2023

Collection Development Strategy

NGĀ TAONGA
SOUND & VISION

Contents

Introduction

As Aotearoa New Zealand's audiovisual archive, Ngā Taonga must navigate the complexity of the changing environment in which we operate while ensuring that we can deliver on our purpose of collecting, preserving, cataloguing, and sharing the nationally significant collection of audiovisual material in our care. We are committed to embracing culturally responsive approaches to collection management within the organisation while also adapting to digital technologies and formats, which are reshaping the audiovisual archival paradigm. Partnership, a collaborative working environment, digital infrastructure and capability are vital for us to deliver on the promise of our purpose.

This Collection Development Strategy provides transparency about how we will build on our existing strengths to address the collection development challenges facing audiovisual archives today and defines our future collection development direction. It presents a set of guiding principles and specific collection development strategic goals, aligned to our overarching strategic goals and vision, which will take us into the future.

To implement the Strategy, Ngā Taonga will continue to partner with iwi and Māori, and establish strong collaborative relationships across the archive, broadcast, and cultural heritage sectors, along with local and regional communities. We are also committed to developing the requisite digital/ICT and mātauranga Māori capabilities to meet current and future state audiovisual archival needs. In addition, we will develop and codify frameworks, policies, and standards to support our preservation prioritisation, selection and acquisition, and future collection development activities.

Scope

The Collection Development Strategy encompasses all collection management and preservation activities at Ngā Taonga and extends to the management and care of both legacy and future collections. The Strategy provides guidance and direction for collection development with two main objectives in mind, to:

- outline a clearly defined direction for collections development, which enables us to take a proactive approach to developing our audiovisual collection of national significance; and

- inspire and initiate conversations across Ngā Taonga and our sector partners about our collection development strengths, ambitions, and ideal position within the sector.

Why Now?

This Strategy provides guidance and direction about our collection development vision for the future and addresses the challenges we, along with many of our international audiovisual archival peers, face:

- Sizeable backlogs of at-risk analogue and digital carriers, with time-critical deadlines to save their contents before degradation and obsolescence (degralescence) results in their permanent loss.[1]

- An urgent need to understand the role of tailored asset management systems, automation tools, and storage requirements to support the archiving of increasing volumes of born-digital material and provide sustainable migration pathways for existing, new, and emerging digital formats.

- The need to develop culturally responsive approaches to collections management and care, upholding the rights of iwi Māori and communities of origin to define how their taonga are cared for and managed, and share our expertise to support their audiovisual archiving aspirations.

- Limited market of appropriately qualified people to support a sustainable workforce, and professional development must often be undertaken in-house.

- Meeting ever-increasing audience expectations to be easy, speedy, and user-centred.

- A lack of copyright protections or 'safe harbour' to legitimately support the mission of GLAMMIR[2] entities to preserve and make accessible materials of national, cultural, and historical significance.[3]

Nonetheless, these challenges present us with some exciting opportunities to build on our existing strengths. We envisage extending our culturally responsive approaches to collections management and care, reflecting our kaupapa-centred foundation; our partnerships with iwi and Māori; and our commitment to mātauranga Māori. We will reconceive of, and be an advocate for, audiovisual archival practices, ethics, and standards to support the delivery of our vision, and to maintain our position as technical audiovisual archiving experts. By building the requisite digital infrastructure and mātauranga Māori skill base for our archivists we will be able to successfully harness available technology and connect people and communities with audiovisual taonga of national cultural and historical significance now and in the future. Working collaboratively and scaling up our activities, we will grow authentic partnerships and optimise our individual and collective GLAMMIR strengths.

In recent times, Ngā Taonga has engaged in a number of collaborative projects which have directly informed our strategic aspirations for collection development. We will use findings from these initiatives to enhance the delivery of our strategic vision and to solidify our position as Aotearoa New Zealand's audiovisual archive of national significance.

ACTIVITY	INITIATIVE
Developing solid and trusting relationships/partnerships with iwi.	Tiakina Framework supporting our kaitiaki relationships. Rokirokitia: Māori community magnetic media digitisation kits and wānanga for at-risk taonga Māori. Application of Traditional Knowledge Labels (pilot). Preservation and digitisation of the Tangata Whenua Film series. Te Māngai Paho delivery.
The digitisation of at-risk audiovisual media before deadline 2025[4] makes them permanently lost.	Utaina: mass digitisation project for Crown at-risk magnetic media. Rokirokitia: Māori community magnetic media digitisation kits and wānanga for at-risk taonga Māori.
Working with depositors who have made an indelible mark on Aotearoa New Zealand's moving image history to address large backlogs, explore the potential for dispersed collection management and discovery, and grow the collection.	Dame Gaylene Preston Collection.
Exploring closer working relationships with the National Library New Zealand, Archives New Zealand, and Te Papa Tongarewa.	Te Ara Tahi. Nitrate Strategy by Tahu. National Audiovisual Strategy.

Our Collection Development Vision

Our vision is to be leaders in kaupapa-centred audiovisual archiving for the preservation of, and access to, Aotearoa New Zealand's audiovisual collection of national significance.

Our kaupapa-centred approach

Ngā Taonga embraces a kaupapa-centred approach to its collecting activities and places the kaupapa of kaitiakitanga and Te Tiriti o Waitangi/ The Treaty of Waitangi at the heart of what we do. Our kaupapa expresses our commitment to the principles of Te Tiriti o Waitangi and reflects Tangata Whenua and Tangata Tiriti perspectives, language, and aspirations. It guides the way we work with each other, with audiovisual taonga and with those connected with them.

Formal engagements with iwi and Māori are guided by the Taonga Māori Collection policy, Kaitiaki Policy, Iwi Engagement Strategy and the Kaitiaki Relationship Framework (Tiakina). Tiakina comprises a set of tools, guidelines, agreements, and policies that will help Ngā Taonga develop more meaningful relationships with iwi and Māori. It was created to build more collaboration and trust, and to allow Māori to exercise mana and control over how their taonga are made available.

Ngā Taonga recognises that the audiovisual needs and aspirations of iwi and Māori and other communities of origin may take a variety of forms. While based on ao Māori concepts, Ngā Taonga values can equally be applied to the way we engage with all communities of origin around their ownership of archival records in our care. We are committed to exploring how collaboration and culturally responsive approaches to collections care can drive audiovisual archiving practice in mana-enhancing, tikanga-cognisant and innovative ways for all of our collections and those who have a connection with them.

The Pātaka Taonga Framework

He Pātaka Tūturu is a metaphor for our purpose and role in collecting, caring for and sharing Aotearoa's audiovisual taonga with as many people as possible. The pātaka preserves (tūturu), protects (tuku iho), and provides (tūhono).

For Ngā Taonga the pātaka represents a storehouse of audiovisual records holding stories and taonga from the history of Aotearoa. Taonga stored in the pātaka are prioritised for preservation, valued, and respected for the ultimate purpose of making those treasures accessible to benefit all New Zealanders.

Our guiding principles:

Tūturu – Strong long-term sustainability: To ensure that the taonga in the collections are safe and retrievable for all New Zealanders, now and in the future, we will prioritise work that builds and supports robust world-class archival practices.

Tuku Iho – Caring for treasures handed down: We take very seriously our role as stewards of the collections, on behalf of those that have given them into our care, and the intergenerational responsibility we have to all New Zealanders.

Tūhono – Connecting New Zealanders with their audiovisual heritage: We will find astute ways to enable access and to share the collections so that we continue to contribute to enhancing New Zealanders' wellbeing, identity, social connections, education and skills.

Guiding Principles for our Work

The following six principles uphold our Collection Development Vision, the Pātaka Taonga Framework and our overarching strategic goals and Outcomes Framework. These principles will remain front of mind as we make collection development decisions.

Honouring mātauranga Māori

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An audiovisual collection for Aotearoa New Zealand

Ngā Taonga proactively acknowledges the Treaty rights and spiritual guardianship (Mana Tūturu) of kaitiaki alongside the legally recognised rights of copyright holders and owners. We recognise and deeply embrace that there is more than one worldview. Taking a kaupapa-centred approach to our collecting activities means honouring the living relationship between people and taonga.

Our purpose, priorities and ways of working are strongly aligned to the vision for social cohesion that all people, whānau and communities thrive, belong, and are respected in Aotearoa New Zealand. We are committed to developing a collection of national audiovisual significance that represents the full vibrancy, lived experience and depth of cultural diversity.

The audiovisual works added to our collections meet a variety of criteria, they:

- are of cultural, social, and historical significance to Aotearoa New Zealand;

- contain mātauranga Māori values and/or high-quality te reo Māori content;

- are about Aotearoa New Zealand or New Zealand film and sound history and how history is produced through audiovisual mediums, past and present; or

- are made by Māori or New Zealand artists, performers, and technicians, or produced in New Zealand by Māori or New Zealanders.

To be a genuinely national audiovisual archive, the Ngā Taonga collection will comprise the fullest extent of significant New Zealand audiovisual material. In some cases, this means collection items may contain historical testimony and uncomfortable colonial history that many today will find confronting – even offensive, hurtful, or racist in a way that would breach today's human rights laws or broadcasting standards. Retaining and facilitating access to these sensitive materials within the context of a more extensive contemporary collection is essential for people to understand our past, enable accountability in the present, and contribute to a more socially cohesive and equitably prosperous society in the future.

Ngā Taonga collections will be carefully and deliberately developed over time to analyse gaps within the collection and increase representation from under-represented communities, both past and present. This includes a focus on acquiring and retaining a significant corpus of mātauranga Māori material.

Evidence-based approach

As Aotearoa New Zealand's audiovisual archive, we are responsible for ensuring our collections are representative and for holding our nation's audiovisual heritage in safekeeping. In accordance with our professional responsibilities this means we understand that we cannot, nor should we, accept everything which is offered to the Archive, and that reappraisal and deaccessioning are part of collection management best practice to make the most of our available resources.

We care for analogue and digital at-risk formats which must be prioritised for conservation before degralesence prevents us from digitally preserving them. Determining what material to bring into the collection and how material in our collection should be prioritised for preservation are complicated and complex decisions to make. We have a responsibility to current and future generations to ensure we make the best decisions with the information and resources available to us. To do so, we will gather robust data on our collections and the audiovisual preservation needs of our communities, and develop clear and rigorous policies, frameworks, and processes that are in keeping with audiovisual archiving standards and culturally responsive archival practices. This will ensure an evidence-based approach to decision-making; and a consistent application of standards by all kaimahi.

We have already developed technical and content significance criteria to identify and prioritise at-risk magnetic material in the Television New Zealand (TVNZ) and Radio New Zealand (RNZ) collections, to support the Utaina project. These criteria are in keeping with archival ethics and international best practices. They will help shape the Archive's approach to prioritising future preservation work focused on collections not currently in line for preservation. Similarly, we will develop a clear framework for assessing our non-Crown collection of national significance and focus areas for material to be added to the collection and to ensure a balanced representation of all New Zealanders, their memories, identity, and cultural diversity. Within this context, we are already aware that we must work to increase the scope, volume, and quality of taonga Māori in our collections.

Twin objectives – preserved and accessible

The Archive's constitution lays out the objective of encouraging and providing public access to sound and vision heritage. Moreover, Te Maihi Karauna[5] places responsibilities on heritage agencies who hold te reo Māori collections to make them more accessible through preservation and by developing accurate metadata so that the taonga are discoverable.

Ngā Taonga values the joint imperatives of preservation and access equally. Preservation is necessary to ensure permanent accessibility to taonga in the collection, yet preservation alone has little point without the dual objective of making that taonga accessible. In a collection development context, Ngā Taonga aspires to collect material that it can preserve and provide access to now or in the future; and appreciates that preservation using the best source principle is an active and ongoing process involving the continuous management and maintenance of our collection.

Recognising our intergenerational responsibilities to past, current, and future generations, we do not compromise the long-term survival of the collections to meet short-term needs. Instead, we invest in storage and preservation practices that uphold archival ethics, standards, and data sovereignty principles to enable current and future generations to access these taonga.

When developing our preservation frameworks, we bring our understanding of te ao Māori. We are mindful of the need to share the taonga we care for, acknowledging the importance of tikanga and the role of rights holders and kaitiaki in this process. Access to collection items may be subject to restrictions agreed with the depositor, creator, copyright, and kaitiaki rights holders.

As Aotearoa New Zealand's audiovisual archive Ngā Taonga is placed squarely in the middle of the copyright ecosystem between owners, makers, and users. We are committed to supporting changes to the existing copyright laws to balance the needs of property[6], copyright and kaitiaki rights holders, and freely share our experiences and expertise to advocate for copyright law reform which supports our mission to preserve and make accessible audiovisual materials of national, cultural, and historical significance.[7]

Sharing our expertise (sector advocacy)

Ngā Taonga has an active role in the cultural heritage sector. We aspire to partner with iwi and Māori and work more closely with collegial institutions (including Museum of New Zealand Te Papa Tongarewa, Archives New Zealand Te Rua Mahara o te Kāwanatanga, National Library New Zealand Te Puna Mātauranga o Aotearoa, regional museums, archives, and libraries) to ensure that collecting areas are well covered. Adhering to our constitution[8], respective institutional cultural heritage ethics codes[9], and legislative responsibilities[10] , we maximise our strengths, honour data sovereignty principles and recommend other repositories to potential depositors where appropriate.

We are taking a national lead on developing a sector-wide audiovisual strategy and investing in the infrastructure required to preserve legacy and born-digital audiovisual material. Leveraging the resources and expertise of other organisations to further the Archive's purpose of making our audiovisual heritage widely accessible, we will also investigate partnerships with trusted technical organisations who can deliver preservation services at significantly higher volumes than we can deliver in-house.

In actively building our collections, we engage with the film, television, radio, and online industries and other organisations and individuals who produce, distribute, broadcast, or collect audiovisual and related materials in New Zealand. We are acknowledged for our expertise in audiovisual archiving and are entrusted with caring for Crown-funded collections: Te Māngai Paho, Television New Zealand and Radio New Zealand. In addition, we are recognised for our genuine commitment to a kaupapa-centred approach to our work and authentic Treaty partnerships.

In all these endeavours, we commit to sharing our knowledge and expertise with our sector colleagues and supporting the development of closer working relationships between institutions and communities.

An eye to the future

A significant increase in digital capacity and capability is key to delivering on the Archive's long-term capability. Existing and future formats will need to be supported, from the highest industry standards to emerging ones, all of which need sustainable migration pathways/ frameworks, equipment, network, and storage solutions.

Looking ahead, a much broader range of audience types and demands than those addressed previously will drive collection development. We must address a younger, digitally savvy demographic, and consider digital equity, language revitalisation, iwi and hapū cultural and economic development imperatives, regional variances, the school / kura kaupapa curriculum, creative innovators, and media sector drivers. These demands, coupled with the proliferation of vast volumes of public/broadcast, private/industrial/unpublished audiovisual media, mean we need to be targeted in what we collect.

Working closely with the sector, national and international collecting networks, each offer will be considered in a holistic context, with a te ao Māori lens and with future generations in mind to ensure that the quality and content of the collections support our strategic goals. Materials that do not meet our selection and acquisition criteria will not be selected for acquisition (non-selection) or may be de-selected.

We recognise the need to expand on our existing mātauranga Māori, digital handling and preservation skills across all archivists working with our collections and are committed to developing audiovisual collection specialists with mātauranga Māori and digital/ICT skills. Digital capability uplift is not something that can happen immediately. Instead, it will be through a planned skill development pathway with training, coaching, and mentoring programmes developed for our kaimahi, along with developing the requisite technological infrastructure and standards.

Making the most of available technologies to automate what we can, we will also leverage the resources and expertise of other organisations to further the Archive's purpose of making our audiovisual heritage widely accessible. This includes investigating partnerships with trusted technical organisations that can deliver preservation services at significantly higher volumes than we are currently able to provide in-house.

Our future is based on a collaborative work environment, partnering with iwi and Māori, our sector colleagues, and communities of origin to deliver projects, create strategies and standards, and share our specialist expertise.

Strategic Focus

Six Collection Development Strategic Goals have been developed to focus our operational activities on delivery of our overarching strategic priorities and Outcomes Framework, as shown below:
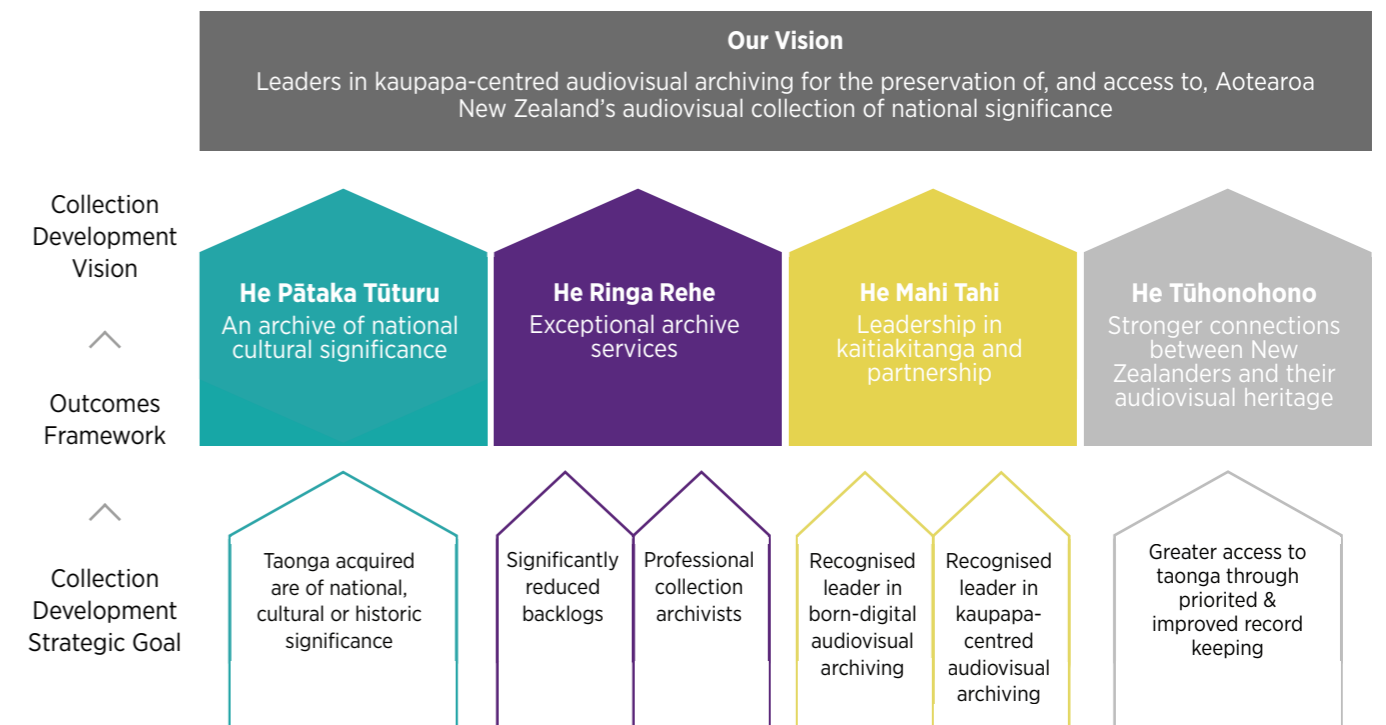
The collection development strategic goals speak to immediate collection development needs and set the direction for future collection development activities at Ngā Taonga.

Motutawa facility, Ngā Taonga Sound & Vision

What our journey looks like

The following tables highlight the challenges the Archive currently faces in successfully realising our strategic goals and include a Red / Amber / Green status to indicate the quantum between where we are now and where we want to be.

🟢 ⟩ Working well but requires significant investment

🟠 ⟩ growing maturity in this area but requires further work

🔴 ⟩ requires significant work

Strategic Goal	Current Maturity
Taonga acquired are of national, cultural, or historic significance	🟠
Significantly reduced backlogs	🔴
Professional collection archivists	🟠
Recognised leader in born-digital audiovisual archiving	🔴
Recognised leader in -centred audiovisual archiving	🟢
Greater access to taonga through prioritised preservation & improved record-keeping	🔴

Taonga acquired are of national, cultural, or historic significance

Our current challenges

Our Selection and Acquisition Policy is out of step with our collection development vision and the social, technological, economic, environmental, political, and legislative environment we operate within.

We lack the specialised asset management systems, automation tools, and storage required to support the acquisition of increasing volumes of born-digital materials.

We have implemented a collecting hiatus on non-contracted materials so that we can address our backlog and preserve at-risk materials before they are permanently lost to degralesence.

We care for items that do not meet our vision for our collections and need to embark on large-scale proactive deselection projects so that we can focus our resources on audiovisual materials of national significance.

We do not have a complete understanding of what we hold in our collection, because we need to gather more data on our backlogs; and digitally preserve analogue materials before their actual contents are known. This means we cannot identify significant gaps in our collection to inform future acquisitions.

We need to develop a shared stewardship or distributed collection policy to inform our approach to collaborative collecting, new acquisitions, or deselection so that we can work effectively with our sector partners to ensure the nation's memory is well covered.

What success looks like

Our Selection and Acquisition Policy, significance and technical selection criteria support the acquisition of best source audiovisual materials of national, cultural, and historic significance.

We have grown our Taonga Māori collection in partnership with iwi, Te Māngai Pāho, Iwi Radio, Whakaata Māori and Māori content managers, to ensure they contain high-value mātauranga and te reo Māori.

Our collections are representative of our nation's collective history, reflecting the diversity of Aotearoa New Zealand and New Zealanders.

We work closely with collegial institutions (Te Papa, Archives New Zealand, National Library New Zealand, regional museums, archives, libraries) iwi, hapū, and communities of origin to optimise our specialist audiovisual archiving expertise, ensure our collecting areas are well covered, and minimise areas of duplication.

We have the requisite physical and digital infrastructure to care for preservation masters and handle big data[11].

Our collections data is robust and supports us when considering new acquisition offers. We understand where we have gaps in the collection and are actively collecting materials we have identified as a priority to add to the collection, as part of a sustainable and long-term approach to acquisitions.

Our professional integrity means we will not accept major collections that do not come with funding to support our activities to care for them.

Significantly reduced backlogs

Our current challenges

We have a large backlog of at-risk analogue, digitally preserved and born-digital materials and need to define preservation prioritisation criteria to ensure we are making the most of our limited resources and preserving those materials which meet our criteria for being of national significance.

We lack the requisite infrastructure (physical and digital), people and resources to process all the materials in our backlogs.

We do not have the prioritisation frameworks, policies, and codified standards that we need to inform backlog decision making.

Due to limited resources and current access demands we take a reactive rather than proactive approach to addressing our backlogs, which results in partially processed collections.

We have yet to scale up our processes to make the most of available technologies, automation tools and collection processing approaches and define our minimum collection processing requirements.

We care for a large volume of items that do not meet our vision for our collections and need to embark on large-scale proactive deselection and deaccessioning projects so that we can focus our resources on audiovisual materials of national significance.

We do not have a holistic view of our collection, despite investing in multiple collection surveys, meaning we are not able to take advantage of an enterprise approach to providing the best physical and intellectual care for our collection.

What success looks like

Our preservation priorities are clearly defined and ensure we proactively preserve at-risk material which meets our prioritisation criteria.

We have defined our minimum collection processing requirements and are making the most of available technologies, automation tools and collection processing approaches to process our collections at scale.

We provide end-to-end audiovisual archiving services from deposit through preservation to access, optimising on our internal expertise and/or leveraging relationships with trusted technical providers for mass digitisation services where appropriate.

We undertake technical selection and reserve our resources for best source preservation masters.

We are actively working within a distributed /shared stewardship collection model, with our sector partners and communities.

We reserve our resources for our subject specialisms just as we honour the rights of others to care for collections with which they have a special connection or are better suited to their area of expertise.

We are clear about what should and should not be in our collection and we are more consistent and stringent about applying our Selection and Acquisition Policy. This has not only helped us reduce the volume of material in backlogs, but also focused our efforts on where we need to address new acquisitions.

Our collections data is robust and supports us to understand what backlog material we should prioritise and where backlog items do not have a place in our collection.

Professional collection archivists

Our current challenges

There is no formal/codified professional pathway to become an audiovisual archivist in Aotearoa New Zealand, meaning we must develop and deliver inhouse training to lift our staff capability.

We do not have sufficient audiovisual archivists with the requisite skills to accommodate the unique challenges increasing volumes of born-digital material presents.

Our audiovisual archivists need further training in the handling of analogue formats to be able to conserve and digitally preserve collection items.

Our audiovisual archivists need to have the skills to maintain obsolete technologies, as we require these technologies to preserve at-risk materials.

We require ongoing investment to build our mātauranga Māori capacity and capability.

We need to strengthen relationships with our audiovisual archiving peers, to make the most of each other's expertise and collectively address the many and various challenges facing our field.

What success looks like

We have multi-disciplinary development pathways, as we understand that the roles of archive staff within the wider audiovisual archival profession will continue to evolve in response to the born-digital environment.

We use internal micro-credential training programme to enable kaimahi to learn from Senior Subject Matter Experts, in the context of our standards-based and culturally responsive workflows.

Our skills and training development pathways and networks are well-resourced and cover both national and international contacts.

Our audiovisual archivists have specialist in-depth knowledge about the collections, analogue and digital audiovisual media handling skills, and strong mātauranga Māori, and digital/ICT capabilities.

Our audiovisual archivists are recognised and sought-after for their kaupapa-centred, born-digital and technical audiovisual archiving expertise.

We are supporting collective responsibility for preserving our nation's memory by sharing our expertise with our GLAMMIR and audiovisual archiving colleagues nationally and internationally.

We are supporting iwi Māori and other communities of origin to preserve their taonga, by sharing our expertise.

We are actively fostering the skills of the next generation of audiovisual archivists including iwi internships.

Recognised leader in born-digital audiovisual archiving

Our current challenges

We have a growing tension between the current high volumes of analogue work (which will decrease over time) and increasing digital preservation demands, which require different resources and skills to manage.

We do not have a born-digital policy or standards which consider the networks, infrastructure, documentation, information management and sustainability challenges facing born-digital audiovisual archiving.

Our digital infrastructure currently lacks specialised asset management systems, automation tools, and storage requirements to support the archiving of increasing volumes of born-digital material.

We require further investment in multidisciplinary pathways to ensure our audiovisual archivists have the requisite digital/ICT skills to address the unique challenges audiovisual archiving presents.

We need to develop a shared stewardship or distributed collection policy to inform our approach to collaborative born-digital collecting so that we can work effectively with our sector partners to ensure the nation's memory is well covered.

What success looks like

We have a born-digital policy and standards in place which consider the networks, infrastructure, information management and sustainability challenges facing born-digital audiovisual archiving.

Our digital infrastructure, technology, automation tools, storage, and skillsets all support us with the archiving of big data, and managing with multiple born-digital formats, from the highest industry standards to those that are emerging.

We work collaboratively with audiovisual born-digital content creators and our GLAMMIR sector colleagues to support a born-digital distributed collection model.

Our born-digital audiovisual archiving expertise is widely recognised, both within the Aotearoa New Zealand GLAMMIR sector and amongst our international peers and promoted by people outside of our organisation.

We have standards in place that allow interchange between collections and maintain the record of origin or metadata records as content is distributed online.

We actively update our codified standards, so they remain aligned with the latest international developments.

Recognised leader in kaupapa-centred audiovisual archiving

Our current challenges

We have a strong commitment to kaupapa-centred audiovisual archiving and want to develop our practice through community collaboration.

Despite our commitment to kaupapa-centred practice, we require additional resources to partner with iwi and communities of origin to share our audiovisual archiving expertise and help them realise their audiovisual archiving aspirations.

We honour data sovereignty principles but do not have the requisite digital infrastructure, and information systems to support a shared stewardship and dispersed collection model.

We require ongoing investment to build our mātauranga Māori capacity and capability.

What success looks like

We uphold the living relationship between people and taonga, past, present, and future and are actively partnering with iwi Māori and communities of origin to define how their taonga should be cared for and managed.

We are partnering with iwi and Māori, including iwi internships, to support the audiovisual archiving needs of iwi Māori now and in the future.

We have strong and trusting relationships with iwi, hapū, whānau and communities of origin, and this relationship extends to their trusting us to care for audiovisual collections they would not deposit elsewhere.

We remain committed to upholding data sovereignty principles and have put in place a digital infrastructure and the capabilities needed to support a digital pātaka so that taonga can be accessed at home and on marae.

We have the infrastructure we need to care for preservation masters and big data and support the digital return and/or repatriation of materials to iwi and communities of origin.

We are internationally recognised for our kaupapa-centred approach to audiovisual archiving and share our expertise with others.

Our leadership role in working in partnership with iwi, hapū, whānau and communities of origin is recognised within Aotearoa New Zealand, and other organisations (both within and outside of the GLAMMIR sector) seek our advice and support in understanding how they can learn from our practice.

Greater access to taonga through prioritised preservation & improved record-keeping

Our current challenges

Our current collection management systems (CMS) and customer relationship management (CRM) capabilities do not deliver the functionality Ngā Taonga requires, which is limiting the ability of our kaimahi to meet the access expectations of our stakeholders and automate processes to address our analogue and digital backlogs.

We have developed technical criteria and content significance criteria to identify and prioritise at-risk magnetic material in the Television New Zealand (TVNZ) and Radio New Zealand (RNZ) collections, to support the Utaina project. However, this work has not been extended to guide our prioritisation approach for the rest of our collection of national significance.

Our existing digital infrastructure does not provide the capability we need to support our shared stewardship / distributed collection aspirations.

We have not updated preservation policies and standards, which we need to support our prioritised preservation approach.

We need to consolidate existing collection survey data and identify knowledge gaps to inform prioritised backlog projects and storage decision-making.

Our current processes do not optimise automation solutions to cataloguing in both English and te reo Māori.

What success looks like

We are partnering with iwi and working collaboratively with our GLAMMIR sector colleagues within a shared stewardship/ distributed collections model, and our digital infrastructure (specifically a consolidated CMS) supports these capabilities.

We have taken a user-centric, intuitive approach to designing how our users navigate the different data and diverse range of media types we hold.

Online research and discovery of our collection is easy for our users, as we have embraced automation tools and worked to ensure our descriptive metadata is standardised, clean, consistent, and trustworthy.

The data we hold on our collections is robust and supports us with evidence-gathering for decision making and supports future reporting, planning and budget bids.

We are using a consistent and transparent approach to prioritise our preservation activities. We also understand there is no 'one size fits all' approach to preservation, so we are using a mix of preservation strategies, based on the risk of obsolescence of the deposited collection item.

We are aligning ourselves with international practices when prioritising at-risk formats for digital preservation and designing migration pathways.

We use a file migration strategy for born-digital video files with minimal risk of obsolescence so that we can archive born-digital video deposits as quickly as possible and speed up the process of making them accessible - moving the point of collection much closer (physically and temporally) to the point of creation.

Our vault management programme is based on best practices and supports us in making sure our collections are stored in best-practice tikanga cognisant conditions, and that the safe retrieval of collection items can be managed efficiently.
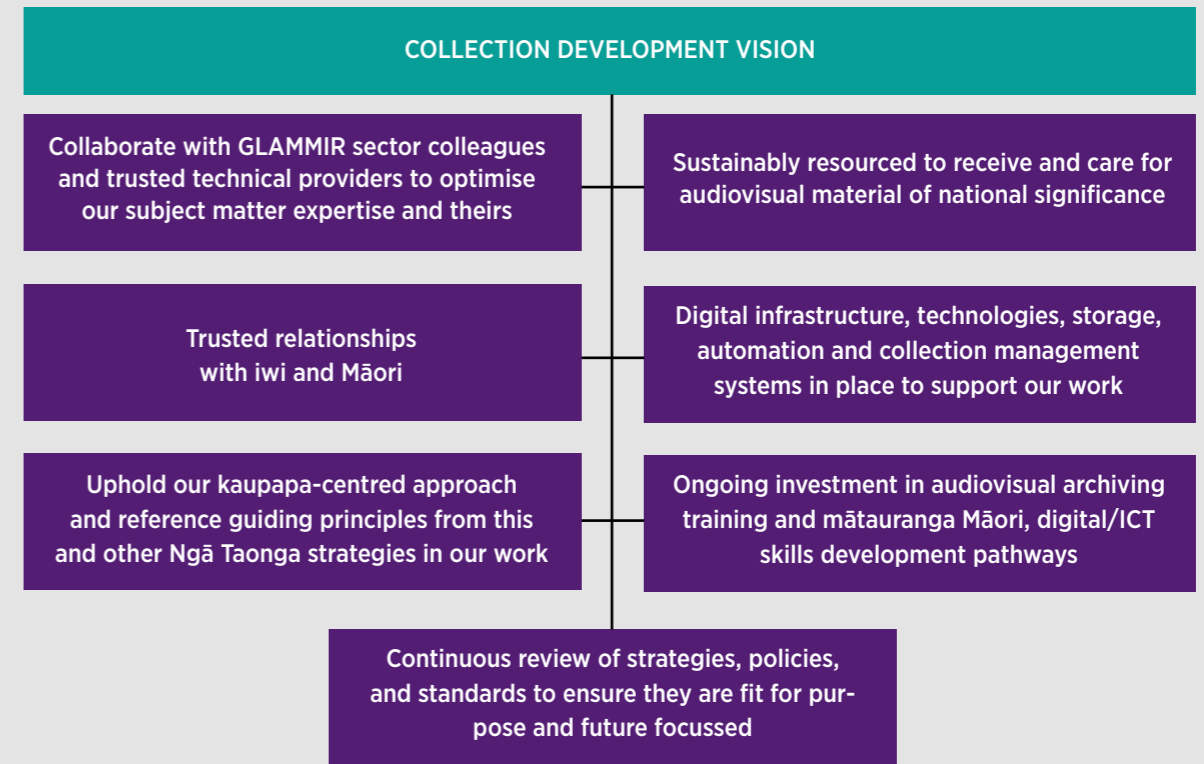
Strategic enablers

Delivery of this Collection Development Strategy is dependent on the following strategic enablers:

COLLECTION DEVELOPMENT VISION

Collaborate with GLAMMIR sector colleagues and trusted technical providers to optimise our subject matter expertise and theirs	Sustainably resourced to receive and care for audiovisual material of national significance
Trusted relationships with iwi and Māori	Digital infrastructure, technologies, storage, automation and collection management systems in place to support our work
Uphold our kaupapa-centred approach and reference guiding principles from this and other Ngā Taonga strategies in our work	Ongoing investment in audiovisual archiving training and mātauranga Māori, digital/ICT skills development pathways

Continuous review of strategies, policies, and standards to ensure they are fit for purpose and future focussed

How we inform and support other strategies within the Archive

The Collection Development Strategy is critical to our work as an archive and has impact across all areas of the organisation. It articulates our approach and aspirations for the development of our collections. As our portfolio of strategic documents come up for renewal, we anticipate that the Collection Development Strategy will act as a guide for where the Archive is heading and influence the focus of all our strategy documents.

Mātauranga Māori Strategy

Outlines the priorities of adhering to our kaupapa-centred foundations.
Informs the development of our preservation priorities, to support whānau, hapū and iwi to access their taonga.

> Describes how we will develop and manage our collections, in a way that honours our commitment to Te Tiriti and Mātauranga Māori.

Data & Digital Strategy

Focusing on the development of metadata and data standards to ensure the sustainability of the collection; align standards with partner agencies and allow interchange between collections.

> Born-digital material and emerging formats will influence how we manage and care for data; and our priorities for the data we collect.
> Codifying and standardising policies and procedures around the management of collection data, to create greater visibility of the content we care for.

Information & Records Management Strategy

Compliance with relevant legislation (in particular, Public Records Act) will shape how we ensure our preservation and access priorities are aligned.

> Legislative compliance (such as Public Records Act) places more emphasis on ensuring we can preserve collection material and make it accessible.

Audience Engagement Strategy

Defines who our priority outreach audiences are and how we intend to interact with them.

> Articulates a need to focus our preservation activities to facilitate the supply of material to our priority audiences.

Property Strategy

Defines the physical property requirements of Ngā Taonga, the nature and standard of that property, and the ownership model most appropriate to each type of function.

> Outlines the focus for new material entering the collections and assessment of what material should no longer remain in the collection. As we increase the volume of digital content we hold, the technical infrastructure required to store and move our digital material also requires a physical location to house equipment. These both have implications for the physical property requirements of Ngā Taonga.

Workforce Capability Strategy

Outlines key areas where Ngā Taonga can invest in people, attract and retain talent and grow capability.

> Articulates the areas where Ngā Taonga archival practice will focus over the upcoming years, which will change the skill set required from archival kaimahi. New collection content increasingly in digital format, putting a focus on upskilling kaimahi in digital capabilities

Where to next?

Putting this Strategy into practice activates a continuous improvement goal linked to the core of what it means to be the audiovisual archive for Aotearoa. We recognise that this vision will only succeed if we clearly document how we intend to reach our goals, and how the Strategy will be delivered and sustained over coming years. Furthermore, as a living document, the Strategy must be updated and reviewed at regular intervals, to ensure our thinking continually responds to how we want to position ourselves in a rapidly changing environment.

Further to the formal adoption of this Strategy, an implementation roadmap will be developed to identify the activities and projects required to put this Strategy into practice. We recognise that in the current environment we do not have the resource to complete this work as quickly as we might like, so the roadmap will identify how our implementation approach will be phased over a number of years.

Progress against the implementation activities will be monitored through our internal reporting and will be incorporated into our external reporting commitments through both our performance reporting to our monitoring agency, the Ministry for Culture and Heritage, Manatū Taonga, as well as through our Statement of Service Performance.

Glossary

These terms have been collated from a number of source documents listed below and the definitions will require adaption over time to suit the Ngā Taonga context and situation. References from the following sources are linked to each definition:

- Collection Council of Australia Ltd, "Significance 2.0: A Guide to Assessing the Significance of Collections", 2009 - link

- National Film and Sound Archive of Australia (NFSA), "Collection Development Strategy (Glossary of Terms)", 2016 - link

- United Nations Educational, Scientific and Cultural Organization (UNESCO), "Audiovisual Archiving: Philosophy and Principles", Third Edition, 2016 - link

- International Association of Sound and Audiovisual Archives (IASA), "IASA Cataloguing Rules Appendix D Glossary", 1999 - link

- Ngā Taonga Sound and Vision, "Taonga Māori Collection Policy", 2019 - link

- Smithsonian Center for Folklife and Cultural Heritage, "Shared Stewardship of Collections", 2019 - link

- Ngā Taonga Sound and Vision, "2022/23 Te Mahere Pakihi Business Plan", 2022 - link

- Ngā Taonga Sound and Vision, "End-to-end Business Process: Terminology", 2022 - link

- Ngā Taonga Sound and Vision, "Tiakina Kaitiaki Relationship Framework", 2020 - link

Motutawa facility, Ngā Taonga Sound & Vision

Terms	Definition
Access	Any form of use of an archive's collection, services, or knowledge, including playback in real time of sound and moving image holdings, and reference to related sources of information and the subject areas they represent. Ref [1]
Acquisition	The process of formally accepting taonga, item or collection into the Ngā Taonga collection, based on a negotiated agreement with a donor, depositor, or another supplier. Ref [2] adapted to Ngā Taonga
Audiovisual	This term – 'directed at the faculties of seeing and hearing' – has gained increasing use as a convenient single word covering both moving images and recorded sounds of all kinds. It is the term adopted by UNESCO to draw together the separately originated fields of film, television and sound archiving which have found increasing commonality through technological change. Ref [3]
Audiovisual archive	An organisation or department of an organisation which has a statutory or other mandate for providing managed access to a collection of audiovisual records and the audiovisual heritage by collecting, preserving, and promoting. Ref [3]
Audiovisual archiving	A field that embraces all aspects of the guardianship and retrieval of audiovisual documents, the administration of the places in which they are contained, and of the organizations responsible for carrying out these functions. It has gained its own particular nuances as the field has developed, and as the terms preservation and access have taken on particular meanings within it. Ref [3]
Born-digital	Originating in a computer environment. This is distinguished from digitisation, which is a digital copy of an analogue item whereas born-digital items are digital at the point of their original creation. For Ngā Taonga operational purposes, born-digital refers to anything arriving to the organisation in a digital format, regardless of the source material. Ref [8]
Carrier	The physical entity (discs, rolls of tape or film, cassettes, floppy discs, flash drives, hard drives etc) in or in which the audiovisual data or signal is fixed or recorded. (RTAV Draft Glossary, 19 July 1994) Ref [4]
Cataloguing	Creating a record according to specific principles of record construction used in each collecting domain. Cataloguing usually includes details of any numbers assigned to an item; the item name; provenance, appearance, maker, and details of manufacture; history and use; storage location; physical condition; and often some form of classification. Ref [1]

Terms	Definition
Collection	The holdings of a collecting body such as a library or archive which is developed, accessioned, catalogued, preserved, stored, and made accessible. Ref [4]
Collection policy	A publicly accessible document that guides the development and management of an institution or organisation's collection, specifying why, what, where, how and when it collects, and how and why items may be deaccessioned from the collection. The collection policy includes a range of clauses or policy statements that provide an ethical framework for making sound decisions about the development and use of the collection. Ref [1]
Community / Communities of Origin	Also sometimes referred to in cultural heritage literature as 'source community' or 'source communities.' The original communities/community members from whom material artefacts were acquired, as well as their descendants living today. These may comprise individuals who share a collective identity that may be grounded in their common origin or present location, language, religion, tradition, occupation, beliefs or interests, and a sense of shared responsibility for the stewardship of tangible and/or intangible cultural heritage. Ref [6]
Conservation	All the processes involved in looking after an item or collection to retain its cultural significance. Ref [1]
Cultural Diversity	Cultural identities, communities and groups who make up Aotearoa New Zealand society. The term includes ethnicity, gender, age, class, sexual orientation, religion, and people with sensory, physical, and mental disabilities. Ref [2] adapted to NZ
Deaccessioning	The process of de-registering an item from a collection for clearly stated reasons and disposing of it in accordance with approved policies and procedures spelt out in the collection policy or in a separate deaccessioning policy. Ref [1]
Deselection	The formal process of research and assessment resulting in a decision to remove a previously acquired item from the collection. Ref [2]
Digital preservation	A combination of policies, strategies, and actions to ensure access to content that is born-digital or converted to digital form regardless of the challenges of file corruption, media failure and technological change. The goal of digital preservation is the most accurate rendering possible of authenticated content over time. Ref [8]
Kaipupuri	As kaipupuri or stewards, Ngā Taonga is responsible for the physical care, protection and preservation of the Taonga Māori held within Ngā Taonga collections. Ref [9]
Kaitiaki	Kaitiaki are those whose lineage or calling creates an obligation to safeguard the taonga itself and the mātauranga that underlies it. Kaitiaki may be an individual, whanau, hapū, iwi or legal entity such as a rūnanga or trust board etc. (e.g., Ngāti Toa are kaitiaki of Ka Mate haka). Ref [5]

Terms	Definition
Mātauranga Māori	'Mātauranga' derives from 'mātau,' the verb 'to know.' 'Mātauranga' can be literally translated as 'knowing' or 'knowledge.' But 'mātauranga' encompasses not only what is known but also how it is known – that is, the way of perceiving and understanding the world, and the values or systems of thought that underpin those perceptions. Mātauranga Māori refers not only to Māori knowledge but also to the Māori way of knowing. Mātauranga Māori incorporates language, whakapapa, technology, systems of law and social control, systems of property and value exchange, forms of expression, distinctive tribal knowledge, and more. Ref [5]
Non-Selection	The process of research and assessment resulting in a decision not to proceed with acquisition of a work, item, or collection on offer. Ref [2]
Preservation	The totality of things necessary to ensure the permanent accessibility – forever – of an audiovisual document with the maximum integrity. It may include conservation and restoration of the carrier, reconstruction of a definitive version, copying and processing of the visual and/or sonic content, digitization to create surrogates for access or preservation, maintenance of the carriers within appropriate storage environments, recreation or emulation of obsolete technical processes, equipment and presentation environments, research and information gathering to support these activities. Ref [3]
Repatriation	The return of copies of audiovisual works to relevant organisations and communities. Ref [2]
Shared Stewardship	Refers to sharing authority, expertise, and responsibility for the respectful attribution, documentation, interpretation, display, care, storage, public access, and disposition of a collection item or belonging, including intellectual property rights generally associated with possession and ownership, in accordance with the advice of the source community. Ref [6]
Significance	The meaning and values of an item or collection, or what makes it important. Significance is the historic, aesthetic, scientific and social values that an item or collection has for past, present, and future generations. Ref [1]
Tahu	A cross-sector nitrate working group (Archives New Zealand, Ngā Taonga Sound & Vision, National Library of New Zealand, with representation from Te Papa Tongarewa) to review and provide advice on nitrate-related collection management.
Taonga Māori	Material that is a Taonga work that incorporates Mātauranga Māori and has living kaitiaki. Ref [5]
Te Ara Tahi	A sector-wide programme to develop a shared future vision and ways of working together across Ngā Taonga, National Library, and Archives New Zealand. Ref [7]
Traditional Knowledge (TK) labels	A tool for Indigenous communities to add existing local protocols for access and use to recorded cultural heritage. Ref [7]
Utaina	A tool for Indigenous communities to add existing local protocols for access and use to recorded cultural heritage. Ref [7]

End footnote

1 Mike Casey, "Why Media Preservation Can't Wait: The Gathering Storm", IASA Journal 44_TEXT.indd (iu.edu), 2015
National Film and Sound Archive of Australia (NFSA), "Deadline 2025 Collections at Risk" National Film and Sound Archive: Deadline 2025 (nfsa.gov.au), 2017.

2 GLAMMIR is an acronym used in Aotearoa New Zealand to refer to Galleries, Libraries, Archives, Museums, Marae, Iwi and Records.

3 Samuel Coad "Digitisation, Copyright and the Glam Sector: Constructing a Fit-For-Purpose Safe Harbour Regime", VUWLawRw 1; 50(1) Victoria University of Wellington Law Review 1, 2019.
Susan Corbett, "Archiving our Culture in a Digital Environment: Copyright Law and Digitisation Practices in Cultural Heritage Institutions", New Zealand Law Foundation Report, 2011.
Susan Corbett & Mark Boddington, "Copyright Law and the Digitisation of Cultural Heritage", Centre for Accounting, Governance and Taxation Research, Victoria University of Wellington, Working Paper No.77, 2011.
Emily Hudson & Andrew T. Kenyon, "Digital Access: The Impact of Copyright on Digitisation Practices in Australian Museums, Galleries, Libraries and Archives", Melbourne Law School Legal Studies Research Paper no.300, 2007.

4 National Film and Sound Archive of Australia (NFSA), "Deadline 2025 Collections at Risk" National Film and Sound Archive: Deadline 2025 (nfsa.gov.au), 2017.

5 Maihi Karauna, Te Puni Kōkiri, 2019.

6 Almost 100% of the collections Ngā Taonga cares for are not owned by Ngā Taonga, with approximately 60% owned by the Crown (the TVNZ collection is owned by Manatū Taonga Ministry for Culture and Heritage (MCH) and the Radio New Zealand (RNZ) Ngā Taonga Kōrero collection is owned by RNZ), with the remainder owned by private depositors.

7 Ngā Taonga Sound and Vision Submission: Review of the Copyright Act 1994 - Issues Paper (mbie.govt.nz), 2019
Ngā Taonga Sound and Vision Submission on the International Treaty Examination of the United Kingdom – New Zealand Free Trade Agreement, 2022.

8 Ngā Taonga Constitution

9 Archives and Records Association of New Zealand (ARANZ), Code of Ethics | ARANZ, 2006; International Association of Sound and Audiovisual Archives (IASA), Ethical Principles for Sound and Audiovisual Archives | International Association of Sound and Audiovisual Archives (iasa-web.org), 2011; International Council of Museums (ICOM), ICOM-code-En-web.pdf, 2017; International Federation of Film Archives (FIAF), FIAF_Code-of-Ethics_2009.pdf (fiafnet.org), 2009; Library and Information Association of New Zealand Aotearoa (LIANZA), Code-of-Professional-Conduct-08_19. pdf (lianza.org.nz), 2019; Museums Code of Ethics and Professional Practice Museums Aotearoa Code of Ethics | Museums Aotearoa Aotearoa, 2013; United Nations Educational, Scientific and Cultural Organization (UNESCO), Ethical Principles for Safeguarding Intangible Cultural Heritage 2003_Convention-Ethical_principles-EN.docx (live.com), 2003; UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions Texts | Diversity of Cultural Expressions (unesco.org), 2005.

10 Ko Aotearoa Tēnei, Waitangi Tribunal, 2011; Museum of New Zealand Te Papa Tongarewa Act 1992 No 19 (as at 01 December 2014); National Library of New Zealand (Te Puna Mātauranga o Aotearoa) Act 2003 No 19 (as at 28 October 2021); Public Records Act 2005.

11 Defined by oracle.com, as "data that contains greater variety, arriving in increasing volumes and with more velocity… big data is larger, more complex data sets, especially from new data sources."