

2019/20

Pūrongo ā-Tau
Annual Report



NGĀ TAONGA
SOUND & VISION



We save and cherish
the stories, creativity
and history of Aotearoa
New Zealand in sound
and moving images.





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MŌ NGĀ TAONGA ABOUT NGĀ TAONGA SOUND & VISION

Tērā anō ngā āwangawanga mō ngā tāngata me te taha pūtea i te ara waiwai kia kōkiri whakamua ai ā tātou rātonga. Kei ngā pūranga e puritia ana ā tātou kōrero, e toka ai ngā mea i pā ki a tātou, kō wai rā tātou, ko wai tātou ināianei. He whakarangatira tāna i tō tātou mana ā-iwi me tō tātou aro hoki ki ngā tikanga a iwi kē.

Archives matter because history matters. Archives hold our stories, give us evidence about what has happened, who we were and who we are. They enrich our sense of identity and our understanding of our cultures.

Ngā Taonga Sound & Vision is New Zealand's audiovisual archive. We save and cherish the stories, creativity and history of Aotearoa New Zealand in sound and moving images. With strong values of connection, creativity and conservation, our purpose is to collect, share and care for New Zealand's audiovisual taonga. Our kaupapa expresses our commitment to the principles of the Treaty of Waitangi and reflects Māori and Pākehā perspectives, language and aspirations. It guides the way we work with each other, with audiovisual taonga and with those connected with them.

**Archives matter
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Our Purpose

Our Mission

Our Vision

OUR PURPOSE

To hold our nation's audiovisual heritage in safekeeping and make it widely accessible

OUR MISSION

To nurture an organisation that is capable of responsible stewardship of its collections, and to assure its stakeholders that it has the means and expertise to sustain delivery of a full range of archival services

OUR VISION

To be a world-class archive and access provider valued by New Zealanders, now and in the future, as the trusted steward of their stories told in moving images and sound



WE ARE THE NEW ZEALAND ARCHIVE OF FILM, TELEVISION & SOUND

In 2019, we revised our Strategic Plan that will guide us through to 2024. The refresh was informed by work undertaken since 2016 and reflects a sharpening of focus to support the Archive's aspiration to be a sustainable, world-class, audiovisual archive. In it, we clarified our priorities and also took the opportunity to reaffirm our priorities and values.

Our Priorities

Ā tātou whakaarotau

- Building strong, sustainable foundations to ensure that we are a highly capable and professional, kaupapa-centred organisation.
- Protecting audiovisual taonga, ensuring valued collections are available for future generations through careful selection and expert care.
- Connecting and engaging with iwi in the spirit of partnership.
- Contributing effectively to New Zealanders sharing a distinct and inclusive identity that values our history and traditions.
- Enabling people and organisations to access, experience and engage with the collections.

Our guiding values are Conservation, Connection and Commitment

Conservation

As archivists within the recorded heritage sector, we share a strong sense of obligation to care for audiovisual taonga to the highest standard. This encompasses the preservation work we undertake, the physical storage conditions we provide and the concept of stewardship – an intergenerational responsibility.

Connection

We have a responsibility to connect people with each other and with their audiovisual taonga. Through collaboration, sharing stories, knowledge and expertise, and embracing feedback and criticism to become even better, we become a trusted and valued partner.

Commitment

We are strongly committed to building a highly capable and sustainable organisation which is valued for its contributions to enriching our nation's cultural identity, and for enabling meaningful engagement with the stories and heritage of Aotearoa.

MAJOR FUNDER ACKNOWLEDGEMENT

We would like to thank the following organisations for their support:



Full details on all of our 2019/20 funders and supporters can be found on [page 50](#).



TE TAKI A TE HEAMANA

I te tīmatanga o te tau nei 2019/20, i whakaotia e Ngā Taonga ngā mahi hūnuku i ngā kaimahi o Pōneke ki te kāinga hou ki Te Puna Mātauranga. I te paunga o te tau, ka mahi mātou i roto i ngā pāhekeheke o te Mate Karauna, otirā, i te Taumata Ōhiti Tuatahi, arā, he wā mahi i te kāinga me ētahi atu tūmomo mahi o waho i te tari.

I kitea te raungāwari me te manawaroa o ngā kaimahi o te Pūranga nei. Tēnei te Poari ka mihi atu ki a rātou me ō rātou pūmanawa kia tutuki ai ngā mahi i te ao tōhenehene, i te ao urutā nei, otirā, ki tōku nei whakaaro, i tēnei tau whakahirahira mō Ngā Taonga.

E harikoa ana te ngākau, ahakoa ngā āhuatanga korokē o te wā, kua whakaahu whakamua e te Tumu Whakarae Hou, e Honiana Love, ngā mahi i timaratia ai e te Tumu Whakarae o mua, arā, e Rebecca Elvy, hei whakatikatika i ngā take kia tū tonu ai a Ngā Taonga i ngā tau kei te heke mai. Ahakoa i eke tūturu a Honiana ki tōna tūranga i te Noema, i manaakitia e ia taua tūranga mai i te marama o Ākuhata. Kua whakatūria e tana tīma ngā poupuo kia taea ai te kī ā tōna wā, kei whea mai ngā ratonga a Ngā Taonga.

I wharikitia ngā whakaaro a te Poari (he mea kōrerotia i te Rīpoata ā-Tau nō tērā tau) i te Mahere Rautaki e anga atu ana ki 2024.

He mea whakahou te mahere nei, ā, nā te Poari i whakamana i te marama o Oketopa. Ko te tikanga o tēnei whakahounga, hei whakaarotahi ake i a mātou me ā mātou mahi kia tutuki ai ngā wawata o te wā, arā kia toitū, kia kino kē hoki tēnei Pūranga.

Me te aha, i tautokotia hoki e te Poari te Mahere Whakamatihiko hou me ōna whakaeaea. Kei roto i a ia te pou tarāwaho, otirā ngā tikanga ārahi i a Ngā Taonga me tana whakamahi i ngā hangarau hei aha, hei whakatutuki i te matawhānuhi kei te Rautaki Mahere hou. Mā te Ara Whakamatihiko tēnei kaupapa e ārahi, arā he kaupapa mō ngā tau maha. Tēnā pea, mō Ngā Taonga nei, kāore he kaupapa i tua atu i tēnei pēnei te whakaeaea.

Tērā anō ngā āwangawanga mō ngā tāngata me te taha pūtea i te ara waiwai kia kōkiri whakamua ai ā tātou rātonga. Kua āta wānangahia e te Poari te ara whakamauru i aua tūraru.

Me mātua tautoko mai te Karauna. Engari kei ngā tari katoa o te ao manaaki taonga (e whia kē he hoamahi nō mātou) te āwangawanga mō te iti o tā rātou tahua

pūtea. Nā reira, me mātua ū mātou ki tā mātou ake tahua pūtea, me whakarite hoki ngā whāinga e taea ai te whakatutuki.

Waihoki, ko ngā whakatau i kōrerotia ai i te Tahua Pūtea a te Kāwanatanga 20/21, otirā hoki, ko ngā kōrero whakatau a Minita Robertson rāua ko Minita Martin i ngā wiki whai muri, katoa katoa, he mea whakapūmau i a mātou i roto i ngā whiriwhiringa e pā ana ki te ao taonga mō āpōpō. Ka mihi atu ki tēnei āhuatanga. Ka mihi atu hoki ki ngā atā kawataua kua whārikitia ki mua i a mātou, arā, kia tiakina ngā taonga e tūraru ana, kia whakamatihikongia, ā, kia tokomaha ake ngā tāngata, ahakoa kei whea rātou i Aotearoa e noho ana, ahakoa te kaupapa, kia taea e rātou te mātakitaki mai, te whakarongo hoki ki ngā taonga. Kua kaha ake te hiahia kia tutuki ai ngā whāinga, i te mea, arā ngā taumahatanga ā-pūtea, ā-pāpori hoki kei ngā pito o te ao toi me ngā hapori hoki e kimi ora ana i ngā raruraru o te mate urutā, arā ngā mate kua pā mai ki te motu, ki te ao whānuhi hoki.

Kei roto i ōu mātou ringaringa ngā kaupapa āwhina hei whakamāmā i aua taumahatanga, hei rongoa ki aua mate e aupēhi nei i te waiora me te kotahitanga o te iwi.

Nā te nohotahi a Ngā Taonga me te Puna Mātauranga i karo ai mātou i ētahi whiriwhiringa uaua e pā ana ki tētahi kāinga hou e noho haumarua ai te nuinga ā mātou kaimahi; e kore e mimiti ngā mahi ki a rātou nā rātou i whakawātea te kāinga nei, i whakatau hoki i a mātou. Ko te National Librarian, āra ko Bill McNaught tēnā, ka nui te mihi ki a ia. Ahakoa kāore anō kia tutuki i tēnei wā, e whakapono ana te Poari, mā te tino mahi tahi i ngā hoa whare pūranga e whaihua ai mātou katoa e mahi ana, e kimi hoki ana i te ao pupuri taonga i Aotearoa nei.

Hei kupu whakamutunga, tēnei ka mihi atu ki ngā mema katoa o te Poari i ā rātou tino tautoko i ngā mahi kāwanatanga me ērā atu āhuatanga katoa kia tū pūmau ai te pūranga nei i ngā tau kei te heke mai.

Te Tiamana, Te Poari Kaitaki



Simon Murdoch
Chair, Board of Trustees





CHAIR'S FOREWORD

Ngā Taonga began the 2019/20 year finalising the challenging work of relocating our Wellington-based staff to new headquarters in the National Library building. It ended the year under COVID-19 Level 1, and a period of work-from-home and other remote or virtual options. The Archive's staff proved both versatile and resilient, and the Board appreciates the professionalism with which they met these disruptions and also the progress they made during what I consider a significant year for the Archive.

Under these unusual circumstances, it is gratifying that the work begun by former Chief Executive, Rebecca Elvy, to address fundamental issues of future sustainability has progressed extremely well under the leadership of our new Chief Executive, Honiana Love. Honiana was appointed to the position in November after acting in the position since August, and she and her team have put in place the foundations for a new way of delivering world-class archival services.

The Board's thinking about our future archival service model, signalled in last year's Annual Report, resulted in a refreshed Strategic Plan to 2024. This refresh, approved by the Board in October, was designed to sharpen our focus so that we were clearly concentrating our efforts on the work that would fulfill our aspiration to be sustainable and world-class. Following on from that, the Board endorsed an ambitious new Digital Strategy which provides a framework and guiding principles for the way Ngā Taonga explores, reviews and adopts technology to deliver the strategic vision outlined in the new Strategic Plan. The mechanism for delivery of this strategy is guided by a Digital Transformation Programme, a multi-year programme which is perhaps the most ambitious the Archive has undertaken.

The critical path from our current to our future service model has both human and financial risks, and the Board has carefully considered how best to mitigate them. Support from the Crown is essential and, in the current fiscal situation with added pressure on all culture and heritage sector entities, many of whom are our longstanding and valued partners, we must expect to live within our means and set realistic goals.

Equally, the decisions announced in Budget 20/21 and subsequently by Ministers Robertson and Martin provide us with further, and welcome assurance of place in future plans for the recorded heritage sector, and a clear sense of expectations in terms of our performance in protecting at-risk collections, digitising them, and enabling a widening cross-section of New Zealand communities to access them for both private and public use. The inherent importance of meeting these goals now has added urgency because of the economic and social pressures upon all parts of the creative sector and communities trying to recover from the global and national consequences of COVID-19. There are many ways we can contribute to meeting these challenges to wellbeing and social cohesion.

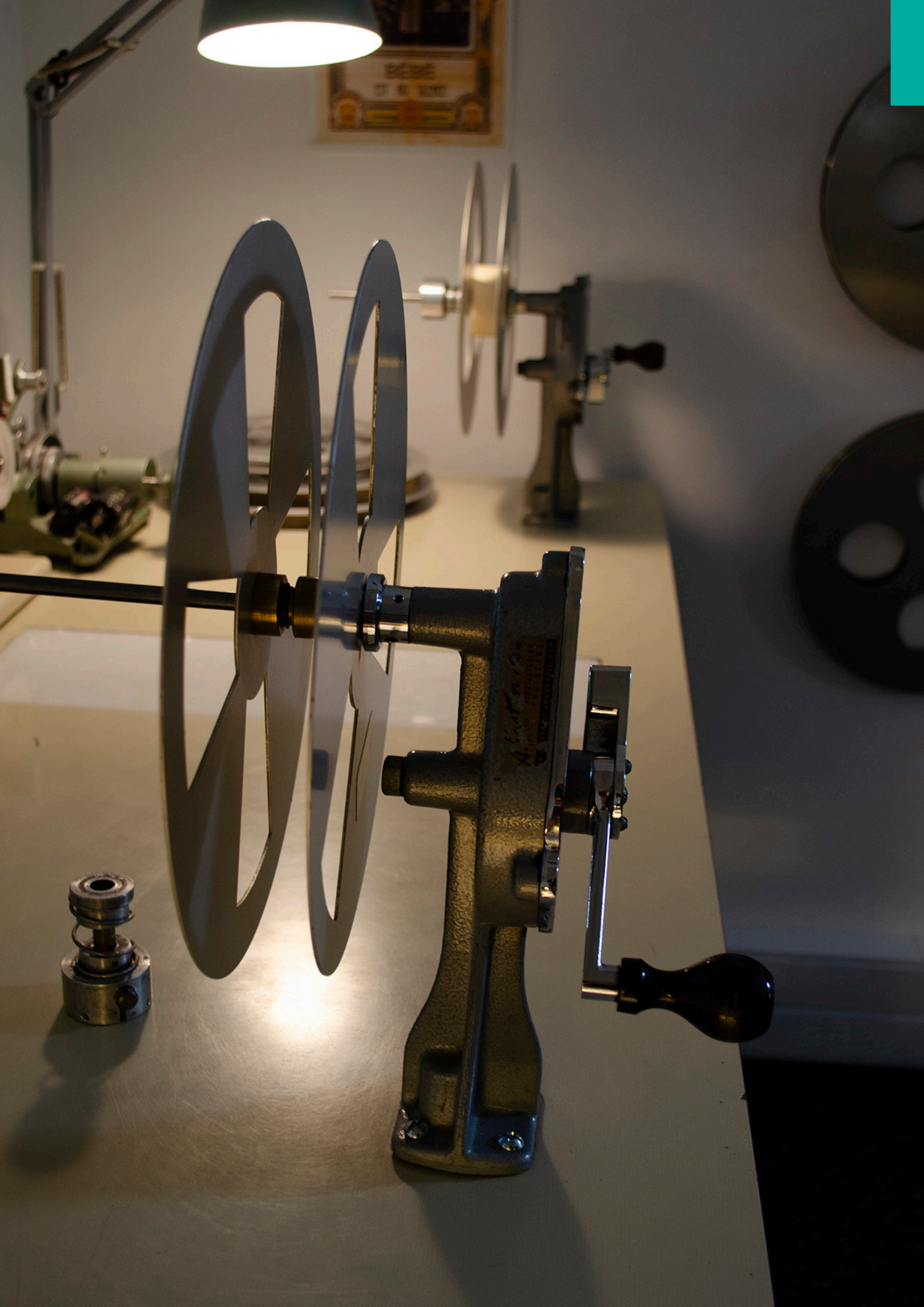
The co-location of Ngā Taonga with the National Library relieved our organisation of some very difficult choices in terms of the safe housing of the majority of our staff; we remain most grateful to those who made the accommodation available and then made us welcome, especially the National Librarian, Bill McNaught. The Board believes that deeper collaborations with our archival partners, more an aspiration than a reality until now, will provide significant benefits to all working in, and interested in, a strong recorded heritage sector in New Zealand.

Finally, I would like to thank all Board members for their contributions to governance and for the manifold other ways in which they have shown their commitment to steering the Archive towards a more sustainable future.



Simon Murdoch
Chair, Board of Trustees





TE KARERE A TE TUMU WHAKARAE

Ko te tau kua taha ake nei, he mea hiamō, he mea nui te mahi, he mea nui ngā panonitanga. Ko te nuinga o aua panonitanga hui mai ko te kāinga hou i te Puna Mātauranga mō ngā kaimahi kei Pōneke, he mea whakapai ake mā mātou, ka tika. Engari ko te mea nui ki a mātou, pērā i ngā rōpū katoa i Aotearoa, otirā, huri noa i te ao whānui tonu, ko ngā pāhekeketanga i takea mai i te mate urutā, me te aha, i noho here mātou.

Nā roto i ngā hua o te mahi i mōhio ai he pai tō mātou hūnuku i te tau 2019 me te noho i tēnei wāhi taonga o Pōneke nei. Kua whakapiripiri ake mātou ki Te Rua Mahara me te Puna Mātauranga mahi tahi ai. Kei te whai mahi tahi ia wāhanga o tēnei Pūranga, ā, ki a ahau nei, ka whiwhi hua ngā whare taonga e toru i roto i aua tūmomo mahinga ngātahi. Nā te hanga whare hangarau motuhake i nui ake ai hoki tā mātou kaha ki te whakamatihiko i ngā tepe kiriata. Ka whiwhi kaimahi hou mātou i te kāhui hautū. Nā te Poari taku tūranga i whakatūturu i te marama o Noema kua pahure ake nei. Engari arā anō tētahi Pou Ārahi hou me tētahi Poutakinga Rōpū Ratonga Kohikohinga hou hoki. Kua whakahoungia e mātou tā mātou Mahere Rautaki. Mā te mahere nei e kitea ai tā mātou kaupapa, ngā whāinga me tō mātou whakapono ki ngā tikanga Tiaki, Hono, Manawanui hoki. Māna hoki e hono ai tā mātou matawhānui awhero ki tēnā ratonga matua, ki tēnā ratonga matua, i runga anō i te māramatanga, arā koinei te āhua o Ngā Taonga i tēnei wā tonu.

Nā te Manatū Taonga i whakanui ai tā mātou pūtea tāhua, arā kua 1.65 miriona tāra ia tau tēna tīmata mai i te marama o Hune 2019. Hei aha, hei whakaea i te nama mō te kauapapa o Te Ara Whakamatihiko (TAWh) kia tū Matihiko ai mātou, otirā kia taea hoki ai e mātou tō mātou whainga te whakatutuki, arā, ko te kino kē hoki o te Pūranga nei.

He kaupapa nui te TAWh ki tēnei Pūranga i roto i ngā tau torutoru kei mua i te aroaro. Mā te kaupapa nei ngā pūnaha e whakapanoni kia kaha ai tā mātou hono ā-matihiko (nui atu i te hono ā-tinana) ki a rātou mā e whakapono ana, me inati te āhua o ngā ratonga pupuri taonga, tuku taonga hoki. (Tirohia te Taura kei te whārangi tekau mā iwa mō ētahi atu kōrero e pā ana ki te kaupapa nei).

I a ahau e tuhituhi ana i ēnei kupu whakatakā, e whakariterite tonu ana te āhua o te noho a ngā iwi o Aotearoa i runga anō i tēnei mate urutā, mate whanokē. Ahakoa i katia ngā tatao o ngā whare, i hopungia e ngā whare pūranga huri noa i te ao, ko mātou hoki

tēnā, ngā āhuatanga maha, whanokē hoki o tēnei mate urutā hei taonga kōrero mō ngā iwi o ēnei wā me ngā whakatipuranga kei te heke mai. Ahakoa i aukatia ētahi ratonga i te noho here, i noho haumaruru ngā kohinga taonga, ā, i kitea e mātou ētahi ara kia hono tonu ai a Ngā Taonga ki te hunga whaipānga, ki te hunga mātakitaki, whakarongo hoki.

He taurira pai te Tahua Pūtea 2020 mō tā mātou whai rawa kia tutuki ai ngā wawata kei te Mahere Rautaki e ahu atu ana ki te tau 2024, arā, kei taua tahua te moni nui hei whakamatihiko i ngā taonga tūraru nā te Karauna. Kua roa mātou e mānukanuka ana ki ngā taonga e noho tūraru ana i te kohinga pūranga a Te Reo Tātaki. Ko Ngā Taonga tōna kaupupuri. Nā, kua homai e taua Tahua tētahi pūtea tautoko, arā, he 1.3 miriona tāra ia te tau, ia te tau mō ngā tau e whā hei whakaea i te nama ki te whakamatihiko i ngā taonga a te Karauna mai i te tekau tau 1960 tae noa ki tēnei rautau. Nā reira kua manawa tau mātou. Mei kore mātou e whakamatihiko i ēnei taonga, kāore e roa ka tino raru, ka hē pea rātou. Ināianei, e whakapono ana mātou, ka ora te nuinga o ngā taonga.

I whiwhi 26.5 miriona tāra hoki tēnei kaupapa whakamatihiko i roto i ngā tau e whā kei mua i a tāua. Ka riro tēnei pūtea i te Manatū Taonga. Mā tēnei pūtea e utu i ngā mihini hangarau, i ngā pātaka ā-ipurangi hoki e tika ana hei atawhai i ēnei taonga tūraru.

I whiwhi pūtea anō hoki te wāhanga tuarua o te kaupapa Tāhuhu i te Tāhua Matua. Mā tēnei pūtea e hanga whare hou mō Te Rua Mahara me tētahi piriti ki Te Puna Mātauranga kei Pōneke nei. Mā tēnei whare hou e honohono ake ai a Ngā Taonga, a Te Rua Mahara me Te Puna Mātauranga hoki.

Hei whakarāpopoto i tēnei kōrero, e pai ana ā mātau tāngata me te tari nei ahakoa ngā tini panonitanga o te wā. Ka titiro whakamuri mātou ki te tau 2019/2020 me te mōhio hoki, ahakoa ngā tini wero, i kawea ake rā ngā mānuka, ā, i tīmata pai ngā mahi whakarite mō ngā tau kei te tū mai rā.



Honiana Love
Tumu Whakarae – Chief Executive





This manea stone, *Te Kāmata Kura*, was created by Bernard Makoare, a prominent artist from Te Tai Tokerau to mark the Archive's move to the National Library building in September 2019. Bernard's work reflects his heritage, environs and the importance he places on whanaungatanga and relationships between people, places and significant objects. *Te Kāmata Kura* can be seen in the main entrance foyer of the National Library Building.



CHIEF EXECUTIVE'S MESSAGE

The past 12 months have been exciting, busy and full of changes. Most of those changes, including a new address at National Library for our Wellington-based staff, were welcome improvements, although like every other organisation in New Zealand and around the world, we have also had to contend with the upheaval of the COVID-19 pandemic and resulting lockdown.

Our 2019 move and our resulting co-location in Wellington's cultural precinct is proving to be a very positive step. We now enjoy a closer working relationship with Archives New Zealand and the National Library of New Zealand. At all levels of the Archive, new collaborations are being formed and I believe that these will have an extremely positive impact on all three institutions. Our capacity for the transfer of film has also increased now that we have purpose-built technical facilities.

We've made several key hires following my permanent appointment by the Board in November, including a new Pou Ārahi and a new Group Manager, Collection Services. We have a freshly revised Strategic Plan which clarifies our purpose and priorities and emphasises our values of Conservation, Connection and Commitment. It also marries an optimistic vision for each of our Key Services with a clear-eyed assessment of our current situation.

Since June 2019, a \$1.65 million per annum increase in funding from Manatū Taonga – Ministry for Culture & Heritage (MCH) has allowed us to kick start our Digital Transformation Programme (DTP) to ensure we are on a safe digital footing and ensure that we have the capability to move from our current status to being the world-class archive to which we aspire.

The DTP will be a key focus for the Archive for the next few years and will lead to a transformation of the platforms and systems that will link us digitally, more so than physically, to everyone who expects collection stewardship and accessibility to be delivered to the highest professional standards. (See the Case Study on page 19 for more on this programme).

As I write this foreword, Aotearoa New Zealand is still adjusting to an unprecedented situation. Archives all over the world, including ours, have stepped up while our physical doors were necessarily closed to the public, to serve the public, both now and in the future, by documenting and preserving the COVID-19

crisis in all its complexity and strangeness. Whilst some services had to be curtailed during lockdown, our collections were kept safe and we found effective ways to stay connected to our stakeholders and our audiences.

The 2020 Budget, which among other things provides significant funding for digitally preserving endangered Crown media, is an encouraging sign that we will be sufficiently resourced and able to fulfil our Strategic Plan for 2024. The at-risk material in the TVNZ Archive collection which Ngā Taonga manages has long been a concern, so the inclusion in the Budget of an increase in operating expenditure of around \$1.3 million per year for four years to fund the digital preservation of the Crown's collections dating from the 1960s into the 2000s, was news received with some relief. The timeframe to digitally preserve the taonga in these collections was quickly becoming critical and we are now confident that the majority of this material can be saved.

This digital preservation project also received a portion of the capital expenditure of \$26.5 million over four years allocated to MCH. This is to be spent on building systems and infrastructure for the digital preservation and storage that will be needed to support preserving these at-risk taonga.

The next stage of the Preserving the Nation's Memory project was also funded in the Budget. This will enable the development of a new Archives Building linked to the National Library Building in Wellington. This new facility will enable even closer collaboration between Ngā Taonga, Archives New Zealand and the National Library of New Zealand.

In short, our people and our organisation are managing well through multiple changes, and we can look back on the 2019/20 year in the knowledge that challenges were met and we have started well on our preparations for the future.



Honiana Love
Tumu Whakarae – Chief Executive





HEI TAUIRA CASE STUDIES



CASE STUDY | 1

Genesis of the Digital Transformation Programme - Te Ara Whakamatihiko

The Digital Transformation Programme (DTP) - Te Ara Whakamatihiko was started during the 2019/20 year and is expected to change our way of working for the better, empowering each of our business units to achieve four key outcomes: consistency, a sustainable organisation, improved end-user interactions, and strong digital capability. This case study provides some background to the genesis of the programme.

Between 2012 and 2014 the collections of the NZ Film Archive, RNZ and TVNZ came into our care. Each of these collections was managed through its own database. Since that point, we have been examining the best way to combine the three into one unified database, not only to streamline the way we care for the collections but also to make our collections easier for stakeholders and the general public to discover and explore.

While our collection databases are at the heart of how we interact with our collections, we realised that they needed to sit within a fully connected network of tools that would support us to think differently about the role that technology plays in our archival practice.

This thinking led to the initiation of the DTP which will be in place for the next few years as we move to a more modern way of working.

The DTP ties together several projects we already had on our work plan: combining our three existing collection databases; putting a customer relationship management system in place; and moving to an electronic document management system.

Through the course of the programme, we aim to review how our systems contribute to business performance and assess how we can use them to empower and support staff to manage the Archive.



CASE STUDY | 2

Rust + Restoration – He Waikura He Whakauka

The exhibition ***Rust + Restoration – He Waikura He Whakauka*** ran from 10 October 2019 until 19 March 2020 in the Te Puna Foundation Gallery (Te Puna Gallery), National Library Building in Wellington. At its heart was a collection of rusted film cans uncovered by the family of Thomas Henry Whetton, a freelance news cameraman active in the 1920s and 1930s. The film cans were unlikely to have been opened for nearly 80 years, and the lids needed to be prised off before the footage could be researched, preserved and digitised.

Excerpts of Whetton's never-before-seen Hawke's Bay earthquake footage were included in a looped 25-minute programme projected on the gallery wall. Other excerpts included film dating back to 1900, and later works of national cultural significance such as the documentary *PATUI*, and the TV series *Waka Huia*. The exhibition also presented related highlights from the Ngā Taonga audio collection.

Our objectives in staging the exhibition were:

- To communicate in a visually compelling way to gallery visitors the value of the expert work we do and the challenges we face
- To have a strong physical presence at the National Library when our Wellington-based staff arrived
- To raise our profile with key stakeholders.

We succeeded in meeting all three objectives. *Rust + Restoration – He Waikura He Whakauka* not only received over 1,000 visitors, it gained widespread media attention including coverage on TVNZ, RNZ,

Radio Waatea, Stuff, and Hawke's Bay Today. The exhibition's strong narrative allowed us to showcase the value of our work in a way that was emotionally compelling. Feedback was overwhelmingly positive and showed an understanding of the value of the work we do – a key objective of the exhibition.

The opening of the exhibition served as a housewarming of sorts as we settled into our new Wellington premises. On 10 October 2019, Ngā Taonga hosted an event for stakeholders in the Te Ahumairangi Foyer and Te Puna Foundation Gallery in the National Library Building, Wellington.

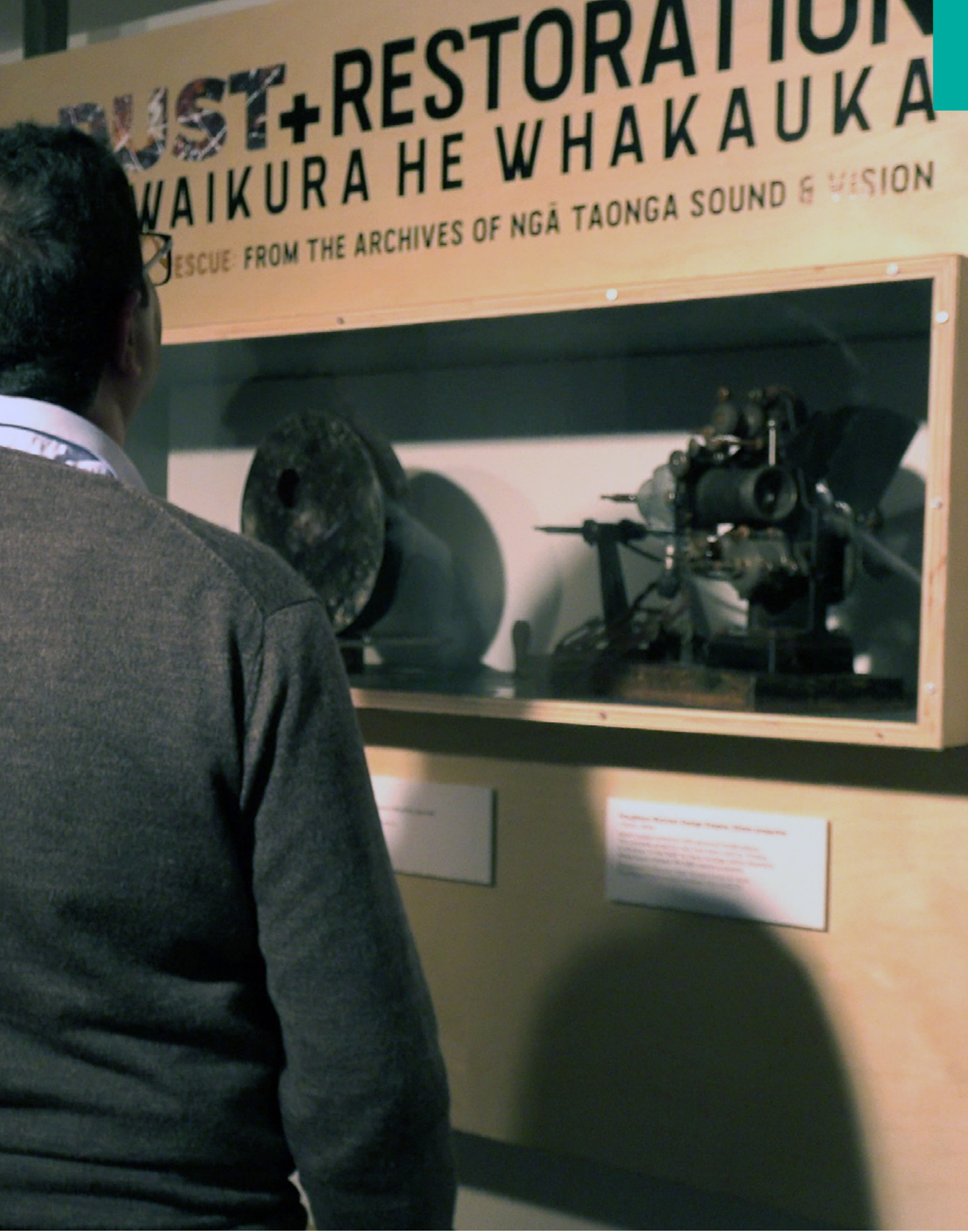
Approximately 200 guests, including the Associate Minister for Arts, Culture and Heritage, the Hon Grant Robertson, the National Library leadership team, our Board, Ngā Taonga staff and stakeholders from the sector helped celebrate the culmination of months of planning which saw our Wellington-based staff move to a safe location in the recorded heritage sector of the city. Guests of honour at the event were the Whetton whanau, depositors of the collection central to the *Rust + Restoration – He Waikura He Whakauka* exhibition.

In his speech, which officially opened the exhibition, Minister Robertson spoke with deep understanding of archives (his mother was an archivist) and how the Hawke's Bay earthquake footage epitomises the importance of collecting and keeping safe the important audiovisual stories of Aotearoa New Zealand.

About the title: He Waikura He Whakauka

The Māori term for rust is waikura, while whakauka means to preserve, to sustain, reflecting the archiving role of Ngā Taonga.





DUST + RESTORATION

WAIKURA HE WHAKAUKA

RESCUE FROM THE ARCHIVES OF NGĀ TAONGA SOUND & VISION



CASE STUDY | 3

Pricing Project

In August 2019, we set out to update our pricing schedule to address the recovery of the costs associated with fulfilling client supply requests. As a charitable entity, consistent and appropriate pricing around access is important as this revenue supplements the core funding we receive to preserve the collections in our care. We needed to produce a fair and transparent system of pricing that ensured we covered our costs, but excluded the work for which we were already funded.

The pricing project team started by conducting extensive analysis of how much it costs our teams of archival specialists to research, produce and deliver material across the range of formats we hold. Through an assessment of all the services we provide, the team identified the need to introduce a new charge for the withdrawal of material, either temporarily or permanently because this service requires condition assessments that use significant technical staff resources.

As well as basing this work on the recovery of costs, we also took into consideration the varied nature and purpose of the access requests we receive. To ensure parity, this was reflected in a tiered system with discounts for non-commercial requests.

This analysis was used to produce an external price guide with associated training for our customer-focused teams. In addition, communications supported the implementation of the new pricing structure across the Archive and to its stakeholders on its launch date of 16 March 2020.

The process of working across the Archive on this pricing project was a valuable one. In seeking consistency and clarity of the new pricing structure, it enabled us to set out a common understanding about the kaupapa and application of charging for our services. It also supported an updated and consistent common vocabulary for describing technical processes. Other benefits to the organisation included: an opportunity to inform clients about timelines and the specialist care required to enable access to the taonga in our collections; identifying the value we provide to depositors and users of the collection; and displaying our long-term commitment to the public good through both discounting the work for non-commercial requests and charging appropriately for commercial work so that we can ultimately put more resources into the collections in our care.





Ā MĀTOU PAEARU MAHI

OUR PERFORMANCE MEASURES

As part of our Outcomes Agreement with the Ministry for Culture and Heritage (MCH), we have ten Measures of Success. These replace our former Key Performance Indicators (KPIs). The new measures are:

1. Total number of titles in our collections
2. Number of new titles added to the collection
3. Number of new titles digitally preserved
4. Total titles (number and percentage of total collection): unaccessioned deposits, accessioned; percentage of total titles (able to be digitally preserved) digitally preserved; catalogued, and available to view/listen to in the online catalogue
5. Total number of titles stored in internationally agreed best-practice conditions
6. Number of guided research visitors
7. Total number of depositors
8. Number of contracts for supply of archive material for reuse
9. Total number of views/listens/visits
10. Performance against iwi engagement work programmes



MEASURE 1 | TAHI

Total number of titles in our collections

At the end of Q4, Ngā Taonga Sound & Vision held 804,555 titles spread across five collections: Digital, Documentation, Film and Television, Radio and Music, and Taonga Māori.

The **Digital Collection** is a targeted sample of audio and audiovisual digital recordings made in New Zealand or related to New Zealand, which may include podcasts, online television, internet video and all digital feature films that fall within the scope and priorities of the Selection & Acquisition Policy.

The **Documentation Collection** is a representative sample of supporting material (digital or physical) that provides context and understanding of the primary collection material and of New Zealand's audiovisual and audio industries and history. This includes but is not limited to photographs, posters, research, records, equipment, props and costumes, books, publicity material, commentary and reviews.

The **Film and Television Collection** covers all moving image material recorded on magnetic recording tape, optical disc or on nitrate, acetate or polyester-based film stock. It includes both professionally produced films and amateur/home movies, as well as digital masters and off-air capture.

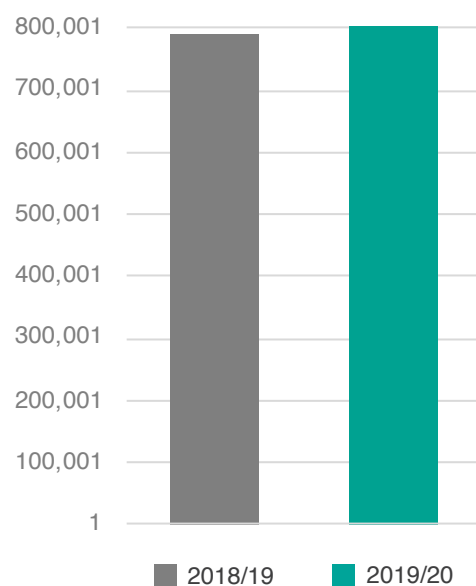
The **Radio and Music Collection** includes born-digital sound material and sound material recorded on magnetic recording tape or on disc (including vinyl, digital tape formats, compact or optical discs), as well as representative radio broadcasts captured off-air to reflect the culture and issues of the day.

The **Taonga Māori Collection** refers to significant Māori content that includes Mātauranga Māori contained in audio or audiovisual recordings as well as documentation. This may be acquired from Māori broadcasters by contract with Te Māngai Pāho as digital masters and off-air capture, and/or through direct engagement with iwi and individuals.

Our acquisitions are guided by our Selection and Acquisition Policy and an annual Acquisition Plan which comprises both active and passive collection activities. Active acquisition involves seeking out deposits that fill gaps in our collections and meet contracted targets, while passively we manage the receipt of unsolicited and unplanned offers of material that fit within our selection criteria.

2019/2020 has seen some very positive changes for Collection Development, the biggest being the move from our Taranaki Street premises to the National Library building. We now have technical spaces up and running, and have adjusted to a new way of working where we are not co-located with our collections. We are also starting to see the improvement that closer collaboration makes with our sector peers at Archives New Zealand and the National Library.

At the end of Q4,
Ngā Taonga Sound
& Vision held
804,555 titles.



MEASURE 2 | RUA

Number of new titles added to the collection

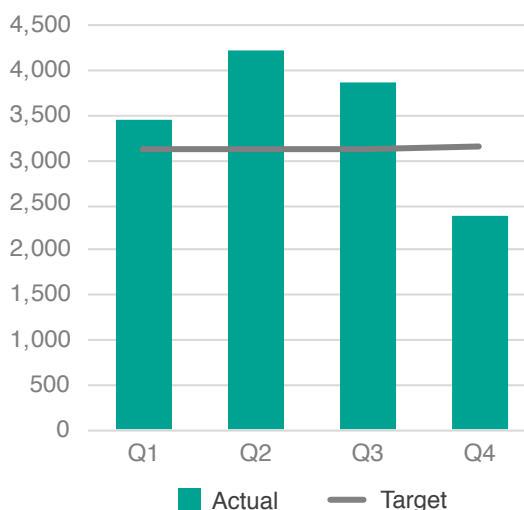
Over 2019/2020, 13,905 new titles were added to the collection. In accordance with our collection principles, these items:

- are about New Zealand or significant to New Zealand
- are produced by New Zealanders
- are of cultural, social and historical value to New Zealand
- strengthen or fill gaps in the collection, and in particular improve the Māori collection
- are unique New Zealand items with significant risk of loss, obsolescence or decay

Our ever-growing collection reflects our mission to represent and strengthen New Zealand's cultural identity. We serve all New Zealanders, including future New Zealanders, by collecting and preserving an inclusive cross-section in terms of both format and content. Examples for 2019/2020 include:

- **Marae 2020, Episode 5, 12/04/2020 (F303567):** Television digital capture file about the tangi of Huirangi Waikerepuru, a New Zealand Māori language activist of Taranaki and Ngāpuhi descent. He was active in the foundation and governance of Māori language radio and television.
- **The Defective Detective (F300188):** 16mm film master and promotional memorabilia of an amateur short film made in 1966.
- **Selwyn Parata Speech to Ngāti Porou on Covid-19 Alert Level 4, 25/03/2020 (A303427):** Wave audio file sourced from Punganet harvest. A radio title where the CEO of Te Rūnanga o Ngāti Porou gives an inspiring speech to his iwi about the lockdown.
- A deposit of open reel audio tapes of **early Radio Hauraki** broadcasts from their days as a pirate radio station on a boat in Auckland Harbour.

- **Weekend Variety Wireless:** Broadcast on RadioLIVE's weekend show from 2005 until 2018. Titles include **50 Ships That Changed History, Outsiders, Secret Museums of NZ, Shipwreck Tales, Tales of The Lost, Albums Turning 40.**
- **Darwin + Newts:** Television digital master files (120 episodes) and an additional 60 Te Reo Māori spin-off webisodes.
- **Monsoon Productions** deposited the following documentary features:
 - » *Across the Pacific with Te Radar*
 - » *Allan Baldwin in Frame*
 - » *Ever the Land*
 - » *Flight of Te Hookioi*
 - » *Freezing Works*
 - » *Kim Dotcom Caught in the Web*
 - » *Nazi Hunter*
 - » *Road to the Globe: Troilus and Cressida*
 - » *Te Radar's Chequered Past*



MEASURE 3 | TORU

Number of new titles digitally preserved

Over the course of this year, 5,447 titles were digitally preserved. Highlights included:

Born Digital

Kathleen Winter's mini-doco *Datastream* (F297386) is a born-digital preservation highlight. What on the surface seems to be a corporate photocopier centre surprisingly reveals that it is a hub of support for social commentary and Wellington artists. A great example of how born-digital filmmaking allows freedom for niche stories that would not otherwise be heard.

Video

- *Manhattan Māori*
- *Teen Dads*
- Dog shows
- *Fair Go* series
- 1978 Election coverage

Sound Preservation

'U' series audio disks comprising the WWII Mobile Broadcasting Unit recordings which have now been inducted into the UNESCO Memory of the World register.

Over the course of this year, 5,447 titles were digitally preserved.

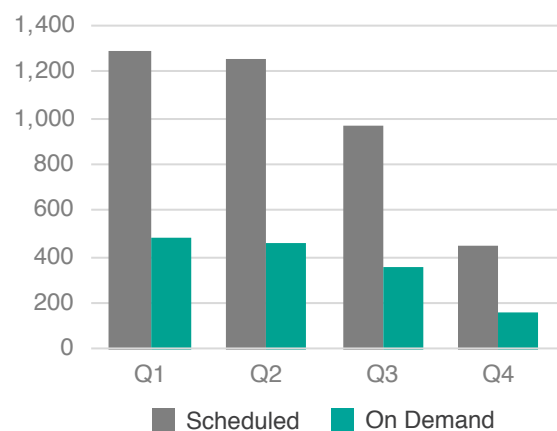
Film

- Māori Battalion Museum and Waitangi Day footage
- Music "videos" (shot on film) featuring Split Enz, AFFCO and Axemen (x2)
- *Cookery Nook*
- White Island footage

Documentation

- Photographs related to *Hamilton's Hectic Husbands*, by Rudall Hayward.
- Scanning of negatives produced from photographs housed in Amalgamated Theatre Ltd
- 'Survey for Cinemascope'.
- A group of 44 photographs from a deposit by Helen Forlong, digitally preserved as a group in preparation to potentially send some to her as a personal/depositor request. The photographs are related to Michael Forlong and his work in film both in NZ and overseas - many show Michael Forlong at work on film sets and with other well-known NZ and international film personalities.

We always leave some room in our planning for preservation on demand (POD) as this can't be predicted with accuracy. There are also some collection items that simply can't be digitally preserved, such as equipment. The final result is 1,474 titles digitally preserved on demand.



MEASURE 4 | WHĀ

Total titles (number and percentage of total collection)*

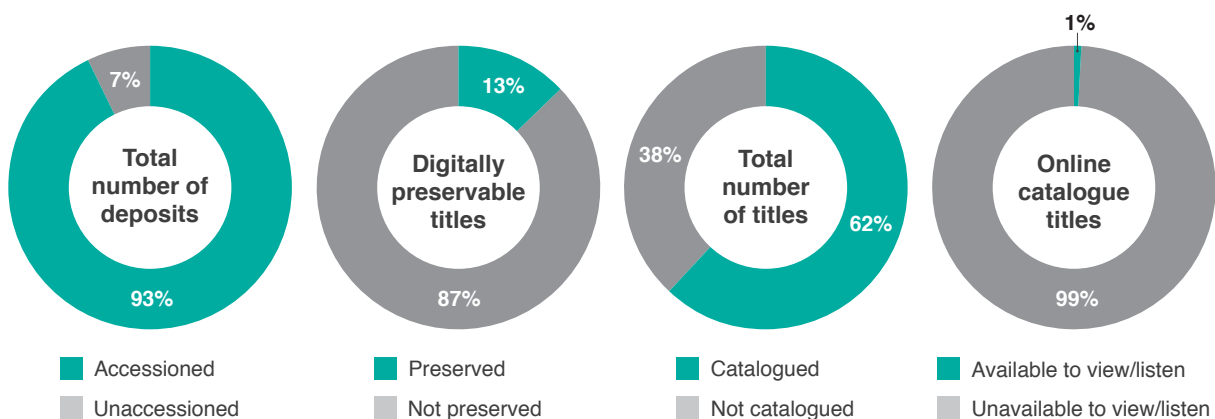
***unaccessioned deposits, accessioned; percentage of total titles (able to be digitally preserved) digitally preserved; catalogued, and available to view/listen to in the online catalogue**

Increasing the discoverability of our collections is a key piece of work for Ngā Taonga. We have new cataloguing policies and standards and are looking to increase numbers, while balancing cataloguing work with supply work. Out of 804,555 total titles in our collections, 93% are currently accessioned, leaving 7% unaccessioned.

To date, 62% of titles have been catalogued, and 1% of collection titles are available to view or listen to in the online catalogue. During lockdown, a team of staff who were unable to continue with their usual work from home instead contributed to cataloguing the important *Spectrum* radio series with the aim of increasing access to it. Our monthly average of 159 titles catalogued therefore increased by over 200% in March 2020 to 328 titles.

Of our digitally preservable titles, 13% have been digitally preserved. We are targeting accessioning our backlogs, subject to resourcing, and the recently announced funding for the Magnetic Media project will increase our digital preservation capabilities.

Out of 804,555 total titles in our collections, 93% are currently accessioned, leaving 7% unaccessioned.



MEASURE 5 | RIMA

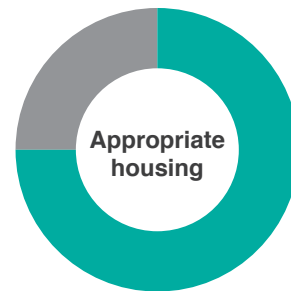
Collection storage quality

Our primary preservation activity remains ensuring that storage is as close to best practice standards as possible for each item, including both the macro (vault environment) and micro (enclosure) levels of housing. This is a critical part of our intergenerational responsibility to care for all taonga as best we can.

Currently, 60% of our titles are stored in internationally agreed best practice conditions in terms of vault space and capability; 75% are stored in appropriate archival housing or containers. Our inclusion in Preserving the Nation's Memory project will help us to achieve better storage outcomes in the next few years.



■ Number of titles stored
■ Number of titles not stored



■ Number of titles stored
■ Number of titles not stored



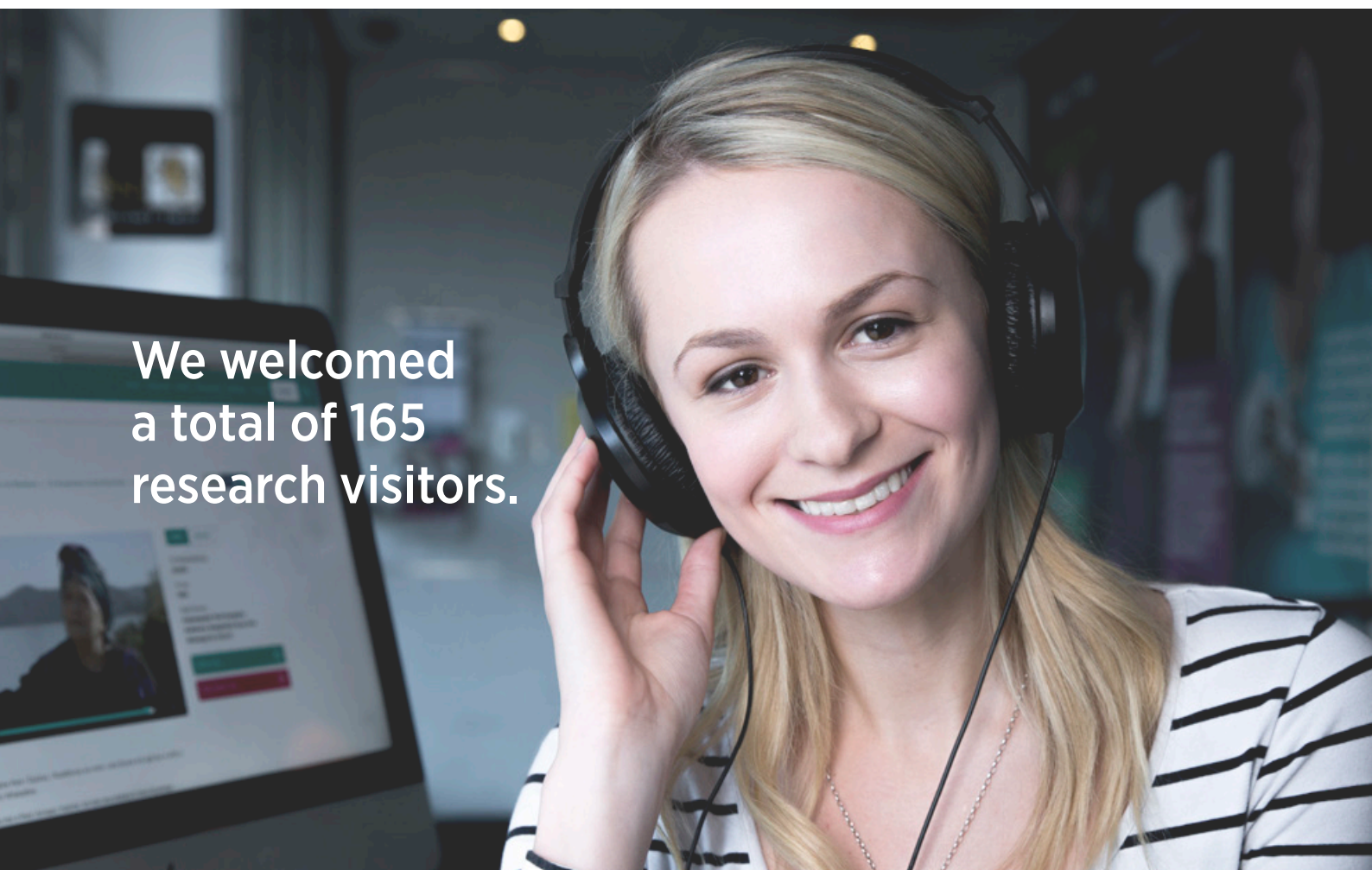
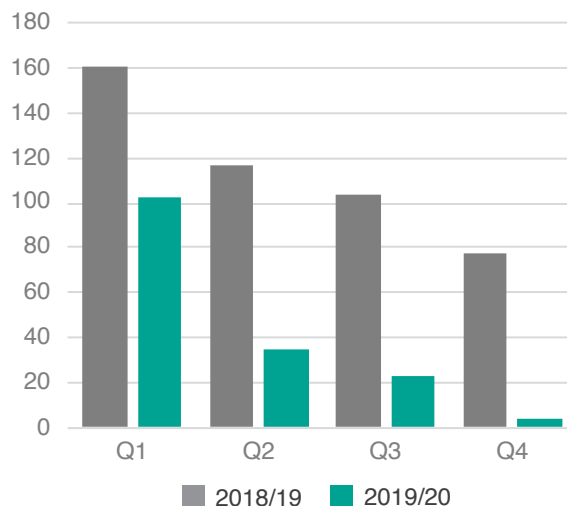
Currently, 60% of our titles are stored in internationally agreed best practice conditions in terms of vault space and capability.



MEASURE 6 | ONO

Number of research visitors (guided)

The guided research service is an important part of our work to ensure users can discover and access what they are looking for. Our ability to work with guided visitors was interrupted twice in the course of the year: once by our September 2019 relocation to the National Library building and again from March to May 2020 by the COVID-19 lockdown which necessitated the closure of our public spaces. In the new premises, we've worked on building our physical presence and devised new ways of serving two distinct groups of users. We welcomed a total of 165 research visitors in addition to casual browsers who self-serve from the online catalogue using the computer terminals in the library and a direct phone to speak to Ngā Taonga staff if necessary.



**We welcomed
a total of 165
research visitors.**



MEASURE 7 | WHITU

Total number of depositors

Our total number of depositors stands at 6,239.

The Deposit Agreement underwent a major revision which now provides greater clarity around the depositor's wishes and the rights of both parties. From mid-2020 we have also been offering the option of outright donating material to Ngā Taonga for the first time in our history. We believe that these process improvements will help create stronger relationships with depositors, and that a less intimidating Deposit Agreement will encourage more people to become depositors.

Our total number of depositors stands at 6,239.

MEASURE 8 | WARU

Number of contracts for supply of archive material for reuse

We signed 37 contracts for the supply of archive material for commercial productions this financial year. Material supplied under these contracts included:

- Six World War I titles for a documentary by Jude Dobson/Homegrown TV Ltd called *The Liberation of Le Quesnoy* which aired on Māori TV and Homegrown TV. It can also be viewed on the MCH website and various other places.
- Eight titles supplied at the last minute for a showreel for the Te Māngai Pāho 25th anniversary celebrations.
- Eighty-five images supplied to Claire Robinson/Emily Goldthorp for the book *Promises Promises: 80 Years of Wooing New Zealand Voters* (Massey University Press).

We signed 37 contracts for the supply of archive material for commercial productions this financial year.



MEASURE 9 | IWA

Number of views/listens/visits

We amassed a total of 7,763,522 views, listens and visits during the year, up from 3,342,213 last year.

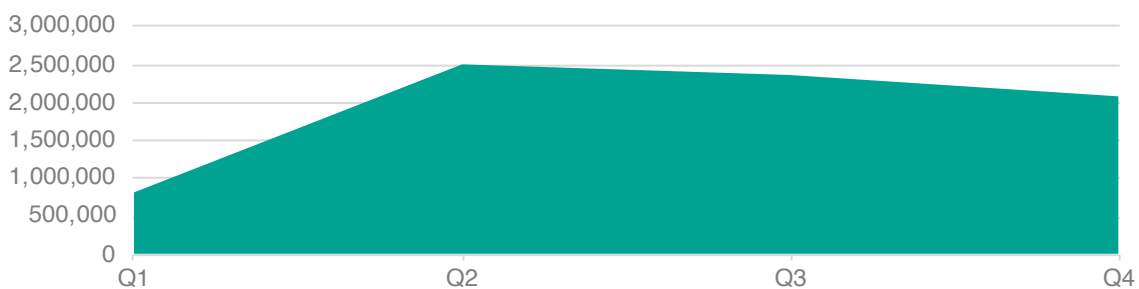
The increase in audience numbers this year is largely attributable to an increased focus on collecting audience numbers that resulted from client supply rather than only our outreach activity. We supply material to a wide range of clients including broadcasters such as TVNZ, RNZ and iwi radio stations, the GLAM sector (Galleries, Libraries, Archives and Museums) and production companies, as well as individual members of the public. Each of these requests contributes to the number of New Zealanders who are able to connect with the material in our collections.

Our outreach activity included connecting with audiences online through our website, social media and our newsletter. A major focus was to encourage visits to our website, particularly viewing collection items in our online catalogue. This year we recorded 115,617 website sessions with the result that visitors spent 1,138 hours viewing video content on the online catalogue. Our content also gained 460,994 online views through our partnership with NZ on Screen.

Deeper connections to our collection material were gained through a variety of public programmes including the *Rust + Restoration - He Waikura He Whakauka* exhibition (see case study on page 20), education presentations often delivered in collaboration with National Library, and continued work with AucklandLive and libraries around the country to provide curated programmes for public screening. A major project during the year was working with the Ministry of Education to produce a curated 45-minute programme – *Ngā Wai e Rua: Stories of Us* – as part of the Tuia 250 commemorations. This programme, a brief history of New Zealand on film, was well received and should continue to attract audiences for some time to come.

We amassed a total of 7,763,522 views, listens and visits during the year, up from 3,342,213 last year.

Total number of views/listens/visits



MEASURE 10 | TEKAU

Performance against iwi engagement work programmes

A strategic priority for Ngā Taonga is to connect and engage with iwi in the spirit of genuine partnership. We measure achievement in this area through Ngā Taonga's delivery of its Iwi Engagement Strategy and the implementation of an annual plan that includes work developed in collaboration with iwi and Māori.

Targets for 2019/20 included internal capacity-related work as well as external engagement such as:

- Supporting Te Ara Taonga through engagement with at least three iwi per quarter
- Implementation of the Kaitiaki Framework
- Progress of acquisition of Taonga Māori against the Annual Acquisition Plan
- Incorporating te reo Māori in regular communications.

Most of these targets were met or exceeded. However, due to the disruption of COVID-19, there was no direct engagement with iwi in the last quarter nor any acquisitions of any Taonga Māori.

Our work this year continued to focus on building and maintaining relationships while also developing our internal capability. Over the year, we met with over 20 iwi and Māori organisations and representatives, mainly as part of the Treaty settlement process and the work of Te Ara Taonga. Te Ara Taonga are the culture and heritage agencies who work collectively with Te Arawhiti and iwi to support the cultural and heritage aspirations of iwi.

Our engagement with iwi and Māori is also a result of a growing recognition of the mātauranga within our Taonga Māori collection. We hosted a Ngāti Kahungunu Iwi Inc. delegation to discuss Ngāti Kahungunu taonga in our care and a relationship going forward in terms of kaitiakitanga and access. We also provided archival content in te reo Māori to the popular bilingual *Taringa* podcast produced by Te Wānanga o Aotearoa. Our collection received several 'shout outs' from the hosts as a significant source of te reo Māori and mātauranga Māori.

During the year we hosted a Ngāti Porou internship funded by Te Mātāwai. The intern scoped Ngāti Porou collections and content and added valuable metadata to our databases, identifying individuals, locations, whakataukī, waiata and other important information. This project was managed by the Ngāti Porou Heritage Committee in partnership with cultural

heritage agencies. This internship provided a very useful model for managing iwi interns at Ngā Taonga. The internship also served to remind us of the value of involving iwi in our cataloguing of Taonga Māori. There is keen interest in internships from other iwi. We are eager to support these, albeit within the resources we have.

Public and smaller screenings held throughout the year included the presentation of *Mana Waka* at Waitangi Treaty Grounds during the Treaty of Waitangi commemorations in February, a fundraising screening of *Te Matakite o Aotearoa* for Ihumātao by Massey University Students, and a screening of *Bastion Point Day 507* at the Fem&lst Film Festival (Melbourne), accompanied by Sharon Hawke. A screening programme was also provided for the opening of the new Māori Battalion Museum at Waitangi. There were also well-received Ngā Taonga presentations to Te Hauora o Tūrangānui-a-Kiwa Kaumatua in Gisborne and the Kāhui Kaitiaki Hui at Ōtākou marae.

We also hosted a visit from Te Rito Kura Kaupapa Māori from Ōtāki. Maintaining specialist capacity to engage with Māori medium schools in te reo Māori remains part of our wider commitment to the importance of te reo and tikanga Māori at Ngā Taonga.

We also retain a broader commitment to building the capacity of our entire team to be able to deliver to iwi and Māori. This year we ran a series of tikanga workshops to provide an overview of how the place of 'iwi' informs iwi engagement and to provide basic tools to learn about iwi, to inform their own engagement wherever they are in the organisation.

Our formal engagements with iwi and Māori are guided by our revised Taonga Māori Collection policy and by a new Kaitiaki Relationship Framework. The role of Kaitiaki of Taonga Māori in our collections is of great importance to Ngā Taonga. The framework aims to provide guidance on when and how Kaitiaki are identified, general relationship principles, and the appropriate Kaitiaki whakawātea process to apply in responding to requests for access, use, or reuse of Taonga Māori.

Finally, Paul Meredith was appointed in April as the new Pou Ārahi – Deputy Chief Executive, Māori. Paul brings with him extensive experience engaging with numerous iwi and other Māori organisations.





**NGĀ PŪRONGO PŪTEA Ā-TAU
ME TE RĪPOATA A TE KAITĀTARI
KAUTE MOTUHAKE
ANNUAL FINANCIAL STATEMENTS
AND INDEPENDENT AUDITOR'S REPORT
FOR THE YEAR ENDED 30 JUNE 2020**



TE RĪPOATA A TE KAITĀTARI KAUTE MOTUHAKE INDEPENDENT AUDITOR'S REPORT

To the Trustees of Ngā Taonga Sound & Vision

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of Ngā Taonga Sound And Vision (“the Trust”), which comprise the statement of financial position as at 30 June 2020 and the statement of comprehensive revenue and expense, statement of changes in net assets/equity and cash flow statement for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Trust as at 30 June 2020 and its financial performance and its cash flows for the year then ended in accordance with Public Benefit Entity Standards Reduced Disclosure Regime (“PBE Standards RDR”) issued by the New Zealand Accounting Standards Board.

Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing (New Zealand) (“ISAs (NZ)”). Our responsibilities under those standards are further described in the Auditor’s Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Trust in accordance with Professional and Ethical Standard 1 International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other than in our capacity as auditor we have no relationship with, or interests in, the Trust.

Other Information

The Trustees are responsible for the other information. The other information obtained at the date of this auditor’s report is information contained in the annual report, but does not include the financial statements and our auditor’s report thereon.

Our opinion on the financial statements does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed on the other information obtained prior to the date of this auditor’s report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.



Trustees' Responsibilities for the Financial Statements

The Trustees are responsible on behalf of the Trust for the preparation and fair presentation of the financial statements in accordance with PBE Standards RDR, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible on behalf of the Trust for assessing the Trust's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the Trust or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (NZ) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located at the External Reporting Board's website at: <https://www.xrb.govt.nz/assurance-standards/auditors-responsibilities/audit-report-8/>

This description forms part of our auditor's report.

Who we Report to

This report is made solely to the Trust's trustees, as a body. Our audit work has been undertaken so that we might state those matters which we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Trust and the Trust's trustees, as a body, for our audit work, for this report or for the opinions we have formed.

BDO Wellington Audit Limited

BDO Wellington Audit Limited
Wellington
New Zealand

22 October 2020



STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE

For the year ended 30 June 2020

	Note	2020 \$	2019 \$
Revenue			
Revenue from exchange transactions:			
<i>Rendering of Services:</i>			
Archive Services		144,613	167,832
Mediaplex Gross Trading Income		-	64,434
TVNZ – Production Library Service		165,499	182,056
Other Revenue		13,641	48,131
Interest Received		97,419	133,769
Revenue from non-exchange transactions:			
Lottery Grants Board		1,506,456	1,300,000
Ministry for Culture and Heritage		6,670,000	5,020,000
Te Māngai Pāho		575,000	575,000
Grants, Sponsorships and Donations	5	38,729	19,313
Total Revenue		9,211,356	7,510,536
Expenditure			
People		5,950,677	5,073,081
Accommodation		688,717	686,195
Depreciation		653,453	500,087
Amortisation	14	51,726	41,630
Overheads		931,390	856,647
Total Expenditure		8,275,963	7,157,640
Surplus/(Deficit) for the year		935,394	352,896
Reversal of Impairment of Building		-	-
Less Gain/(Loss) on Disposal of Fixed Assets		(5,730)	(21,358)
Total comprehensive revenue and expense for the year		929,663	331,538

The notes on pages 42–47 and the statement of accounting policies on page 43 form an integral part of these financial statements.



STATEMENT OF MOVEMENTS IN EQUITY

For the year ended 30 June 2020

	Note	2020 \$	2019 \$
Accumulated Funds as at 1 July		7,777,173	7,445,635
Net Surplus/(Deficit) for the Year		929,663	331,538
Accumulated Funds as at 30 June		8,706,836	7,777,173
Equity		4,066,074	3,977,173
Cash Reserve	15	2,140,762	-
Proceeds from Sale of Taranaki St Reserve	15	2,500,000	3,800,000
Total Equity as at 30 June		8,706,836	7,777,173

The notes on pages 42–47 and the statement of accounting policies on page 43 form an integral part of these financial statements.



STATEMENT OF FINANCIAL POSITION

For the year ended 30 June 2020

	Note	2020 \$	2019 \$
Equity		8,706,836	7,777,173
<i>Represented by:</i>			
Current Assets			
Cash and cash equivalents		3,117,983	814,480
Current Investment		3,040,762	4,600,000
Receivables (from exchange transactions)	8	46,903	47,010
Sundry Accruals for Income	12	521,265	347,040
GST Receivable		-	9,473
		6,726,913	5,818,003
Less Current Liabilities			
Payables (from exchange transactions)		148,340	188,805
Sundry Accruals		258,475	245,520
Employee Entitlements		247,498	192,720
GST Payable		19,884	-
		674,197	627,046
Net Working Capital		6,052,716	5,190,957
Less Long Term Liability		-	-
Non Current Assets			
Property, Plant and Equipment	7	2,458,587	2,369,428
Intangibles (finite life)	14	195,533	216,789
Total Net Assets		8,706,836	7,777,173

The Trustees approve and issue the financial statements for the year ended 30 June 2020



22 October 2020

Trustee (Chair)

Date



22 October 2020

Trustee

Date

The notes on pages 42-47 and the statement of accounting policies on page 43 form an integral part of these financial statements.



STATEMENT OF CASH FLOWS

For the year ended 30 June 2020

	Note	2020 \$	2019 \$
Operating Activities Cash was provided from:			
<i>Proceeds from:</i>			
Grants and Sponsorships, Donations and Receipts from Customers		8,932,761	7,450,466
Interest Received		102,433	133,769
GST Payments/Receipts (Net)		29,357	22,738
Cash Receipts from Other Operating Activities		9,064,551	7,606,973
Payments to Suppliers and Employees		7,530,755	6,682,912
Interest paid		-	-
		7,530,755	6,682,912
Net Cash flows from Operating Activities		1,533,796	924,061
Investing Activities Cash was provided from:			
Decrease in investments		1,600,000	-
Net Cash Inflow (Outflow) from Investing Activities		1,600,000	-
Cash was applied to:			
Purchase of PPE		830,292	580,274
Purchase of Investments		-	1,600,000
Net Cash Inflow (Outflow) from Financing Activities		830,292	2,180,274
Net Cash flows from Investing Activities		769,708	(2,180,274)
Net Increase/(Decrease) in Cash		2,303,504	(1,256,213)
Cash at beginning of year		814,479	2,070,692
Cash at the end of the year		3,117,983	814,479

The notes on pages 42–47 and the statement of accounting policies on page 43 form an integral part of these financial statements.



NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

1. REPORTING ENTITY

Ngā Taonga Sound & Vision was incorporated under the Charitable Trusts Act on 9 March 1981 and is a charitable entity under the Charities Act 2005.

Ngā Taonga Sound & Vision is a Tier 2 public benefit entity (PBE) for the purposes of financial reporting in accordance with the Financial Reporting Act (2013).

These financial statements for the year ended 30 June 2020 comprise the individual entity, Ngā Taonga Sound & Vision.

Ngā Taonga Sound & Vision operates a film, radio and television archive to preserve New Zealand's audiovisual materials for the enrichment and entertainment of the people of New Zealand.

2. BASIS OF PREPARATION

(a) Statement of compliance

The financial statements have been prepared in accordance with New Zealand Generally Accepted Accounting Practice ("NZ GAAP").

They comply with Public Benefit Entity International Public Sector Accounting Standards ("PBE IPSAS") and other applicable Financial Reporting Standards, as appropriate for Tier 2 not-for-profit public benefit entities, for which all reduced disclosure regime exemptions have been adopted.

Ngā Taonga Sound & Vision qualifies as a Tier 2 reporting entity as for the two most recent reporting periods it has had between \$2m and \$30m operating expenditure.

The financial statements were authorised for issue by the Trustees on 22 October 2020.

(b) Measurement basis

The financial statements have been prepared on the historical cost basis except for:

- employee benefits, in the statement of financial position, which are measured using present values
- non cash sponsorship is measured at agreed fair value

(c) Functional and presentation currency

The financial statements are presented in New Zealand dollars (\$) which is the entity's functional and presentation currency, rounded to the nearest whole dollar.

There has been no change in the functional currency of the entity during the year.

3. GOING CONCERN

Ngā Taonga Sound and Vision has made a surplus of \$934,566 in the year; and at year end has net current assets of \$6,052,717.

The Board of Trustees believes that the Trust is a Going Concern.

4. USE OF JUDGEMENTS AND ESTIMATES

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the application of accounting policies and the reported amounts of assets, liabilities, income and expenses. Actual results may differ from those estimates.

Estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimates are revised and in any future periods affected.

(a) Judgements

Judgements made in applying accounting policies that have had the most significant effects on the amounts recognised in the consolidated financial statements include the following:

- Revenue recognition
- Classification of leases



NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

4. USE OF JUDGEMENTS AND ESTIMATES (Continued)

(b) Assumptions and Estimation Uncertainties

There are no assumptions and estimation uncertainties that have a significant risk of resulting in a material adjustment in the year ending 30 June 2020 except for the impact of the COVID19 pandemic that has been experienced to date. The judgments and assumptions in these statements have taken fully into account the likely impacts from the pandemic. Management does not believe there will be any further significant impacts arising from the pandemic that would affect the assumptions and estimations already made.

(c) Changes in Accounting Estimates

There are no significant changes in accounting estimates in the year ending 30 June 2020.

SIGNIFICANT ACCOUNTING POLICIES

The following specific accounting policies have been applied in the preparation of the financial statements:

Revenue

Revenue is recognised when the amount of revenue can be measured reliably and it is probable that economic benefits will flow, and measured at the fair value of consideration received or receivable. The following specific recognition criteria in relation to the revenue streams must also be met before revenue is recognised.

Revenue from exchange transactions

All income is recognised at the time the services are rendered. Mediaplex revenue is recognised at the time cash sales occur. Interest is recognised when it is received.

Revenue from non-exchange transactions

All grants received including from the Ministry for Culture and Heritage, Te Māngai Pāho and the Lottery Grants Board are recognised when the income is received or when the specific services have been performed.

Donations of archive material are not recognised due to Ngā Taonga Sound & Vision's role as custodian, not owner, of such material.

Property, Plant and Equipment

Property, Plant and Equipment is recorded at cost less accumulated depreciation. A valuation has been made for the collections of films, videos and documentation material which form part of Ngā Taonga Sound & Vision collection. Ngā Taonga Sound & Vision collections, that consists of around 850,000 titles ranging from 30 second television commercials to full length feature films and including radio programmes and sound recordings. In most cases Ngā Taonga Sound & Vision acts as a custodian and does not own the rights to commercially exploit the collection. Ashley & Associates have valued the collections in its care as at 6 August 2020 at a total of \$21,624,156. The valuer has applied a fair value-based assessment to the tangible assets, and a costing model for the intangible assets, based on the future service potential of these assets. The valuation methodology use to appraise the tangible assets adheres to Public Benefit Entity International Public Sector Accounting Standard 17, Property, Plant and Equipment (PBE IPSAS 17), issued by the External Reporting Board. The valuation methodology use to appraise the intangible assets adheres to Public Benefit Entity International Public Sector Accounting Standard 31, Intangible Assets (PBE IPSAS 31), also issued by the External Reporting Board. This approach has enabled the early adoption of PBE IPSAS 31.

Depreciation

Property, Plant and Equipment is depreciated using the straight line method. Items under \$500 have been fully depreciated in the year of purchase.

Specific depreciation rates are:

- Property Assets 2% to 10% p.a.
- Non Property Assets 2% to 20% p.a.

There is no depreciation on land.

Amortisation

Intangibles are amortised using the straight line method. Items under \$500 have been fully amortised in the year of purchase.

Specific depreciation rates are:

- Software 20% p.a.
- TVNZ Card Catalogue 2% p.a.



NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

4. USE OF JUDGEMENTS AND ESTIMATES (Continued)

IMPAIRMENT

Assets that are subject to amortisation and depreciation are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. Assets that have an indefinite useful life are not subject to amortisation and are tested annually for impairment. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an asset's fair value, less costs to sell and value in use. For the purposes of assessing impairment, assets are grouped into cash generating units. Previously recognised impairment losses on assets other than goodwill may be reversed if there is a positive change in the estimates of the recoverable amount, but only to the extent of the prior cumulative impairment loss.

Receivables

Receivables have been valued at expected net realisable value.

Taxation

There has been no taxation provided in the financial statements as income derived by Ngā Taonga Sound & Vision is for charitable purposes and Ngā Taonga Sound & Vision is exempt from income tax.

Employee Entitlements

Annual Leave is recognised on an entitlement basis and costs are calculated using present values.

Sponsorships

Sponsorship received by way of cash or goods and services is recorded in the financial statements at the value of cash received or the prudently assessed value of the goods and services received.

Non-cash sponsorship

Where donations and sponsorship are provided by way of goods and services they are recognised at an agreed fair value. The transactions of equal value are recorded in both income and an appropriate expenditure line to produce a nil effect.

Goods and Services Tax ('GST')

Amounts are shown net of GST with the exception of accounts receivable and accounts payable.

Changes in accounting policy

There have been no changes in accounting policies this year. All policies have been applied on bases consistent with those used in previous years.

5. REVENUE FROM GRANTS, SPONSORSHIPS AND DONATIONS

	2020	2019
	\$	\$
Donations from online website	440	980
In Kind Support	22,162	3,320
Thomas George Macarthy Trust	-	10,000
Ministry of Education	10,000	-
Individual Donations and Other Revenue under \$10,000 each	6,124	5,013
	38,726	19,313



NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

6. TRANSACTIONS WITH RELATED PARTIES

There have been no transactions with related parties in the financial year ending 30 June 2020.

Key management personnel remuneration

Ngā Taonga Sound & Vision classifies its key management personnel into one of two classes:

- Trustees
- Chief Executive and Leadership Team, responsible for the operations and reporting to the Trustees

Trustees are paid an honoraria of \$12,500 each annually. The Chair is also paid an additional \$12,500 annually.

The Chief Executive and Leadership Team are employed as employees, on normal employment terms.

The aggregate level of remuneration paid and number of persons (measured in 'people' for Trustees, and 'full-time-equivalents' (FTE's) for Leadership Team) in each class of key management personnel is presented below:

	2020 \$	Number of Individuals	2019 \$	Number of Individuals
Trustees	100,000	7	90,625	7
Chief Executive & Leadership Team	915,535	8	844,529	6
	1,015,535	15	935,154	13

7. PROPERTY, PLANT AND EQUIPMENT

Group	Land and buildings	Equipment	Motor Vehicles	Furniture and Fittings	IT Hardware	Radio Assets	Media Library	Research Library	Total
Cost	\$	\$	\$	\$	\$	\$	\$	\$	\$
Balance as at 1 July 2019	1,236,936	973,487	8,358	11,397	971,707	244,652	969,266	40,084	4,455,887
Additions	565,522	12,748	42,140	55,508	460,427	-	-	-	1,136,346
Disposals	-	(5,874)	-	-	(13,599)	-	-	-	(19,473)
Balance as at 30 June 2020	1,802,458	980,361	50,499	66,905	1,418,536	244,652	969,266	40,084	5,572,760

Accumulated depreciation and impairment

Balance as at 1 July 2019	171,465	698,825	8,358	6,108	528,495	182,060	839,068	40,084	2,474,462
Depreciation	103,751	118,781	7,726	10,354	269,126	45,191	98,525	-	653,453
Reverse depreciation on disposals	-	(5,485)	-	-	(8,257)	-	-	-	(13,742)
Balance as at 30 June 2020	275,216	812,120	16,084	16,462	789,363	227,251	937,593	40,084	3,114,173

Net book value

As at 30 June 2020	1,527,242	168,240	34,415	50,443	629,173	17,402	31,673	-	2,458,587
As at 30 June 2019	1,065,471	274,662	-	5,289	443,213	62,592	130,198	-	1,981,425
As at 30 June 2018	1,033,547	422,001	-	76,175	435,742	110,185	240,903	-	2,318,553



NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

8. RECEIVABLES

	2020	2019
Trade Receivables from exchange transactions	46,903	47,010
	46,903	47,010

9. FINANCIAL INSTRUMENTS

Fair Values

The financial assets and liabilities of Ngā Taonga Sound & Vision include Bank Deposits, Accounts Receivable and Accounts Payable. The basis of recognition of the financial instruments is that the carrying amount of the financial assets or liabilities are considered to be equivalent to their fair value.

Credit Risk

In the normal course of its business Ngā Taonga Sound & Vision incurs credit risk from accounts receivable and bank deposits. Apart from this Ngā Taonga Sound & Vision does not have any other credit risks (2020: \$nil).

10. CONTINGENT LIABILITIES AND CAPITAL COMMITMENTS

There are no significant contingent liabilities or capital commitments as at 30 June 2020.

11. NON CANCELLABLE OPERATING LEASE COMMITMENTS

The Group has entered into a number of material operating leases for buildings.

Ngā Taonga Sound & Vision holds leases and sub leases at:

Regus Serviced Office, 6 Hazeldean Road, Christchurch

Map Room, Massey University, Wellington

Transmitter St, Titahi Bay, Porirua

National Library of New Zealand, Corner of Molesworth and Aitken Streets, Wellington (from 16/9/2019)

	2020	2019
Not later than one year	128,302	276,146
Later than 1 year and not later than five years	355,626	437,000
Later than five years	100,822	100,822
	584,750	813,968

The amount recognised in the Statement of Comprehensive Revenue and Expenses reflects changes in lease payments that arise from COVID-19-related rent concessions.

12. SUNDRY ACCRUALS FOR INCOME

	2020	2019
Lottery Grants Board	450,000	338,261
Interest Receivable	3,765	8,779
In Kind Support	-	-
GST	67,500	-
	521,265	347,040

13. SUBSEQUENT EVENTS

There have been no subsequent events to year end that would result in the financial statements being materially misstated or misleading.



NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

14. INTANGIBLES

Group	Software	TVNZ Card Catalogue	Total
Cost or valuation			
Balance as at 1 July 2019	224,270	121,385	345,654
Additions (acquired externally)	30,469	0	30,469
Disposals	0	0	0
Balance as at 30 June 2020	254,739	121,385	376,123
Accumulated amortisation and impairment			
Balance as at 1 July 2019	120,166	8,699	128,865
Amortisation	49,298	2,428	51,726
Balance as at 30 June 2020	169,464	11,127	180,591
Net book value			
As at 30 June 2020	85,275	110,258	195,533
As at 30 June 2019	104,204	112,685	216,789
As at 30 June 2018	76,494	115,113	191,606

There are no items of intangible assets with restrictions to title, nor pledged as security, against any liabilities (2020: \$nil).

15. RESERVES

(a) Cash Reserve

The Treasury policy sets out that the target minimum cash reserve is equal to three months average operating costs. The minimum is calculated based on the average over the previous twelve months, and the resulting figure is the fixed reserve amount for the next twelve months.

	2020	2019
	\$	\$
Operational Reserve	2,140,762	-

(b) Proceeds from Sale of Taranaki St Reserve

Balance brought forward (original sale price)	3,800,000	3,800,000
Less Pipitea Fitout	1,300,000	
Balance carried forward	2,500,000	

16. COVID-19

Since late 2019 the spread of COVID-19 has severely impacted many local economies around the globe. Measures have been taken to contain the spread of the virus. Ngā Taonga has determined that all impacts felt to date, have been fully accounted for in the financial statements. The duration and full impact of the pandemic, as well as the effectiveness of government and central bank responses remain unclear at this time. It is not possible to reliably estimate the duration and severity of these consequences, as well as, their impact on the financial position and results of the organisation for future periods.

Ngā Taonga is considered a going concern as the majority of its funding comes from Government sources. Revenue will continue to be realised either when the services are rendered or when the income is received. Ngā Taonga will continue to operate within its financial parameters. Management will continue to monitor the sustainability of delivering services should revenue levels drop, or circumstances change, including any potential impacts on operating expenses. Ngā Taonga continues to deliver its services using its resources as efficiently and effectively as possible. Ngā Taonga continues to actively monitor its services delivery within the external environment and its changing circumstances.



TE POARI KAITIAKI BOARD OF TRUSTEES

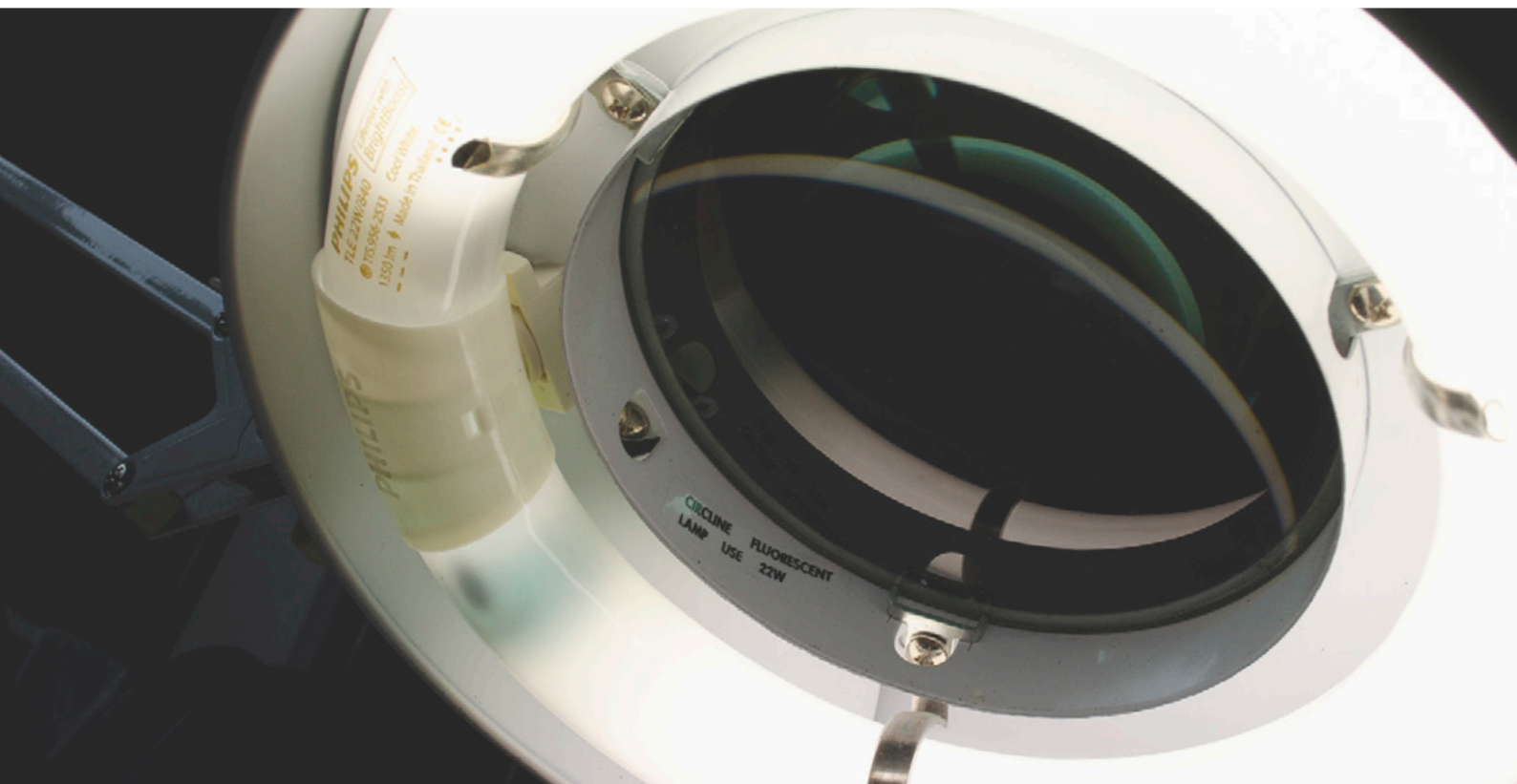
Ngā Taonga Sound & Vision is governed by the Board of Trustees. The Board currently has seven trustees, three of whom must represent Māori interests through their own heritage and/or connections with iwi and iwi interests. Trustees serve three-year terms and may serve for a further three-year term. The chairperson, who must be a current trustee, is elected annually for a one-year term. The chairperson is eligible for re-election.

During 2019/20 the Board of Trustees met on six occasions. Summaries of meetings and brief biographies of the trustees are available on Ngā Taonga Sound & Vision's website.

The Archive is registered as a charitable entity under the Charities Act 2005 (Registration number: CC22250).

Trustees during 2019/20 were:

- Simon Murdoch
- Lisa Bates
- Whetu Fala
- Emily Loughnan
- Te Rau Kupenga
- Edie Moke
- Jock Phillips



NGĀ ĀHEINGA O TE TARI

ORGANISATIONAL CAPABILITY

A key piece of work in the 2019/20 year was the refresh of the Strategic Plan. As part of this work, we identified our aspirations for our people and organisational capability:

- We attract and retain people who share the values of Ngā Taonga
- Our staff are highly qualified, professional, trusted ambassadors for the organisation and our expertise is highly sought after

That is, we want our people to be fully engaged and satisfied with working at Ngā Taonga. They are high performers who come to work to do their job and more; they are passionate and committed to the organisation. Our people feel connected both to the collections and to our customers. They actively collaborate and share their knowledge and expertise, and have a strong sense of stewardship.

How are we making progress?

Following on from the creation of our People Strategy, we have developed a People and Capability plan to focus on implementing our priorities over the next few years.

This year, we have implemented regular employee engagement pulse surveys that give our employees a voice and provide valuable feedback to the organisation. As a result of the COVID-19 lockdown and strengthening of our internal communications, a weekly online forum for sharing information also furthers access to information for all staff.

This year has also seen ongoing collaboration with the PSA on reviewing our performance and remuneration systems, as well as completing a study which confirmed there was no evidence to indicate gender inequality at Ngā Taonga.

We have also strengthened our leadership function with a refresh of our internal leadership board as a means of gaining considered input from our tier-three people leaders on policy and other operational matters prior to decisions being made. In a complementary initiative to support our people leaders during the lockdown (as a result of COVID-19), we initiated a monthly leadership forum for our people leaders – an informal opportunity to develop our leadership capability and share leadership experiences and ideas. We have provided coaching sessions and run a collegial buddy mentoring system for key employees to further strengthen our leadership capability.

We are committed to building a staff culture where our people understand the value of information and the importance of keeping it safe and secure. To support this, we have invested in information management to focus on building information maturity and to provide consistent guidance across Ngā Taonga.

Our COVID-19 response supported safe working from home with ergonomic advice for home offices, more frequent check-ins, updates and team meetings across the organisation. We also supported broader resilience and wellbeing amongst our people and tested our emergency planning and response systems.

We are proud to have published our Digital Strategy which sets a vision and pathway for the multi-year Digital Transformation Programme – Te Ara Whakamatihiko; this has been introduced and we will be undertaking a number of initiatives to develop our organisational capability and help prepare us for our digital future.



NGĀ KAIHOMAI PŪTEA ME ĒRĀ ATU O NGĀ KAITAUTOKO FUNDERS AND SUPPORTERS

Core Funders

Manatū Taonga – Ministry for Culture and Heritage
www.mch.govt.nz

Under a funding agreement with the Minister for Arts, Culture and Heritage, Ngā Taonga Sound & Vision receives government funding from Vote Arts, Culture and Heritage. The funding agreement provides the terms and conditions upon which the Crown funds the archive.

NZ Lottery Grants Board
www.communitymatters.govt.nz

As one of the four agencies that receives a fixed percentage of Lottery profits, Ngā Taonga Sound & Vision receives annual funding from the NZ Lottery Grants Board.

Te Māngai Pāho
www.tmp.govt.nz

Ngā Taonga receives funding from Te Māngai Pāho for the archiving of television programmes broadcast by the Māori Television Service and other content providers (“Māori Television Archiving Project”) and the archiving of iwi radio content (“Irirangi Māori Archiving Project”).

Supporters

A grant from the New Zealand Ministry of Education of \$10,000 in honour of Tuia 250 helped fund the creation of *Ngā Wai e Rua – Stories of Us*.

Library and Information Association of New Zealand Aotearoa (LIANZA) and Paul Reynolds provided a grant for our Pouwhakahaere - Principal Advisor, Kaupapa Māori, Gareth Seymour, to visit the far north of Canada to meet with indigenous archivists.

Ngā Taonga also received much-appreciated support from TVNZ, Radio New Zealand, and the Department of Internal Affairs.

Many businesses supported Ngā Taonga through discounted products and services or donations in kind. These include:

- BDO Wellington
- Capital City Motors
- Crengle Shreves & Ratner
- Dundas Street Employment Lawyers
- Powershop
- Trade Me Jobs

We also received donations from the following people:

- Y M Curtis
- Chris Horne

Our Volunteers and Interns

We have been able to achieve more due to the work of our wonderful volunteers and interns. During the year they contributed approximately 304 hours to the Archive, equivalent to \$5,372 of paid employment.







NGĀ TAONGA
SOUND & VISION

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

**National Library Building
70 Molesworth Street
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www.ngataonga.org.nz
