



NGĀ TAONGA
SOUND & VISION

2021/22

Ripoata ā-tau
Annual Report





Ampex VPR-3 1" VTR at our Motutawa Avalon facility. Photo by Stephen A'Court.

Rārangi Take

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Front cover photo: Sound projector from our Equipment collection. Photo by Stephen A'Court.





A screening of our public programmes compilation *Waitangi Huinga Waka* at Waikato Museum. Photo by Waikato Museum staff.



Mō Ngā Taonga

About Ngā Taonga Sound & Vision

Ko Ngā Taonga te pūranga ataata-rongo o Aotearoa. Ko ā mātou mahi, he whakaora, he manaaki hoki i ngā kōrero, ngā auahatanga, ngā hītori o Aotearoa kei ngā taonga ataata-rongo. E pūmau ana mātou ki ngā tikanga – hono, tiaki, manawanui. Nā runga i aua tikanga, ko tā mātou kaupapa he pupuri, he manaaki i ngā taonga ataata-rongo o te motu, he tiaki, kia tuku ai ki te iwi whānui tonu.

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, conservation and commitment, our purpose is to hold our nation's audiovisual heritage in safekeeping and to make it widely accessible.

Ko ā mātou mahi, he whakaora, he manaaki hoki i ngā kōrero, ngā auahatanga, ngā hītori o Aotearoa kei ngā taonga ataata-rongo.

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

Major funder acknowledgement

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



Full details of all of our 2021/22 funders and supporters can be found on page 61.



Te Taki a Te Heamana Co-Chair's Foreword

TIHE MOURI ORA E!

E kīia ana ko te oro te mea tuatahi hei whakarongo mā tātou.

E pūmau ana ki ngā kōrero tuku iho, kia tākina te whakapapa o te tamaiti i a ia i te kōpū o tōna whaea, ka puta te tamaiti ki te ao me tana mārama kehokeho ko wai ia, nō whea hoki ia.

Ko te kākāno i ruia mai i Rangiatea, e kore rawa e ngaro.

E āhei ana ngā taonga Māori ki te whakaatu whāioro ki ngā mātauranga Māori hei titiro mā ngā whānau e ora ai tātou i ngā pāmamae i pā i te ngarotanga i ngā taonga tuku iho i ngā whakatupuranga o mua.

He wero tonu ki a mātou ngā aukatinga tomonga me te korenga o te whiwhi taonga hou i runga i ngā pānga o te mate urutā.

Hei hiki i ēnei taumahatanga, nā ngā takoha a Te Manatū Taonga i āhei mātou ki te torotoro atu ki ngā hapori ki te hari rauemi matihiko, ki te whakaharatau hoki, hei whakamatihiko i ā rātou taonga i waenganui tonu i a rātou.

Ahakoia kāore he tohutohu, he kaitaki rānei ki te whakaterere i te moana o ngā tau e toru kua pahure i raro i te KŌWHEORI-19, e whakapono ana mātou nā te kaha o ngā kōrero tuku iho e puritia nei e Ngā Taonga, e whakahāneanea ana pea te noho o ngā uri o ināianei. I ora hoki tātou i ngā mahi a ō tātou mātua tūpuna.

Ki te whaiāio, ki te ao mārama! Tihe mouri ora e!

Whetu Fala
Co-Chair, Board of Trustees
Ngā Taonga Sound & Vision



Ngā Taonga Sound & Vision Board of Trustees Co-Chairs. From left to right: Whetu Fala, Emily Loughnan



Co-Chair's Foreword

Te Taki a Te Heamana

Kia whakatōmuri te haere whakamua
I walk backwards into the future with my eyes
fixed on my past

In considering this annual report, the introduction of co-chairs and the work ahead for the Board, I found myself looking back at our founding constitution. Or rather, at the document attached to the constitution simply entitled 'Kaupapa'.

This document takes us through the articles of Te Tiriti o Waitangi in both languages with specific reference to taonga, and asks us to regard Te Tiriti as a living document with a wairua of its own. As a result, the taonga we have a kaupupiri responsibility for is at the centre of all our decisions – what is best for the collection?

We have come a long way since 1981 and we've achieved a lot, particularly in more recent years where we've grown both the Radio New Zealand and Television New Zealand archives. We have moved to working much more closely with our colleagues in the National Library of New Zealand Te Puna Mātauranga o Aotearoa and Archives New Zealand Te Rua Mahara o te Kāwanatanga. In the last year, we have been very pleased to have cleared a long-standing backlog of customer requests.

There are, however, parts of that kaupapa I think we achieve better than others. There are two areas we are seeking to improve:

- There is more work to do in being an exemplary pātaka tūturu through good property management, and ensuring that our pātaka are sound and safe is an ongoing issue for us, especially within our budgets. Where it makes sense, we intend to share facilities for collection storage with others, rather than duplicate efforts.
- Providing public access to ngā taonga whitiāhua me ngā taonga korero has also been challenging; the public's appetite for digital media at their fingertips has moved a lot faster than we have been able to within our current resources. We currently have a large digital preservation project, Utaina, which is a significant step in addressing this, but there is still a lot more to be done.

A crucial factor to improve our performance in these two areas is collaboration within our sector. Working together successfully is vital so we can enhance our ability to keep our collections safe while offering the public meaningful access to the taonga we care for.

Our founders also ensured we were established as our own entity, a charitable trust, with a natural reliance on the Crown for funding, but the ability to be independent. Over the last few years, we have worked in a closer and more collaborative way with others, in particular our sector colleagues at Archives New Zealand, the National Library of New Zealand, Museum of New Zealand Te Papa Tongarewa and Te Tari Taiwhenua Department of Internal Affairs. We are lucky to have great people in those organisations to share a vision with, particularly Deputy Chief Executive for Enterprise Partnerships Hoani Lambert; working together we can achieve so much more. Our sincere thanks too, to our warm and attentive ministers, Hon. Kiritapu Allan and Hon. Jan Tenetti and the team at Manatū Taonga Ministry for Culture and Heritage who support us with such tiakitanga.

Nāu te rourou, nāku te rourou, ka ora ai te iwi
With your food basket and my food basket
the people will thrive

We are grateful to our visionary founders for laying down such a strong and thorough kaupapa for us. I hope the introduction of co-chairs this year is something they would tautoko. Whetu Fala and I have been honoured to be trialling this style of leadership. Like any process that involves listening to others and considering other points of view, it adds some extra steps but we can see it also adds greater depth.

Finally, we are very grateful for the sterling service of our former Chair, Simon Murdoch, who not only led the organisation thoughtfully, but also had the generosity to grow future leaders on the Board. He also supported our new Tumu Whakarae, Honiana Love in her early years. Simon remained on our Board to support the new co-chairs and we miss him already.

We welcomed Amit Prasad to the Board in July, and we have also seconded Lewis Holden to help guide the organisation over the next 12 months. We are excited about the experience and enthusiasm that both bring to our mahi and how they'll complement our fabulous and diligent existing Trustees, Lynell Tuffery Huria, Jock Phillips and Areti Metuamate. E mihi ana ki a koutou.

The future looks bright, but I think there's plenty more mahi to be done before we can really say we've done our founders proud.

Emily Loughnan
Co-Chair, Board of Trustees
Ngā Taonga Sound & Vision



Te Kupu Whakataki a Te Tumu Whakarae

Chief Executive's Message

Kua kitea e tēnei tau ētahi angitū me te whakaahu whakamua i ngā momo wāhanga ahakoa ngā whakapātāritari nui kua takotonga. Tērā āhuatanga anō, kua muia ngā marama o te tau nei e ngā whakatōhenehene o te mate KŌWHEORI-19. I tēnei tau i pērā hoki te manawaroa o ngā hoa kaimahi ki Te Puna Mātauranga o Aotearoa mō ngā porotēhi whakahau rongōā āraimate i tū ki Pāremata. He mea whakatarā i a mātou i roto i ngā mahi whakahaere katoa.

He tau whakahirahira tēnei mō Utaina, te kaupapa pae tawhiti, umanga rau hoki hei rokiroki i te nui o ngā taonga. Kua mākohā te oti pai o ngā tūmahi nō te taenga mai o ngā kaituku o te ao, a Memnom i Paengawhāwhā. E āhei ana te pānui i ngā kōrero rangahau mō Utaina ki te whārangi tekau mā tahi.

Ko te kaupapa ā te Mātauranga Māori Te Awe Kōtuku, nā Te Manatū Taonga te pūtea tautoko, he wāhanga o tētahi kaupapa nui, ā, kua āhei mātou kia anga whakamua mō ngā kaupapa nui e toru e tāpae ana ki ngā tūhonotanga ki Aotearoa, ki a ngāi Māori, me ā rātou taonga. Kei ngā whārangi tekau mā rua ki te tekau mā whā te whakatauiratanga mai o ā mātou mahi e whakaawe nei i ngā tāngata me a rātou hapori whānui.

Me te mea hoki i ēnei kaupapa, ko te aronui mō ngā marama tekau mā rua e heke mai nei, e toru ngā wāhanga matua, arā, ko ngā tāngata, te tāwharau me ngā pūnaha. I te wāhanga tangata, kua hāpai mātou i ngā āheitanga o ā mātou kaimahi i ngā momo pae wāhanga. Kia mōhio atu ko ngā mahi mō te Future of Work, he pūnaha hou mō ngā kaimahi kia iti ake ngā haora mahi o te wiki, engari ka ukiuki tonu te utu ā-tau. I mahi ngātahi ngā kaimahi ki te hua i ngā pēheatanga o tēnei māhere hou. Ko te tūāpapa o tēnei mahi ngātahi ko te whakapono, ka hua mai ngā rawa mā te whakahoahoa i ngā whakaaro a ngā kaimahi me ngā kaiwhakahaere i runga i te mahi tahi. Ka whakatauirā atu te Future of Work mō ngā wiki tekau mā rua i tīmata i te mutunga o te marama o Pipiri. I tātārihia ngā hiahia whakaharatau hei ako, hei whanake



hoki i ngā āheinga ā ngā kaimahi, koia tētahi o ngā tino whāinga i ngā marama tekau mā rua kua pahure.

Ko ētahi atu whāinga ko ngā karāehe reo Māori me te tautoko hoki i te aromatawai Whakamātauria tō Reo.

Ko ā mātou mahi me ngā tōpūtanga i hāpai i ā mātou āheinga ki te tohatoha i ngā mātauranga, wheako hoki puta noa i ngā tōpūtanga. Ka whakatauirā atu tēnei mahi i taku wehenga taipua mō ngā marama e toru hei Tumu Whakahaere ki Te Rua Mahara o Aotearoa, i te whakamāuitanga a Stephen Clarke. I te pakari haere o te noho tahi a ngā hoa kaimahi o Te Rua Mahara o Aotearoa me Te Puna Mātauranga o Aotearoa nō roto mai i ngā kaupapa Tāhuhu me Te Aratahi, kāore e kore ka whai kōwhiringa anō ki te mahi ngātahi, ki te whakawhiti mōhiotanga.

Ko te whakaarotau o te kaupapa āhurutanga mō ngā marama tekau mā rua kua pahure ko Tāhuhu. Nā tēnei kaupapa whakahirahira a Te Tari Taiwhenua e whakahaere kia tika te tuku atu o ngā taonga tuku iho ki Pipitea. I te tau kua pahure kua mahi ngātahi mātou ko ngā kaimahi o Te Puna Mātauranga o Aotearoa me Te Rua Mahara o Aotearoa kia tika ngā tūwāhi tūmatanui, ngā tūwāhi mahi me ngā tūwāhi putunga kia pai te noho a ngā manuwahiri ki te tawharau hou, kia hora ngā kōwhiringa ki te mahi tahi puta noa i ngā tōpūtanga e toru, kia whāngai hoki i tētahi āhuru mōwai mō ngā kohinga. Heoi anō, ahakoa kua whai pūtea te whakatū o te Heke Rua, ko ētahi wāhanga o Tāhuhu kāore anō kia whai pūtea moni.

Ko te tūmahi kia whakatūturu i ngā pūnaha tika mō te tōpūtanga kia tika ngā mahi kei mua i te aroaro. Ahakoa kāore i tutuki i tā tō mātou hiahia i te tau kua pahure, kua ako kē i ngā akoranga whakahirahira mō te whakatinanatanga o te IMS mō Utaina. Ka whakaatuhia mai tēnei i te ara e whanake ai mātou i tētahi CMS me tētahi CRMS. Koia nei ngā kaupapa nui e rua hei aronga nui mō ngā marama, tau e heke mai nei.

Haunga i ngā wero kua pāngia te motu me te ao i ngā tau kua pahure, kua tohungia te whakahirahira o ā mātou mahi, kua noa hei pupuri i ngā taonga mō ngā uri whakaheke, engari kia whāngai i te kōrero whānui e whakaatu ana i te āpōpō o te haporitanga. E rikarika ana te ngākau mō te tau e heke mai nei.

Honiana Love
**Te Tumu Whakarae o Ngā Taonga
Whitiāhua Me Ngā Taonga Kōrero**



Chief Executive's Message

Te Kupu Whakataki a Te Tumu Whakarae

This year has seen some notable successes and substantial progress in several areas despite some significant challenges. Once again, the last 12 months have been dominated by disruption in the form of the ongoing COVID-19 pandemic. This year our kaimahi located in the National Library of New Zealand building also had to contend with the vaccine mandate protest at Parliament. Both had a disruptive impact on our operations.

It has been an important year for Utaina, our multi-agency, multi-year, mass digital preservation project, with considerable preparation work completed in time for the arrival in April of international digitisation specialist company, Memnon. You can read a case study on our Utaina Project on page 11.

The Mātauranga Māori Te Awe Kōtuku programme, funded by Manatū Taonga Ministry for Culture and Heritage as part of a wider programme, has enabled us to progress three important projects that make a significant contribution to our connecting New Zealanders, particularly Māori, with their taonga. The case study on pages 13-14 illustrates the powerful impact our work can have on people and their communities.

As well as these special projects, our focus for the last 12 months has been on three key areas - people, property, and systems. We lifted our people's capabilities in several areas. Of note is the mahi undertaken on our Future of Work programme, a new way of working for our kaimahi that will see them working more flexible hours while remaining on a full-time salary. Kaimahi worked together to co-design how the new model could work. The co-design process was based on our belief that the best result would come from all kaimahi and managers jointly sharing their views on the best ways to innovate how everyone could work together. A 12-week pilot for the Future of Work began at the end of June 2022.

Undertaking a Training Needs Analysis for learning and development was also a key achievement in the last 12 months.



Other highlights included providing lessons in te reo Māori as well as supporting the te reo Māori Level Finder exam.

Our work with other agencies also gave us the increased ability to share knowledge and experience across our organisations. My secondment for three months as Acting Chief Archivist at Archives New Zealand, while Stephen Clarke recovered from illness, was an example of this in action. As our working relationships with our colleagues in Archives New Zealand and the National Library of New Zealand continue to strengthen through Tāhuhu and Te Ara Tahi, there will no doubt be many more opportunities to collaborate and share our expertise.

Our priority in the property programme for the last 12 months has been Tāhuhu. This major programme, led by the Department of Internal Affairs, is to deliver a recorded and documentary heritage campus at Pipitea. In the past year we have worked closely with our National Library of New Zealand and Archives New Zealand colleagues to ensure the shared public spaces, technical workspaces and storage repositories will work well for visitors to the new campus, give opportunities for collaboration across all three organisations and provide safe housing for our collections. However, while the Heke Rua Archives build is fully funded, most other aspects of the Tāhuhu plan are yet to receive funding.

We continued our work ensuring we have all the systems that we need for our organisation to perform effectively. We have not made as much progress as we would have liked to in the last 12 months, but we have learnt important lessons from the implementation of the Inventory Management System for Utaina. This will inform our work on developing a new integrated Content Management System and a new Customer Relationship Management System. Both will be a strong focus over the coming 12 months and beyond.

The challenges the country and the world have faced in the last couple of years have served to highlight the significant role our work has in ensuring history is preserved for future generations. Our work is also contributing to our collective story which will inform our future as a society. I am very much looking forward to the year ahead.

Honiana Love
Chief Executive
Ngā Taonga Sound & Vision

A handwritten signature in black ink, appearing to be 'H. Love', written over a white background.



Hei Taurira | Case Studies

Nā te mahi tahi i a Utaina me Tāhuhu kua mārama tonu, he rite ētahi o ngā take whakahaere kohinga, tuku taonga, pupuri taonga hoki ā ērā o ngā hoamahi o Te Tari Taiwhenua.

Working together on Utaina and Tāhuhu has confirmed that we contend with many of the same issues around collection management, access and storage as our Department of Internal Affairs colleagues.

Microphone from our Equipment collection. Photo by Stephen A'Court.



Tauira tuatahi | Utaina

Case Study One | Utaina

Utaina mai ngā taonga o te motu, tōia mai ki uta, ki te takotoranga o te pātaka.

E tūhuratia ana e te kaupapa whakamatihiko o Utaina ngā hua o te mahi tahi e tutuki ai ngā tūmahi ki ōna taioreoretanga. He tau whakahirahira tēnei mō Utaina, mai i te whakatinanatanga i ngā hononga ki ngā hoa tōpūtanga me ngā hoa hou pērā i a Memnom, tae atu ki ngā whakahounga tari ki Motutawa. Ko tētahi taha, he tōia tonu mai i ngā taonga ki te aroaro o Aotearoa whānui, he paneke ngātahi hoki ki ngā hoa tōpūtanga.

Hei te āpōpōtanga, me whai māramatanga ake anō mō ngā taonga, me ngā āhuetanga katoa, e puritia nei e tātou katoa hei whāwhātanga mā te motu katoa.

This past year has been a significant one for Utaina, the mass media digitisation project aiming to preserve more than 350,000 precious sound and video recordings by 2025.

Together with the National Library of New Zealand and Archives New Zealand, we signed an agreement with international archiving specialist, Memnon, to undertake our digital preservation. Memnon has nearly 20 years' experience in the large-scale digitisation of audio and video assets for libraries, universities, broadcasters, museums, and government organisations around the world.

The contract with Memnon will bring 15 to 20 new jobs for New Zealanders, with Memnon setting up its operations in the former Avalon Studios in Lower Hutt, Wellington, about 100 metres away from our Motutawa office. The Memnon team was formally welcomed to New Zealand with a whakawhanaungatanga in early May.

We have made improvements to our Motutawa office for the first time since Television New Zealand stopped using them as a production library office in 2014-2015.

We have made considerable progress in preparing our collections and collections data for movement between Motutawa and Memnon. We care for approximately 350,000 original audiovisual items in various formats that will be digitised, so this has been a significant undertaking.



Collections relocated from our Motutawa facility, heading to Memnon for digitisation.

There are currently 12 people in the Utaina team, but this is expected to grow as the preservation work gets underway in earnest in the second half of 2022. We are also collaborating with the National Archives of the Cook Islands to digitise their at-risk magnetic material.

In May, the first shipment of physical items for the Proof of Concept for Utaina was delivered to Memnon's Avalon site. Many tonnes of archival equipment was shipped from overseas and was made up of the first four format types: Betacam, Sepmag, ORT (Open Reel Tape) and 1-inch.

Utaina is an example of how Ngā Taonga, the National Library of New Zealand and Archives New Zealand collaborate around archival work such as quality control and standard file types, as well as sharing professional knowledge. In the future, we hope to gain a better understanding of each other's collections, and discover ways to share models, infrastructure, and metadata to contribute to a dispersed national audiovisual collection.

What is being preserved

Television programmes including:

- TVNZ News 1986 - 2015
- *Shortland St*
- *Gliding On*
- *Gloss*
- *Country Calendar*
- *Waka Huia*

Radio programmes including:

- Radio New Zealand news items from the 1940s to the 1990s
- *Morning Report*
- *Spectrum*
- Ngā Taonga Kōrero/Māori Programmes



Close up example of a target format for Utaina Project - Betacam.



Tauira tuarua | Te Awe Kōtuku

Case Study Two | Te Awe Kōtuku

Mā te huruhuru te manu ka rere, mā te kai te tangata ka ora.

E ruku ana a Te Awe Kōtuku ki te hōhonutanga o ngā taonga a tērā iwi, a tērā iwi e noho huakore ana ki ngā kāpata o te motu – hei whakarauora i ngā taonga e taimate haere ana. He kura huna ētahi, kāore anō pea kia rangona, kia mātakihia rānei, he kura whākina anō ētahi hei hokinga mahara. Ka whai huruhuru ai tēnei kauapapa i te rokiroki i ngā taonga o te motu, me te toronga o ngā taonga ki ngā whānau, iwi, marae hoki.

He Kōtuku rerengatahi i te tau

Discovering and preserving previously unknown taonga

A kaumātua was unaware of the existence of recordings that the wife of a whānau member had brought to a wānanga. They contained an interview with his father who had passed away more than a decade earlier. He sat quietly listening to the recording, eyes closed, smiling and at times moved by the experience.

‘I didn’t even know this existed. I haven’t heard my father’s voice in 10 years. It was so good to hear him. This recording put a lot into perspective for me. I now know why he was the way he was. Thank you.’



A kuia brought a bag containing more than 50 different items to a wānanga. One of the items chosen for digitisation was a two-hour video recording of a memorial hiko she took part in to trace the steps of the Parihaka prisoners who travelled through Wellington to prison in the South Island. The hiko took place almost 20 years ago and she had never seen the video before.

The footage contained descendants of the Parihaka prisoners and many of the kaumātua who were filmed have since passed away. After seeing the footage, the kuia approached her iwi to have copies of the footage repatriated to whānau members in Taranaki.

‘It is important that these whānau see this video so they can see their parents and grandparents on such an important journey. Now that you have digitised it, I can share it with them. They can see what we did to remember our loved ones who have passed on. If we didn’t have this, this record of the journey would be lost forever.’

These moving stories are just two examples that illustrate the powerful impact of the work Ngā Taonga has been doing as part of the Mātauranga Māori Te Awe Kōtuku programme. Funded by Manatū Taonga, as part of a wider programme, Ngā Taonga has three distinct projects to preserve and describe audiovisual taonga Māori.

Rokirokitia: Community digitisation wānanga for at-risk digital taonga

This hapori digitisation project was designed to save at-risk taonga on magnetic media formats such as VHS and cassette tapes. Without preservation, the material would be forever lost to these communities.

To improve accessibility for Māori communities throughout the motu, we designed and created bespoke digitisation kits that convert VHS, Audio Cassette, CD and DVD to digital formats. Each transportable kit weighs 80 kilograms.

We originally planned to build 12 kits, however, this was increased to 50 to extend our reach amongst rōpū Māori. Two of these kits are being sent to the Cook Islands.

Our team organised wānanga to support the discovery and preservation process. The first three wānanga with Ngāti Toa Rangitira, Waikato-Tainui and Te Whakatōhea were delivered face-to-face. Restrictions on travel and gatherings due to COVID-19 meant that wānanga were moved online. The first was held with Te Whakaruruhau o Ngā Reo Irirangi Māori, Maniapoto and Ngāti Whātua Ōrākei.

So far kits have been distributed to:

- Ngāti Whātua Ōrākei Shortland St
- Ngati Hine
- Te Arawa
- Maniapoto
- Ngāi te Rangi
- Ngāti Awa
- Hokoehi Moriori Trust
- Ngāti Mutunga
- Radio Ngāti Porou
- Te Hiku Media
- Waatea FM
- Awa FM
- Ngāpuhi
- Ngāti Awa
- Te Whakatōhea
- Ngāti Toa Rangaitra
- Waikato-Tainui

Much of the magnetic media that has been digitised has contained footage and audio recordings of family members whom have since passed away. Many people had not seen or heard the recordings since they had been made, and in some cases, whānau did not even know they existed.

This important work not only preserves but also allows precious taonga to be shared with Māori communities throughout New Zealand.



Application of Traditional Knowledge Labels

Traditional Knowledge Labels are an internationally recognised archiving tool, designed to help indigenous peoples assert their intellectual property rights.

In partnership with Ngā Taonga, Te Whakatōhea from the eastern Bay of Plenty is running a pilot programme applying Traditional Knowledge Labels to their taonga Māori held by us and other heritage institutions.

Te Whakatōhea wanted to set up a straightforward way of managing the range of cultural heritage taonga they held within their own archives and with other libraries, museums, universities, Archives New Zealand and online databases.

The process supports better understanding of the context of each taonga including its history, ownership, missing information, cataloguing, intellectual property rights, protocols for access and use of recorded cultural heritage.

This pilot is significant to Te Whakatōhea, and to Aotearoa, as having the right information alongside each taonga will provide valuable research and cultural knowledge as well as providing clear protocols for access and use. This is the first time that Traditional Knowledge Labels have been used in Aotearoa New Zealand.

Te Whakatōhea hosted several wānanga and visited Ngā Taonga to meet our team. They also met with other institutions including Alexander Turnbull Library, Archives New Zealand and Te Papa. Te Whakatōhea will be utilising items that are held by The University of Waikato Te Whare Wānanga o Waikato, Ngā Taonga, Alexander Turnbull and Archives New Zealand.

Fifty items will be given Traditional Knowledge Labels and the labels are being implemented on three platforms: The University of Waikato, Te Whakatōhea Waiata App and the Local Contexts Hub.

Work on this project has had the added benefit of strengthening our relationships with our whānau, hapū and iwi partners.

Tangata Whenua Digitisation

Ngā Taonga received funding to digitise the iconic six-part television series *Tangata Whenua* (1974), and its unedited footage to make it 4K quality. Two episodes have been fully preserved.

We consider the footage from *Tangata Whenua* to be taonga Māori and, as such, are contacting those we believe to be kaitiaki. We have been working to reunite footage with whānau/kaitiaki of those who were filmed. In the future, we hope to reunite whānau with the unedited interview footage that has never been screened.



Image: Close up of our manaia stone, Te Kāmata Kura which symbolises the rich heritage contained in the audiovisual collections cared for by Ngā Taonga Sound & Vision.



Reel-to-reel tape recorder. Photo by Stephen A'Court.

Ā Mātou Paearu Mahi

Our Performance Measures

The following measures are agreed with Manatū Taonga and Ngā Taonga reports on them quarterly. These Quarters are referred to as Q1, Q2, Q3, and Q4.

1. Total number of titles in our collection
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 re-use
9. Total number of views/listens/visits
10. Performance against iwi engagement work programmes
11. Utaina Project – volume of digitised content
12. Key matters relevant to the successful delivery of Utaina | Audiovisual digitisation project including:
 - Collaboration with other entities and Governance group(s)
 - Stakeholder engagement.

This year, we are reporting on two new measures, 11 and 12, which became part of our reporting to Manatū Taonga from the beginning of this financial year.



Public screening of *Watangi Hunga Waka* at Dunedin Public Library

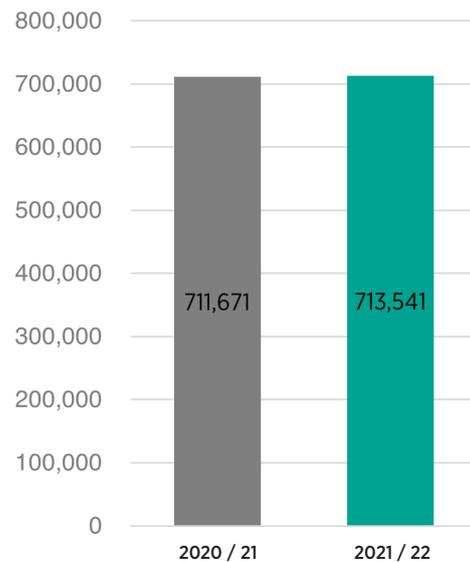
Measure 1 | Tahī

Total number of titles in our collection

At the end of Q4, Ngā Taonga held 713,541 items of film, television, audio, born-digital content, documentation, and equipment.

Ngā Taonga collecting continues to focus on archiving public broadcast collections as well as locally produced material of cultural, social, and historic significance to current and future generations.

At the end of Q4 Ngā Taonga held 713,541 items.



Measure 2 | Rua

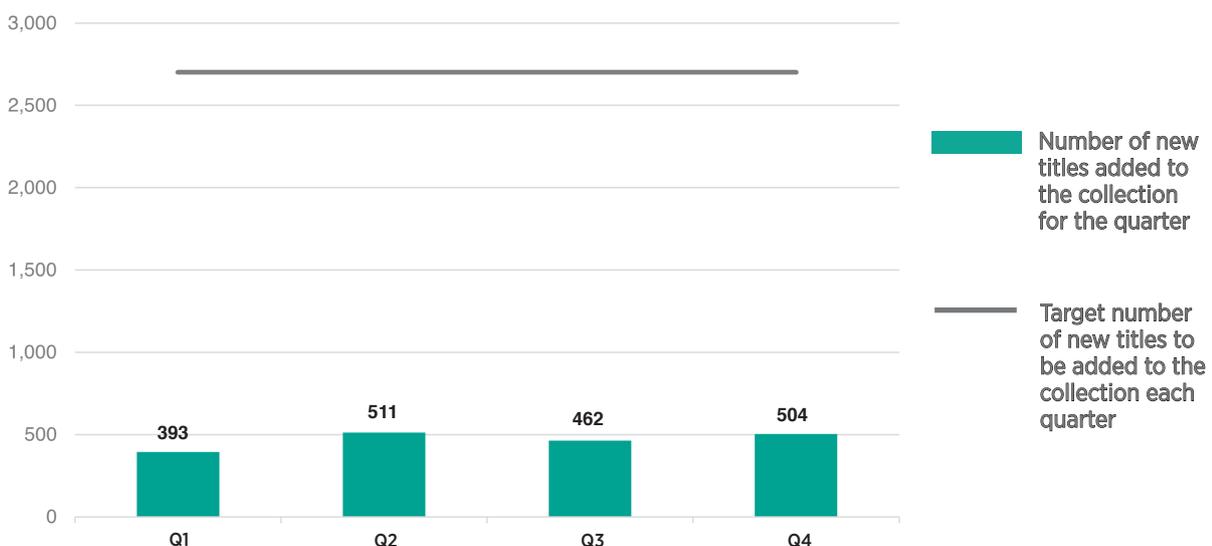
Number of new titles added to the collection

In the last year, 1,870 new titles were added to the collection. Of these titles, 600 were moving image items, 423 were audio, and 700 were still images. 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, and/or,
- are unique New Zealand items with significant risk of loss, obsolescence or decay.

With a hiatus in non-contractual collecting this year, new additions were primarily contemporary mātauranga Māori radio and television broadcast content funded by Te Māngai Pāho. Other significant exceptions to the hiatus were the Norm Hatch WWII collection and a large deposit from Dame Gaylene Preston which we will continue to process in the coming year.

1,870 new titles were added to the collection. Of these titles, 600 were moving image items, 423 were audio, and 700 were still images.



The below-target numbers are due to a hiatus in non-contractual collecting

Measure 3 | Toru

Number of new titles digitally preserved

While the hiatus in depositing impacted on the number of deposits, we have continued to preserve contemporary mātauranga Māori radio and television. We also completed digital preservation processes for digitised but unprocessed still image collections. The Arriscan and Lasergraphics scanners were upgraded and workflows updated to support the preservation of the *Tangata Whenua* television series. We focused on on-demand video and sound preservation and the legacy Te Māngai Pāho project.

A total of 1,495 titles were digitally preserved during the year.



Studio 7 at our Motutawa Avalon facility. Photo by Stephen A'Court.



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

Out of 713,541 total titles in our collections:

- 1,293 titles were accessioned in the past year.
- Around 400 titles were added to the online catalogue, to view or listen to.

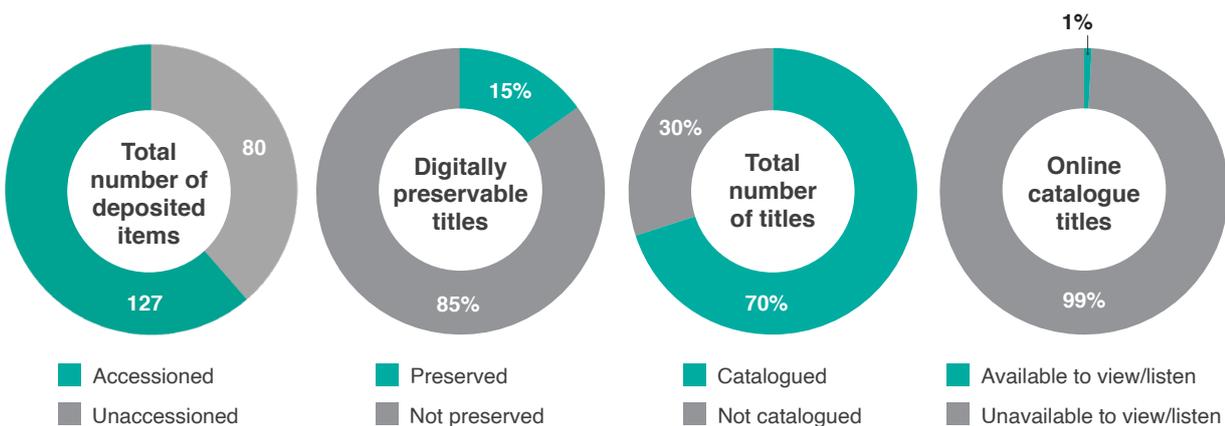
After focusing on drafting and negotiating deposit agreements in Q3, Q4 saw an increase in deposits, primarily contemporary television content. We also managed a number of substantial deposits including a large collection of master quality mātauranga Māori television from the past decade and the Dame Gaylene Preston deposit.

Accessioning focused on iwi radio and contemporary Māori television. We also accessioned a small number of backlog titles.

English language cataloguing work included updates to the U Series (field radio recordings from WWII), the Charlie Chilcott collection (stills of early cinema projectionists), the Dame Gaylene Preston collection, and the Norm Hatch collection (documentary footage and stills of U.S. Marines stationed in Kapiti).

Te Reo Māori cataloguing work included descriptions for contemporary iwi radio and television broadcast, including current events shows such as *Te Karere*.

New cataloguing information was directly uploaded to the online catalogue so new cataloguing work can be immediately available to the public.



Note: The titles catalogued relate to the 2021/22 year. The online catalogue relates to our whole collection.



Measure 5 | Rima

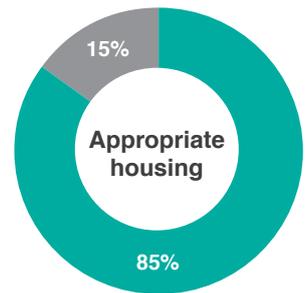
Total number of titles stored in internationally agreed best practice conditions

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.

Approximately 60 percent of our titles are stored in internationally agreed best practice conditions in terms of vault space and environmental management capability; 85 percent are stored in appropriate archival housing or containers.



■ Number of titles stored
■ Number of titles not stored



■ Number of titles stored
■ Number of titles not stored

Ampex VPR-3 1”C VTR at our Motutawa Avalon facility. Photo by Stephen A’Court.



Measure 6 | Ono

Number of guided research visitors

The COVID-19 pandemic and protest at Parliament impacted on customers coming to Ngā Taonga for onsite research.

During the year, we had 67 visitors with the majority from Wellington, the remainder from around New Zealand and only one overseas visitor. This is a significant decrease on the previous financial year, with 121 visitors.

During the year, the majority of visitors were from Wellington.



Measure 7 | Whitu

Total number of depositors

Our total number of depositors stands at 6,308, a small increase from 2020-2021. During the period covered by this report, 1,293 new items were deposited, due to exceptions from born digital deposits. Ngā Taonga currently has a deposit hiatus in place, meaning we are not accepting new offers of items from members of the public. The hiatus is giving us space to focus on prioritised new work, including collection preparation for Utaina.

Our total number of depositors stands at 6,308.

Film stock used in our Public Education programmes. Photo by Stephen A'Court.



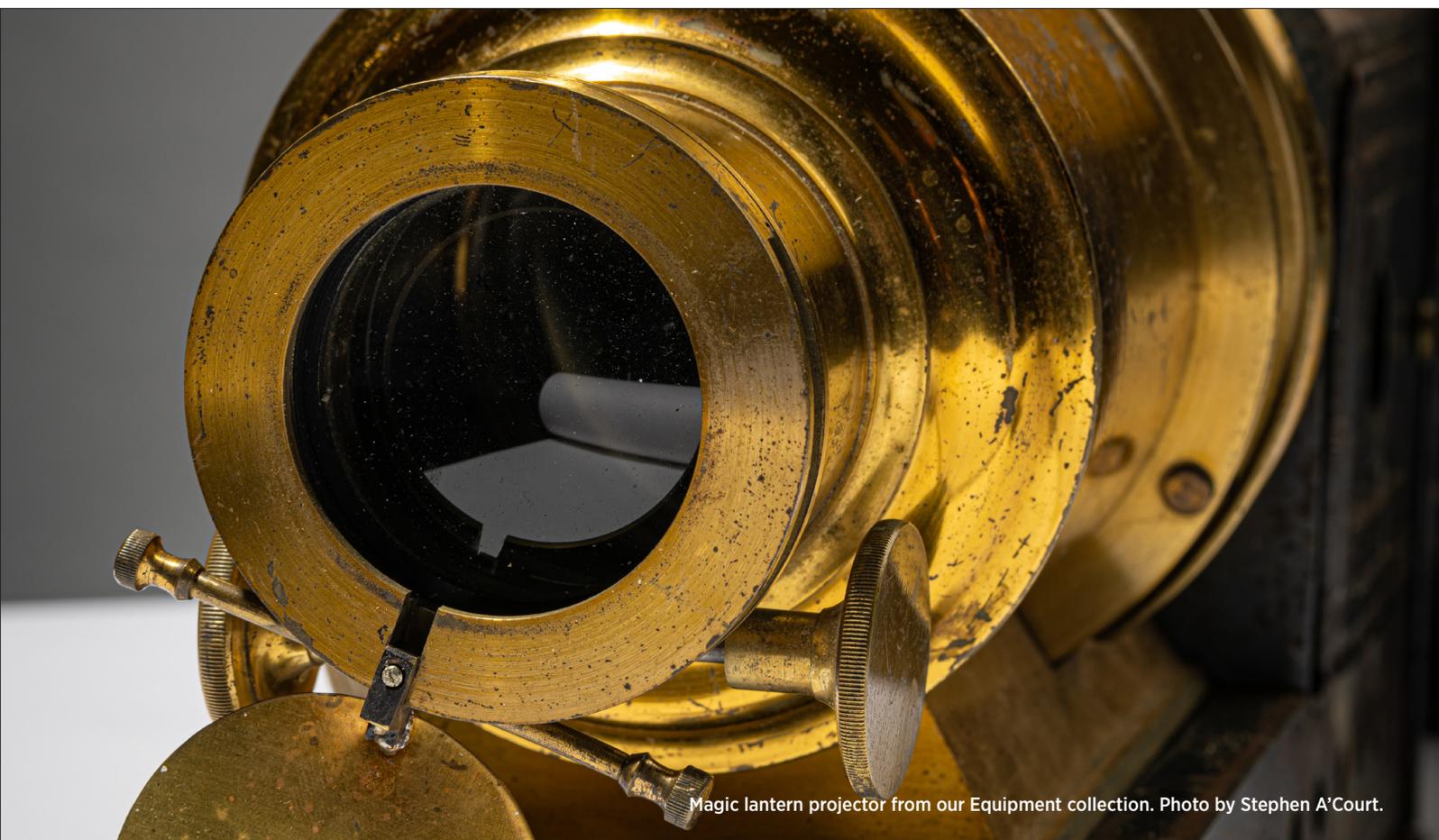
Measure 8 | Waru

Number of contracts for supply of archive material for re-use

We signed 232 agreements during the year, compared to 205 in the previous year.

Highlights include supporting collection launches of NZ On Screen and Waitangi Day material for Whakaata Māori. Our agreements support re-use but also uniting kaitiaki and personal records for families.

We signed 232 agreements during the year, compared to 205 in the previous year.



Magic lantern projector from our Equipment collection. Photo by Stephen A'Court.

Measure 9 | Iwa

Total number of views/listens/visits

Kua eke te motu whānui ki runga i te kaupapa o Matariki, Matariki hunga nui, arā, ko te tohu tēnā o te tau hou Māori. Me tautoko rawa atu e Ngā Taonga, ka tika.

Ko Matariki te wā e hoki ai ngā mahara.

Nā reira, he wā hoki tēnei hei whakaatu i ngā taonga Māori, otirā, i te hōhonutanga o te mātauranga Māori i ngā pātaka taonga, me ngā kōrero a te hunga kua mene atu ki te pō.

We accrued a total of 30,133,653 views, listens and visits last year, an increase of approximately 50 percent from the previous year. This included nearly 20 million views and listens from Television New Zealand, Radio New Zealand and NZ On Screen. This increase is due to the supply of our material to high rating TVNZ programmes such as Country Calendar.

COVID-19 continued to have a major impact on all of our outreach and onsite services. The vaccine mandate occupation at Parliament led to the early closure of the exhibition TOHE | PROTEST Te Tāpoinga Springbok i te tau '81 | The '81 Springbok Tour. Sadly, this was only fully open 13 percent of the time.

To ensure the public were able to engage with our collection during the pandemic, we continued to develop a multi-platform approach to programming, using our online platforms to increase our reach. One example of this was the online launch of the Norm Hatch collection featuring 29 previously unseen films of US Marines in New Zealand. The launch coincided with the 80th anniversary of the arrival of the marines in New Zealand. This collection has attracted high levels of engagement. One researcher provided the following feedback:

'I have researched the 2nd Marine Division in WWII for over 23 years. The films that you all have created quite a response in the circle of researchers that I work with. They were all wonderful.' Ngā Taonga is supporting the delivery of the updated Te Takanga o Te Wā and Aotearoa New Zealand's histories curriculum by working with organisations who supply material for use in the classroom, in particular, the Services to Schools team at the National Library of New Zealand.

During the past year, we have researched our collections to assess what material relates to the new curriculum themes and we are gaining rights clearances for it to be used in schools. Our work to support Service to Schools and other agencies will continue over the coming years as the new curriculum is embedded in kura and schools.

This year we focused on presenting taonga Māori with a Te Ao Māori lens. Our Matariki curated programme, *Matariki Hunga Nui – Matariki of Many People*, had a te reo version for Māori audiences as well as an English version. The different versions of the programme were tailored to the different communications needs of the respective audiences. This programme was distributed to more than 20 partners in the galleries, libraries, archives and museums sector as well as online.

0 5,000,000 10,000,000 15,000,000 20,000,000 25,000,000 30,000,000



Measure 10 | Tekau

Performance against iwi engagement work programmes

**Ehara i te mea me noho noa iho ngā taonga Māori i roto i ō mātou pātaka hei hoa huna mō ngā pūngāwerewere. E kāo. Ko tā mātou mahi nui me aua taonga rā, he mea rokiroki, he pupuri, ā, he whakahoki kape ki te whānau, ki te hapū, ki te iwi rānei hei aha?
Hei taonga tuku iho, hei whakapapa kōrero hoki mā ngā uri whakaheke. E mea ana ka pupuritia e mātou tētahi kape i runga anō i te whakaaro, ka mate kāinga tahi, ka ora kāinga rua.**

Ngā Taonga is committed to working with whānau, hapū and iwi as kaitiaki of taonga Māori that we care for. Our Iwi Engagement Strategy and the implementation of an annual plan help us direct this important mahi. Most of these targets were met or exceeded this financial year.

We noticed increased interest from iwi in our collections as post-settlement entities seek to develop and build their own archival repositories. One of more than 15 iwi that we engaged with was the Ngāi Tahu Archives Team who are working towards the development of a fully integrated Ngāi Tahu search engine connecting internal and external repositories of Ngāi Tahu knowledge – Kareao. We worked with the team to pilot supplying Ngāi Tahu taonga that we hold. We believe it is important that Ngāi Tahu and other iwi can access such taonga through their own tribal networks and will continue our work in this space. Nō mātou te whiwhi ki te mahi tahi me ngā iwi. E mihi ana ki a koutou katoa. Our commitment to working with iwi is limited by our own capacity and resources.

A lot of our work with iwi has been as part of the Rokirokitia project, a component of our Ministry for Cultural and Heritage funded Te Awe Kōtuku programme. You can read a case study about our work on this project on page 13.

We continued to work with other Māori stakeholders to support their activities. We supplied Whakaata Māori with historical footage for their Waitangi Day special. We were also pleased to be able to support the 50th anniversary of Ngā Tamatoa with archival taonga and we were particularly proud of our support and mahi with Te Matatini who celebrated 50 years of kapa haka this year.

The Māori Radio Network Te Whakaruruahu o Ngā Irirangi Māori is a key partner to whom we supplied five of our Rokirokitia digitisation kits to allow Māori radio stations to archive their material.

Our TIAKINA framework has become a cornerstone of the way we operate and of our relationship with taonga Māori. As part of that framework, we sought kaitiaki of taonga to consider and approve access requests for use by third parties. Nō rātou te mātauranga o ēnei taonga. We are building up a database of kaitiaki to enable this activity and have been pursuing kaitiaki agreements with whānau/hapū/iwi to formally recognise the relationship.

We acknowledge the unique mātauranga Māori that we hold and our responsibility as kaupururi. He whakapapa kōrero mā ngā uri kei te heke mai. We introduced a new Mātauranga Māori strategy which will shape and guide our work in this space. A key part of this strategy is our own internal capacity and capability, not least in relation to te reo Māori.

Te reo Māori classes have become a feature of our organisation with many of our staff taking up this opportunity. We also witnessed the benefits of the recruitment of our Mātauranga Māori specialists across the organisation. They have been able to bring a deeper level of whakaaro Māori to our mahi. For example, where once we would have written a Māori social media post in English and then translated it into Māori, these are now being written in Māori in the first instance and then translated, if necessary, into English. Our te reo Māori speakers have also been able to work with Te Hiku media to trial the Kaituhi AI reo Māori transcription tool.

Heoi anō, kaati rā. Ehara i te mea, me mihi a Ngā Taonga ki a ia anō, waiho mā te mahi e kōrero, mā te iwi kē e mihi.



Measure 11 | Tekau mā tahi

Utaina Project - Volume of digitised content

We have made significant progress on the Utaina Project during the year, culminating in Memnon, the vendor, starting digital preservation.

Preparation for the mass digitisation work included sending a set of boxed tapes to Memnon in Brussels as part of Factory Acceptance Testing. As the items were subject to the Protected Objects Act 1975, Manatū Taonga applied for an export certificate on our behalf. The testing gave us early visibility of changes we needed to make to ensure the tapes could be read and ingested by Memnon. After the factory testing was completed in November, the Memnon equipment was packed and sent to New Zealand to its new facility at Avalon Studios, next to our Motutawa site.

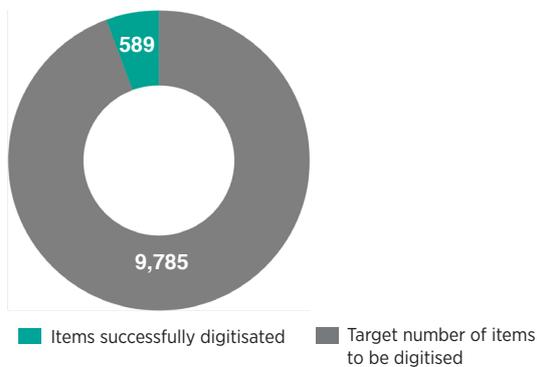
In preparation for the start of the digitisation project, we upgraded our building and workspaces at Motutawa to accommodate the project team.

We also completed recruitment for the Utaina team in April, bringing it to full strength. We commissioned a Scalar i6000 robotic tape library and undertook data migration.

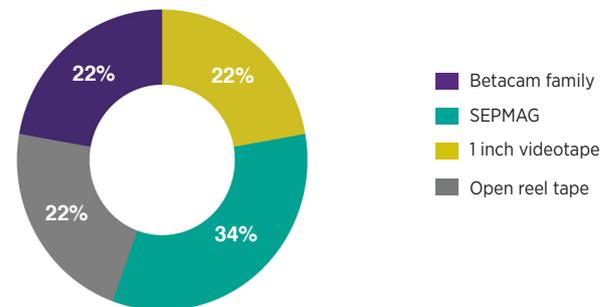
A new collection and inventory management system called Te Wairoro was developed for Utaina content. User testing took place in late October, and further enhancements are planned to facilitate the flow of data between the project team and Memnon.

Formal reporting measures on the volume of content digitised by the vendor will be available in the 2022/23 Annual Report.

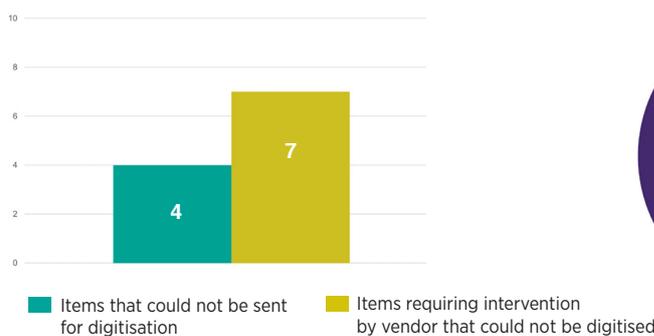
Items successfully digitised



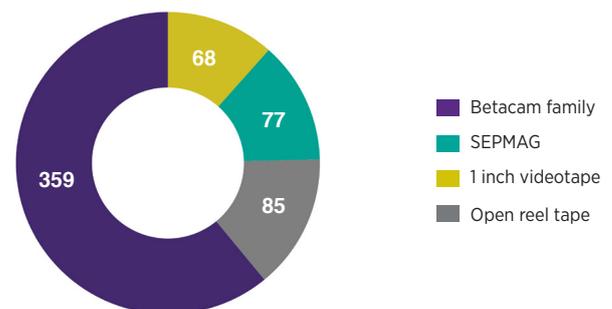
Percentage of items successfully digitised out of items in scope for Utaina, by format



Number of items that could not be digitised



Number of items successfully digitised, by format



Measure 12 | Tekau mā rua

Key matters relevant to the successful delivery of Utaina

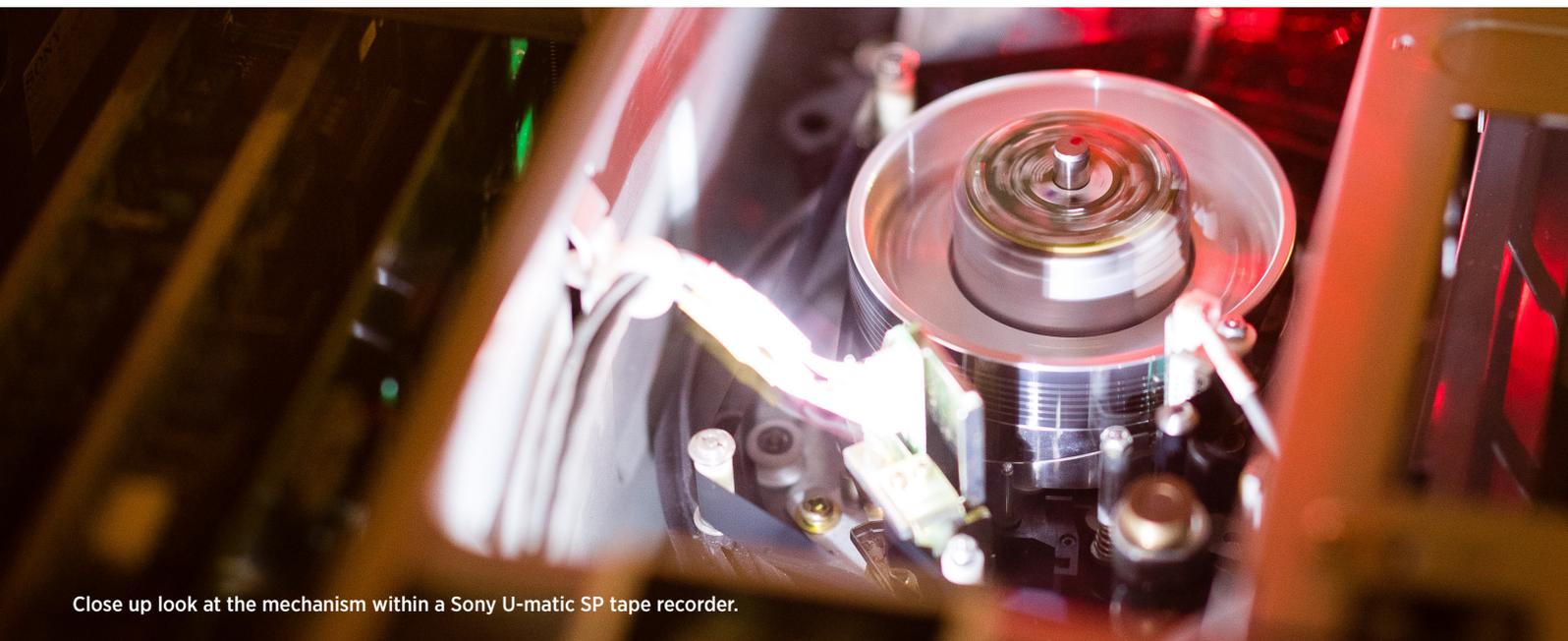
An audiovisual digitisation project including:

- Collaboration with other entities and Governance group(s)
- Stakeholder engagement

A Ngā Taonga Project Board was established early in the year to provide governance and ensure effective delivery. A Project Initiation Document was developed and signed by both Ngā Taonga and Memnon. Formal requirements for quality assurance and business processes were also agreed.

The Utaina project team has been looking for opportunities to collaborate with the Department of Internal Affairs in areas such as shared quality control standards, tikanga, logistics, information security, processes and technology requirements.

Ngā Taonga is the kaupupuri of an extensive and unique collection of taonga Māori and mātauranga Māori.



Close up look at the mechanism within a Sony U-matic SP tape recorder.

AV1



YOU ARE ENTERING A SECURE AND CONTROLLED ENVIRONMENT

RESTRICTED AREA

RESTRICTED AREA

Behind the scenes at Motutawa Avalon. Photo by Stephen A'Court.



**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 2022



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 2022 and the statement of comprehensive revenue and expense, statement of movement in 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 2022 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

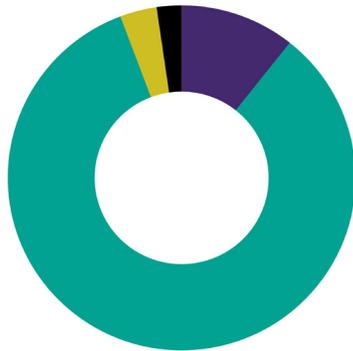
BDO Wellington Audit Limited
Wellington
New Zealand

1 December 2022

Statement of Comprehensive Revenue and Expense

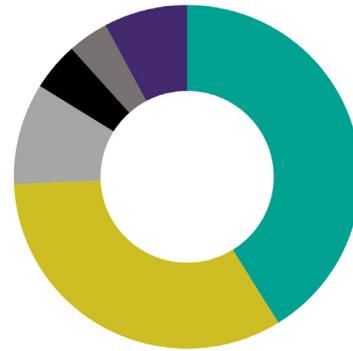
For the year ended 30 June 2022

Overall Income



Lottery Grant Board	\$1,795,925
Ministry for Culture & Heritage	\$14,055,252
Te Mangai Pāho	\$575,000
All Other	\$387,928

Overall Expense



Salaries	\$6,442,279
Third Party Support	\$5,188,087
Consultants	\$1,493,401
Depreciation	\$710,054
Grant payments	\$594,232
All Other	\$1,221,529

Note	2022 \$	2021 \$
Revenue		
Revenue from exchange transactions:		
Archive Services	118,258	138,225
TVNZ - Production Library Service	176,532	176,532
Other Revenue	9,300	23,126
Interest Received	48,444	42,997
Revenue from non-exchange transactions:		
Lottery Grants Board	1,795,925	1,921,080
Ministry for Culture and Heritage	14,055,252	8,197,833
Te Māngai Pāho	575,000	575,000
Grants, Sponsorships and Donations 4.1	35,394	14,923
Total Revenue	16,814,105	11,089,717
Expenditure		
People	8,322,945	7,638,174
Accommodation	414,504	597,965
Depreciation 11	579,510	544,473
Amortisation 12	130,544	31,627
Overheads 5	1,013,992	679,035
Third Party Support	5,188,087	407,444
Total Expenditure	15,649,582	9,898,718
Surplus/(Deficit) for the year	1,164,523	1,190,999
Less Gain/(Loss) on Disposal of Fixed Assets	(67,279)	(22,383)
Total comprehensive revenue and expense for the year	1,097,244	1,168,616



Statement of Movements in Equity

For the year ended 30 June 2022

	Note	Retained Surpluses \$	Cash Reserve \$	Taranaki Street Reserve \$	Te Awe Kōtuku Reserve \$	Infrastructure Upgrade \$	Total Equity
Balance at 30 June 2020		4,066,074	2,140,762	2,500,000	-	-	8,706,837
Comprehensive Revenue & Expense for the year		1,168,616	-	-	-	-	1,168,616
Transfer to Cash Reserve		(80,000)	-	-	-	80,000	-
Transfer to/from Income in Advance		(394,700)	-	-	394,700	-	-
Transfer to Taranaki Street Reserve		-	-	-	-	-	-
Balance at 30 June 2021		4,759,990	2,140,762	2,500,000	394,700	80,000	9,875,453
Comprehensive Revenue & Expense for the year		1,097,244	-	-	-	-	1,097,244
Transfer to Cash Reserve		-	-	-	-	-	-
Transfer to/from Income in Advance		(325,596)	-	-	325,596	-	-
Transfer to Infrastructure Upgrade		(666,000)	-	-	-	666,000	-
Balance at 30 June 2021	13	4,865,638	2,140,762	2,500,000	720,296	746,000	10,972,697

Statement of Financial Position

As at 30 June 2022

	Note	2022 \$	2021 \$
Equity		10,972,697	9,875,453
<i>Represented by:</i>			
Current Assets			
Cash and cash equivalents		15,628,677	5,431,921
Current Investment	6	-	3,000,000
Receivables (from exchange transactions)	7	76,751	37,383
Receivables (from non-exchange transactions)	7.1	599,458	731,991
GST Receivable		63,955	114,468
Prepayments		143,125	12,109
		16,511,965	9,327,873
Less Current Liabilities			
Payables (from exchange transactions)	8	1,938,008	1,198,239
Income Received in Advance	9	6,197,962	489,667
Employee Entitlements	10	382,100	292,557
GST Payable		-	-
		8,518,070	1,980,463
Net Working Capital		7,993,895	7,347,410
Non Current Assets			
Property, Plant and Equipment	11	2,947,299	2,364,138
Intangibles (finite life)	12	31,503	163,905
Total Net Assets		10,972,697	9,875,453

The Trustees approve and issue the financial statements for the year ended 30 June 2022.

	1 December 2022
Trustee (Chair)	Date
	1 December 2022
Trustee	Date



Statement of Cash Flows

For the year ended 30 June 2022

	Note	2022 \$	2021 \$
Operating Activities Cash was provided From:			
<i>Cash Received From:</i>			
Grants and Sponsorships, Donations and Receipts from Customers		22,719,205	11,412,552
GST Payments/Receipts (Net)		(21,691)	(134,352)
Cash Receipts from Operating Activities:		22,697,514	11,278,199
<i>Cash Disbursed to:</i>			
Payments to Suppliers and Employees		14,378,879	8,575,615
Net Cash Inflow (Outflow) From Operating Activities		8,318,635	2,702,584
Investing Activities Cash was provided From:			
<i>Cash Received From:</i>			
Decrease in investments		3,000,000	40,762
Interest Received		48,382	42,997
Cash Receipts from Investing Activities:		3,048,382	83,759
<i>Cash Applied to:</i>			
Purchase of Property, Plant and Equipment		1,170,261	472,406
Net Cash Inflow (Outflow) from Investing Activities		1,878,121	(388,647)
Net Cash Flows from Financing Activities		-	-
Net Increase/(Decrease) in Cash		10,196,756	2,313,938
Cash at the beginning of the year		5,431,921	3,117,983
Cash at the end of the year		15,628,677	5,431,921



Notes to the Financial Statements

For the year ended 30 June 2022

1. REPORTING ENTITY

Ngā Taonga Sound & Vision was incorporated under the Charitable Trusts Act 1957 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 2022 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 and is not publically accountable.

The financial statements were authorised for issue by the Trustees on 27 October 2022.

(b) 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.

(c) 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

(d) 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.

(e) 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.

(f) Goods and Service Tax (GST)

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

3. 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 2022

3. 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 2022. The judgments and assumptions in these statements have taken fully into account the likely impacts from the pandemic (refer to Note 18). 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 2022.

4. 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.
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

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

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.

4.1 REVENUE FROM GRANTS, SPONSORSHIPS AND DONATIONS

	2022 \$	2021 \$
Donations from online website	1,379	670
Grants - Office of the DVC Māori - Victoria University of Wellington	20,000	-
Grants - Waikato Tainui	13,190	-
In Kind Support	638	13,998
Individual Donations and Other Revenue under \$10,000 each	188	255
Total Revenue from Grants, Sponsorships and Donations	35,394	14,923



Notes to the Financial Statements

For the year ended 30 June 2022

5. OVERHEADS

	2022 \$	2021 \$
Audit Fees	26,648	17,488
Computer Leasing	82,190	29,167
General Overheads	431,515	253,247
Hosted Infrastructure	129,345	99,086
Insurance	56,532	58,185
Legal Expenses	64,079	80,568
Software Subscriptions	223,683	141,294
Total Overheads	1,013,992	679,035

6. INVESTMENTS

	2022 \$	2021 \$
Term Deposit (1 year term @ 1.20% per annum)	-	3,000,000
Total Investments	-	3,000,000

7. RECEIVABLES (FROM EXCHANGE TRANSACTIONS)

	2022 \$	2021 \$
Accounts Receivable	76,751	37,383
Total Receivables (from exchange transactions)	76,751	37,383

7.1 RECEIVABLES (FROM NON-EXCHANGE TRANSACTIONS)

	2022 \$	2021 \$
Sundry Receivables	599,458	654,150
Bond for Shipping Carnet for Arriscanner repairs	-	77,841
Total Receivables (from non-exchange transactions)	599,458	731,991

8. PAYABLES FROM EXCHANGE TRANSACTIONS

	2022 \$	2021 \$
Accounts Payable	412,873	493,267
Sundry Accruals	1,521,894	702,200
Visa Card Balance	3,241	2,772
Total Payables from exchange transactions	1,938,008	1,198,239



Notes to the Financial Statements

For the year ended 30 June 2022

9. INCOME RECEIVED IN ADVANCE

	2022 \$	2021 \$
Te Awe Kōtuku Project Grant	720,296	489,667
Utaina Project Grant	5,477,666	-
Total Income Received in Advance	6,197,962	489,667

10. EMPLOYEE ENTITLEMENTS

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

	2022 \$	2021 \$
Annual Leave Provision	278,719	225,444
Salaries Payable	103,382	67,113
Total Employee Entitlements	382,100	292,557

11. PROPERTY, PLANT AND EQUIPMENT

Group	Land and Buildings	Equipment	Motor Vehicles	Furniture and Fittings	IT Hardware	Radio Asset	Media Library	Research Library	WIP	Total
Cost	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Balance as at 1 July 2021	1,824,932	1,005,602	50,499	43,183	1,684,846	244,652	969,266	40,084	103,966	5,967,030
Additions	41,703	-	-	50,724	648,011	-	-	-	487,653	1,228,091
Transfer from Work in Progress	336,532	-	-	-	-	-	-	-	-	336,532
Disposals	-	(50,013)	-	(4,828)	(10,580)	-	-	-	-	(65,420)
Transfer to Fixed Assets	-	-	-	-	-	-	-	-	(336,532)	(336,532)
Balance as at 30 June 2022	2,203,167	955,589	50,499	89,079	2,322,277	244,652	969,266	40,084	255,087	7,129,701
<i>Accumulated depreciation and impairment</i>										
Balance as at 1 July 2021	408,756	896,394	24,512	17,303	1,001,925	244,652	969,266	40,084	-	3,602,892
Depreciation	166,665	26,053	8,428	15,912	362,453	-	-	-	-	579,510
Reverse depreciation on disposals	-	-	-	-	-	-	-	-	-	-
Balance as at 30 June 2022	575,421	922,447	32,940	33,215	1,364,378	244,652	969,266	40,084	-	4,182,402
Net book value										
As at 30 June 2022	1,627,747	33,143	17,559	55,864	957,900	-	-	-	255,087	2,947,299
As at 30 June 2021	1,416,176	109,208	25,987	25,880	682,921	-	-	-	103,966	2,364,138

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's collection. Ngā Taonga Sound & Vision's collection 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.



Notes to the Financial Statements

For the year ended 30 June 2022

11. PROPERTY, PLANT AND EQUIPMENT (Continued)

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 used 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 used 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.

Digitalisation Project

IT Hardware and other assets used as part of the project to digitise 348,000 Crown audio and video collections will approach their end of life by the end of the project in June 2024. Due to heavy usage resulting from high-volume digitisation and expected advances in the technology, this equipment will be largely obsolete. Ngā Taonga believes it is fair and reasonable that these items should depreciate within the project's lifetime. In addition, any building fitouts for the digitalisation project have been done according to the project's specialised requirements which may have no ongoing value. Ngā Taonga therefore also believes it is fair and reasonable to depreciate digitalisation project fitouts within the project's lifetime. At the end of each financial year the project will evaluate the assets to determine whether any residual value will be applied to Ngā Taonga.

Depreciation

Property, Plant and Equipment is depreciated using the straight line method. Items under \$1,000 have been fully depreciated in the year of purchase.

Specific depreciation rates are:

Land and Buildings	2% to 20% p.a
Equipment	5% to 20% p.a.
Motor Vehicles	20% p.a.
Furniture and Fittings	20% p.a.
IT Hardware	20% p.a.
Radio Asset	20% p.a.
Media Library	20% p.a.

Impairment

Assets that are subject to 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.



Notes to the Financial Statements

For the year ended 30 June 2022

12. INTANGIBLES

Group	Software	TVNZ Card Catalogue	Total
Cost or valuation			
Balance as at 1 July 2021	254,739	121,385	376,123
Additions (acquired externally)	-	-	-
Disposals	(7,113)	-	(7,113)
Balance as at 30 June 2022	247,626	121,385	369,011
Accumulated amortisation and impairment			
Balance as at 1 July 2021	198,663	13,555	212,218
Amortisation	22,714	107,830	130,544
Reverse amortisation on disposals	(5,254)	-	(5,254)
Balance as at 30 June 2022	216,123	121,385	337,508
Net book value			
As at 30 June 2022	31,503	-	31,503
As at 30 June 2021	56,076	107,830	163,905

There are no items of intangible assets with restrictions to title, nor pledged as security, against any liabilities (2021: \$Nil).

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	100% balance in 2022 (2021 - 2%)

Impairment

Assets that are subject to amortisation 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.



Notes to the Financial Statements

For the year ended 30 June 2022

13. RESERVES

(a) Cash Reserve	2022	2021
	\$	\$
Balance bought forward	2,140,762	2,140,762
The Treasury policy sets out that a 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.		
Balance carried forward	2,140,762	2,140,762
(b) Proceeds from Sale of Taranaki St Reserve		
Balance brought forward	2,500,000	2,500,000
Balance carried forward	2,500,000	2,500,000
(c) Te Awe Kōtuku Reserve		
Proceeds from specific funding for projects that was not fully spent in the financial year but work has been committed and will be fully spent by 30 June 2022 as agreed with the funder, Ministry for Culture & Heritage	-	394,700
Balance brought forward	394,700	-
Additional funding received in 2021/2022 financial year not spent	325,596	-
Balance carried forward	720,296	394,700
(d) Infrastructure Upgrade Reserve		
Balance bought forward	80,000	-
Whitireia Valut - Reserve set aside for future work to upgrade the mechanical equipment. The full extent of the work required is currently being identified	-	80,000
Motutawa - future property upgrade work at Avalon site	510,000	-
Pukeahu property upgrade work at Buckle Street	106,000	-
Property Strategy Development	50,000	-
Balance carried forward	746,000	80,000

14. 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 (2021: Nil).



15. TRANSACTIONS WITH RELATED PARTIES

There have been no transactions with related parties in the financial year ending 30 June 2022.

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:

	2022	Number of	2021	Number of
	\$	Individuals	\$	Individuals
Trustees	91,250	7	93,281	7
Chief Executive & Leadership Team	991,006	6	1,044,140	7
	1,082,256	13	1,137,421	14

16. NON-CANCELLABLE OPERATING LEASE COMMITMENTS

The Group has entered into a number of material operating leases for buildings and ICT equipment, in particular employee laptops.

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

Map Room, Massey University, Wellington

Transmitter St, Titahi Bay, Porirua

National Library of New Zealand, Corner of Molesworth and Aitken Streets, Wellington

Ngā Taonga Sound & Vision leases laptops from:

- Flexi Group NZ, Auckland

	2022	2021
	\$	\$
Not later than one year	208,968	184,125
Later than 1 year and not later than five years	240,337	361,941
Later than five years	47,358	56,025
	496,663	602,091

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



17. CONTINGENT LIABILITIES AND CAPITAL COMMITMENTS

There are no significant contingent liabilities or capital commitments as at 30 June 2022 (2021: \$Nil).

18. SUBSEQUENT EVENTS

There are no subsequent events identified prior to the finalisation of these financial statements. (2021: On Tuesday 17 August 2021 at 11.59pm, New Zealand moved to Alert Level 4 following the detection of a positive case of COVID-19 in the community. Ngā Taonga are committed to following public health rules to monitor and mitigate the effects of COVID-19. At this stage, we continue to monitor the continuously evolving situation and have experienced no significant long term impacts as a result).

19. GOING CONCERN

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.





Early camera from our Equipment collection. Photo by Stephen A'Court



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 co-chairs, who must be current trustees, are elected annually for a one-year term. The co-chairs are eligible for re-election.

During 2021/22 the Board of Trustees met on six occasions. Brief biographies of the trustees are available on Ngā Taonga Sound & Vision's website.

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



Photo of members of Ngā Taonga Sound & Vision Board of Trustees (From left, Lewis Holden, Emily Loughnan, Whetu Fala, Lynell Tuffery Huria) Absent: Jock Phillips, Dr Areti Metuamate, Amit Prasad.

Trustees during 2021/22 were:

- Whetu Fala – appointed co-chair in January 2022
- Emily Loughnan – appointed co-chair in January 2022
- Simon Murdoch – chair until December 2021
- Jock Phillips
- Dr Areti Metuamate – appointed in February 2021
- Lynell Tuffery Huria – appointed in February 2021
- Lisa Bates – completed her term in June 2021
- Amit Prasad
- Lewis Holden

Committees served by Board members:

- | | |
|------------------------|--|
| • Whetu Fala | Start date: 13/10/2017
Committee: PAC/A&R |
| • Emily Loughnan | Start date: 01/01/2018
Committee: PAC |
| • Simon Murdoch | Start date: 01/07/2016
End date: June 2022 |
| • Jock Phillips | Start date: 01/01/2019
Committee: A&R Chair |
| • Dr Areti Metuamate | Start date: 18/02/2021
Committee: PAC Chair |
| • Lynell Tuffery Huria | Start date: 16/12/2020
Committee: A&R |
| • Amit Prasad | Start date: 26/04/2022
Committee: A&R |
| • Lewis Holden | Start date: 26/04/2022
Committee: PAC |

PAC - Performance and Appointments Committee

A&R - Assurance and Risk Committee



Statement of Service Performance

Collection throughput

In 2020 the New Zealand Accounting Standards Board issued a new standard that required entities such as Ngā Taonga to present service performance information.

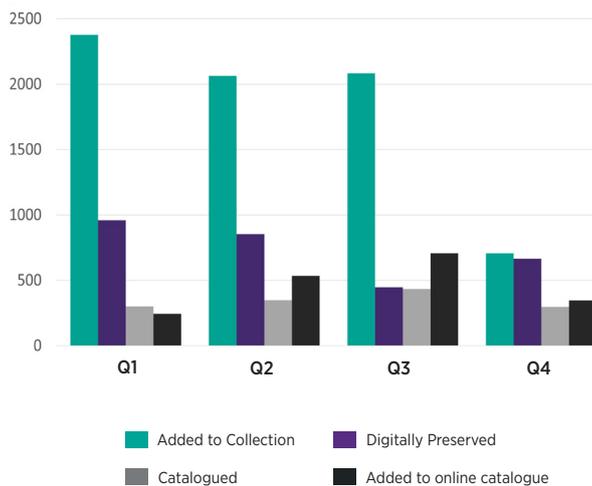
The intent of the Statement of Service Performance is to show how an organisation can tell its story about why it exists, its aims, its successes and its challenges. This is an important part of the accountability of a 'Public Benefit Entity'.

The Statement of Service Performance includes both qualitative and quantitative information. We have presented the information grouped around the outcomes themes used in our Outcomes Framework.

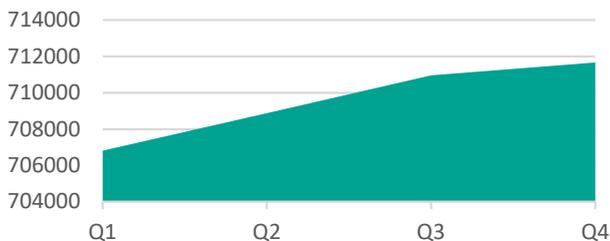
The Collection Throughput charts illustrate the movement of collection items from the point they enter our collection to the point where they are digitally preserved and ready to be accessed.

2020-21

Collection Development and Management Titles (by quarter)

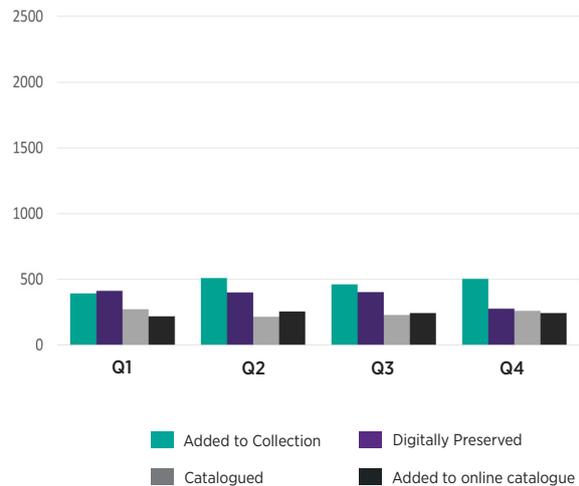


Total number of titles

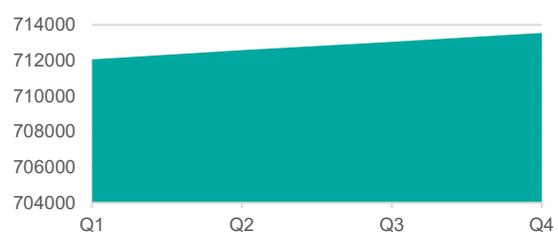


2021-22

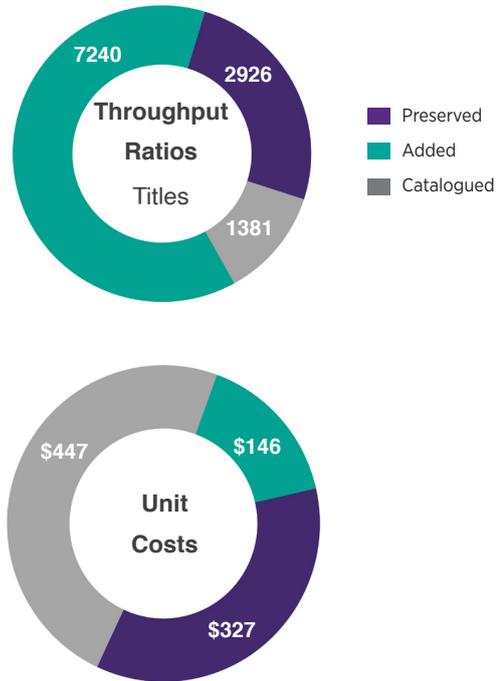
Collection Development and Management Titles (by quarter)



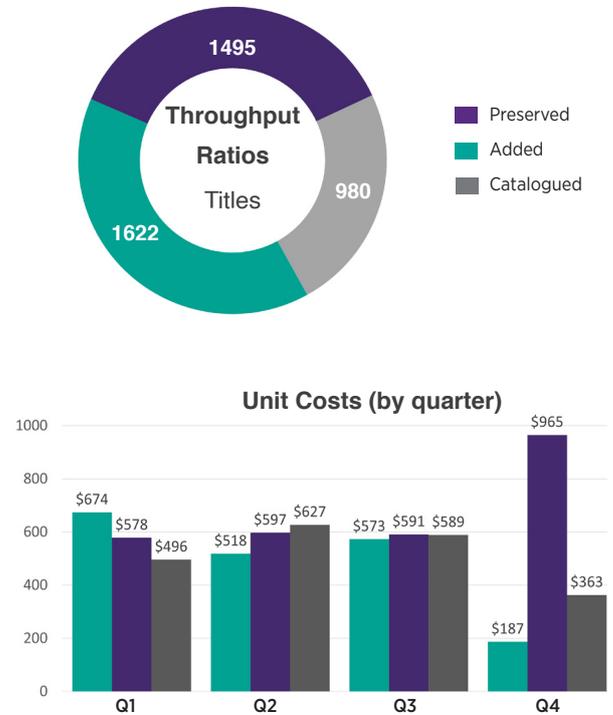
Total number of titles



2020-21



2021-22



Commentary on Annual Progress

- New titles added are consistently lower than 2020-21 figures. This reflects the managed hiatus in place for the collecting and cataloguing of material that is not covered by Service Level Agreements with external parties.
- This temporary change has made way for gains in collection surveying and analysis, as well as the development of strategic prioritisation frameworks in advance of these operations being 'switched on' again in 2024.
- Consistent quarterly growth in cumulative title numbers reflects successful delivery of the 2020-21 Te Māngai Paho contract, and managed exceptions to the collecting hiatus for born digital titles of national significance.
- Preservation throughput was consistent for the first three quarters, with the dip in Q4 and resulting unit cost increase largely attributable to new reporting parameters.
- During Q4 building work began on the new Heke Rua Archives building, which is adjacent to the Ngā Taonga preservation workroom. This reduced our film scanning capacity by 50%.
- Overall, these figures reflect a consistent preservation throughput which has met the Archive's contractual obligations.
- See 'Notes to the methodology' for changes to the unit costs.

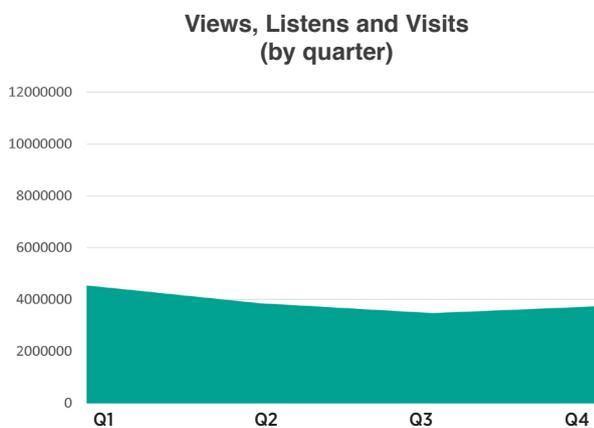
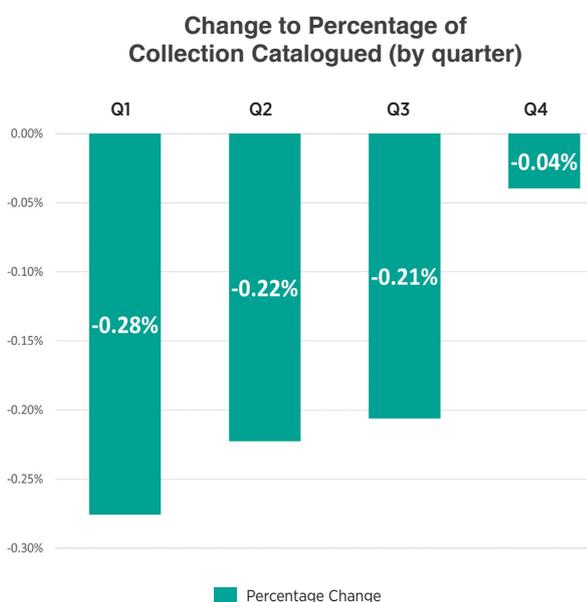


Statement of Service Performance

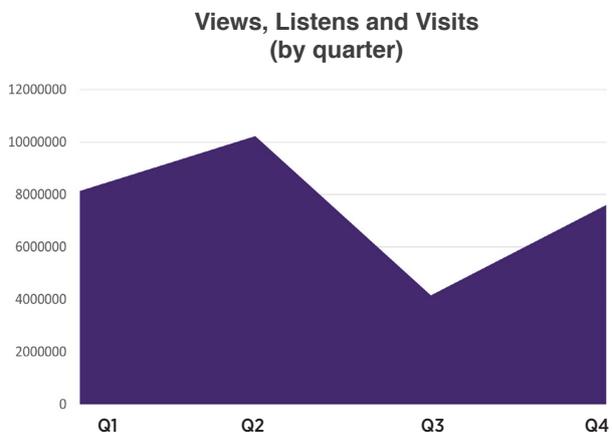
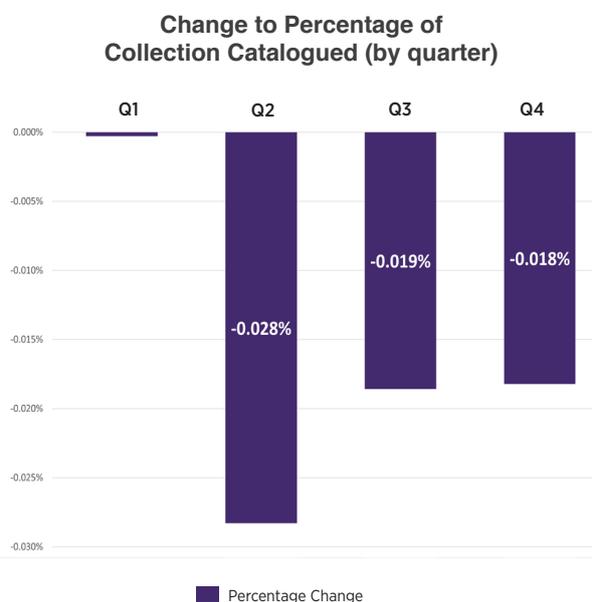
Access and Engagement

The Access and Engagement charts illustrate how we provide access to our collection materials – both the volume of requests for material and the number of views, listens and visits.

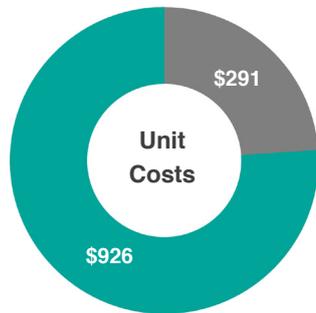
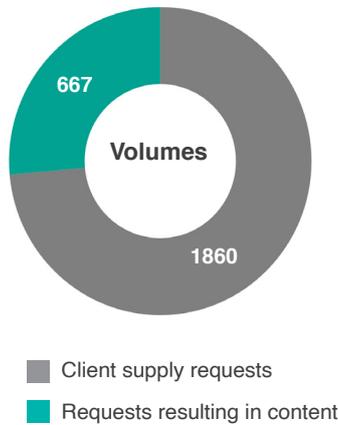
2020-21



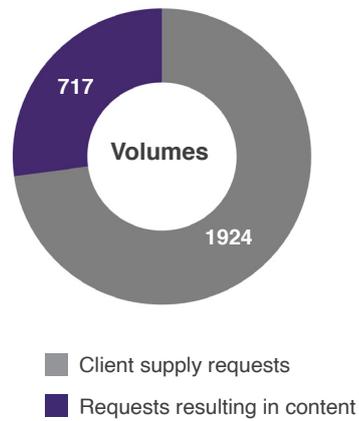
2021-22



2020-21



2021-22



Commentary on Annual Progress

- The increase in Q4 Client Supply Unit Costs reflects the recent changes in our methodology as explained in the below Notes.
- The annual number of views, listens and visits increased by approximately 50% compared to last year. This is due to the supply of content to some high-rating TVNZ Programmes such as *Country Calendar*.

Notes to the Methodology for the Unit Cost Analysis

The methodology used to estimate average unit costs for throughput and for client supply is based on activity-based modelling that was undertaken to support an organisational redesign in 2020.

The analysis mapped the percentage of time staff spent on a suite of activities for their roles and matched these activities against steps on the organisation's value chain. To inform the unit cost analysis, salary inputs were used to assess the relative cost of each activity, yielding an estimate of staff time / cost of that time / activities supporting value chain steps.

Despite not being designed specifically to support the Statement of Service Performance, this data set was the best available information at the time and formed the basis of subsequent SOSP reporting.

A review of the inputs to this data set was undertaken in May 2022 and has yielded a change in the unit cost data outputs. There are a number of underlying reasons for the quantum of change seen:

- The organisational redesign in late 2020 changed the way staff time was allocated against value chain steps which was not reflected in the unit cost analysis.
- In the intervening period, there has been a change to the activities that staff perform: some have been stopped: some have been initiated.
- Temporary hiatuses have been put in place since early 2021, limiting the collecting and cataloguing of non-SLA material and the processing of personal access requests.
- Salaries have incrementally increased year-on-year; and new staff have joined the organisation at different salary levels to those initially captured in the modelling.
- The activity-based modelling was refreshed with a much more granular level of detail in May 2022.



Outcomes Framework

Our Outcomes Framework articulates what we, as an Archive, are here to deliver.

It focuses on four key outcomes:

- What our Archive should hold (He Pātaka Tūturu)
- How we care for taonga (He Ringa Rehe)
- How we engage with others (He Mahi Tahī)
- How the archive provides to New Zealanders, now and in the future (He Tūhonohono)

The following major initiatives underway during the 2021/22 year show how our work contributes to the achievement of these strategic outcomes.



He Pātaka Tūturu An archive of national cultural significance

- » We acquire and retain material of national, cultural and historic significance
- » Our collection tells the story of how history is produced and reflected through audiovisual mediums past and present
- » Our collection comprises a significant corpus of mātauranga Māori
- » Our collection represents all New Zealanders



He Ringa Rehe Exceptional archival services

- » Our collection is safely preserved for kaitiaki and depositors, as well as current and future audiences
- » Taonga Māori are organised and handled through an ao Māori lens
- » We adhere to professional best practice for audiovisual archiving
- » We build awareness in the importance of preserving audiovisual sources



He Mahi Tahī Leadership in kaitiakitanga and partnership

- » We are respected and trusted by kaitiaki and rights holders
- » Te Tiriti o Waitangi guides our kaupapa-centred approach
- » We effectively partner with Māori, cultural sector, history and heritage caretaking institutions
- » We work closely with collegial institutions to ensure our collections and caretaking approaches are complementary



He Tūhonohono Stronger connections between New Zealanders and their audiovisual heritage

- » We help New Zealanders build and share a distinct, inclusive identity that values our history and traditions.
- » We reconnect iwi, hapū and whānau Māori with their taonga
- » Our collection is appropriately available and accessible
- » Our collection is engaged with by a wide and varied audience



Dame Gaylene Preston collection

Dame Gaylene Preston has been making feature films and documentaries for over 40 years. Her work has a distinctive New Zealand flavour and a strong social message. We have been working in partnership with her and her intern Danny Bultitude on a project to ensure her life's work is archived in a holistic way.

This project involved a high-level collection survey of the holdings of all Gaylene Preston Productions material including that of Preston-Laing Productions. The survey will be used to inform both the management of this collection and the production of a central reference point for the Dame Gaylene Preston Collection, across all media formats and archival repositories.

The resulting finding aid will be available on the Ngā Taonga website and describes all known Preston holdings at Ngā Taonga and elsewhere. An oral history has also been produced. These resources are intended to promote a greater understanding of Dame Gaylene's oeuvre across the sector and the work undertaken by Ngā Taonga.

The final phase of the project took place at Dame Gaylene's home to identify and select material that may be of interest for potential acquisition to the Ngā Taonga collection.

Working with the new and existing material she has deposited with us, we are taking a holistic approach to the collection as a representation of Dame Gaylene's work, given that she worked across many disciplines. Guided by the extensive curatorial knowledge of both Dame Gaylene and her intern, this represents a new way of working for Ngā Taonga in thinking of an individual's collection as a whole, in partnership with them, and to archive and document it accordingly to ensure discoverability across the sector by the researchers of the future.

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Norm Hatch collection

Norman T. Hatch was one of approximately 50,000 American servicemen who were posted in New Zealand during the Second World War. He was head of an army cinematography unit deployed with the U.S. Marine Corps in the Pacific and shot at least 29 reels of film and hundreds of photographs of Marines in training and at leisure during his 11 months in New Zealand.

The films and photos reveal a view of wartime New Zealand that most people have never seen. The Marine cinematographers and photographers had access to locations where New Zealand journalists were not permitted to go. Hatch's collection shows people in everyday life and familiar places, but through the specific lens of Americans with a public relations mission, undertaken as part of the war effort.

After returning to the United States, Hatch's footage of the 1943 Battle of Tarawa won an Academy Award, but his unique views of New Zealand were never used to make the propaganda newsreel it was intended for, nor were they shown in New Zealand. The arrangement between New Zealand and United

States heads of state meant that reporting or recording of any of the Marine Corps' movements were banned. Very few people saw or even knew about the collection after the war.

Through the involvement of New Zealand filmmaker Steve La Hood and the Kapiti United States Marines Trust (KUSMT), a significant number of the films and photos were digitised and returned to New Zealand and then deposited with Ngā Taonga. Once our archivists had catalogued the items, a small team undertook the work of researching, interpreting and getting the collection online. A Mātauranga Māori Outreach Specialist also studied the films and photos, identifying as many of the Māori people depicted as he could, and contacted their descendants to ask for kaitiaki permission to upload their likenesses.

The Norm Hatch Collection takes viewers back to a moment when relatively isolated New Zealanders, in the middle of a stressful and materially depriving war, found themselves intimately involved with a superpower on the rise. It is a unique documentation of a side of New Zealand that most people are unaware of.

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PATU!

This year we completed a five-year project to preserve the *PATU!* (1983) documentary from director Merata Mita, to coincide with the 40th anniversary of the Springbok Tour.

PATU! captures the time when New Zealand was divided by the 1981 tour of South Africa's Springbok rugby team. It documents the anti-tour protest movement and shows how the escalating tensions between activists, the police, rugby fans and politicians played out around the country.

It was a highly controversial film at the time, and subject to attempts by the police to confiscate the negatives to use as evidence against the protesters. Film stock was shifted around (and, at times taken out of the country) and the *PATU!* production team were forced to go into hiding at times. In 2012, the film was added to the New Zealand Memory of the World Register (UNESCO), highlighting its cultural importance.

Ngā Taonga overcame many challenges to digitally preserve this iconic film, requiring the development of new processes and workflows to deal with the footage. We restored *PATU!* to its original length by reinserting scenes that were trimmed for television, and enhancing the picture quality, colour and sound to the highest possible quality while remaining true to the historical record.

Across the duration of this project, we consulted with the whānau of Merata Mita, as well as others involved in the making of *PATU!* including Dame Gaylene Preston, Gerd Pohlmann and Annie Collins. Working with those originally involved in making the film and the whānau of others who are no longer with us was vital to retain the integrity of the original intent of the filmmaker during the preservation process.

We were honoured to supply the film to screen at the 2021 New Zealand International Film Festival and to feature it as part of our Tohe | Protest exhibition.

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Aotearoa New Zealand's Histories curriculum

From 2023, Te Takanga o Te Wā and Aotearoa New Zealand's histories will become a compulsory part of all kura and schools' marau ā-kura and local curriculum. The update to our national education curriculum will ensure that all ākonga leave kura or school with an understanding of our histories, and how they have shaped our nation.

Kura and schools received confirmation of the final content required in the curriculum in March 2022, to give them time to plan for the change and become familiar with the final content. Ngā Taonga is supporting the delivery of the updated curriculum by working with organisations who supply material for use in the classroom, in particular, the Services to Schools team at the National Library.

During the past year we have researched our collections to assess what material relates to the new curriculum themes. We are undertaking the process of gaining rights clearances, establishing preservation and access pathways and understanding the cataloguing requirements for the material to be discovered and used in schools.

Our work to support Service to Schools and other agencies will continue over the coming years as the new curriculum is embedded in kura and schools.

Our Outcomes Agreement with the Ministry for Culture and Heritage Manatū Taonga places an expectation on us that Ngā Taonga will contribute to the cultural sector outcome that 'New Zealanders share a distinct and inclusive identity and value our history and traditions.'

We will continue to develop relationships with organisations that are already working with the education sector (including Services to Schools) to supply material for use in schools and kura, to support achievement of the government's Living Standards Framework.

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Tangata Whenua series

As part of the Te Awe Kōtuku project, Ngā Taonga is preserving the 1974 series *Tangata Whenua*. This documentary was a ground-breaking six-part series from the acclaimed Māori filmmaker Barry Barclay.

The series brought Māori culture to prime-time television during a period of heightened cultural production and political activism that came to be known as the Māori Renaissance. Consequently, the series constitutes a significant audiovisual taonga in Aotearoa New Zealand history.

Writer and historian Michael King said of the series: ‘*Tangata Whenua* broke the monocultural mould of New Zealand television. It gave Māori an opportunity to speak for themselves about their lives. It went some way to informing Pākehā New Zealanders about Māori attitudes and values, it whetted a Māori audience’s appetite for more documentaries reflecting Māori viewpoints, and it opened the way for later programmes, such as *Koha* and *Te Karere*, produced by Māori.’

To date three episodes have been preserved: *The Spirits and the Times Will Teach*, *The Great Trees* and *Waikato*.

This work represents hundreds of hours of work by the Ngā Taonga Film Preservation team and has utilised a number of the team’s newest resources including the recently upgraded ARRI scanner and HS-ART’s DIAMANT archival restoration software. The resulting 4K files strive to faithfully reproduce the characteristics of the original analogue image in the digital realm, while providing clarity and sharpness not available to most viewers until now.

The *Waikato* episode will be screened at the Koroneihana celebrations at Turangawaewae Marae in August 2022.

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Te Ara Tahī

The Te Ara Tahī programme was initiated by the Department of Internal Affairs in 2021, and involves Archives New Zealand, National Library of New Zealand and Ngā Taonga Sound & Vision. Its objectives are for the institutions to work more closely together, sharing expertise and resources to better meet the changing needs and expectations of New Zealanders.

The programme addresses shared challenges across the agencies and responds to the needs of staff, users, heritage sector partners, iwi and Māori and future generations. Ultimately, its goal is to make it easy for all New Zealanders to access and connect with the taonga held by Archives NZ, the National Library and Ngā Taonga.

Our involvement in the programme expanded significantly over the year as we continued to seek opportunities to collaborate with our sector partners while still maintaining our unique culture and position in the sector.

While the collaborative aspects of the programme are important, we realise we also have a need to focus on the practical kaupapa of ‘getting our pātaka in order’ to make the most of this opportunity.

We are preparing our collections and people for a digital future by getting our taonga ready: addressing collection management, backlogs, standards, rights, building stronger relationships and creating better opportunities for collaboration across our sector.

By focusing on foundational archival excellence now, we are setting ourselves up to work more closely with our sector partners, to share our expertise and to create access to all our taonga for all New Zealanders.

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2. Shave Lanana a Waikato 10
Karanga Kenye
Whimipoto Sioles - Te Atairangi.

2021.002029

 **NGĀ TAONGA**
SOUND & VISION

Kura Taupapa Maori - Oparure
2. Hune 1991.
Dick Grace, Ngati Pohou.
Ministry of Education
kai Panapa,
Maikato.
Maikato
aranga.



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.

New Zealand 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 New Zealand Lottery Grants Board.

Te Māngai Pāho **www.tmp.govt.nz**

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





NGĀ TAONGA
SOUND & VISION

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