production records and close examination of the master negatives. For example, director Barry Barclay placed the camera far away from the people speaking and captured long and digressive conversations without interruption from the crew. This generated hours of fascinating audiotape and film.

Barry Barclay spoke of taking control of the 'camera on the shore' so that he could begin to work out what it meant to develop what he eventually called 'fourth cinema' or 'indigenous cinema.' Barclay's works, including particularly *Tangata Whenua*, have had a seminal influence on local filmmakers and tv producers while also influencing international indigenous filmmakers.

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### 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 Dr Jock Phillips, ONZM, formerly Chief Historian of New Zealand

Qualification(s) PhD, *Harvard*

Contact Number

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**Letter of support**

Kia ora tātou

I am delighted to give my strongest support for the nomination of the *Tangata Whenua* television series to the Memory of the World Register.

As a New Zealand historian, I would whole-heartedly agree with the assessment of Sir Keith Sinclair, once the country's leading historian, that *Tangata Whenua* was 'the best New Zealand television series I have ever seen.' I would simply add that it was not only the 'best'; it was also the most important. This was because when the series aired in late 1974 it opened up to both Pākehā and Māori alike a rich set of cultural traditions in the country that very few knew about. King himself had been struck as the television reviewer for *The New Zealand Listener* by the absence of good Māori content on New Zealand screens. He himself had just spent time talking to kuia in the back roads of the North Island about their moko (traditional facial tattoos) and he felt it was time to bring their rich stories to wider attention. He developed a partnership with the Māori director Barry Barclay at Pacific Films, and together they wrote the scripts. When it first aired in 1974 the six-part series eventually attracted one million viewers (from a population of 3 million). Everyone talked about *Tangata Whenua* and New Zealand television was changed forever in its coverage of Māori content.

Several aspects were revolutionary. The series gave Māori an opportunity to speak for themselves about their lives. Barclay was very careful to give Māori subjects time and space – so the filming was often at a distance, in order to avoid disrupting the natural flow of talk and action. Many Māori brought up in rural areas saw their own people and culture shown on a screen for the first time; while for the many Māori who had migrated to the city in the 1950s and 60s it offered an exciting window into the world from which their whānau had come. Many of the people who featured in the series are now dead, so their role in the series has become increasingly treasured over time. One thinks of giants of Māori history and experience like the Raglan kuia Herepo Rongo and Eva Rickard, the great Tūhoe leader John Rangihau, the Ngāti Awa orator and leader Erurera Mānuera, the legendary Ngāti Porou songwriter Ngoi Pēwhairangi, and the Māori Queen Dame Te Ātairangikaahu.

In addition to giving national attention to many hugely influential kaumātua and kuia, the series also highlighted particular local stories which were simply unknown by some Māori and most Pākehā. One thinks of the sad story of the taking of land in Raglan first for an aerodrome and then for a golf course; or the rich meaning of the Waikato River to the people who live along it; or the power of the Ringatū religion to the Tūhoe living in the Urewera. Significant stories about places and people were brought to the attention of the nation.

In sum *Tangata Whenua* was a revolutionary achievement which was widely acclaimed in 1974 when first aired, and will gain greater significance in the future.

Ngā mihi

Jock Phillips (ONZM), formerly Chief Historian of New Zealand

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**Expert Two**

Name The Honourable Justice Joe Williams, KNZM, Supreme Court of New Zealand

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Qualification(s) LLM (Hons), *British Columbia*

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Contact Number

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**Letter of support**

Tēnā koutou i roto i ngā āhuatanga o te wā

**New Zealand Memory of the World Register – Nominating the Tangata Whenua Series**

I have been asked by Ngā Taonga Sound and Vision to comment on the nomination of the *Tangata Whenua* Documentary series for inscription on UNESCO New Zealand's Memory of the World Register. E tino tautoko ana ahau i tēnei tono – I wholeheartedly endorse the nomination.

The 1974 *Tangata Whenua* series is a cultural treasure of this country. It was ground-breaking – introducing to a wide non-Māori audience via primetime national television, both the cultural richness of Te Ao Māori and, simultaneously, the challenges faced. And for Māori, we saw us, with depth and nuance, on the screen – not just doing action songs, or in the crime slot.

*Tangata Whenua* was of course timely. The 1970s were an inflection point for Māori and Aotearoa. As a nation we were grappling with how to re-imagine ourselves in an era of social and economic change and that included in particular our race relations. Young Māori like myself (then) were hungry to recover our language and culture and to understand and assert our rights as *Tangata Whenua*. The traditional kāinga were depopulating and working age Māori were flocking to the cities for work and opportunity. There were great challenges at both ends of that pipeline. *Tangata Whenua* examined those issues in a very honest way, inviting the great Māori leaders of that period to speak for themselves. The kōrero captured foreshadowed some of the iconic grievances that would come to be investigated by the yet to be established Waitangi Tribunal.

So *Tangata Whenua* draws viewers into conversation with leaders and thinkers in Te Ao Māori of that time; the likes of John Rangihau, Eruera Manuera, Eruera Stirling, Whaia Mclutchie, Eva Rickard, Ngoi Pewhairangi and others. All are now gone, and with them, the last links with another world. The six episodes are thus also a significant collection of mātauranga Māori and a precious resource, made all the more valuable and relevant by the growing infusion of Māori knowledge and tikanga into modern life in Aotearoa. I am also delighted to hear that Ngā Taonga is preserving the wild footage including the full interviews with these kaumātua.

I commend Ngā Taonga for the preservation of *Tangata Whenua* so that generations to come may watch it and learn. As with all great collections of this kind, the words of the kaumātua and other interviewees still resonate today. *Tangata Whenua* is a reminder of how far we have come and how far we still have to go.

Nā reira ka tangi te ngakau ki ērā o ngā kaumātua kua mene ki te pō, engari e mihi tonu ana. E mihi ana ki ā rātou kupu, he whakapaparanga kōrero, he taonga tuku iho. Ka mutu i kōnei.

Nāku i roto i ngā mihi

**J V Williams**

*Justice | Kaiwhakawā Mātāmua*

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**Expert Three**

Name Dr Emma-Jean Kelly, Senior Audio-Visual Historian, Manatū Taonga – Ministry for Culture and Heritage

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Qualification(s) PhD, Harvard

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Contact Number

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## Letter of support

Tēnā koutou, ko Emma-Jean tōku ingoa. Ko Airihi tōku iwi, he Pākehā ahau.

Greetings, my name is Emma-Jean, I'm an Irish New Zealander and I work for the Ministry for Culture and Heritage as an oral historian and audio-visual specialist.

I am excited to support the nomination of *Tangata Whenua* to be added to the UNESCO Memory of the World Register, because it represents a very specific moment of cultural reflection for Aotearoa New Zealand, when Barry Barclay took control of the 'camera on the shore' as he put it. Once this Ngāti Apa film maker had control of the camera, he could begin to work out what it meant to develop what he eventually called fourth cinema; indigenous cinema. This was so significant in the local film and television scene, as it influenced all production afterwards – the use of the camera placed at a distance from the interviewee so that they felt less self-conscious as they talked, recording before the formal interview began, encouraging people to speak in Te Reo Māori – today these things seem normal, but only because they were pioneered by Barclay.

In a recent visit to Edmonton, Alberta in Canada, I stumbled upon Barry's handprints in the pavement, placed there as part of a celebration of indigenous artists from all over the world.<sup>(1)</sup> It was only in that moment that I fully comprehended his impact and influence outside the country I live in; Barclay (and Merata Mita in tandem with him) created space for others to work out what their own indigenous cinema might look like, whether it be similar or different to that coming from Aotearoa.

As a Pākehā New Zealander always trying to understand my place in a colonised country, Barclay is a filmmaker whose work I repeatedly return to. He explained that as a Māori filmmaker he needed to be a listener who did not interrupt, as "Māori debate tends to be cyclic" whilst Pākehā have a more linear style, "thrusting...forward...butting in...going one better..." (Barclay, 1990 p.14).

I reflected on my own approach because of Barclay's work as I recognised that I put myself forward rather than holding back to become the listener who does not interrupt. This has been transformational to my own learning and to my work in general.

In his making and his writing he challenged us all to be better, and *Tangata Whenua* stands as the first moment when the concept of Mana Tuturu, of the films, the stories, ngā kōrero tuku iho (sacred oral histories) having their own spirit, their own mauri, began to develop. I strongly support the nomination of *Tangata Whenua* (1974) to be added to the UNESCO Memory of the World NZ Register, and I would be happy to speak to you further if that was useful to you.

Ngā mihi nui ki a koutou, Emma-Jean Kelly.

<sup>(1)</sup> Neka'new'ak: Aboriginal Walk of Honour, Beaver Hills House Park at 105 St. and Jasper Ave. Dreamspeakers Festival Society <http://www.arttouryeg.ca/11-nekanewak-aboriginal-walk-of-honour>

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

#### 4.1 Owner (name and contact details)

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

The Ministry of Culture and Heritage is the 'owner' of the physical carrier and TVNZ is the copyright holder.

Please note we handle all access requests on behalf of the owners.

Television New Zealand

[www.tvnz.co.nz](http://www.tvnz.co.nz)

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

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.

Ngā Taonga Sound & Vision

Attn: Paul Meredith

Pou Ārahi, Deputy CE Māori

[www.ngataonga.org.nz/contact-us](http://www.ngataonga.org.nz/contact-us)

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**4.3 Legal status**

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 Ministry of Culture and Heritage is the owner of the series as Crown content.

Television New Zealand is the Copyright Holder, NZBC having originally commissioned the series.

The series and associated material are part of the TVNZ archival collection.

In 2014 guardianship of the TVNZ Archive was transferred from the state broadcaster TVNZ to the Crown to ensure the archive was preserved and that it was made increasingly available for re-use through online streaming and other means. The Ministry of Culture and Heritage took responsibility for the archive and appointed Ngā Taonga Sound & Vision as the Archive Manager to manage the TVNZ Archive collection on a day-to-day basis. The agreement included the role and responsibility of Ngā Taonga to digitise items of highest heritage value.

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#### 4.4 Accessibility

Provide a brief description of how the documentary heritage may be accessed. All access procedures and restrictions should be clearly stated.

There are three levels of access:

- 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

The six episodes are now publicly accessible via TVNZ+ in 4k resolution. TVNZ is currently in discussions with Whakaata Māori for a limited license for the series to be broadcast on its platforms. One episode is also available on NZ On Screen.

Recently, some of the newly preserved *Tangata Whenua* episodes have had public and private screenings. This includes screenings of the Waikato episode at Koroneihana, Tūrangawaewae Marae 2022, episode 1 at Whaingaroa for the whānau of Herepo Rongo and Eva Rickard in February 2023 and again at the Māoriland Festival the following month, and the Wairarapa Film Festival in May 2024. The Tūrangawaewae episode was also screen at the latter. Kaitiaki have been present as have people who featured in the series. The series will continue to be available for screenings. Any person may request access to the *Tangata Whenua* material we hold, but they would need to describe the intended use for that material. On that basis we then discuss with the copyright holder being TVNZ, as well as any relevant kaitiaki.

Following the expiration of copyright, we will continue to work with kaitiaki as to appropriate access. Ngā Taonga consider kaitiaki rights to be enduring.

We plan to reunite the raw footage with relevant kaitiaki as we complete the preservation of that important material into a more accessible digital format.

We hope to make the education short film extracts available to the Aotearoa New Zealand's histories curriculum.

#### 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?

Television New Zealand is the copyright holder.

Moving images – including documentaries and television programmes – are protected as “films” under the Copyright Act 1994. As per this legislation, copyright for *Tangata Whenua* expires after this year, being 50 years from the end of the calendar year of its first broadcast.

### 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

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**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 completed episodes, raw footage, production documentation and open reel audio tapes (ORTs) were initially held in non-archival storage, where they remained until 1991. That year, all items related to the production were deposited with the New Zealand Film Archive, which much later became part of Ngā Taonga Sound & Vision.

All six episodes have been digitally preserved to a very high quality.

The visual raw film footage is currently being digitised and is expected to be completed by the end of the year. The audio tracks have been completed.

The preservation and digitisation work were undertaken with the knowledge that such film and audio tracks are subject to degradation. During the preservation work, some remediation or conservation work was required. Some required treatment for vinegar syndrome, while others had simpler issues like dust, dirt or mould.

There are 15 boxes of associated documentation, artwork and stills. A few stills have been digitised. We hope to digitise the remaining materials in the future subject to available funding.

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## 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](https://unescomow.org.nz) to describe why the documentary heritage has been inscribed on the New Zealand Register and given UNESCO recognition.

*Tangata Whenua* (The People of the Land), 1974 is considered to be a landmark television series directed by pioneer Māori film maker Barry Barclay, produced by John O'Shea of Pacific Films, and narrated by historian Michael King. King worked in collaboration with local people who helped facilitate and conduct interviews with kaumātua and others.

Half a century later, many of the people who appeared in the series have passed on, but the precious footage (that broadcasted as well as the associated raw footage and documentation) continues to preserve their voices, knowledge and reflections for their descendants and a wider audience. The series captured rich details of Māori history, culture, language and identity at a transformative moment in New Zealand history. It offers a wealth and depth of mātauranga Māori of a bygone era for present and future generations.

When it was released, *Tangata Whenua* was an immediate success. It attracted approximately one million primetime viewers, out of a population of just three million. The NZBC said series had "possibly done more towards helping the European understand the Māori people, their traditions and way of life, than anything else previously shown on television".

The impact of this iconic series was long-lasting. It proved there was a cross-cultural audience for programmes by and about Māori and led to new funding and broadcasting opportunities for such content.

## 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.

We continuously promote documentary, and in particular recorded heritage. An inscription on a UNESCO Memory of the World register adds significant mana to our voice. If successful, Ngā Taonga will issue a media release celebrating this recognition by the Memory of the World programme of *Tangata Whenua* in its 50<sup>th</sup> anniversary year. We will also promote this recognition through our social media channels and our popular newsletter.

We are sure an inscription for this series will attract media attention.

Furthermore, we will work with TVNZ and anyone else to request they use the branded 'tile' in their promotion of the series.

He tohu mana – it is a brand of mana.

**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

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: Paul Meredith

Date: 31 May 2024

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