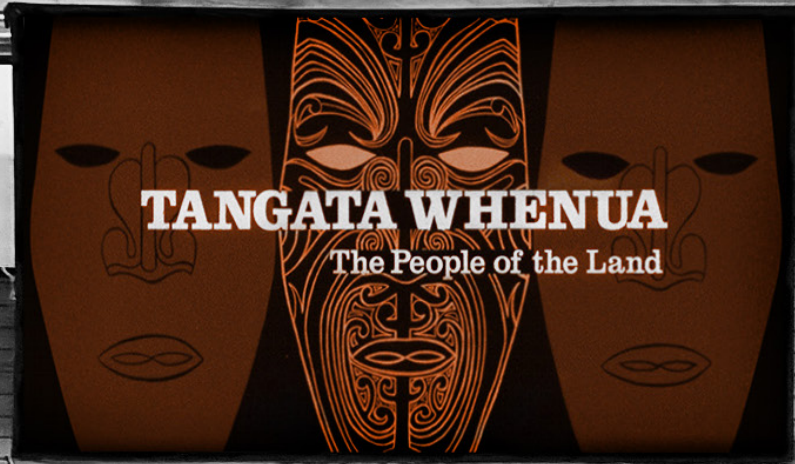




**NGĀ TAONGA**  
SOUND & VISION

**2022/23**

**Ripoata ā-tau**  
**Annual Report**







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



# Rārangi Take

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Te Matatini festival 2023





# Mō Ngā Taonga

## About Ngā Taonga Sound & Vision

Ngā Taonga Sound & Vision is Aotearoa New Zealand's audiovisual archive. We care for an ever-growing collection of sound and moving image history spanning over 120 years and strive to make this easily accessible for all New Zealanders.

We collect and catalogue film reels and video tapes, as well as sound recordings, and some supporting documentation, which we store in climate-controlled vaults. Our experts work against time to preserve original nitrate film, television broadcast tapes and sound recordings, before they degrade. We digitally preserve audiovisual material to ensure that it endures for future generations.

We facilitate access to the collection for researchers, the media industry, the museum sector, and anyone who wants to discover the audiovisual stories of our past.

We actively develop relationships with whānau, hapū, iwi and Māori organisations to ensure appropriate long-term care of, and access to, their sound and moving image taonga.

With strong values of connection, conservation and commitment, our purpose is to hold our nation's audiovisual heritage in safekeeping and to ensure it is widely accessible.

We have an Outcomes Framework which articulates what we, as an Archive, are here to deliver. It focuses on four key outcomes:

Ko Ngā Taonga te whakaputunga ataata-rongo o Aotearoa. Ka tiaki mātou i te kohikohinga oro, whakaahua nekeneke e kapi ana i te 120 tau, ā, ka whakapau kaha kia ngāwari te whakatapoko mā ngā tāngata katoa nō Aotearoa.

Ka kohikohi, ka whakarārangi hoki mātou i ngā takatakai kiriata me ngā rīpene ataata, tae atu ki ngā hopunga oro, me ētahi tuhituhinga tautoko, e whakaputua ana e mātou ki ngā rua ka whakahaeretia ā-ahuarangi. Me tere rawa ā mātou mātanga ki te whakauka i te kiriata pākawa ota, ngā rīpene pāhotanga pouaka whakaata me ngā hopunga oro tūturu, i mua i te whakakinotanga. Ka whakauka ā-matihiko mātou i ngā rawa ataata-rongo kia whakatūturu e pūmautia ai mō ngā whakatipuranga e heke mai nei.

Ka huawaere mātou i te whai wāhi atu ki te kohikohinga mā ngā kairangahau, te rāngai arapāho, te rāngai whare Taonga, me te hunga katoa e hiahia ana kia tūhura i ngā kōrero ataata-rongo o ngā wā o mua.

Ka āta whakawhanake mātou i ngā whanaungatanga me ngā whānau, ngā hapū, ngā iwi me ngā rōpū whakahaere Māori kia whakatūturu i te tiaki karioi o ō rātou taonga oro, whakaahua nekeneke hoki me tō rātou whai wāhi atu hoki.

Ko tō mātou take kia haumarū te tiaki i te tukunga iho ataata-rongo o te motu me te whakatūturu he whānui te whai wāhi atu i runga anō i ngā uara o te tūhononga, te whāomoomo me te takohanga.

Kei a mātou tētahi Anga Putanga e whakahua ana i ngā mea ka whakaratoa e mātou, hei Pūranga. E arotahi ana ki ngā putanga matua e whā:

**He Pātaka Tūturu**  
**What our Archive should hold**

**He Ringa Rehe**  
**How we care for taonga**

**He Mahi Tahī**  
**How we engage with others**

**He Tūhonohono**  
**How the Archive provides to New Zealanders, now and in the future**





# Major Funder Acknowledgement

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



## **Manatū Taonga – Ministry for Culture and Heritage** **[www.mch.govt.nz](http://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](http://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](http://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).





# Te Taki a Te Heamana Takirua

## Co-Chair's Foreword

Ko Taranaki te maunga, Ko Aotea te waka, Ko Tangahoe, Waingongoro, Waitōtara ngā awa, Ko Ngāti Ruanui, Ngāruahinerangi, Ngaa Rauru Kiitahi ngā iwi, Ko Hāmua, Ngāti Manuhiakai, Ngāti Ruaiti ngā hapū, Ko Taiporohenui, Te Aroha o Titokowaru, Ko Tauranga Ika ngā marae, Ko Lynell Tuffery Huria tōku ingoa. Ko tētahi o ngā Tiamana o Ngā Taonga au. E mihi atu ana au ki a koutou katoa te whānau whānui o Ngā Taonga.

I began as the Co-Chair in December 2022 shortly after our previous Co-Chair Whetu Fala finished her term on our board. I want to acknowledge and thank Whetu for her contribution and leadership at Ngā Taonga and wish her all the best on her future endeavours.

Our organisation's ongoing commitment to Te Tiriti is reflected at the board level by the commitment to a bi-cultural board and the appointment of two Co-Chairs. The organisation's focus is on preserving and maintaining the taonga we hold, while at the same time, connecting tangata whenua to their taonga, including kōrero tuku iho, whakapapa, and pūrākau.

The Utaina project is a large part of our commitment to the preservation and protection of these taonga. Our involvement in the Te Awe Kōtuku programme has also enabled us to distribute Rokirokitia kits to Māori around the motu, supported with training programmes to enable Māori to digitally preserve their own stories (see page 29). We are also exploring different partnerships with Māori organisations who are developing new and innovative tools in artificial intelligence and data storage.

We also supported the development and delivery of an iwi archivist programme called Te Pūranga with our Te Awe Kōtuku partners. The preservation and broadcast of *Tangata Whenua* on TVNZ+ as part of the Matariki celebrations was a significant achievement and milestone for the organisation, and this series will be a taonga enjoyed by all of Aotearoa for many years into the future.

The board is currently undertaking a review to consider how well Ngā Taonga enacts Treaty/Te Tiriti based governance and leadership. The recommendations from this report will inform our governance and leadership frameworks into the future. Mauri ora ki a koutou katoa.

Ka tīmata au hei Hoa Toihau i te Tihema o te tau 2022 i muri tata iho i te otinga o te wā o Whetu Fala - te Hoa Toihau o mua - ki tō mātou poari. E hiahia ana au ki te tuku mihi, whakawhetāi hoki ki a Whetu mō ana mahi,

hautūtanga hoki ki Ngā Taonga. Ko te tūmanako ka angitu ia i ana mahi ā muri ake.

E whakaatahia ana te takohanga haere tonu o tō mātou rōpū whakahaere ki Te Tiriti ki te taumata poari e te takohanga ki te poari tikanga rua me te kopounga o ngā Hoa Toihau e rua. Ko te arotahi a te rōpū whakahaere nei ko te whakauka me te whakapūmau i ngā taonga e tiakina e mātou, ā, me te āwhina kia tūhono ngā tāngata whenua ki ō rātou ake taonga, tae atu ki ngā kōrero tuku iho, ngā whakapapa, me ngā pūrākau.

Ko te hinonga e kīia nei ko Utaina tētahi wāhanga nui nō tō mātou takohanga ki te whakauka me te whakahaumarū i ēnei taonga. Nā tō mātou whai wāhi atu ki te hōtaka Te Awe Kōtuku i taea e mātou te tohatoha i ngā kete Rokirokitia ki ngāi Māori puta noa i te motu, e tautokohia ana e ngā hōtaka whakangungu kia āhei ngāi Māori te whakauka ā-matihiko ā rātou ake kōrero. (tirohia te whārangi 29). E tūhura ana hoki mātou i ngā rangapū rerekē me ētahi rōpū whakahaere Māori e whakawhanake ana i ngā taputapu auaha i roto i te atamai horihori me te rokiroki raraunga.

I tautoko hoki mātou i te whanaketanga me te whakarātanga o te hōtaka kaitiaki pūranga ā-iwi e kīia nei ko Te Pūranga me ā mātou hoa rangapū nō Te Awe Kōtuku. He whakatutukitanga hira, he tohu nui hoki te whakauka me te pāpahotanga o Tangata Whenua i runga i TVNZ+ hei wāhanga nō te whakanui i Matariki mō te rōpū whakahaere, ā, he taonga tēnei raupapatanga e pārekareka ana ki Aotearoa mō ngā tau huhua haere ake nei.

Ināianei, e arotake ana te poari he pēhea te kounga o te whakatinana a Ngā Taonga i te mana urungi tūāpapa Tiriti, hautūtanga hoki. Ka whaimōhio ngā anga mana urungi, hautūtanga hoki ki ngā tūtohu nō tēnei pūrongo haere ake nei.



Lynell Tuffery Huria  
Co-Chair, Board of Trustees  
Ngā Taonga Sound & Vision





# Co-Chair's Foreword

## Te Taki a Te Heamana

In our last annual report, I commented on how we had taken inspiration from our founding documents to bring in a bi-cultural leadership model with the introduction of co-chairing to bring two perspectives to our leadership.

This year, we're continuing to challenge ourselves. We have an independent review underway to help us identify further improvements in our aspiration to actively embody and embed the principles of Te Tiriti in all our mahi. We want to ensure that our bi-cultural commitment goes beyond individuals, and instead is our way of being as a whole organisation. Furthermore, we have built upon the challenge presented by COVID-19, to make work flexibility a permanent feature. Not only has this served to attract and retain skilled staff in a tight employment market, but Ngā Taonga has attracted positive media attention about our innovative way of working.

The massive digitisation project, Utaina, continues to be a flagship project for us. The project involves digitising older videotape formats that will soon be inaccessible. Unless they are digitised, around 95% of content recorded on magnetic media will be lost within less than a decade. The result of this work will see the taonga in our care go from 1% digitised to around 75% digitised. It also sees us learning, improving and becoming a more digital archive that also cares for analogue material, as opposed to the primarily analogue archive we once were. We're very grateful to Mānatu Taonga for supporting this work.

The big goal here, of course, is eventually to make all of this content accessible, subject to rights. As we continue to successfully collaborate with our peers across the sector, we can see that working together could also provide a more joined up experience for our audiences. The ideal would be to one day find all accessible records on a topic in one place, be they footage and sound recordings held by Ngā Taonga, or objects, records, newspaper articles, publications, and letters held by other archive partners. Providing a complete experience will help future audiences get a fuller, and more colourful, record of our history.

Behind this single-user experience would remain teams of specialist kaimahi who archive, preserve, organise, curate and enable the taonga to be ready for access. Those people will always be at the heart of our work in caring for these important fragments of history. This is a direction that we support and an example of what our sector can potentially achieve together.

We're grateful for the sense of whanaungatanga that is growing in our sector.

E mihi ana ki a koutou.



A handwritten signature in black ink, appearing to read 'Emily Loughnan'.

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





# Te Kupu Whakataki a Te Tumu Whakarae

## Chief Executive's Message

Kāore i pērā rawa te whakatōhenehene o te tau kua pahure, nā te mea kua tau a Aotearoa me te ao katoa ki te ao i muri o te mate urutā. Ahakoa ngā wero, nā te urutā COVID-19 mātou i whakahau kia titiro ki ngā ara mahi hou, whakaihiihi hoki.

I roto i te ao e whakatuanuitia ana e te arapāho ataata-rongo, kua whakarewa i te hiratanga kia āta waihangatia ā-matihiko te āpōpō. He mea nui kia waihanga i te kohikohinga e whakaata ana i te kanorau whānui o te putanga ataata-rongo ki ngā hōputu katoa, ahakoa he orotahi, he matihiko rānei. Nā reira, me whakamahere mātou mō te taha matihiko puta noa i ā mātou mahi katoa – mai i te tīpakotanga me te whiwhinga, tae noa ki te whai wāhi atu.

He whakaarotau te tuku ā-matihiko, ā, he aha te tikanga o tērā ki a mātou hei Pūranga. Ahakoa ko te arotahi nui o ā mātou mahi i te tau kua pahure ko te hinonga whakamatihiko maha Utaina – kia whakauka i ngā tūemi e noho whakamōrea ana i roto i ngā kohikohinga tukunga iho ataata-rongo o te Karauna – ka arotahi hoki mātou ki ngā hātepe kia whakapiki i te whakauka me te whai wāhi atu ki ngā taonga e tiakina ana e mātou

I whakarewahia e mātou te pae tukutuku whāiti, hou rawa e whakarite ai i tō mātou hunga mātakitaki ki mua ki te aroaro, ā, ka tautoko i ngā tāngata tokomaha kia whai wāhi atu ki tā mātou kohikohinga ā-ipurangi. Ka ngāwari ake, ā, ka mārama rawa te hātepe kia tuku tonu kia whakamahi i ngā tūemi i roto i te kohikohinga. E koa ana mātou i te kitenga o te urupare pai ki te pae tukutuku hou i te hunga tūmatanui me ō mātou hoa rāngai.

I whakaurua e mātou he ara mahi auaha rawa, tāwariwari hoki kia tautoko i te oranga me ngā hiahia kanorau o ā mātou kaimahi. Kei roto i ngā āhuatanga matua ko te wiki iti iho mā ngā kaimahi o te 32.5 hāora me te kore whakaheke o te utu, he whakaritenga mahi tāwariwari ake me ētahi atu kōwhiringa kia mahi ki te kāinga. I roto i tā mātou whakamātau i tēnei ara mahi hou i pūrongo rongo ā mātou kaimahi e 30 ōrau te pikinga o te oranga ki ngā takiwā matua, engari kāore i pūrongo rongohia te hekenga o te māpua, me kī, nā te whanaketanga ngaio i whakaratoa hei tautoko i ā mātou ara mahi hou. Ka whakatinana tēnei panoni i ō mātou uara

hei rōpū whakahaere kia whakapiki i ngā āhuatanga katoa o te hauora; he mea tautoko i te whānau me te whakawhanake i te noho huānga me te kore whakaiti i ā mātou mahi whakarato ki ngā tāngata nō Aotearoa. E poho kererū ana au i tautoko mātou i tēnei kaupapa hei rōpū whakahaere.

He rōpū whakahaere mātou e whakanui tonu ana, e tuari ana hoki i ō mātou āheinga mātauranga Māori i roto i te rāngai GLAM whānui me te hunga tūmatanui, ā, ka whakapāpā ki ngā iwi/Māori ki te tautoko i ō rātou ake wawata kia whakauka, tūhono anō rānei ki ō rātou ake taonga ataata-rongo.

I tēnei tau i tohatoha tonu te hōtaka Mātauranga Māori Te Awe Kōtuku i ngā kete whakamatihiko kia āhei ngā hapori iwi/Māori ki te whakauka i ō rātou taonga ataata-rongo mō ngā whakatipuranga e heke mai nei. Nā te Manatū Taonga i tuku mai te pūtea tautoko.

I whakaoti te tīma Whakauka Kiriata i te whakamatihikotanga o te raupapatanga pouaka whakaata me ngā wāhanga e ono Tangata Whenua (1974) kia eke ki te kounga 4K, ā, i mahi tahi me Television New Zealand kia whakarewa ai tēnei raupapatanga rongonui mō Matariki. He mea tohu e te kaihanganga kiriata Māori, e Barry Barclay, ka wharato i te matapihi ki te ao Māori, mai i te tirohanga tino Māori nei. Ka taea e tā mātou tīma Te Awe Kōtuku te tūhono anō ngā kaitiaki me ngā whānau ki tēnei taonga hira mā ngā whakaaturanga motuhake.

He arotahi matua a tā mātou tīma te mahi tonu ki ō mātou hononga matua. Ahakoa ko te whakapāpā me te rāngai GLAM, ngā iwi/ngāi Māori, e tautoko ana i te marautanga Hītori o Aotearoa, tā mātou whai wāhi atu rānei ki te hōtaka o Te Ara Tahī – he rangapū mahi tahi me te Puna Mātauranga o Aotearoa me Te Rua Mahara o te Kāwanatanga – he kaupapa matua ēnei hononga ki tā mātou mahi hei pūranga ā-motu.

I te mutunga o tēnei tau i whiwhi tonu mātou ki te hemihemi moni. Ko te nuinga o tēnei i ahu mai i te utunga moni kāore i utua nā ngā tūnga wātea e tatari ana kia whakaotia te arotake o ā mātou Rōpū Kohikohinga. Ka mutu tēnei arotake i te tīmatanga o te tau 2023, ā, ka tīmata te kimi kaimahi mō aua tūranga wātea i muri tata iho me te ara whetoko.



# Te Kupu Whakataki a Te Tumu Whakarae

## Chief Executive's Message

Ko tētahi atu take mō tēnei hemihemi ko te whakatōhenehene i pā mai i te waihangananga o te whare pūranga Heke Rua e tata ana e tūhonotia ai hoki. Ka neke ētahi kaimahi ki wāhi rerekē o te whare o Te Puna Mātauranga o Aotearoa, ā, ka neke te Tīma Kiriata me ana mahi ki tō tātou whare Motutawa (i Avalon). Ka pā mai ngā aruaru ki ā mātou mahere maha mō te tau moni 22/23, nā reira i neke ai ētahi o ēnei mahi ki ngā tau e heke mai nei.

He wā hiamō mō te Pūranga, ā, he nui ā mātou kaupapa hei whakatutuki i te tau e tū mai nei. He mea hira tā mātou tūhonohono i ngā hapori o Aotearoa ki ngā taonga ataata-rongo. Ina āhei ana te

rongo ki ngā reo nō mua e auaha ana i ngā wheako pārekareka e waihanga ai i te tūhonohono me te oranga ā-pāpori. Mā te āta whanake i te kohikohinga, whakauka, tuari hoki o ō mātou taonga ataata-rongo ā-motu, e noho haepapa ana mātou ki te tūhono i ngā tāngata, te uara me te whakahaumarū i tō mātou tukunga ihotanga hira, me te whakatūturu e tuari ana ngā tāngata nō Aotearoa i te tuakiri motuhake, kauawhi hoki. Ka tuku tonu mātou i tēnei kaupapa ki mua o ā mātou mahi katoa.



A handwritten signature in black ink, appearing to be 'Honiana Love'.

**Honiana Love**  
**Chief Executive**  
**Ngā Taonga Sound & Vision**





# Chief Executive's Message

## Te Kupu Whakataki a Te Tumu Whakarae

This past year was less disruptive as New Zealand and the rest of the world settled into post-pandemic life. However challenging, the COVID-19 pandemic forced us to look at new and exciting ways of working.

In a world that is dominated by audiovisual media, it has pushed to the forefront the need to make sure our future as an archive is digital by design. It is important to build a collection that reflects the full diversity of audiovisual output in all formats, be that analogue or digital. This means we need to plan for digital across all our work – from selection and acquisition, through to access.

Digital delivery and what that means to us as an Archive is a priority. While a huge focus of our work over the past year has been the mass digitisation project Utaina – to preserve over 300,000 at-risk items in the Crown's audiovisual heritage collections – we also focussed on processes to increase the preservation and digital access of the taonga we care for.

We launched a brand-new, streamlined website that puts our audience journey front and centre and will enable more people to access our collection online. It also makes the process of submitting requests to use items in the collection easier and more intuitive. We're pleased to have seen a very positive response to the new website from both the public and our sector partners.

We introduced a highly innovative and flexible way of working to support the wellbeing and diverse needs of our kaimahi. The key elements included a reduced working week of 32.5 hours for all kaimahi with no reduction in pay, more flexible working arrangements and working from home options. Through our initial trial of this new way of working our kaimahi reported a 30% increase in key areas of wellbeing but with no reported drop in productivity, largely due to the professional development provided to support our new ways of working. This change embodies our values as an organisation to help improve all aspects of health; it is whānau-friendly and cultivates a sense of belonging while not compromising on what we deliver to New Zealanders. I am very proud that as an organisation we have supported this initiative.

As an organisation we have continued to prioritise and share our mātauranga Māori capabilities with the wider GLAM sector and public. We have also continued to engage with iwi/Māori to support their aspirations to preserve or reconnect with their archival audio-visual taonga.

This year the Mātauranga Māori Te Awe Kōtuku programme, funded by Manatū Taonga Ministry for Culture and Heritage, continued to distribute digitisation kits to enable iwi/Māori communities to preserve their audiovisual taonga for future generations.

The Film Preservation team completed digitisation of the six-part television series *Tangata Whenua* (1974) to 4K quality and we worked with Television New Zealand on the relaunch of this iconic series for Matariki. Directed by Māori filmmaker Barry Barclay, it provides a window into the world of Māori, from a uniquely Māori perspective. Our Te Awe Kōtuku team have been able to reunite kaitiaki and whānau with this important taonga through special screenings.

Working on our key relationships continues to be an important focus for our team. Whether it has been engaging with the GLAM sector, iwi/Māori, supporting Aotearoa New Zealand's Histories curriculum, or our participation in the Te Ara Tahī programme – a collaborative partnership with the National Library of New Zealand Te Puna Mātauranga o Aotearoa and Archives New Zealand Te Rua Mahara o te Kāwanatanga – these relationships are key to our role as a national archive.

We ended the year in fiscal surplus. This can be primarily attributed to unspent salary due to vacancies that were held until the conclusion of a review of our Collection Groups. This review concluded in early 2023 and recruitment into those vacancies commenced shortly after using a phased approach. Another contributing factor to this surplus was the disruption encountered during the construction of the neighbouring and connected Heke Rua Archives building. Some employees had to move to different areas of the National Library building, and our Film Team relocated its operation to our Motutawa (Avalon) building. The interruptions impacted many of our plans for the 22/23 fiscal year, necessitating a rescheduling of these activities into future years.

It is an exciting time for the Archive, and we have much to achieve in the immediate year ahead. Our mahi connecting New Zealand communities with audiovisual taonga is important. Being able to hear voices of the past creates engaging experiences that build social cohesion and wellbeing. Through careful collection development, preservation and the sharing of our national audiovisual taonga, we are committed to connecting people, valuing and protecting our rich heritage, and ensuring that New Zealanders share a distinct and inclusive identity. We continue to put this kaupapa at the forefront of everything we do.







Image of taonga puoro used as musical accompaniment at screening of *Te Kooti Trail* - National Library auditorium





# Hei Tauira | Case Studies

## Tauira tuatahi | Te Āpōpō o te Mahi Case Study One | The Future of Work

As with many organisations impacted by COVID-19, our kaimahi had been reporting that they were struggling with their wellbeing in recent years. As we looked at ways to support wellbeing, we identified the need to create working patterns that were accessible to, and reflective of, a diverse workforce, during a broadly difficult time. With that in mind, we set out to trial new ways of working that would not just improve staff wellbeing but help foster a whānau-friendly workplace that values inclusion and diversity whilst not compromising our levels of productivity.

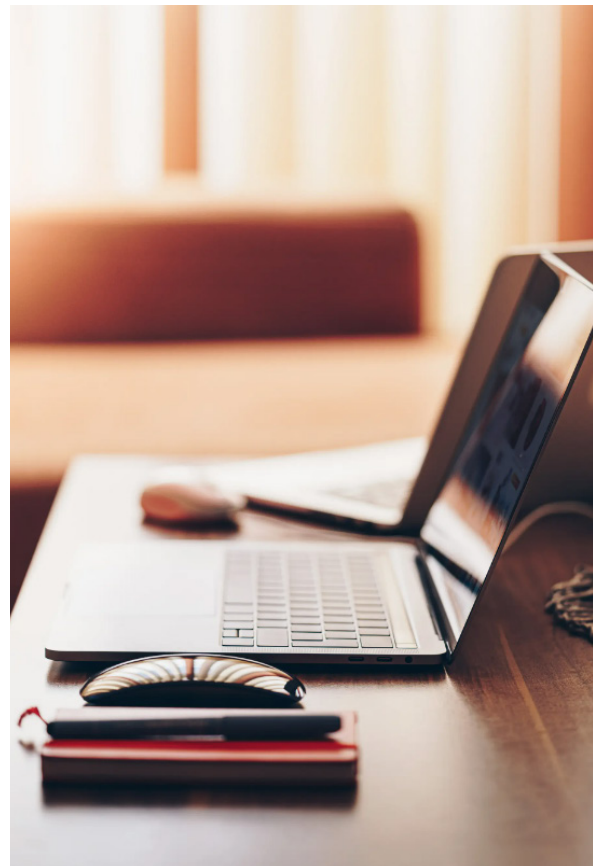
In early 2023, following a seven-month trial period, Ngā Taonga permanently moved to an innovative and highly flexible way of working, dubbed 'The Future of Work'. The working model has three key elements:

- reduced working week of 32.5 hours for all kaimahi with no reduction in pay
- more flexible working arrangements
- more working from home options.

While many workplaces had been exploring a shortened 32.5 hour work week, we chose to go a step further by making working arrangements more flexible than the more common four-day week. Staff have a choice of three unique work pattern options to suit their individual needs. These include a five-day work week with reduced hours, a four-day week with Friday off, and a nine-day fortnight with alternate Fridays off. These options are agreed in consultation with their managers, to ensure business needs are also being met.

***“Our new way of working embodies our values as an organisation to help improve wellbeing and cultivate a sense of belonging.”***

**– Honiana Love, Tumu Whakarae - Chief Executive**



### Valuing co-design

Preceding the trial, we undertook a three-month long employee-centred design (co-design) process that prioritised collaboration, trust and collective mahi.

Co-design is a process that is closely aligned to our focus on being kaupapa-centred, where all world views are respected. This approach also aligned with our values of Hono (Connection and Collaboration) and Aroha (Empathy and Genuine Concern) in practice. As part of this process, we included a two-week consultation phase in which we found that our kaimahi expressed support for trialling a new working model.



During this process, we put a great deal of work into identifying and delivering tools that would support our kaimahi to maintain productivity. We recognised that this would be a very new way of working and that we needed to boost the professional capability and capacity of our kaimahi. A more capable workforce would open the door for more flexible working options without a reduction in business output. This became a key focus during the trial period.

## Trial period

We started to trial new ways of working in mid-2022 and continued this through to January 2023. Surveys and workshops were conducted to collect kaimahi feedback and measure how the trial was progressing. Extensive business skills training, including workshops on running effective meetings and work prioritisation, were made available to all staff. Our people spent a combined total of 560 hours on professional development activities during the trial period.

To help inform the final decision regarding our future way of working, we commissioned an independent report to analyse and provide findings from the surveys. The report found that our kaimahi experienced an extremely positive impact to their wellbeing, including physical and mental health, energy levels and the ability to meet caregiver and whānau responsibilities.

***“On average, Ngā Taonga saw a 30% increase in key areas of kaimahi wellbeing with no reported drop in productivity.”***

**– Jeanette Bullen, Deputy Chief Executive Organisational Performance**

Additionally, our people reported that they were able to meet and sustain their normal workloads and business requirements during the reduced hours by applying the new skills they had learnt. A key contributor to this was a measured improvement in the effectiveness of business meetings which had been an area of focus during the trial. We have also met all of our annual Outcomes Agreement targets (see page 56).

***“It was encouraging to see the broad and positive impacts achieved over the course of the trial. I was also pleased to hear about the positive ways that our staff reported using their extra time, such as spending more time with whānau, doing charitable work and participating in, and supporting, cultural and arts activities.”***

**– Honiana Love, Tumu Whakarae - Chief Executive**

## A permanent outcome with a positive impact

Following a successful trial period, the organisation was very pleased to be able to permanently implement the new way of working from February 2023. The only significant change from the pilot was a small reduction in working pattern options.

Since then, in addition to the wellbeing benefits delivered by the new working arrangement, we have already seen positive impacts from the business, including a significant boost in interest from prospective employees.

***“Many job applicants have shared that our flexible way of working was a major attractor, not only because of the obvious benefits, but also because they perceived us as being open to innovation across all of our practices.”***

**– Kate Button, Group Manager Share and Promote**

However, we also recognise that making such a major change will need ongoing support and monitoring to ensure we maintain the benefits for kaimahi, along with maintaining expected business outcomes.

***“This is a genuine, material change that has and will continue to have very literal impacts on kaimahi lives.”***

**– Ngā Taonga staff member**





# Tauira tuarua | Whakamatihikotanga o Tangata Whenua

## Case Study Two | *Tangata Whenua* Digitisation



Over the past year, the Film Preservation team completed digitisation of the six-part television series *Tangata Whenua* (1974). The documentary series, directed by Māori filmmaker Barry Barclay and written and narrated by historian Michael King, was groundbreaking at the time it aired, providing a window into the Māori world from uniquely Māori perspectives. The iconic series has now been digitised to 4K quality to reunite kaitiaki, future generations and New Zealand audiences to this unique taonga.

This project is part of Te Awe Kōtuku, a programme funded by Manatū Taonga Ministry for Culture and Heritage that seeks to protect mātauranga Māori.

### Preserving history with modern tools

The digital preservation of *Tangata Whenua* represents hundreds of hours of work by our Film Preservation team who utilised a number of new resources, including our recently upgraded high quality scanner and 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 that has not been available to viewers until recently.

### Reconnecting past with present

Items held at Ngā Taonga that are considered to have significant Māori content are known as the Taonga Māori Collection. With *Tangata Whenua* being Taonga Māori, it was important for us to contact and reunite the footage with whānau/kaitiaki of those who were filmed. Over this past year, the Te Awe Kōtuku team held numerous events across Aotearoa with iwi and whānau. This included a screening of the *Waikato* episode at the Māori King's Koroneihana celebration at Tūrangawaewae marae in August.

Often present at these events were descendants of those featured on screen. Staff were very happy to meet them and witness this special reconnection of their past and present.

At a screening of Episode 1, *The Spirits and the Times Will Teach* in Whaingāroa (Raglan), one descendant commented:

***“It was overwhelming to see my great Nanny up there. I’ve never heard her voice and I was unprepared for how it would make me feel. I am so thankful for this evening.”***

It was a deeply impactful event for all those who attended that night, including our team from Ngā Taonga.

We were also privileged to screen *The Spirits and Times will Teach* episode to a full house in the Ōtaki Civic Theatre for the Māoriland Film Festival 2023. The feedback from community members in attendance was very positive and we were delighted to work alongside the Māoriland team to share this influential and moving part of film history.

## Re-release at Matariki 2023

Leading up to the conclusion of the 2022-23 financial year, we worked alongside Television New Zealand (TVNZ) to re-launch *Tangata Whenua* during Matariki on their streaming service TVNZ+. This was a significant moment in New Zealand screen history, a proud moment for our staff, and most importantly, a necessary step in preserving an unfiltered window into Māori world views for generations to come.

### Episodes now streaming on TVNZ+:

- *The Spirits and the Times Will Teach*
- *Waikato*
- *The Prophets: Tuhoē Ringatu*
- *Turangawaewae, A Place to Stand*
- *The Great Trees*
- *The Carving Cries*

## The work continues

We are now in the process of digitising unedited interview footage captured during the filming of *Tangata Whenua*. This footage has never been screened and we hope to reunite it with kaitiaki and whānau in the near future.





# Tauākī Tutukinga Ratonga

## Statement of Service Performance

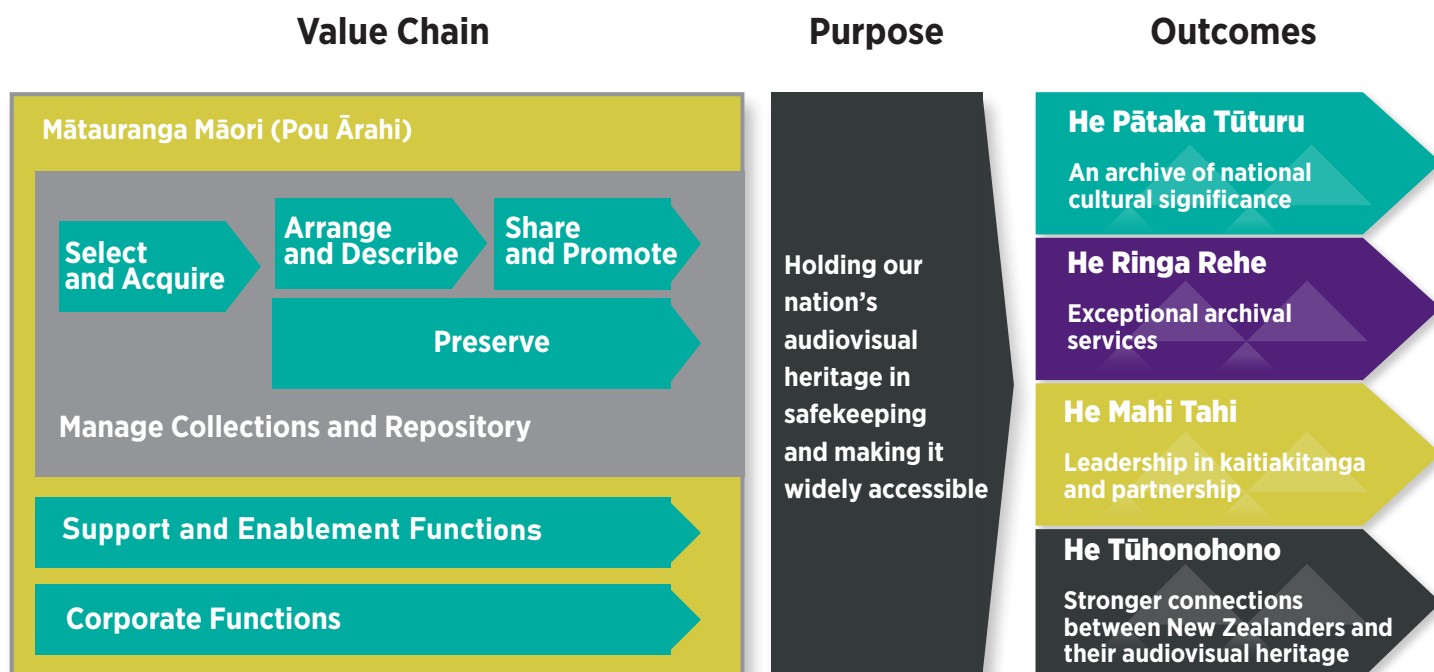
For the year ended 30 June 2023

In 2020, the New Zealand Accounting Standards Board issued a new standard that required entities such as Ngā Taonga to present service performance information. This includes both a description of the activities we undertake to meet our outcomes (which are described in the Outcomes Framework in Appendix A) and the outputs we produce, which are the services we delivered during the year.

### How We Measure Our Performance

Our performance measures (see page 18) demonstrate in a tangible way the work we do to hold our nation's audiovisual heritage in safekeeping and make it widely accessible. The measures cover all the steps we follow from the point taonga are entrusted into our care through to making it available for people to connect with.

The Case Studies on page 13 and 15 also serve to illustrate how the work we do contributes to meeting our outcomes.



The Value Chain portion of the diagram above outlines at a very high level all the activities we do as an organisation, from the point when material comes to us to be cared for to when we are able to share it with New Zealanders. It also shows how the activities we undertake fit together to deliver our expected outcomes and includes supporting functions that enable the core archival work.

At each step of the way, we measure and track how we are delivering our services with a cost analysis that tracks the costs of delivery in key parts of our value chain.

# Ā Mātou Paearu Mahi

## Our Performance Measures

We have agreed the following 12 performance measures with our core funder, Manatū Taonga Ministry for Culture and Heritage. These show how we are delivering the services that they expect to see from us:

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)
5. Collection storage quality
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

The following pages report on how we have performed in the 2022/23 year against each of these performance measures.

Please note:

- Measure 9 is reported separately on Page 35. While it is one of our measures for reporting to Manatū Taonga Ministry for Culture and Heritage it sits outside our Statement of Service Performance reporting.
- Reporting of digital preservation in Measures 3 and 4 are exclusive of Utaina reporting in Measures 11 and 12.





# Measure 1 | Tahī

## Total number of titles in our collection

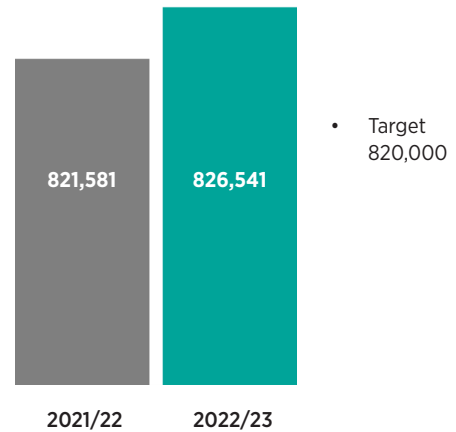
*This measure shows how we are growing our collection as part of our Select and Acquire activities.*

At the end of the 2022/23 year, Ngā Taonga held 826,541 items of film, television, audio, born-digital content, documentation, and equipment.

We continue our mahi to collect and archive audiovisual material of cultural, social, and historic significance from across the motu.

Please note – a recent review of the methodology by which we quantify collection items revealed that a significant number of records were unintentionally dropped from our total count due to system-generated coding errors. Furthermore, an additional review of historic reporting numbers revealed that some auto-generated reports did not include figures from one of our databases. Both issues have been resolved, and we now have processes in place to ensure we are accurately reporting the number of collection items. We have adjusted the figures previously reported in 2021/22 to address these anomalies. This has resulted in minor amendments to other measures, for consistency.

## Total Number of Titles in the Collection



RCA microphone from our Equipment Collection. Photo by Stephen A'Court.

## Measure 2 | Rua

### Number of new titles added to the collection

*This measure is part of our Select and Acquire activities.*

This measure focusses on the new titles we have brought into our collection over the year, and the contribution they are making to our aim of developing a collection of national significance.

In the last year, 4,960 new titles were added to the collection. Of these titles, 683 were moving image items, 4,073 were audio, and 204 were still images. In accordance with our collection principles, these items are:

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

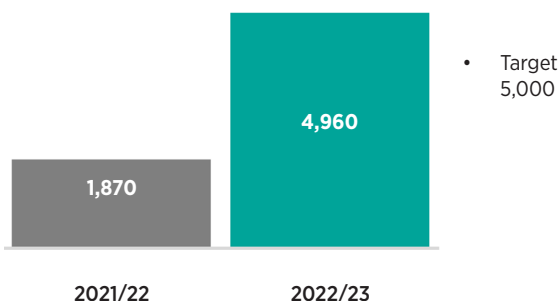
Ngā Taonga has had a hiatus on non-contractual collecting since 2020 where we have not been

accepting new offers of items from the public. This is giving us space to focus on prioritised work, including the mass-digitisation project Utaina.

We continue to take offers of nitrate film in order to provide safe storage and handling. This year, a deposit was made of a film including important mātauranga Māori footage of the tangihanga of Wiremu Ratana. Adding to our Taonga Māori Collection continues under our archiving contract with Te Māngai Pāho. More than 1,200 iwi radio and moving image titles were added to the collection this year.

**4,960 new titles were added to the collection. 683 of these were moving image items, 4,073 were audio and 204 were still images.**

### Number of New Titles Added to the Collection



## Measure 3 | Toru

### Number of new titles digitally preserved

*This measure is part of our Preserve activities.*

Collection material comes to us in analogue and digital formats. To make it accessible to both current and future generations, it is digitally preserved.

We also preserve titles 'on demand' when we respond to specific requests for material from our collections. These figures are a subset of our overall number of new titles digitally preserved.

This year, a total of 10,108 titles were digitally preserved with priority given to material of cultural, social, and historical significance.

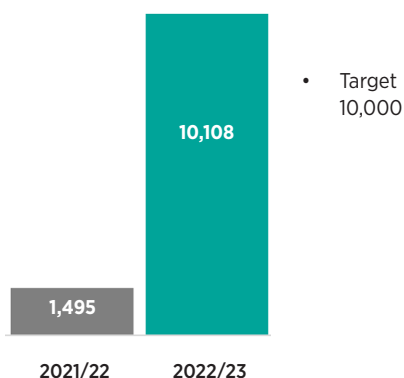
A milestone this year was completing the restoration and digitisation of the groundbreaking 1974 television series *Tangata Whenua* which is now available to view on TVNZ+.

Our preservation activities were limited in 2021, partly due to the impact of the COVID-19 pandemic and partly due to a reduction in on-demand preservation resulting from a hiatus placed on

accepting personal supply requests. This hiatus was initiated to enable us to focus on clearing a Customer Supply backlog created by our inability to access AV preservation equipment during COVID-19 lockdowns. During this period, we also had a number of vacant roles in the teams undertaking this work. Since then, we have completed a review of the Collections and Preservation Groups. This has resulted in a revision of their structure and now with vacancies filled and backlog preservation targets reestablished, we have been able to return to pre-pandemic levels of preservation activity.

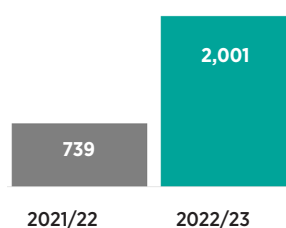
Please note that this Measure excludes digitisation work being done through Utaina and reported in Measure 11.

#### Number of New Titles Digitally Preserved



*The 2021/22 figure could not be audited due to a change in methodology implemented at the end of that year.*

#### New Titles Digitally Preserved on Demand





## Measure 4 | Whā

### Total titles (number and percentage of total collection)

*This measure shows the flow of material through all of the steps in our Value Chain.*

When we accept an item into our care, we accession it (Select and Acquire) by creating a record in our database. We then digitally preserve it (Preserve) and add a description of the item's content to our database so that it is easy to find (Arrange and Describe). This is known as cataloguing. Once these steps are complete, we aim to make the digital copy available for anyone to listen to or view in our online collection (Share and Promote).

Unaccessioned deposits are taonga that have been offered into our care, but have not yet been reviewed for fit with our collections.

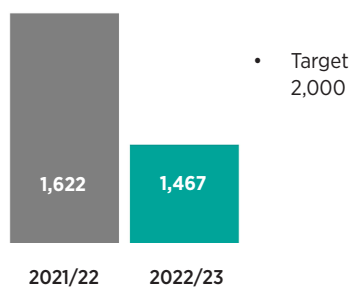
This year, we catalogued approximately 10,000 items across the collection, and accessioned 5,000

items overall, including several thousand open reel tapes from the RNZ collection. We accessioned more items from the Archive's collection backlog than we did from new, incoming deposits. This reflects our current emphasis on prioritising the throughput of legacy material.

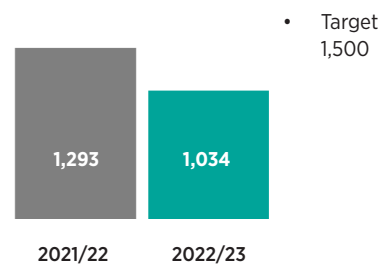
The following charts break down this measure more comprehensively using the following metrics:

- Unaccessioned deposits
- Accessioned deposits
- Percentage of total titles (able to be) digitally preserved
- Catalogued
- Available to view / listen in the online collection.

#### Number of New Deposited Items Accessioned

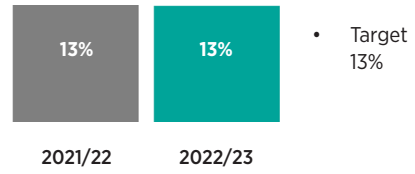


#### Number of Deposited Items (Unaccessioned)



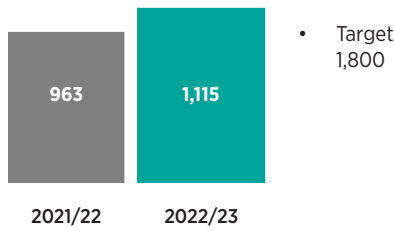
Once more of the collection is digitally preserved, it follows that availability of collection items online will increase. Another factor is rights clearance. In the past we haven't had a dedicated resource working on rights clearance. With the recent appointment of a Lead Advisor Access and Rights Management, more items will be cleared for online use. Please note that any digital preservation included in this measure excludes digitisation work being done through Utaina and reported in Measure 11.

## Percentage of Total Titles in the Collection able to be Digitally Preserved\*, that have been Digitally Preserved

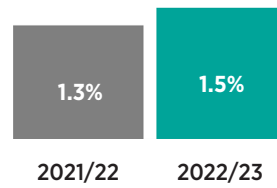


\*Our working assumption is that 95% of the titles in our collection are able to be digitally preserved.

## Number of Titles Added to the Online Catalogue



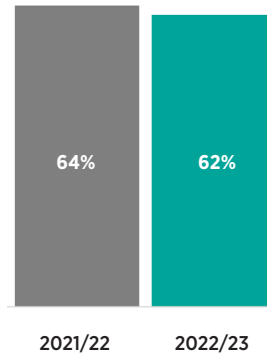
## Percentage of the Total Collection Available to View/Listen Online



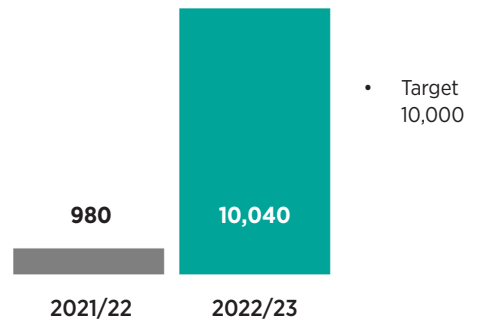


The increase in new catalogued items in 2022/23 reflects full resumption of our cataloguing services after a focus on other priorities in the prior year - primarily the upskilling and realignment of workforce following an organisation-wide restructure, and cataloguing to meet requirements for the contractual delivery of the Te Māngai Paho archiving contract.

## Percentage of Total Collection Catalogued



## Number of New Catalogued Items



# Measure 5 | Rima

## Collection storage quality

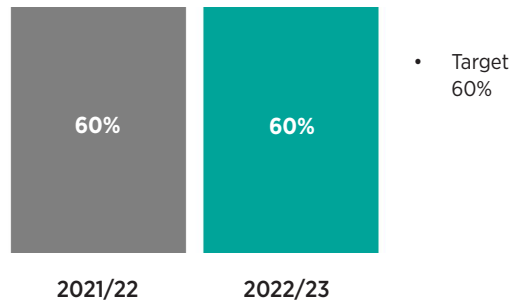
*This measure is part of our Manage Collections and Repository activities.*

As kaupupuri of our collection, we are committed to holding these items in safekeeping. This means making sure that they are stored in physical conditions, such as temperature and humidity-controlled environments, that best support the longevity of the material. We also ensure that items are stored in appropriate containers, such as boxes or cases, specific to their format to safeguard them from damage.

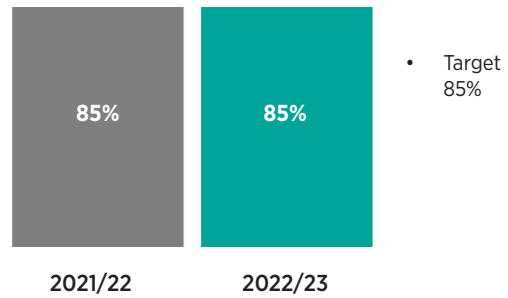
This year, good progress was made towards having all of the collections stored safely. We have a new lease agreement for space in Wairere House in Whanganui which will allow us to exit the Pukeahu site and consolidate collection items at Wairere House. It will also support us to optimise the use of our climate-controlled storage at our Motutawa premises.

Approximately 60 percent of our collection is stored in internationally agreed best-practice conditions. Approximately 85 percent of the collection is stored in appropriate housing (or containers).

### Percentage of Collection Stored in Internationally Agreed Best-Practice Conditions



### Percentage of Collection Stored in Appropriate Housing



Northpoint storage facility



## Measure 6 | Ono

### Number of guided research visitors

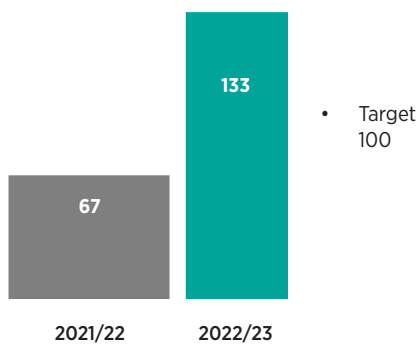
*This measure is part of our Share and Promote activities.*

This measure aligns with our commitment to making the collections we hold widely accessible. We welcome visitors to listen and view collection material onsite at our facilities in Wellington.

Following impacts of the pandemic and significant protesting activity in the year prior, visitor numbers have returned to relatively normal. This year we welcomed 133 visitors, compared with 67 in 2021/22.

**This year we welcomed 133 visitors, compared with 67 in 2021/22**

### Number of Research Visitors (Guided)



## Measure 7 | Whitu

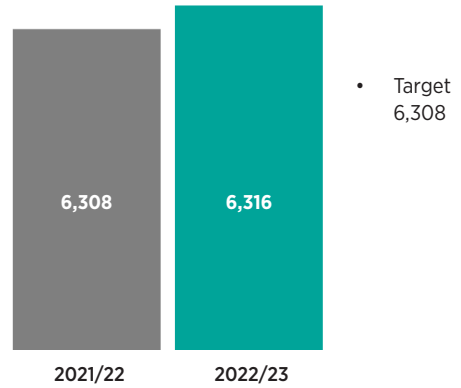
### Total number of depositors

*This measure is part of our Select and Acquire activities.*

Depositors are the legal owners of items deposited with Ngā Taonga. We measure the total number of depositors as a reflection of the trust New Zealanders have in us to care for and share their taonga.

The total number of depositors stands at 6,316. Our ongoing hiatus on non-contractual collecting means that we are not currently accepting new offers of items from the public. As a result, we have seen little growth in our depositor numbers year-on-year.

### Total Number of Depositors





## Measure 8 | Waru

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

*This measure is part of our Share and Promote activities.*

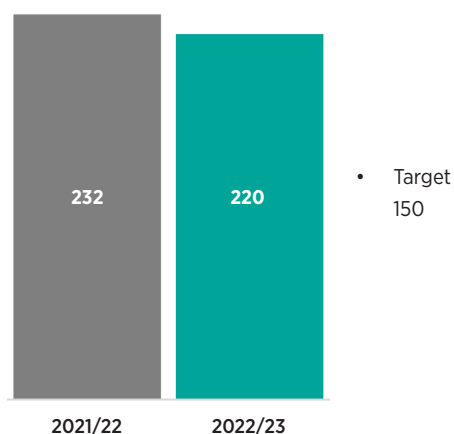
We receive requests for collection material in the Archive from two broad categories of interested parties: personal requests, and re-use of an item.

Re-use requests are those where the requester wants to be able to use the material for their own projects. A museum or filmmaker, for example, may wish to use material from our collection as part of an exhibition or film. In these cases, we enter into a contractual agreement with the requester that outlines how the material may be used. We are leveraging these external relationships to increase access to the collection.

We concluded 220 re-use agreements during the year, a steady number compared to 232 in the previous year. Highlights included supplying material for a number of significant exhibitions including *Robin Morrison: Road Trip* at Auckland War Memorial Museum and *Mana Whenua* at Te Papa in Wellington.

**We concluded 220 re-use agreements during the year, a steady number compared to 232 in the previous year**

### Total Number of Contracts for Supply of Archive Material for Re-use



## Measure 10 | Tekau

### Performance against iwi engagement work programmes

*This measure is part of our Mātauranga Māori activities.*

Engagement with iwi and Māori is an important priority for Ngā Taonga. Within the iwi engagement programme, our priorities are driven firstly by the collection, with a secondary goal of aiming to connect to a wider audience. This means we prioritise the work based on the size and significance of the collections we hold, and secondly, on developing sustainable relationships.

Areas of work we focus on include:

- New or refreshed formal and informal relationships with iwi and Māori communities, organisations and groups, especially for whom we hold significant collections.
- Identifying and assigning kaitiaki rights to Taonga Māori, while seeking and recording clearances that meet the requirements of kaitiaki.
- Working with iwi/Māori to identify and preserve significant Māori audiovisual material held by those communities.
- Outreach activity supporting iwi/Māori exhibitions, events and/or educational programmes.
- Ensuring Ngā Taonga is recognised as a significant Taonga Māori source of reo ā-iwi/Māori and mātauranga ā-iwi/Māori generally.

This year we have achieved all of our targets in respect to this programme.

It was a privilege to share taonga from the collection on multiple screens at the Te Matatini Festival in Auckland. Ngā Taonga kaimahi attended in person, connecting directly with many attendees at our shared tent with Manatū Taonga Ministry for Culture and Heritage.

Over the year we hosted successful viewings of Episode 1 of the newly preserved *Tangata Whenua* series in Whaingaroa and Ōtaki. These were profoundly moving and nostalgic events, eliciting candid and personal responses from viewers who had travelled from as far as Canada to view the episode with whānau.

We distributed six digitisation kits to iwi/Māori, namely Te Kawerau a Maki, Wairoa Film Festival, Raukawa, Ngā Tangariki o Ngāti Hine, Tūranganui-a-kiwa, Muaupoko, Ngāi Tamanuhiri, Te Reo o Taranaki and Te Rūnanga o Ōtakau. We also held training wānanga with Raukawa, Muaupoko, Ngāpuhi, Parihaka, Ngāti Maru and Tūhoe. These kits empower Māori to digitise their audiovisual taonga on their own terms at home.

In March 2023, we met with the Waitangi Tribunal to discuss our support for the digitisation of their magnetic media capturing past hearings and significant mātauranga whānau, hapū and iwi. This is important mahi to preserve not only mātauranga, but historical records of the upholding of Te Tiriti o Waitangi principles.



Rokirokita Digitisation kits distributed to iwi across Aotearoa

## Measure 11 | Tekau mā tahi

### Utaina Project - Volume of digitised content

*This measure is part of our Preserve activities.*

Utaina focuses on the digital preservation of Crown-owned audiovisual heritage content on magnetic media, dating from the 1940s to the 2000s. This includes video and sound tapes, as well as some magnetic sound on film, all of which is physically deteriorating. This mahi will extend through to 2026 and will enable us to have digitally preserved 70% of our at-risk collections by the end of the project.

Reporting for this measure is based on the following metrics:

- Number of items digitised out of total items in scope.
- Number of items not digitised – due to removal as a candidate, or not digitised (failed by the vendor).
- Type of content digitised, by format (based on a prioritisation framework).

Digital preservation began later in FY21/22 than originally planned. This was due to delays caused by COVID-19. Our vendor (Memnon) was delayed in being able to ship technical machinery to New Zealand to set up operations in Wellington and ongoing supply chain delays also impacted timeframes around set up of the required infrastructure. Hence limited preservation work was able to be completed in FY21/22 compared with the target agreed with the Ministry for Culture and Heritage at the beginning of that year. The production line targets were re-forecast for the 22/23 year.

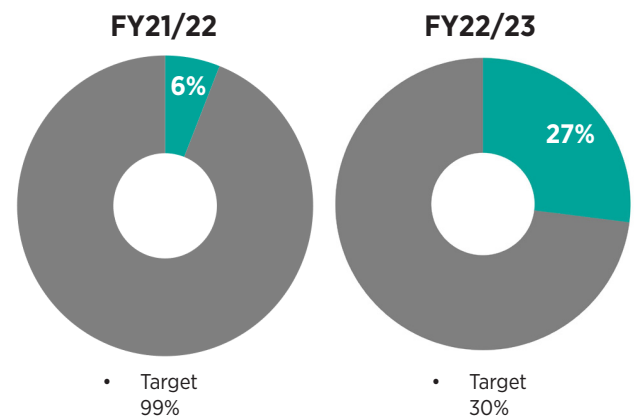
In its first full year of activity, Utaina reached peak throughput levels for Ngā Taonga, with seven formats being processed concurrently and over 89,000 items processed to date representing 27 percent of total items in scope of the project. Despite our best efforts, our throughput has been lower than forecast for the year. New modelling is in place for the 2023/24 year, to give more accurate tracking, as volumes have been analysed and adjusted.

Notable content digitised to date includes over 5000 episodes of New Zealand's long-running soap opera *Shortland Street*, hundreds of episodes from the *Marae*, *Tagata Pasifika* and *Waka Huia* series, and

over 10,000 assets from the T and TX Series of Radio New Zealand's open reel tape sound recordings – spanning from the 1930s through to the 1990s.

Digitised items are being made available by both Ngā Taonga and Crown broadcast agencies under the usual arrangements for rights clearance. We're pleased to have also seen media interest in this urgent, culturally significant project over the year.

### Percentage of Items Successfully Digitised out of Total Items in Scope for Utaina Financial Year

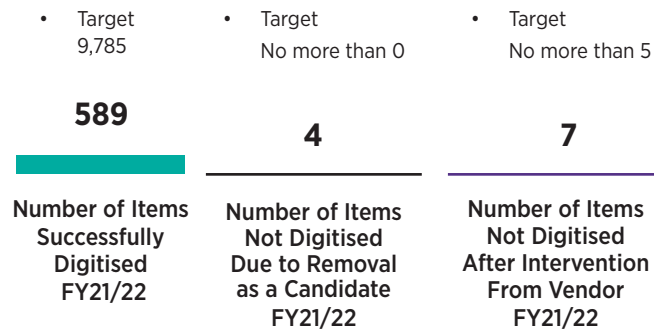


*Digital preservation activity for Utaina did not begin until late 21/22, meaning the figures shown only represent reporting for Q4 of the financial year.*



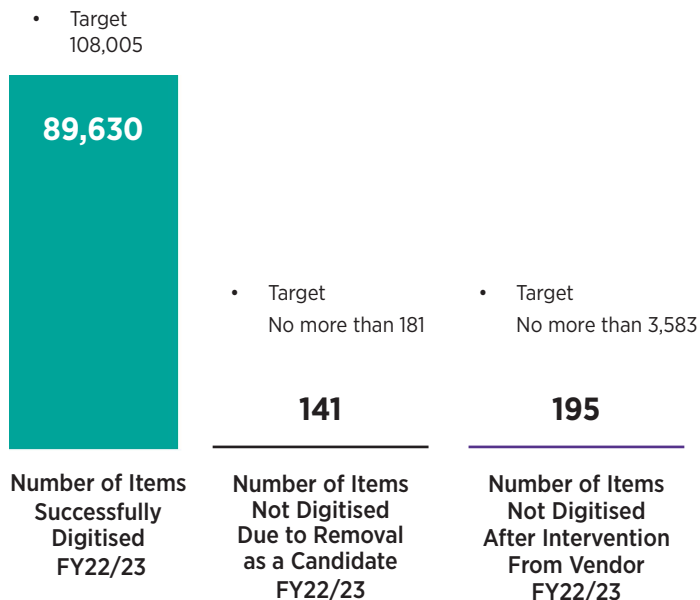


## Total Number of Items Processed FY21/22

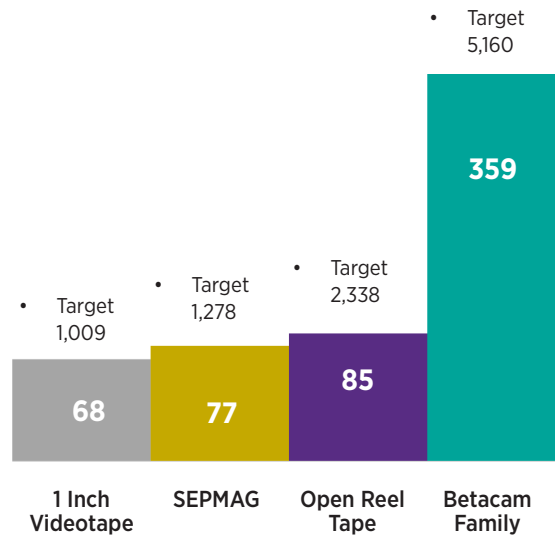


*Digital preservation activity for Utaina did not begin until late 21/22, meaning the figures shown only represent reporting for Q4 of that financial year.*

## Total Number of Items Processed FY22/23

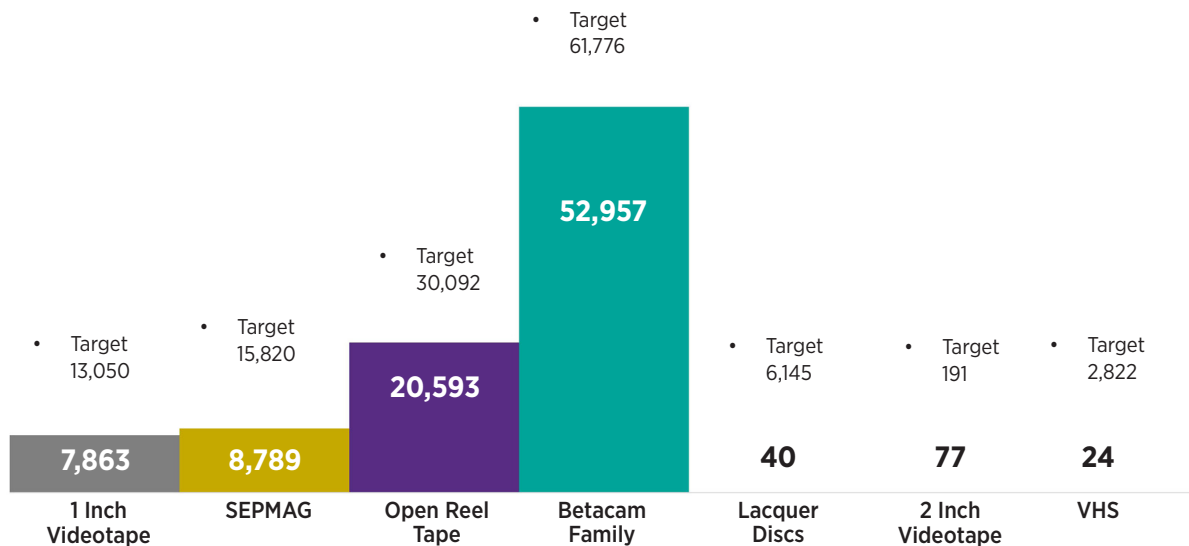


## Total Number of Items Successfully Digitised by Format FY21/22

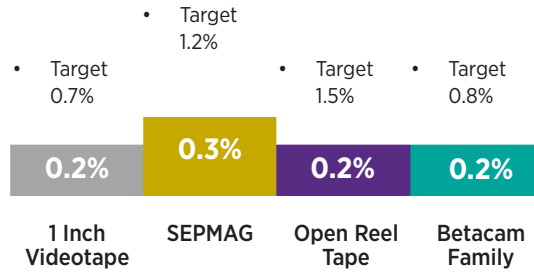


*For the first year of operation, only four formats (as above) were agreed with the vendor to go through digitisation.*

## Total Number of Items Successfully Digitised by Format FY22/23

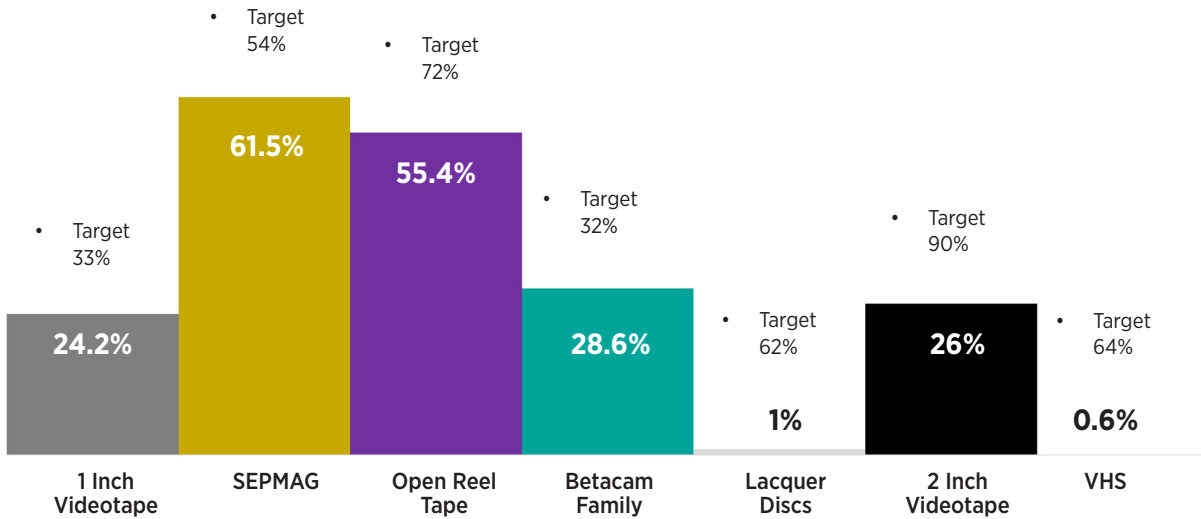


## Percentage of Items Successfully Digitised by Format, out of Total Items in Scope FY21/22



For the first year of operation, only four formats (as above) were agreed with the vendor to go through digitisation.

## Percentage of Items Successfully Digitised by Format, out of Total Items in Scope FY22/23



We are processing varying volumes of items in the different formats. The percentage successfully digitised by format shows the progress to completion for that individual format.



## Measure 12 | Tekau mā rua

### Key matters relevant to the successful delivery of Utaina

*This measure is part of our Preserve activities.*

Utaina is a joint audiovisual digitisation project with the National Library and Archives New Zealand (as founding agencies) with the Department of Internal Affairs (DIA) acting as lead agency, to preserve Crown collections. The founding and lead agencies meet regularly to collaborate on standards and production line issues and opportunities with our vendor Memnon.

We report on key matters relevant to the successful delivery of Utaina including:

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

Together with project partners, we held an official launch celebration for Utaina in Wellington on 17 November 2022. Attendees included Kiritapu Allan, then Associate Minister for Arts, Culture and Heritage, Jan Tinetti, then Minister of Internal Affairs, George Angene, Cook Islands Minister of Cultural Development, Honiana Love, Tumu Whakarae Ngā Taonga, Heidi Shakespeare, Chief Executive Memnon,

and Rachel Esson, Te Pouhuaki National Librarian.

We continue to work closely with the DIA Project Executive and Project Manager, particularly in relation to current discussions that are underway with Memnon regarding price changes and format volumes. A revised production plan is being drafted for 23/24 to give more accurate tracking, as volumes have been analysed and adjusted. Digitisation is expected to conclude in quarter one, 2026 as per the Service Agreement.

Multiple groups have visited the Ngā Taonga Motutawa preservation facility and the premises of the vendor, Memnon, to observe digital preservation in operation, including training groups from New Zealand and the Cook Islands, prospective new clients of Memnon and The Post and Stuff news investigating local archival preservation activities as part of coverage of Te Ara Tahi.



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



# Other Information

## Measure 9 | Iwa

### Total number of views/listens/visits

This measure is part of our Share and Promote activities.

Our purpose is to hold our nation's audiovisual heritage in safekeeping and make it widely accessible. We measure how many people are engaging with collection items.

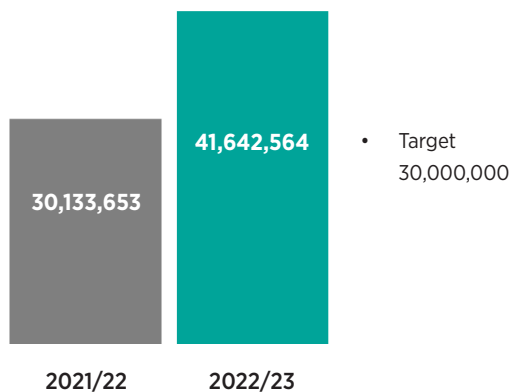
We accumulated a total of 41,642,564 views over the year, an increase of over 25 percent from the previous year. This growth can, in part, be attributed to the provision of material for a number of high-profile TVNZ programmes, including *Seven Sharp*, *One Network News*, *Country Calendar*, *No Māori Allowed*, *I Am* and *You Me and Anxiety*.

We have also continued to collaborate with the National Library of New Zealand on the Service to Schools programme, providing material in support of the Aotearoa New Zealand's Histories curriculum. The curriculum will ensure that all ākonga in our schools can learn how our multifaceted histories have shaped our present day lives.

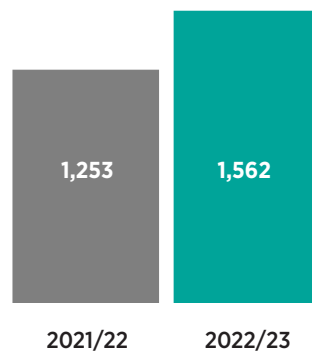
Alongside Te Taura Whiri i te Reo Māori and Te Mātāwai, we presented an event wholly in te reo Māori to commemorate the 50th anniversary of Te Petihana Reo Māori. For this we created an original audiovisual programme that highlighted key moments from our collection showing the revitalisation of te reo Māori. We also provided material for commemorations around the country, including the official 50th anniversary event at Parliament and the evocative *I Will Not Speak Māori* installation by Tame Iti.

We continue our mahi to make more of the collections we hold easily and widely accessible. The refresh of our website this year has played a key role by improving the ease of access and shareability of our online collection. Adding more titles to the online collection is a focus for the years ahead.

### Total Number Views/Listens and Visits for the Year



### Total Number of Hours Spent Viewing on the Online Catalogue



Please note that Measure 9 is included in reporting to Manatū Taonga Ministry for Culture and Heritage but does not form part of our Statement of Service Performance reporting and has been excluded from the audited information. This is because we need to apply significant judgements and estimates, some based on third party information, when determining the numbers disclosed in this measure. There are some omissions (some clients do not give viewership numbers) and some can only provide viewership for the wider programme and not just the portion of the programme in which our media ran. It has therefore been excluded from the Statement of Service Performance and included within Other Information.







Sound projector from our Equipment collection. 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 2023**



# Te rīpoata a te kaitātari kaute motuhake

## Independent Auditor's Report

### To the Trustees of Ngā Taonga Sound & Vision

#### Opinion

We have audited the general purpose financial report of Ngā Taonga Sound and Vision (“the Trust”), which comprise the financial statements on pages 40 to 53, and the statement of service performance on pages 17 to 34. The complete set of financial statements comprise the statement of financial position as at 30 June 2023, the statement of comprehensive revenue and expense, statement of movements in equity, statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion the accompanying general purpose financial report presents fairly, in all material respects:

- the financial position of the Trust as at 30 June 2023, and (of) its financial performance, and its cash flows for the year then ended; and
- the service performance for the year ended 30 June 2023, in accordance with the entity's service performance criteria,

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 of the financial statements in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)) and the audit of the statement of service performance in accordance with the ISAs and New Zealand Auditing Standard (NZ AS) 1 The Audit of Service

Performance Information (NZ). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the General Purpose Financial Report 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 general purpose financial report, but does not include the statement of service performance and the financial statements and our auditor's report thereon.

Our opinion on the statement of service performance and 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 statement of service performance and financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the statement of service performance and 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.



# Te rīpoata a te kaitātari kaute motuhake

## Independent Auditor's Report

### Trustees' Responsibilities for the General Purpose Financial Report

Those charged with governance are responsible on behalf of the Trust for:

- (a) the preparation and fair presentation of the financial statements and statement of service performance in accordance with Public Benefit Entity Standards RDR issued by the New Zealand Accounting Standards Board;
- (b) service performance criteria that are suitable in order to prepare the statement of service performance in accordance with Public Benefit Entity Standards RDR; and
- (c) such internal control as those charged with governance determine is necessary to enable the preparation of the financial statements and statement of service performance that are free from material misstatement, whether due to fraud or error.

In preparing the general purpose financial report those charged with governance are responsible 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 those charged with governance 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 General Purpose Financial Report

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole, and the statement of service performance 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) and NZ AS 1 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 or collectively, they could reasonably be expected to influence the decisions of users taken on the basis of this general purpose financial report.

A further description of the auditor's responsibilities for the audit of the general purpose financial report is located at the XRB's website at <https://www.xrb.govt.nz/standards/assurance-standards/auditors-responsibilities/audit-report-14/>

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**  
**4 December 2023**



# Statement of Comprehensive Revenue and Expense

## For the year ended 30 June 2023

	Note	2023 \$	2022 \$
<b>Revenue</b>			
<b>Revenue from exchange transactions:</b>			
Archive Services		122,625	118,258
TVNZ – Production Library Service		236,265	176,532
Other Revenue		13,513	9,300
Interest Received		546,579	48,444
<b>Revenue from non-exchange transactions:</b>			
Lottery Grants Board		1,825,250	1,795,925
Ministry for Culture and Heritage		15,082,365	14,055,252
Te Māngai Pāho		575,000	575,000
Grants, Sponsorships and Donations	4.1	2,271	35,394
<b>Total Revenue</b>		<b>18,403,869</b>	<b>16,814,105</b>
<b>Expenditure</b>			
People		9,743,061	8,322,945
Accommodation		377,619	414,505
Depreciation	11	652,446	579,510
Amortisation	12	25,434	130,544
Overheads	5	1,374,124	1,013,991
Third Party Support		3,669,789	5,188,088
<b>Total Expenditure</b>		<b>15,842,474</b>	<b>15,649,582</b>
<b>Surplus/(Deficit) for the year</b>		<b>2,561,394</b>	<b>1,164,523</b>
Less Gain/(Loss) on Disposal of Fixed Assets		783	(67,279)
<b>Total comprehensive revenue and expense for the year</b>		<b>2,562,178</b>	<b>1,097,244</b>



## Statement of Movements in Equity

### For the year ended 30 June 2023


	Note	Retained Surpluses	Cash Reserve	Taranaki Street Reserve	Te Awe Kōtuku Reserve	Infrastructure Upgrade	Total Equity
		\$	\$	\$	\$	\$	
<b>Balance at 30 June 2021</b>		<b>4,759,990</b>	<b>2,140,762</b>	<b>2,500,000</b>	<b>394,700</b>	<b>80,000</b>	<b>9,875,453</b>
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	-
<b>Balance at 30 June 2022</b>		<b>4,865,638</b>	<b>2,140,762</b>	<b>2,500,000</b>	<b>720,296</b>	<b>746,000</b>	<b>10,972,697</b>
Comprehensive Revenue & Expense for the year		2,562,178	-	-	-	-	2,562,178
Transfer to Cash Reserve		-	-	-	-	-	-
Transfer to/from Income in Advance		437,517	-	-	(437,517)	-	-
Transfer to Infrastructure Upgrade		287,522	-	-	-	(287,522)	-
<b>Balance at 30 June 2023</b>	<b>13 &amp; 16</b>	<b>8,152,855</b>	<b>2,140,762</b>	<b>2,500,000</b>	<b>282,779</b>	<b>458,478</b>	<b>13,534,875</b>

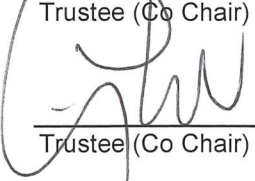
# Statement of Financial Position

As at 30 June 2023

	Note	2023 \$	2022 \$
<b>Equity</b>		<b>13,534,875</b>	<b>10,972,697</b>
<i>Represented by:</i>			
<b>Current Assets</b>			
Cash and cash equivalents		3,068,584	15,628,677
Current Investment	6	12,500,000	-
Receivables (from exchange transactions)	7	388,601	76,751
Receivables (from non-exchange transactions)	7.1	488,070	599,458
GST Receivable		259,030	63,955
Prepayments		370,993	143,125
		17,075,278	16,511,965
<b>Less Current Liabilities</b>			
Payables (from exchange transactions)	8	1,309,645	1,938,008
Income Received in Advance	9	5,529,482	6,197,962
Employee Entitlements	10	537,300	382,100
Withholding Tax		1,170	-
		7,377,597	8,518,070
<b>Net Working Capital</b>		<b>9,697,681</b>	<b>7,993,895</b>
<b>Non Current Assets</b>			
Property, Plant and Equipment	11	3,630,062	2,947,299
Intangibles (finite life)	12	207,132	31,503
<b>Total Net Assets</b>		<b>13,534,875</b>	<b>10,972,697</b>

The Trustees approve and issue the financial statements for the year ended 30 June 2023.

  
 \_\_\_\_\_  
 Trustee (Co Chair)

  
 \_\_\_\_\_  
 Trustee (Co Chair)

14 December 2023  
Date

14 December 2023  
Date





# Statement of Cash Flows

## For the year ended 30 June 2023

	Note	2023 \$	2022 \$
<b>Operating Activities Cash was provided From:</b>			
<i>Cash Received From:</i>			
Grants and Sponsorships, Donations and Receipts from Customers		17,534,929	22,719,205
GST Payments/Receipts (Net)		(237,339)	(21,691)
<b>Cash Receipts from Operating Activities:</b>		<b>17,297,590</b>	<b>22,697,514</b>
<i>Cash Disbursed to:</i>			
Payments to Suppliers and Employees		15,747,488	14,378,879
<b>Net Cash Inflow (Outflow) From Operating Activities</b>		<b>1,550,102</b>	<b>8,318,635</b>
<b>Investing Activities Cash was provided From:</b>			
<i>Cash Received From:</i>			
Decrease in investments		-	3,000,000
Interest Received		546,579	48,382
<b>Cash Receipts from Investing Activities:</b>		<b>546,579</b>	<b>3,048,382</b>
<i>Cash Applied to:</i>			
Purchase of Property, Plant and Equipment		1,955,711	1,170,261
Purchase of Intangibles		201,063	-
Increase of Term Deposits		12,500,000	-
<b>Net Cash Inflow (Outflow) from Investing Activities</b>		<b>(14,110,195)</b>	<b>1,878,121</b>
<b>Net Cash Flows from Financing Activities</b>		<b>-</b>	<b>-</b>
Net Increase/(Decrease) in Cash		(12,560,093)	10,196,756
Cash at the beginning of the year		15,628,677	5,431,921
<b>Cash at the end of the year</b>		<b>3,068,584</b>	<b>15,628,677</b>

# Notes to the Financial Statements

## For the year ended 30 June 2023

### 1. REPORTING ENTITY

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

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

These financial statements for the year ended 30 June 2023 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 14 December 2023.

#### (b) Changes in accounting policy

"The following changes have been made to accounting policy this year. PBE IPSAS 41 Financial Instruments is effective from 1 January 2022 and was adopted on 1 July 2022. PBE IPSAS 41 has not had a material impact on the Trust's measurement and recognition of financial instruments.

PBE FRS 48 Service Performance Reporting is effective from 1 January 2022 as was adopted on 1 July 2022. This standard requires specific disclosures for the reporting of service performance which have been provided in the Trust's Statement of Service Performance.

All other accounting 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.



# Notes to the Financial Statements

For the year ended 30 June 2023

## 3. USE OF JUDGEMENTS AND ESTIMATES (Continued)

### (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

### (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 2023.

### (c) Changes in Accounting Estimates

Ngā Taonga has extended the depreciation period for all Utaina project assets. The useful life for fitout additions recorded as Land and Buildings has been extended from 5 to 10 years. Any non-fitout Utaina project asset now has a useful life of 5 years, instead of the project end date in 2024. The adjustment will ensure consistency with the depreciation period applied to other assets.

There are no significant changes in accounting estimates in the year ending 30 June 2023.

## 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.

### *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, when the specific services have been performed, or contractual conditions have been met. Grants received from the Ministry for Culture and Heritage are conditional upon receiving satisfactory quarterly and annual reports by the due dates. Interest is recognised when it is earned.

### **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

	2023	2022
	\$	\$
Donations from online website	1,883	1,379
Grants - Office of the DVC Māori - Victoria University of Wellington	-	20,000
Grants - Waikato Tainui	-	13,190
In Kind Support	388	638
Individual Donations and Other Revenue under \$10,000 each	-	188
<b>Total Revenue from Grants, Sponsorships and Donations</b>	<b>2,271</b>	<b>35,395</b>



# Notes to the Financial Statements

For the year ended 30 June 2023

## 5. OVERHEADS

	2023 \$	2022 \$
Audit Fees	25,974	26,648
Computer Leasing	90,077	82,190
General Overheads	740,311	431,515
Hosted Infrastructure	127,762	129,345
Insurance	81,495	56,532
Legal Expenses	22,270	64,079
Software Subscriptions	286,236	223,683
<b>Total Overheads</b>	<b>1,374,124</b>	<b>1,013,991</b>

## 6. INVESTMENTS

	2023 \$	2022 \$
Term Deposit (1 year term @ 5.82% per annum)	5,000,000	-
Term Deposit (1 year term @ 5.95% per annum)	5,000,000	-
Term Deposit (1 year term @ 4.25% per annum)	2,500,000	-
<b>Total Investments</b>	<b>12,500,000</b>	<b>-</b>

## 7. RECEIVABLES (FROM EXCHANGE TRANSACTIONS)

	2023 \$	2022 \$
Accounts Receivable	388,601	76,751
<b>Total Receivables (from exchange transactions)</b>	<b>388,601</b>	<b>76,751</b>

### 7.1 RECEIVABLES (FROM NON-EXCHANGE TRANSACTIONS)

	2023 \$	2022 \$
Sundry Receivables	488,070	599,458
<b>Total Receivables (from non-exchange transactions)</b>	<b>488,070</b>	<b>599,458</b>

## 8. PAYABLES FROM EXCHANGE TRANSACTIONS

	2023 \$	2022 \$
Accounts Payable	1,010,636	412,873
Sundry Accruals	295,709	1,521,894
Visa Card Balance	3,300	3,241
<b>Total Payables from exchange transactions</b>	<b>1,309,645</b>	<b>1,938,008</b>



# Notes to the Financial Statements

For the year ended 30 June 2023

## 9. INCOME RECEIVED IN ADVANCE

	2023 \$	2022 \$
Te Awe Kōtuku Project Grant	282,779	720,296
Utaina Project Grant	5,246,703	5,477,666
<b>Total Income Received in Advance</b>	<b>5,529,482</b>	<b>6,197,962</b>

## 10. EMPLOYEE ENTITLEMENTS

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

	2023 \$	2022 \$
Annual Leave Provision	397,141	278,719
Salaries Payable	140,159	103,382
<b>Total Employee Entitlements</b>	<b>537,300</b>	<b>382,100</b>

## 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	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
<b>Balance as at 1 July 2022</b>	2,203,167	955,589	50,499	89,079	2,322,277	244,652	969,266	40,084	255,087	7,129,701
Additions	592,696	-	-	12,675	397,528	-	-	-	952,812	1,955,711
Transfer from Work in Progress	-	-	-	-	-	-	-	-	-	-
Disposals	-	-	-	-	-	-	-	-	-	-
Transfer to Fixed Assets	-	-	-	-	-	-	-	-	(620,501)	(620,501)
<b>Balance as at 30 June 2023</b>	<b>2,795,863</b>	<b>955,589</b>	<b>50,499</b>	<b>101,754</b>	<b>2,719,805</b>	<b>244,652</b>	<b>969,266</b>	<b>40,084</b>	<b>587,398</b>	<b>8,464,910</b>
<i>Accumulated depreciation and impairment</i>										
<b>Balance as at 1 July 2022</b>	575,421	922,447	32,940	33,215	1,364,378	244,652	969,266	40,084	-	4,182,402
Depreciation	326,247	13,241	8,428	17,044	287,486	-	-	-	-	652,446
Reverse depreciation on disposals	-	-	-	-	-	-	-	-	-	-
<b>Balance as at 30 June 2023</b>	<b>901,668</b>	<b>935,688</b>	<b>41,368</b>	<b>50,259</b>	<b>1,651,864</b>	<b>244,652</b>	<b>969,266</b>	<b>40,084</b>	<b>-</b>	<b>4,834,848</b>
<b>Net book value</b>										
<b>As at 30 June 2023</b>	<b>1,894,195</b>	<b>19,901</b>	<b>9,131</b>	<b>51,495</b>	<b>1,067,941</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>587,398</b>	<b>3,630,061</b>
As at 30 June 2022	1,627,746	33,142	17,559	55,864	957,899	-	-	-	255,087	2,947,299

# Notes to the Financial Statements

For the year ended 30 June 2023

## 11. PROPERTY, PLANT AND EQUIPMENT (Continued)

### 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.

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.

### 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.

Ngā Taonga has extended the depreciation period for all Utaina project assets. The useful life for fitout additions recorded as Land and Buildings has been extended from 5 to 10 years. Any non-fitout Utaina project asset now has a useful life of 5 years, instead of the project end date in 2024. The adjustment will ensure consistency with the depreciation period applied to other assets.

This change in estimate has changed Ngā Taonga's depreciation for the year by \$298,630, compared to the previous estimate of \$951,076.

### 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 2023

## 12. INTANGIBLES

Group	Software	TVNZ Card Catalogue	Total
Cost or valuation			
<b>Balance as at 1 July 2022</b>	<b>247,626</b>	<b>121,385</b>	<b>369,011</b>
Additions (acquired externally)	201,063	-	201,063
Disposals	-	-	-
<b>Balance as at 30 June 2023</b>	<b>448,689</b>	<b>121,385</b>	<b>570,074</b>
Accumulated amortisation and impairment			
<b>Balance as at 1 July 2022</b>	<b>216,123</b>	<b>121,385</b>	<b>337,508</b>
Amortisation	25,434	-	25,434
Reverse amortisation on disposals	-	-	-
<b>Balance as at 30 June 2023</b>	<b>241,557</b>	<b>121,385</b>	<b>362,942</b>
<b>Net book value</b>			
<b>As at 30 June 2023</b>	<b>207,132</b>	<b>-</b>	<b>207,132</b>
As at 30 June 2022	31,503	-	31,503

There are no items of intangible assets with restrictions to title, nor pledged as security, against any liabilities (2022: Nil).

### Amortisation

Intangibles are amortised using the straight line method. Items under \$1,000 have been fully amortised in the year of purchase.

### Specific depreciation rates are:

Software	20% p.a.
TVNZ Card Catalogue	100% balance in 2023 (2022 - 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 2023

## 13. RESERVES

### (a) Cash Reserve

	2023	2022
	\$	\$
Balance brought 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.

<b>Balance carried forward</b>	<b>2,140,762</b>	<b>2,140,762</b>
--------------------------------	------------------	------------------

### (b) Proceeds from Sale of Taranaki St Reserve

Balance brought forward	2,500,000	2,500,000
<b>Balance carried forward</b>	<b>2,500,000</b>	<b>2,500,000</b>

### (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

	-	-
Balance brought forward	720,296	394,700
Additional funding received in 2021/2022 financial year not spent	-	325,596
Funds released in 2022/23 financial year	437,517	-
<b>Balance carried forward</b>	<b>282,779</b>	<b>720,296</b>

### (d) Infrastructure Upgrade Reserve

Balance brought forward	746,000	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	-	-
Motutawa - future property upgrade work at Avalon site	(278,178)	510,000
Pukeahu property upgrade work at Buckle Street	(9,344)	106,000
Property Strategy Development	-	50,000
<b>Balance carried forward</b>	<b>458,478</b>	<b>746,000</b>

*This note should be read in conjunction with Note 16, which explains the functionality of the reserves and how this relates to the surplus this financial year.*

## 14. FINANCIAL INSTRUMENTS

### (a) Recognition and initial measurement

Trade receivables are initially recognised when they are originated. All other financial assets and financial liabilities are initially recognised when the Trust becomes a party to the contractual provisions of the instrument.

A financial asset or financial liability is initially measured at fair value plus transaction costs that are directly attributable to its acquisition or issue. At initial recognition, an entity may measure short-term receivables and payables at the original invoice amount if the effect of discounting is immaterial.

The Trust derecognises a financial asset when the contractual rights to the cash flows from the financial asset expire, or it transfers the rights to receive the contractual cash flows in a transaction in which substantially all of the risks and rewards of ownership of the financial asset are transferred or in which the Trust neither transfers nor retains substantially all of the risks and rewards of ownership and it does not retain control of the financial asset.



## 14. FINANCIAL INSTRUMENTS (Continued)

### (b) Classification and subsequent measurement

#### *Financial assets*

On initial recognition, all of the Trust's financial assets are classified and measured at amortised cost.

A financial asset is measured at amortised cost if it meets both of the following conditions:

- it is held within a management model whose objective is to hold assets to collect contractual cash flows; and
- its contractual terms give rise on specified dates to cash flows that are solely payments of principal and interest on the principal amount outstanding.

These assets are subsequently measured at amortised cost using the effective interest method. The amortised cost is reduced by impairment losses. Interest income, foreign exchange gains and losses and impairment are recognised in surplus or deficit. Any gain or loss on derecognition is recognised in surplus or deficit.

#### *Financial liabilities*

All of the Trust's financial liabilities are classified and measured at amortised cost.

Financial liabilities are subsequently measured at amortised cost using the effective interest method. Interest expense and foreign exchange gains and losses are recognised in surplus or deficit. Any gain or loss on derecognition is also recognised in surplus of deficit.

### (c) Impairment of financial assets

The Trust recognises loss allowances for expected credit losses (ECLs) on financial assets measured at amortised cost.

The Trust measures loss allowances at an amount equal to lifetime ECLs, except for the following, which are measured at 12-month ECLs:

- bank balances for which credit risk (i.e., the risk of default occurring over the expected life of the financial instrument) has not increased significantly since initial recognition.

Loss allowances for trade receivables are always measured at an amount equal to lifetime ECLs. When determining whether the credit risk of a financial asset has increased significantly since initial recognition and when estimating ECLs, the Trust considers reasonable and supportable information that is relevant and available without undue cost or effort. This includes both quantitative and qualitative information and analysis, based on the Trust's historical experience and informed credit assessment and including forward-looking information.

The Trust assumes that the credit risk on a financial asset has increased significantly if it is more than 30 days past due.

The Trust considers a financial asset to be in default when the financial asset is more than 90 days past due (2022: nil).

ECLs are a probability-weighted estimate of credit losses. Credit losses are measured as the present value of all cash shortfalls (i.e., the difference between the cash flows due to the entity in accordance with the contract and the cash flows that the Trust expects to receive). ECLs are discounted at the effective interest rate of the financial asset.

		2023	2022
		\$	\$
<b><i>Financial Assets</i></b>			
Bank and cash	Amortised Cost	3,068,584	15,628,677
Receivables (from exchange transactions)	Amortised Cost	388,601	76,751
Receivables (from non exchange transactions)	Amortised Cost	488,070	599,458
Term deposits	Amortised Cost	12,500,000	-
		<b>16,445,255</b>	<b>16,304,886</b>
<b><i>Financial Liabilities</i></b>			
Trade Payables and other payables	Amortised Cost	1,309,645	1,938,008
		<b>1,309,645</b>	<b>1,938,008</b>

## 15. TRANSACTIONS WITH RELATED PARTIES

There have been no transactions with related parties in the financial year ending 30 June 2023.

### *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 'full-time-equivalents' (FTE's) in each class of key management personnel is presented below:

	2023 \$	FTE	2022 \$	FTE
Trustees	105,921	0.03	91,250	0.03
Chief Executive & Leadership Team	1,038,890	6	991,006	6
	<b>1,144,811</b>	<b>6.03</b>	<b>1,082,256</b>	<b>6.03</b>

The FTE of the KMP team is 6. However, this year two people served in one role, each for part of the year.

## 16. EXPLANATION OF FISCAL YEAR 2022/23 SURPLUS AND FINANCIAL MANAGEMENT STRATEGY

The surplus reported for the 2022/23 fiscal year is primarily attributed to two key factors. Firstly, it can be linked to the deliberate allocation of unspent people costs, which were set aside for positions intentionally held vacant until the conclusion of our Collection Groups review. This comprehensive review reached its conclusion in early 2023, subsequently leading to the phased commencement of recruitment efforts to fill these vacancies.

Secondly, the surplus was influenced by disruptions stemming from the construction of the adjoining Heke Rua Archives building, which resulted in the temporary relocation of some personnel within our premises. Additionally, our Film Team had to temporarily relocate its operations to our Motutawa (Avalon) building. These interruptions led to the rescheduling of numerous planned activities for the 22/23 fiscal year.

The board approved to allocation of \$255,000 from the 22/23-year surplus, which amounted to \$2,562,178, for the upgrade of the Whitireaia Nitrate store. The remaining surplus will play a pivotal role in accumulating funds for the depreciation reserve, in line with our depreciation reserve policy aimed at facilitating future asset acquisitions. As of year-end, accumulated depreciation stands at \$4,834,848, with 45% of the total depreciation at the close of the 22/23 financial year designated for the future asset reserve fund.

This surplus underscores our commitment to prudent financial management and lays a strong foundation for the organisation's continued growth and sustainability.





## 17. 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

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
Not later than one year	185,368	208,968
Later than 1 year and not later than five years	75,461	240,337
Later than five years	39,333	47,358
	<b>300,162</b>	<b>496,663</b>

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

## 18. CONTINGENT LIABILITIES AND CAPITAL COMMITMENTS

Ngā Taonga has a capital commitment to Memnon Archiving Services, for digitisation services related to the Utaina project. The full value of this commitment was \$15,851,197 when signed. Up to balance date, Ngā Taonga has paid \$7,523,787 to Memnon for services performed under this contract. As such, the remaining commitment as at 30 June 2023 was \$8,327,410. (2022: \$12,589,141).

## 19. SUBSEQUENT EVENTS

There are no subsequent events identified prior to the finalisation of these financial statements (2022: Nil).

## 20. 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.





Vintage camera from our equipment collection. Photo by Stephen A'Court



# Te Poari Kaitiaki

## Board of Trustees



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

Ngā Taonga Sound & Vision is governed by a 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 and are eligible for re-election.

The co-chair model was implemented in December 2021 on a trial basis. In December 2022 it was formalised with a change to the constitution.

During 2022/23 the Board of Trustees met on six occasions. Additionally, over the course of the year trustees attended six Performance and Appointments Committee (PAC) meetings, six Assurance & Risk (A&R) Committee meetings, one strategic planning day, and one vault tour.

Brief biographies of the trustees are available on Ngā Taonga Sound & Vision's website.

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

### Trustees during 2022/23 were:

- Emily Loughnan – Co-Chair for the full year
- Whetu Fala – completed her term as Co-Chair in December 2022
- Lynell Tuffery Huria – appointed Co-Chair December 2022
- Jock Phillips
- Dr Areti Metuamate
- Amit Prasad
- Lewis Holden
- Annie Murray – appointed in December 2022, end date 19 June 2023

### Committees served by Board members:

- |                        |   |
|------------------------|---|
| • Whetu Fala           | Committee: PAC/A&R<br>End date: 15/12/22                    |
| • Emily Loughnan       | Committee: PAC  |
| • Jock Phillips        | Committee: A&R Chair  |
| • Dr Areti Metuamate   | Committee: PAC Chair  |
| • Lynell Tuffery Huria | Committee: A&R  |
| • Amit Prasad          | Committee: A&R  |
| • Lewis Holden         | Committee: PAC  |
| • Annie Murray         | Start date: 15/12/22<br>Committee: PAC<br>End date: 19/6/23 |

**PAC** - Performance and Appointments Committee

**A&R** - Assurance and Risk Committee



# Tāpirihanga: Anga Putanga

## Appendix: Outcomes Framework

### 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 te 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







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





**NGĀ TAONGA**  
SOUND & VISION

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

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