



NGĀ TAONGA
SOUND & VISION

2020/21

**Ripoata ā-tau
Annual Report**



The Magic of Maori Song

The Polynesian Studies Group

XP5025



MAORI for BEGINNERS

Rārangi Take

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Front cover photo: Early camera from our Equipment collection. Photo by Stephen A'Court





Ngā Taonga Leadership Team. L-R: Stephanie Lay, Claire Hall, Sarah Davy, Honiana Love, Tania Vincent, Jeanette Bullen, Paul Meredith. Photo by Stephen A'Court.



Mō Ngā Taonga

About Ngā Taonga Sound & Vision

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

Ngā Taonga Sound & Vision is New Zealand's audiovisual archive. We save and cherish the stories, creativity and history of Aotearoa New Zealand in sound and moving images. With strong values of connection, conservation and commitment our purpose is to hold our nation's audiovisual heritage in safekeeping and make it widely accessible.

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

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

Major funder acknowledgement

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



Full details on all of our 2020/21 funders and supporters can be found on page 47.



Te Taki a Te Heamana

Chair's Foreword

Ahakoa i hoki māori mai te āhua o ngā mahi i Pōneke i te paunga o te tau 2020, arā kē ngā taumahatanga Mate Korona i pā ki ngā mahi i whakaarotia, i pērā anō hoki ngā whanaunga tūtanga, ngā tōpūtanga kiritaki me ētahi atu hunga whaipānga. I ēnei āhuatanga taumaha, i whai wāhi te Tumu Whakarae a Honiana Love me tana rōpū ārahi hou, ki te kōkiri i ngā panonitanga ā-tari, waihoki ngā āhuatanga i te Mahere Rautaki me Te Ara Whakamatihiko e hāngai ana ki te whakangungu i ngā kaimahi kia mahi matarau ai, i whakatauria rā e te Poari hei tūāpapa. Ka mānawatia e au te aronga whai take a ngā kaimahi i ngā uinga, i te terenga hoki o tēnei kaupapa.

E tino hiahia ana te Poari kia toitū ai te āpōpōtanga mō Ngā Taonga. E ai ki ngā āheitanga o te wā, waihoki ngā ratonga me oti ki roto i ngā whakahaerenga kohinga, te rokirokinga, me te tomonga, kua manawa rahi rawa tonu a Ngā Taonga, he ruarua ngā pūtea tautoko. Nō reira me āta whakamahere, me whakaaro hoki mātou ki ngā painga e āhei ana i ngā hangarau me te mahi tahi ki ō mātou hoa tūtanga taiwhenua.

E rua ngā kaupapa matua – ko Utaina me Tāhuhu – hei whakatinana i te moemoeā a te Kāwanatanga mō ngā tari ahurea, mō Ngā Taonga hoki, ka whai ara ki te whakahou ki te whakamārohirohi hoki. Ā taihoa ake ka kōkiritia a Utaina, ahakoa ngā takaroatanga, e whanga ana hoki mātou i te whakatau a te Kāwanatanga ā te tau nei e pā ana ki Tāhuhu me te wāhanga ki a mātou. Ana rere pai ana aua hōtaka e rua ā ngā tau e toru e tū mai nei, ka whakataumahatia ā mātou whakahaerenga, ka pā hoki pea ki ngā ratonga o ia rā, me te mōhio anō kua parahia te huarahi e Te Tumu Whakarae.



Ehara ēnei kaupapa e rua i a NALI, heoi anō ka ara tonu aua pātai rā e pā ana ki te hononga a Ngā Taonga me te Karauna āpōpō, i whakahua tuatahitia e mātou i tā mātou tāpaetanga mō NALI i te tau 2019. Kua arotakehia e tēnei Poari taua kōrero; kua toaitia te hiahia kia tika te aro ki ēnei take, mātua rā te pupuri tika me te ora o ngā kohinga, e āta whakaaro ana ki ngā tikanga rua a te Kaupapa me ngā herenga kaitiaki/kaipupuri ki ngā kaiwhakaputu Māori me ngā kaitoro Māori. Kei te pae tawhiti te Poari e aro ana kia mana ai, kia hua ai te tū tahi a ngā kohinga ataatarongo me ngā kohinga pukapuka, me kī mā whero mā pango ka whai tuarā ngā kohinga, ka hōhonu i konei te ruku a ngā tāngata o Aotearoa ki ā rātou taonga tuku iho.

Kua mihi e te Poari ngā mema hou e rua, ā, kua tukua hoki ngā mema e toru – a Edie Moke rātou ko Te Rau Kupenga ko Lisa Bates – i kaha katoa ki te homai wā, pūmanawa hoki, nei rā aku mihi. I runga i te hiahia ki te āta whakamahere i te haerenga tonutanga, kia pakari hoki ngā mahi whakahaere i ngā tau 2022-25, me whakatū e te Poari tētahi Hea Tuarua me ētahi atu kawenga. Ka mihi au ki te kaha a te Poari ki te taki i ēnei wero. He rawe hoki te tautoko a Honiana rātou ko ngā pou whakahaere me ngā kaimahi i a mātou.

Ka mānawatia hoki e mātou ko te Poari ngā tautoko a ngā Minita me ō rātou umanga, arā te Tari Taiwhenua, te Manatū Taonga me tō mātou whakaruruhau, Te Puna Mātauranga.

Simon Murdoch
Heamana, Poari Kaitiaki
Ngā Taonga Sound & Vision



Chair's Foreword

Te Taki a Te Heamana

Although the latter part of 2020 saw somewhat of a return to normal business in Wellington for the Archive, COVID-19 continued to cast a long shadow over many of our planned activities, and even more so those of our sector partners, client organisations and other stakeholders. In this constrained external operating environment the Chief Executive, Honiana Love, working with a reorganised Leadership Team, was able to make progress with internal change, notably those elements of the Strategic Plan and the Digital Transformation Programme relating to the upskilling and multitasking of our workforce which the Board had endorsed as foundational. I appreciate the constructive approach taken by our staff during the consultation and roll-out phases of this initiative.

Securing a sustainable future for Ngā Taonga remains a core concern for the Board. Based on current capacity and service demands it must meet across collection management, preservation, and access, the Archive remains overcommitted and under-resourced. This means we must plan carefully and consider where efficiencies can be made through technology and closer collaboration with our heritage sector partners.

The two major projects – Utaina and Tāhuhu – through which the Government's future vision for the sector are to be realised are vital for Ngā Taonga, offering a way and the means both to modernise and become more resilient. We will soon be proceeding to implement Utaina after some time slippage, and we await Government decisions expected later this year about Tāhuhu and our place in it. If and when both programmes are in full swing, over the next

three years, they will stretch our management and governance, and may impact on normal service performance, even though the Chief Executive has done much already to prepare.

Neither programme arose from the NALI process but they will give rise to the same questions about the future relationship between Ngā Taonga and the Crown which were first addressed and stated in our NALI submission in 2019. The current Board has reviewed that statement; it has reiterated its resolve to approach such matters constructively, putting its stewardship mission and the wellbeing of the collections first, and being particularly mindful of its bicultural constitution and its kaitiaki/kaipupuri obligations to Māori depositors and users. The Board sees a long-term future in which, both institutionally and in terms of public value, audiovisual collections stand alongside documentary collections, making a whole that is better than the sum of its parts and providing a wider range of New Zealanders a richer experience when they connect with their heritage.

The Board has welcomed two new members and farewelled three existing members – Edie Moke, Te Rau Kupenga and Lisa Bates – all of whom gave freely of their time and talents, and to whom I express respect and gratitude. The need to plan carefully for stability and continuity of governance over the 2022–25 period impelled the Board to establish a Deputy Chair position, and certain other procedures. For this and other challenging issues which our Board members tackled resolutely, I thank them. We have been very well-served and supported by Honiana, senior managers, and staff.

I and the Board have appreciated the support extended to Ngā Taonga by responsible Ministers and their agencies, DIA and MCH, and our host, the National Library.



Simon Murdoch
Chair, Board of Trustees
Ngā Taonga Sound & Vision



Te Kupu Whakataki a Te Tumu Whakarae

Chief Executive's Message

Ka titiro whakamuri tēnei rīpoata ki te tau i wero i a Ngā Taonga, i panoni hoki mātou. Nō te putanga o tērā Rīpoata ā-tau, kua whakaputaina e mātou a Tiakina, i para i te huarahi i whakararururitia e te Mate Korona, i oti tētahi whakahounga tari whakahirahira kia hāngai ngā pūkenga ki ngā rautaki matua, i huataki, i hōhonu ake rānei te toro ki ētahi atu kaupapa nui, arā a Utaina me Tāhuhu: Te rokiroki i ngā Maharatanga o te Motu. Ka whakaatuhia ēnei tino kaupapa e rua e tēnei rīpoata. Ka tirohia whakamuritia anō ngā marama 12 kua hipa hei whakatinana i a Tiakina, e arotake ana i tētahi tau whakahirahira ki te Wāhanga Hāpai.

Mutu tonu te nuku a ngā kaimahi o Pōneke ki ngā tari o Te Puna o Te Mātauranga ka tīmata te noho ā-kāinga a te motu i te tau 2020, koirā tonu te wā i wānangahia e mātou ētahi ara mahi hou i ō mātou hoa o Te Puna Mātauranga o Te Rua Mahara o te Kāwanatanga hoki. I whakakahangia e ngā wero o te tau 2020 ngā whanaungatanga mahi, i a mātou e ako ana ki te mahi tahi ā-matihiko nei me te whakarite ā-haumaruru nei i tō mātou ake taiwhanga whakahoahoa.

I pīkaungia te whakahoutanga tari i te tau 2020 hei whakarite i te tōpūtanga mō te anamata whakamatihiko, he whakakaha hoki i ō mātou pūkenga mātauranga Māori. I tīmata te hanganga hou i te mutunga o te Whiringa-ā-rangi, i oti ngā mahi whakakī tūranga i te Poutūterangi o te tau 2021. Ki te taha pūtea moni, i toe mai ētahi pūtea nui i te paunga o te tau nō te mea kāore ētahi tūranga mahi i whakakīhia, i rāhiritia hoki tētahi pikinga pūtea ohore a te Lottery Grants Board. He pēnei mātou ki ētahi atu tōpūtanga, umanga hoki, e urutau tonu ana mātou ki ngā hurihanga i te tau 2021. E aro pū ana mātou kia pakari ai tēnei tōpūtanga ki te taki i ngā wero o āpōpō, ki te whakatinana hoki i te kairangitanga o te pūranga whakamatihiko, me te wāhanga ki te mātauranga Māori.



Honiana Love
Tumu Whakarae
Ngā Taonga Sound & Vision



Chief Executive's Message

Te Kupu Whakataki a Te Tumu Whakarae

This report looks back on a year that was both challenging and transformative for Ngā Taonga. Since delivering our previous Annual Report, we have released our Kaitiaki Framework, travelled further along the road to recovery from the disruptions brought about by COVID-19, completed a significant organisational redesign to align our capabilities with our strategic objectives and commenced or become more deeply involved in major projects including Utaina and Tāhuhu: Preserving the Nation's Memory. Both these important projects are featured in this Report. We also look back at our first 12 months of putting the new Kaitiaki Framework into practice and review a significant year in the Organisational Performance space.

The 2020 lockdown began only a few short months after our Wellington-based staff relocated to the National Library building, right as we were looking for ways to build collaborative relationships with our new neighbours at the National Library of New Zealand and Archives New Zealand. The challenges of 2020 ultimately strengthened our working relationships, as we learned to work together virtually and to safely manage our shared physical environments.

Our 2020 redesign was undertaken with a clear goal to prepare our organisation for the digital future and to build our mātauranga Māori capabilities and capacity. The new structure was in place by late November and the recruitment of new staff was largely completed by March 2021. Financially, we finished the year with a surplus due to several roles being kept vacant in anticipation of the restructure, and an unexpected but welcome increase in funding from the Lottery Grants Board.

As is the case for so many other organisations and agencies, we continue to adapt to changing circumstances in 2021. We remain focused on being an organisation strong enough to withstand future upheavals, and on modelling excellence in the digital archive and mātauranga Māori space.



Honiana Love
Chief Executive
Ngā Taonga Sound & Vision



Hei Tauira | Case Studies

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

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

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



Tauira tuatahi | Te mahi tahi

Case Study One | Collaborations

I hūnuku mai mātou i te Ara o Taranaki ki te whare o Te Puna Mātauranga, ana i hua mai ngā mahi ngātahinga me ō mātou kaimahi i Te Puna Mātauranga me Te Rua Mahara o Aotearoa. E rua ngā kaupapa nui e pā ana ki tēnei tauira, otirā e mahi ngātahi ana mātou ki ngā umanga ki raro o Utaina me Tāhuhu.

The move from Taranaki Street to the National Library building has generated many opportunities for collaborating with our colleagues at the National Library and Archives New Zealand. This case study looks at two major programmes where we are working jointly with both agencies on two large programmes, Utaina and Tāhuhu.

Tāhuhu: Preserving the Nation's Memory

The name Tāhuhu alludes to the ridge pole of a whare that supports the entire structure. The word also has associations with history and narratives. Metaphorically, this programme is intended to provide a robust central support for the archive sector. The projects that come under the Tāhuhu heading can be conceptualised as ribs, or heke.

The project started out with plans for a single new building, named Heke Rua Archives, to replace the current Archives New Zealand building. It has since expanded to include refurbishments to the National Library building, which will be known as Heke Puna Library, as part of a documentary and recorded heritage precinct, and the construction of a new Regional Shared Repository near Levin. Identifying future collaboration opportunities with the National Library and Archives New Zealand is another key part of the programme. Funding for the design was included in Budget 20 and Ngā Taonga will provide input into the business case for the actual build.

A significant number of our Leadership Team and staff are now involved, as well as our Chair, Simon Murdoch. To date our people have:

- Developed the Archive's high-level requirements for the campus.
- Co-chaired two steering committees and provided representatives for two Functional Design Groups, the collaborative Working Group (TPRC) and the Advisory Group for an audience research project.

- Made a Board decision on the formal extent of our commitment to the programme.
- Joined the Tāhuhu Leadership Team.
- Contributed to the design of buildings including public, technical, storage and office spaces.
- Begun work on identifying what collection items would go where across multiple repositories, including those that are shared.
- Undertaken review and planning for our existing repositories.

Subject Matter Experts (SMEs) drawn from all three of the agencies are working together on Tāhuhu initiatives, with the expectation that our ability to share information and resources will be greatly improved in the long term.

Utaina

Utaina is a time-sensitive mass media digitisation project, which aims to process 308,256 Crown collection items by 2025. We are working in collaboration with DIA to engage and share the services of a specialised digitisation vendor for the project's duration. Ngā Taonga, the National Library and Archives New Zealand are also collaborating around issues like quality control and file types, as well as sharing professional knowledge around standards. We are also collaborating with the National Archives of the Cook Islands, including their at-risk magnetic material within the project.

This year's goal remains completing contractual negotiations and working through vendor establishment, preparing our collections and collections data for movement, and gradually building our Utaina workforce in response to emerging priorities and timelines. Additionally, we are forecasting the digital preservation of the first prioritised tranche of media, some 24,000 items or 13% of total media in scope, according to our Ministry for Culture and Heritage reporting measures.

Working together on this and Tāhuhu has confirmed that we contend with many of the same issues around collection management, access and storage as our DIA colleagues. In future we hope to gain a better understanding of each other's collections, and discover ways to share models, infrastructure and metadata to contribute to a dispersed national audiovisual collection rather than being siloed.



Tauira tuarua | Tiakina

Case Study Two | Tiakina Kaitiaki Relationship Framework

I whakarewatia ōkawatia a Tiakina i te Hōngongoi o te tau 2020, me te aha e hia kē ngā kōrero papai mai i ētahi o ngā mea whaipānga. He rauemi a Tiakina me ana aratohu, whakaaetanga, kaupapa here hoki e whanake hōhonu ai te whanaungatanga i waenga i a Ngā Taonga me ngā iwi Māori. Ka horahia ngā pēheatanga mahi ki ngā kaitiaki Māori nā rātou ngā taonga ataata-rongo, ka tukua rātou hei reo mō ā rātou kohinga, ka noho kaupupuri a Ngā Taonga ki aua taonga.

We officially launched Tiakina, our Kaitiaki Framework in July 2020 and it immediately received very positive feedback from a number of our stakeholders. Tiakina is a set of tools, guidelines, agreements and policies to help Ngā Taonga develop more meaningful relationships with iwi Māori. It sets out how we work with kaitiaki of taonga Māori audiovisual materials, and makes space for them to speak on behalf of their collections, with the Archive acting as kaupupuri of the material.

To date we have signed relationship agreements with two iwi (Maniapoto Māori Trust Board and Ngāti Kahungunu), and several more have received agreements that they are considering. As a commitment to those iwi, Ngā Taonga has produced inventories of all materials we believe to be their taonga, with the understanding that we may not be able to provide access immediately, but will work with them on this going forward. We have produced ten inventories since July 2020, giving ourselves and the iwi a clearer picture of our taonga Māori holdings.

An important feature of Tiakina is that it is designed as a living document that can be revised as gaps are identified in future. Suggestions are already arriving from iwi and all feedback will be considered for inclusion. In April 2021 we finished onboarding our new mātauranga Māori specialists, who are helping the Archive extend the interpretation and application of Tiakina.

The framework has generated a great deal of interest from within the GLAM sector, as many organisations similar to our own are working to develop similar models of policy and practice. Tiakina aligns with the wider Māori data sovereignty movement, and this work has provoked discussions about intellectual property and digital repatriation with sector partners and iwi. We consider Tiakina an open-source toolkit and have been actively sharing it with other institutions since it was launched.

A notable outcome of Tiakina is that it clearly demonstrates positive intent and sensitivity to issues surrounding mātauranga Māori. Ngā Taonga undertakes to approach every iwi relationship in line with the Tiakina principles.

Ka huatakina e Ngā Taonga te aropā ki ia iwi ki raro i ngā mātāpono a Tiakina.

Ngā Taonga undertakes to approach every iwi relationship in line with the Tiakina principles.





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

Tauira tuatoru | Ngā Pūkenga a te Tari

Case Study Three | Ngā Āheinga o te Tari: Organisational Capability

I te tau i hipa i meatia e mātou ētahi kaupapa whakaaweawe i te wairua o Ngā Taonga, hei tautoko i ā tātou tāngata – ka tīmata ki te mārama i te pēhea o ā mātou mahi, he aha ngā ratonga, he aha hoki te ara tika, māmā mō aua ratonga. I konei ka mahia anō he tauira mō te tōpūtanga kia tika ai ngā mōhiotanga o konei, hei toko i ā mātou mahi tika, māmā, kia kaha anō ngā pūkenga ki ngā ratonga matua; ka noho pūmau tonu ngā mahi matihiko ki roto i te tōpūtanga nei.

Since its inception in 2019, the primary focus of our Digital Transformation Programme (DTP) – Te Ara Whakamatihiko – has been supporting our organisational capability. This is encapsulated in the programme vision of ‘transforming our people capability through our use of technology’.

Over the last year, we have put in place a number of initiatives aimed at influencing the culture of Ngā Taonga and supporting our people – starting with an understanding of how we work, what we are here to deliver and what our value chain looks like. These outputs acted as the springboard for us to redesign the organisation in a way that would better align our expertise to our value chain and provide stronger capability in key functions; while also ensuring that digital ways of working will sit at the heart of our organisational culture.

Since then the benefits of this far-reaching and future-oriented structure are becoming apparent. The organisation redesign deliberately chose to create roles that went across archival formats and required closer working relationships between teams. It also established ‘virtual teams’ that bring together staff working in specific disciplines, so that they can share, learn and disseminate their knowledge. In addition, the design has made very visible the Archive’s commitment to being a kaupapa-centred organisation by introducing a mātauranga Māori team, and roles focused specifically on caring for our taonga Māori.

The organisation redesign has clearly set the tone for how we intend the Archive to work and these expectations were reiterated in new position descriptions and throughout the reassignment process. We also reviewed and refreshed our Recruitment Strategy and processes to make them more values-based. With the new structure now in place, we are working to embed these values and performance indicators in Personal Development Plans.

Our continued commitment to supporting our people is reflected in a new Workforce Development Strategy to guide initiatives aligned with our new structural



Magic lantern slides from our Documentation collection. Photo by Stephen A'Court.

environment and future vision. Ngā Taonga aims to make digital ways of working part of everyone's role, and cultivate an environment of digital self-confidence and capability. To this end, there has been a significant amount of on-the-job training aimed at developing digital archiving capability and to broaden the range of media that team members are able to work with. As a result, we have greater flexibility to focus the skills of our workforce towards project-based delivery.

We have identified six key organisational priority areas within the Archive where we want to improve our capability – archiving skills, digital capability, mātauranga Māori, project management, customer service and wellbeing. Our Leadership and Capability Development Plan is focused on lifting our capability across these areas with a Leadership Development Framework to support and develop both existing and emerging leaders.

Through bargaining with the PSA we agreed to decouple our performance and remuneration systems. This was finalised in the ratification of

the Collective Employment Agreement and then subsequently consulted on and accepted by our employees. This means that employee remuneration will be based on a step movement process through agreed remuneration ranges, and that an individual's performance will not have any impact on their annual remuneration review. Although there are some exceptions to this which have been clearly outlined, having all our employees on the same remuneration system has meant we have been able to maintain parity and equity for all staff. In addition to this, a new Performance and Development System is in development, with the first iteration implemented in the first quarter of 2021/22. This will focus on frequent performance conversations and removing unnecessary administration.

We know that investing in our people will support better outcomes for the Archive, but more importantly we want the culture of the Archive to be one where people want to be, want to stay and want to share their enthusiasm for what we do.

**E mōhio ana mātou mā te whakangao ki
ngā kaimahi, arā noa atu ngā hua mō te
Pūranga, heoi anō e pīrangitia ana kia hiahia
te tangata ki te mahi ki konei i runga i te
pai o te wairua, ka noho tonu, ka whakanuia
e rātou ō rātou uekaha mō ā mātou mahi.**

**We know that investing in our people will
support better outcomes for the Archive,
but more importantly we want the culture
of the Archive to be one where people want
to be, want to stay and want to share their
enthusiasm for what we do.**

Ā Mātou Paearu Mahi

Our Performance Measures

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



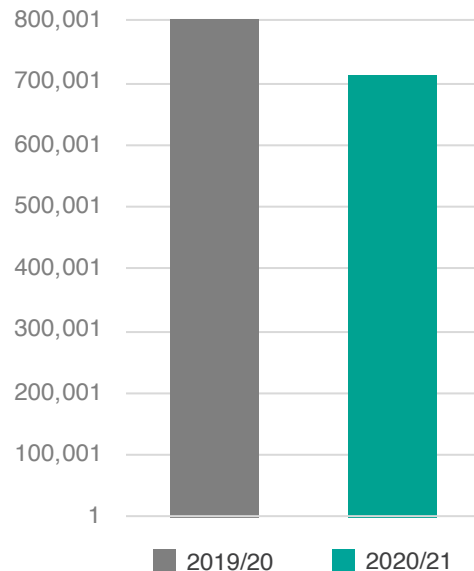
Cassette tape from our Sound collection. Photo by Stephen A'Court.

Measure 1 | Tahi

Total number of titles in our collection

At the end of Q4, Ngā Taonga held 711,671 items of film, television, audio, born-digital content, documentation, and equipment. This number appears lower than what was reported last year due to more accurate counting, rather than an actual reduction in number of titles. Refreshed data and the removal of duplicates from our reporting are behind this revised figure.

Collection growth was purposefully slowed in the past year, with a refreshed focus on the end-to-end delivery of archival services and the reduction of collection management backlogs. Ngā Taonga collecting continues to be focused on the archiving of public broadcast collections, as well as locally produced material of cultural, social, and historic significance to current and future generations. The collection has seen an increase in titles prioritised for accessioning for inclusion in Utaina. These derive from sources such as Māori Television Services, Television New Zealand, and the National Archives of the Cook Islands.



**At the end of Q4,
Ngā Taonga held
711,671 titles.**



Measure 2 | Rua

Number of new titles added to the collection

In Financial Year 2020, 7,240 new titles were added to the collection. In accordance with our collection principles, these items:

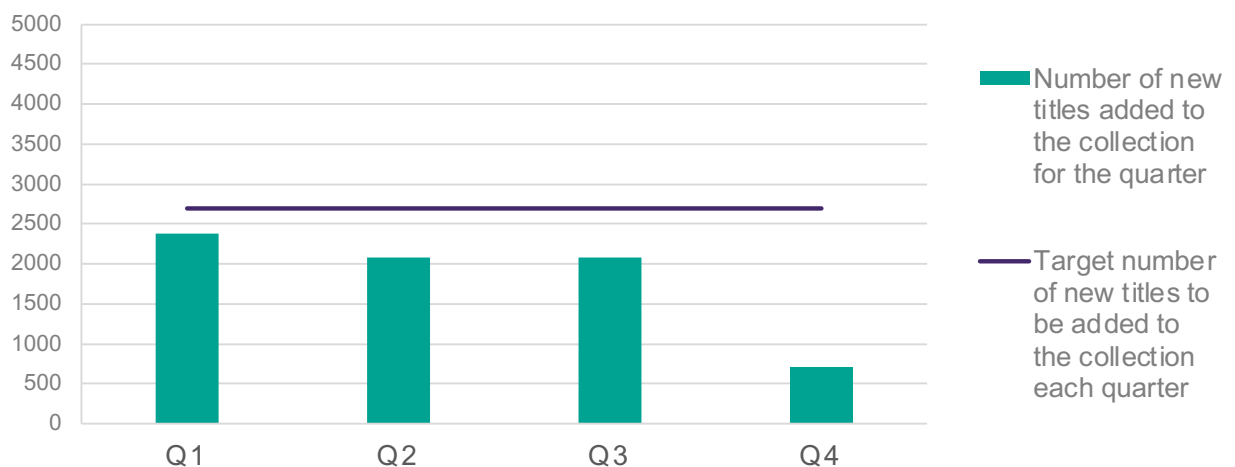
- are about New Zealand or significant to New Zealand,
- are produced by New Zealanders,
- are of cultural, social and historical value to New Zealand,
- strengthen or fill gaps in the collection, and in particular improve the Māori collection, and/or,
- are unique New Zealand items with significant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

With a hiatus on non-contractual collecting this year, new additions are primarily contemporary Māori productions related to Te Māngai Pāho-funded broadcast efforts. Notable examples include *Te Kōkōmuka*, a 'digital wānanga' web series initiated during the COVID-19 lockdown, and all episodes of *Te Ao Mārama*, Māori Television's main news programme delivered digitally to Ngā Taonga to archive.

Efforts continue to make existing collections more accessible. Examples include preparing 4,700 *Waka Huia* field tapes for inclusion in the Utaia digitisation project, as well as continued accessioning, cataloguing and digital preservation of iwi radio station legacy cassette collections.

We continue to increase in-house skill and capacity for born-digital archiving, with a team dedicated to both this work and adaptations in broadcast formats. We are increasingly collecting exemplars of new media formats, such as *He Aha Tēnei*, an Instagram te reo Māori video series about kīwaha and whakataukī. A high-level Collection Development Strategy has been drafted to guide Ngā Taonga collection management. This will feed into a new suite of standards-based policies, including a revised Selection and Acquisition Policy that reflects developments in New Zealand's audiovisual landscape.

**In Financial Year 2020,
7,240 new titles were
added to the collection.**



Measure 3 | Toru

Number of new titles digitally preserved

Over the course of this year, 2,926 titles were digitally preserved. Preservation levels have decreased in the past year as we have embedded the new structure and rolled out training to increase cross-format preservation capability. We are also prioritising the collection of high-value broadcast-quality master material over the off-air content that previously made up a significant proportion of our annually preserved numbers.

Over the course of this year, 2,926 titles were digitally preserved.

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



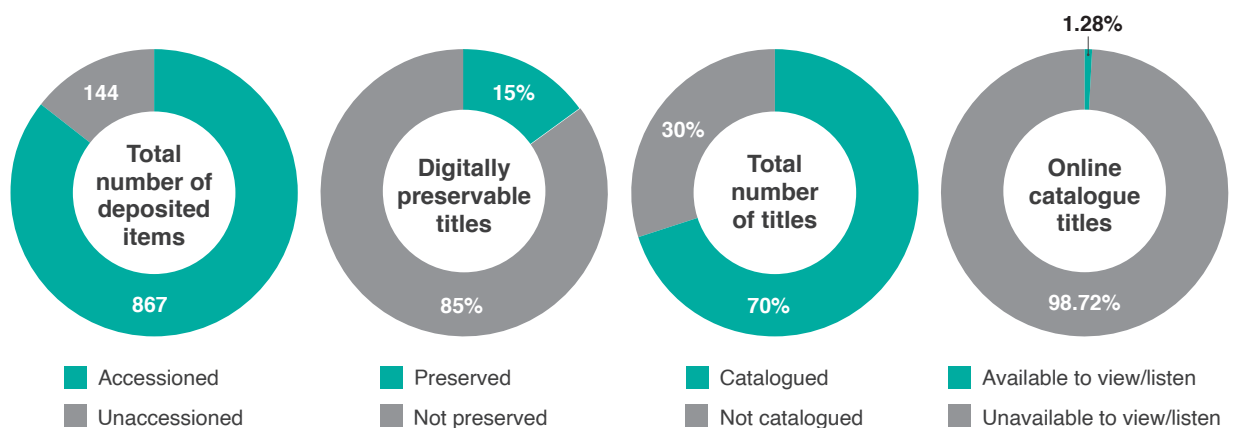
Measure 4 | Whā

Total titles (number and percentage of total collection)*

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

Out of 711,671 total titles in our collections:

- 867 deposits were accessioned in the past year; a reduction reflecting the deposit hiatus.
- 15% – or a total of 99,077 of our digitally preservable titles – have been digitally preserved.
- Consistent with 2020-21 activity, 70% – or a total of 496,874 titles – have been catalogued
- 1.28% – or a total of 9,120 collection items – are available to watch or listen to via the online catalogue. This also reflects a consistent level of activity to 2020-21.



Measure 5 | Rima

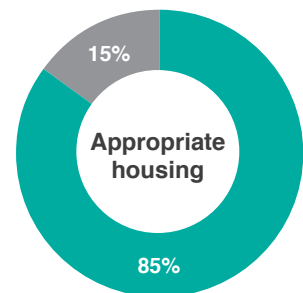
Total number of titles stored in internationally agreed best practice conditions

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

Currently, approximately 60% of our titles (or 427,002 items) are stored in internationally agreed best practice conditions in terms of vault space and environmental management capability; 85% are stored in appropriate archival housing or containers.



■ Number of titles stored
■ Number of titles not stored



■ Number of titles stored
■ Number of titles not stored



Ampex VPR-3 11C VTR at our Motutawa Avalon facility. Photo by Stephen A'Court.

Measure 6 | Ono

Number of guided research visitors

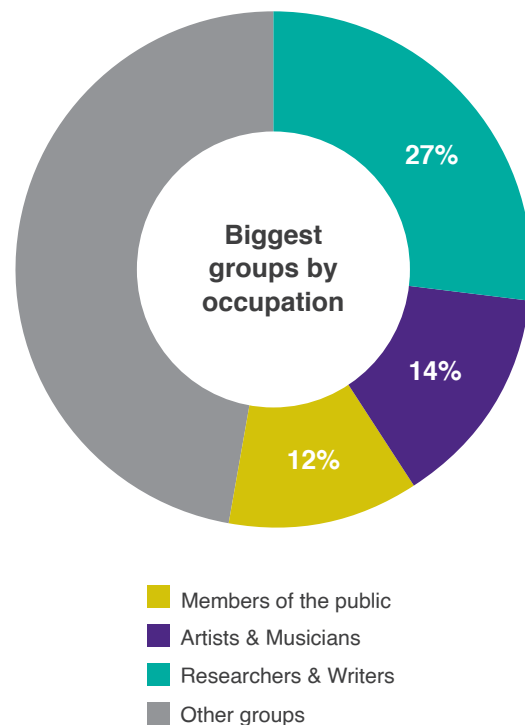
Guided research continues to be an important service that ensures researchers can discover and access the collection material needed to inform their work. Building awareness of our distinct identity and the in-person services we provide within the National Library building has been challenging. However, opportunities to provide a joined-up service alongside sector colleagues is being further explored through Tāhuhu.

During the year we welcomed a total of 121 research visitors. These included seven members of the iwi Whakatōhea, who spent the day with us on 26 May to reconnect with their taonga; police investigators; a horror film enthusiast who visited from the South Island; the Palmerston North Rugby Museum to view All Blacks matches; a researcher for a documentary on the New Zealand Youth Choir; Massey University researching a carver who worked on the university's marae, and a group of nine artists and musicians from around New Zealand.

The majority of our visitors are from Wellington, accounting for 65% of our guided research visits. Overall, 76% of visitors are from the North Island.

By occupation, our three biggest groups of visitors were:

- Researchers/writers, accounting for 27%
- Artists/musicians, accounting for 14%
- Members of the public, accounting for 12%.

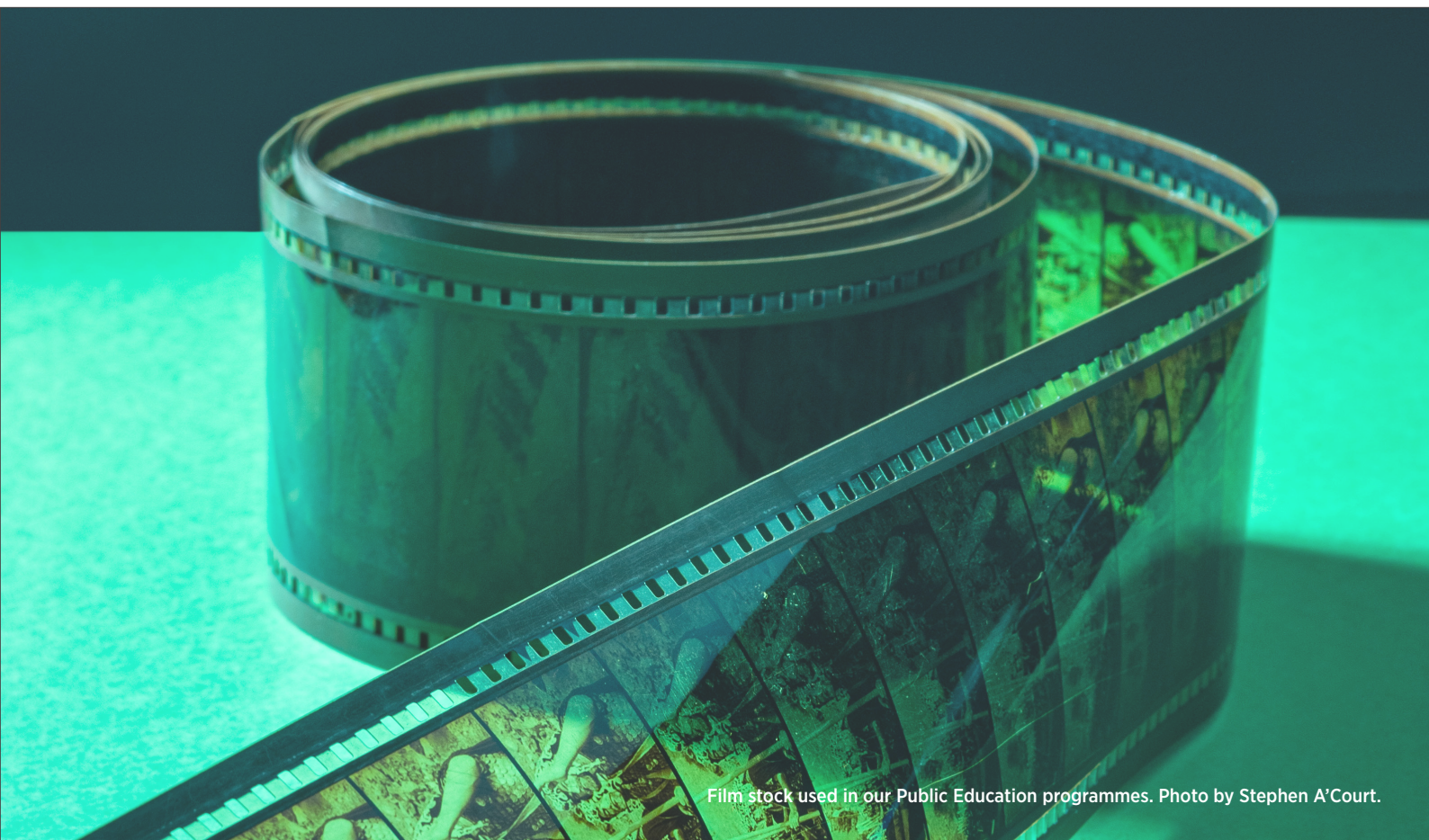


Measure 7 | Whitu

Total number of depositors

Our total number of depositors stands at 6,294, a small increase from 2019-2020. During the period covered by this report, 144 new items were deposited. Ngā Taonga currently has a deposit hiatus in place, meaning we are not accepting new offers of items from members of the public. The hiatus is giving us space to focus on prioritised new work, including collection preparation for Utaina. We are also reassessing our long-term collecting and preservation prioritisation, better understanding our archival backlogs, and refining acquisition processes to enable more timely end-to-end processing of incoming taonga.

Our total number of depositors stands at 6,294.



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



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

Measure 8 | Waru

Number of contracts for supply of archive material for reuse

We signed 205 agreements for supply of archive material for reuse. Reuse includes providing to members of the public.

Clients supplied under these contracts included:

- M+ (M Plus), a new state-of-the-art visual culture museum scheduled to open in Hong Kong in 2021. This was a long-term customer request where we facilitated M Plus' acquisition for their permanent collection of three Len Lye films (*Free Radicals*, *Particles in Space* and *Color Cry*). In addition to the supply of high-definition digital versions of the films, the museum has acquired 16mm prints for all three titles, which entailed liaison with Belgium-based film laboratory DeJonghe Film Post Production.
- Len Lye films have also been supplied to MSU Broad Art Museum (USA), MMCA (Korea), Metropolitan Museum of Art (USA), and ZKM Karlsruhe (Germany).
- Stuff.co.nz, with material for their *Collapse* podcast
- NZ On Screen, for their John Clarke retrospective
- Sarah Johnston, a former Ngā Taonga employee, with a sponsorship in kind agreement for her work on the Mobile Unit sound recordings.

We signed 205 agreements for supply of archive material for reuse.

Measure 9 | Iwa

Total number of views/listens/visits

We amassed a total of 15,638,341 views, listens and visits during the year, a significant increase from 7,763,522 last year. This included over 12 million viewers or listeners encountering the collection through Customer Supply work, as well as 414,170 viewers via NZ On Screen; 327,992 visitors to our website, ngataonga.org.nz; and 606,000 listeners via RNZ. The included chart on the following page provides a full breakdown of sources.

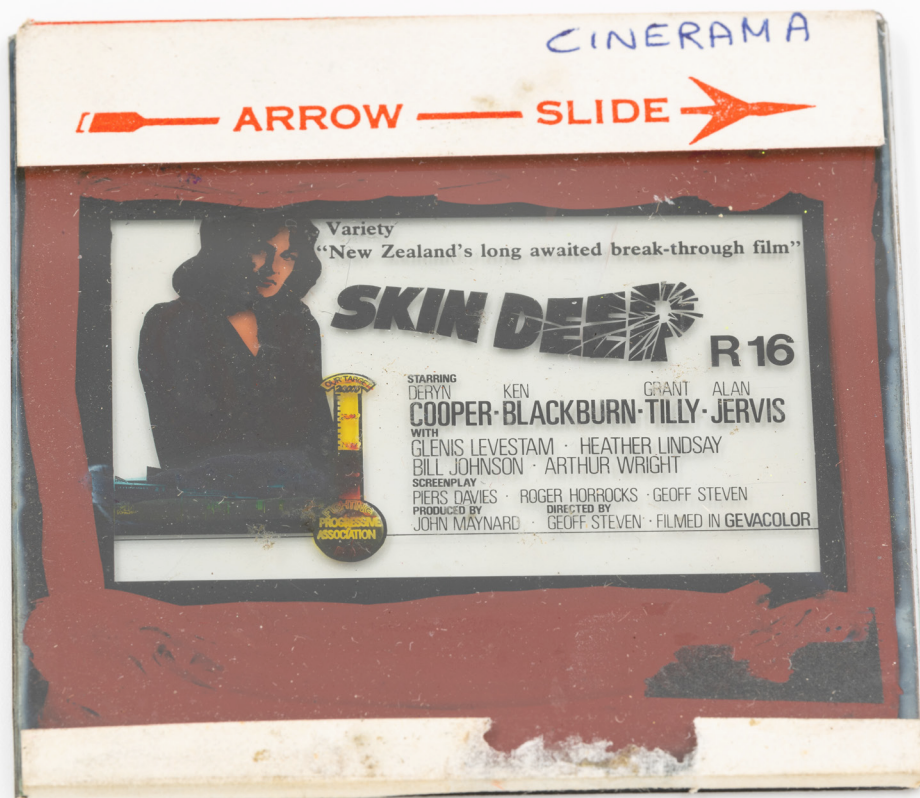
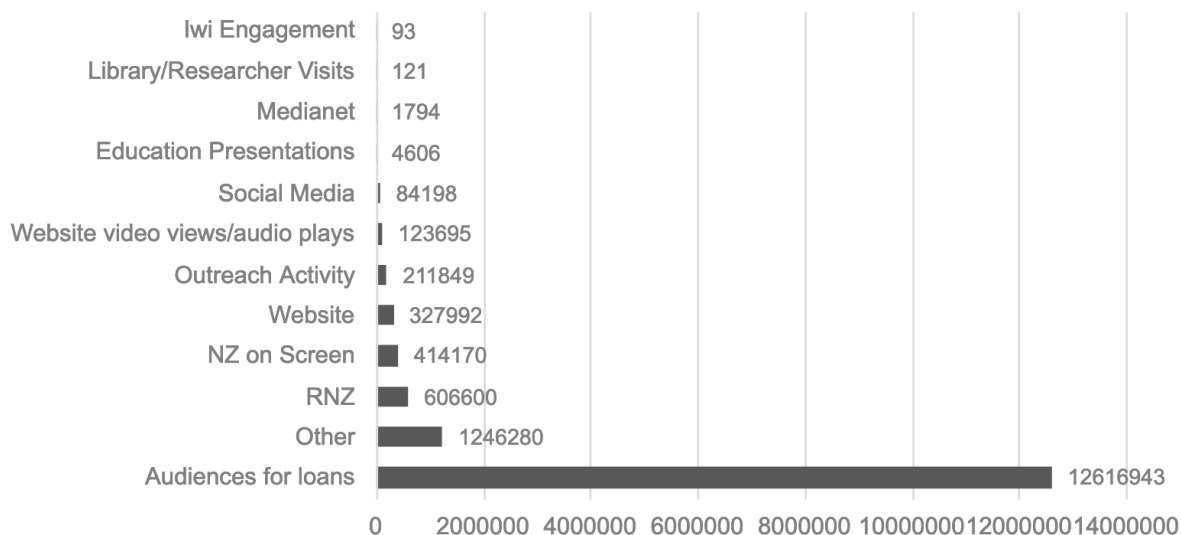
In February 2021 we launched our refreshed Audience Engagement Strategy, which primarily aims to maximise and diversify the number of New Zealanders we reach through collaborations, partnerships and leveraging the expertise and reach of our material supply customers. Collaborations with our heritage sector neighbours, the National Library and Archive New Zealand will be of particular importance. An example of this is our joined-up approach to meeting the needs of the New Zealand history curriculum through the National Library's Service to Schools.

The Strategy's revised approach resulted in the September 2020 pause of the supply of material for personal use, which was brought in to address a request backlog created by COVID-19. This was later indefinitely extended so that resources can be dedicated to material requests for use by larger audiences, for example requests from broadcasters such as TVNZ, RNZ and iwi radio stations, the GLAM sector, education providers, documentary makers and production companies. Each of these requests contributes to the number of New Zealanders who can connect with the material in our collections and in the medium-term we expect to directly address the needs of the general public by making more material available to view online.

We amassed a total of 15,638,341 views, listens and visits during the year, a significant increase from 7,763,522 last year.



Views/listens/visits – Source totals



Cinema advertising slide from our Documentation collection. Photo by Stephen A'Court.

Measure 10 | Tekau

Performance against iwi engagement work programmes

Ngā Taonga is the kaupupuri of an extensive and unique collection of taonga Māori and mātauranga Māori. A strategic priority for Ngā Taonga is to connect and engage with iwi and other Māori as the kaitiaki of those taonga. We measure achievement in this area through delivery of our Iwi Engagement Strategy and the implementation of an annual plan that includes work developed in collaboration with iwi and Māori. Most of these targets were met or exceeded in financial year 2020–2021.

The role of whānau, hapū and iwi as kaitiaki of taonga Māori in our collections is of great importance to Ngā Taonga. On 1 July 2020 we officially launched Tiakina, our kaitiaki relationship framework at an invitational event. We held workshops to ensure our own staff clearly understood both the rationale and the mechanics of Tiakina. The framework is a set of tools, guidelines, agreements and policies that will help Ngā Taonga develop more meaningful relationships with iwi Māori. The framework has quickly become well-embedded into the daily business of Ngā Taonga. Over the year, we regularly sought out kaitiaki to consider and approve access requests for use of taonga by third parties.

We have noticed an increase in requests from iwi as they search for their taonga across cultural heritage institutions like Ngā Taonga. While we remain committed to building and maintaining relationships with iwi, we have realised the need to manage expectations given our limited internal capacity to both compile inventories of taonga and supply digital copies from what is still largely an analogue archive. We did not meet our target of ten formal Kaitiaki Agreements signed, which was largely driven by a concern of not being able to fulfil expectations of access to taonga. As one group said following receipt of an inventory, ‘we want it all.’ By year’s end, we were still considering how best to manage this going forward. The Utaina project that will see 75 percent of our Crown collections digitised will significantly increase our ability in the future to share digital copies with iwi and other Māori groups.

Over the year, we engaged with over 20 iwi and Māori organisations and representatives. Some of this was as part of Te Ara Taonga, which is a group of culture and heritage agencies who work collectively with Te Arawhiti and iwi to support the cultural and heritage aspirations of iwi. Meetings were held with Ngāti Ruapani, Parihaka, Whanganui and Heretaunga Tamatea.

At our Pipitea offices we hosted several manuwhiri including Ngāwai Hono i te Pō, Kingi Tūheitia’s daughter, and others of Waikato-Tainui to discuss how we might support the Kiingitanga’s aspirations to establish their own whare taonga. A delegation from Whakatōhea also visited us and we were able to provide them with 5 hours of unedited footage from a related *Waka Huia* programme which they proposed to share at a forthcoming marae wānanga. We repatriated similar *Waka Huia* raw footage to Ngāti Kahungunu and have digitised other such content for sharing with other iwi.

We continue to have strong relationships with key Māori stakeholders. Ngā Taonga signed a relationship agreement with Te Whakaruruhau o Ngā Irirangi Māori (the Māori Radio Network) and have also signed one with Māori Television. These agreements will allow us to work more closely together and proactively explore opportunities for mutual benefit.

Te Matatini, another key Māori stakeholder, will celebrate 50 years of national kapa haka competition as part of the festival to be held in Auckland in February 2022. Songs and haka from previous festivals that epitomise 50 years of Te Matatini will be recorded on an album. Our staff scoured our archive to find recordings of nearly all those waiata.



Ngā Taonga was also invited to be part of the design and delivery of the Mātauranga Māori Te Awe Kōtuku programme which provided \$20 million over two years to safeguard at-risk mātauranga from the ongoing threat of COVID-19. Ngā Taonga secured funding for four projects:

- The application of internationally recognised Traditional Knowledge labels to national documentary heritage collections in a pilot programme with Whakatōhea. These labels will support Whakatōhea to assert their intellectual property rights over related taonga held by us and other organisations; add important context to cataloguing; and ensure appropriate use of, and access to, their mātauranga and taonga.
- Rokirokitia, or community digitisation wānanga, was designed to save at-risk audiovisual material stored on magnetic media, which degrades over time. Ngā Taonga is providing training and field kits that iwi across the country can use to preserve their own audiovisual mātauranga for future generations.
- The preservation and digitisation of *Tangata Whenua* (1974), an iconic six-part television series, including the non-broadcast interview footage. This project is being progressed in consultation with relevant kaitiaki, whānau, hapū and iwi with a view to repatriate associated raw footage back to these individuals and groups.
- Te Awe Kōtuku is bringing aboard eight interns that will work across Ngā Taonga, the National Library, Archives New Zealand and Te Papa on project-based kaupapa such as iwi inventories. These internships are planned for summer 2021/22.

Key to the success of all this activity is mātauranga Māori capability across Ngā Taonga. We recognise the need to treat and care for taonga Māori through a mātauranga Māori lens. Many of our taonga Māori are reo Māori, so te reo Māori speaking staff are critical. As part of the Organisational Redesign, Mātauranga Māori teams were established in three key areas of the Archive and specialist staff recruited with te reo and tikanga Māori capabilities. It was pleasing to see a number of young reo Māori graduates recruited who will be our archivists of āpōpō.

Ngā Taonga are the kaupupuri of an extensive and unique collection of taonga Māori and Mātauranga Māori.



AV1

YOU ARE ENTERING A SECURE AND CONTROLLED ENVIRONMENT

RESTRICTED AREA

RESTRICTED AREA

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



**Ngā pūrongo pūtea ā-tau me te ripoata
a te kaitātari kaute motuhake**

**Annual financial statements and
independent auditor's report**

For the year ended 30 June 2021

Te rīpoata a te kaitātari kaute motuhake

Independent Auditor's Report

To the Trustees of Ngā Taonga Sound & Vision

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of Ngā Taonga Sound And Vision ("the Trust"), which comprise the statement of financial position as at 30 June 2021 and the statement of comprehensive revenue and expense, statement of movement in equity and cash flow statement for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Trust as at 30 June 2021 and its financial performance and its cash flows for the year then ended in accordance with Public Benefit Entity Standards Reduced Disclosure Regime ("PBE Standards RDR") issued by the New Zealand Accounting Standards Board.

Basis for Opinion

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

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

Other Information

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

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

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

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

Trustees' Responsibilities for the Financial Statements

The Trustees are responsible on behalf of the Trust for the preparation and fair presentation of the financial statements in accordance with PBE Standards RDR, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the Trustees are responsible on behalf of the Trust for assessing the Trust's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the Trust or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

This description forms part of our auditor's report.

Who we Report to

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

BDO Wellington Audit Limited

BDO Wellington Audit Limited
Wellington
New Zealand
21 October 2021

Statement of Comprehensive Revenue and Expense

For the year ended 30 June 2021

| | Note | 2021 \$ | 2020 \$ |
|---|----------|-------------------|------------------|
| Revenue | | | |
| Revenue from exchange transactions: | | | |
| Archive Services | | 138,225 | 144,613 |
| TVNZ – Production Library Service | | 176,532 | 165,499 |
| Other Revenue | | 23,126 | 13,641 |
| Interest Received | | 42,997 | 97,419 |
| Revenue from non-exchange transactions: | | | |
| Lottery Grants Board | | 1,921,080 | 1,506,456 |
| Ministry for Culture and Heritage | | 8,197,833 | 6,670,000 |
| Te Māngai Pāho | | 575,000 | 575,000 |
| Grants, Sponsorships and Donations | 4.1 | 14,923 | 38,729 |
| Total Revenue | 4 | 11,089,717 | 9,211,356 |
| Expenditure | | | |
| People | | 7,638,174 | 5,950,677 |
| Accommodation | | 597,965 | 688,717 |
| Depreciation | 10 | 544,473 | 653,453 |
| Amortisation | 11 | 31,627 | 51,726 |
| Overheads | | 1,086,479 | 931,390 |
| Total Expenditure | | 9,898,718 | 8,275,963 |
| Surplus/(Deficit) for the year | | 1,190,999 | 935,394 |
| Less Gain/(Loss) on Disposal of Fixed Assets | | (22,383) | (5,730) |
| Total comprehensive revenue and expense for the year | | 1,168,616 | 929,663 |

The notes on pages 38–44 form an integral part of these financial statements.



Statement of Movements in Equity

For the year ended 30 June 2021

| | Note | Retained Surpluses | Cash Reserve | Taranaki Street Reserve | Te Awe Kōtuku Reserve | Infrastructure Upgrade | Total Equity |
|--|-----------|-----------------------|------------------|----------------------------|--------------------------|---------------------------|------------------|
| | | \$ | \$ | \$ | \$ | \$ | |
| Balance at 1 July 2018 | | 7,445,635 | - | - | - | | 7,445,635 |
| Comprehensive Revenue & Expense for the year | | 331,538 | - | - | - | | 331,538 |
| Transfer to Taranaki Street Reserve | | (3,800,000) | - | 3,800,000 | - | | - |
| Balance at 30 June 2019 | | 3,977,173 | - | 3,800,000 | - | | 7,777,173 |
| Comprehensive Revenue & Expense for the year | | 929,663 | - | - | - | | 929,664 |
| Transfer to Cash Reserve | | (2,140,762) | 2,140,762 | - | - | | - |
| Transfer to/from Taranaki Street Reserve | | 1,300,000 | - | (1,300,000) | - | | - |
| Balance at 30 June 2020 | | 4,066,074 | 2,140,762 | 2,500,000 | - | | 8,706,837 |
| Comprehensive Revenue & Expense for the year | | 1,168,616 | - | - | - | - | 1,168,616 |
| Transfer to Cash Reserve | | (80,000) | - | - | - | 80,000 | - |
| Transfer to/from Income in Advance | | (394,700) | - | - | 394,700 | - | - |
| Transfer to Taranaki Street Reserve | | - | - | - | - | - | - |
| Balance at 30 June 2021 | 12 | 4,759,990 | 2,140,762 | 2,500,000 | 394,700 | 80,000 | 9,875,453 |

The notes on pages 38–44 form an integral part of these financial statements.



Statement of Financial Position

For the year ended 30 June 2021

| | Note | 2021 \$ | 2020 \$ |
|--|------|------------------|------------------|
| Equity | | 9,875,453 | 8,706,837 |
| <i>Represented by:</i> | | | |
| Current Assets | | | |
| Cash and cash equivalents | | 5,431,921 | 3,117,983 |
| Current Investment | 5 | 3,000,000 | 3,040,762 |
| Receivables (from exchange transactions) | 6 | 37,383 | 46,903 |
| Receivables (from non exchange transactions) | 6.1 | 731,991 | 521,265 |
| GST Receivable | | 114,468 | - |
| Prepayments | | 12,109 | - |
| | | 9,327,873 | 6,726,913 |
| Less Current Liabilities | | | |
| Payables (from exchange transactions) | 7 | 1,198,239 | 406,815 |
| Income Received in Advance | 8 | 489,667 | - |
| Employee Entitlements | 9 | 292,557 | 247,498 |
| GST Payable | | - | 19,884 |
| | | 1,980,463 | 674,197 |
| Net Working Capital | | 7,347,410 | 6,052,716 |
| Non Current Assets | | | |
| Property, Plant and Equipment | 10 | 2,364,138 | 2,458,587 |
| Intangibles (finite life) | 11 | 163,906 | 195,533 |
| Total Net Assets | | 9,875,453 | 8,706,836 |

The Trustees approve and issue the financial statements for the year ended 30 June 2021



21st October 2021

Trustee (Chair)

Date



21st October 2021

Trustee

Date

The notes on pages 38–44 form an integral part of these financial statements.



Statement of Cash Flows

For the year ended 30 June 2021

| | Note | 2021 \$ | 2020 \$ |
|--|------|------------------|------------------|
| Operating Activities Cash was provided From: | | | |
| <i>Cash Received From:</i> | | | |
| Grants and Sponsorships, Donations and Receipts from Customers | | 11,412,552 | 8,932,761 |
| GST Payments/Receipts (Net) | | (134,352) | 29,357 |
| Cash Receipts from Operating Activities: | | 11,278,199 | 8,962,118 |
| <i>Cash Dispersed to:</i> | | | |
| Payments to Suppliers and Employees | | 8,575,615 | 7,530,755 |
| Net Cash flows Inflow (Outflow) From Operating Activities | | 2,702,584 | 1,431,363 |
| Investing Activities Cash was provided From: | | | |
| <i>Cash Received From:</i> | | | |
| Decrease in investments | | 40,762 | 1,600,000 |
| Interest Received | | 42,997 | 102,433 |
| Cash Receipts from Investing Activities: | | 83,760 | 1,702,433 |
| <i>Cash Applied to:</i> | | | |
| Purchase of PPE | | 472,406 | 830,292 |
| Net Cash Inflow (Outflow) from Investing Activities | | (388,647) | 872,141 |
| Net Cash Flows from Financing Activities | | - | - |
| Net Increase/(Decrease) in Cash | | 2,313,938 | 2,303,504 |
| Cash at beginning of year | | 3,117,983 | 814,479 |
| Cash at the end of the year | | 5,431,921 | 3,117,983 |

The notes on pages 38–44 form an integral part of these financial statements.



Notes to the Financial Statements

For the year ended 30 June 2021

1. REPORTING ENTITY

Ngā Taonga Sound & Vision was incorporated under the Charitable Trusts Act 1957 on 9 March 1981 and is a charitable entity under the Charities Act 2005.

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

These financial statements for the year ended 30 June 2021 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 21 October 2021.

(b) Changes in accounting policy

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

(c) Measurement basis

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

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

(d) Functional and presentation currency

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

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

(e) Taxation

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

(f) Goods and Service Tax (GST)

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

3. USE OF JUDGEMENTS AND ESTIMATES

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

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

(a) Judgements

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

- Revenue recognition
- Classification of leases



Notes to the Financial Statements

For the year ended 30 June 2021

3. USE OF JUDGEMENTS AND ESTIMATES (Continued)

(b) Assumptions and Estimation Uncertainties

There are no assumptions and estimation uncertainties that have a significant risk of resulting in a material adjustment in the year ending 30 June 2021. The judgments and assumptions in these statements have taken fully into account the likely impacts from the pandemic (refer to Note 19). Management does not believe there will be any further significant impacts arising from the pandemic that would affect the assumptions and estimations already made.

(c) Changes in Accounting Estimates

There are no significant changes in accounting estimates in the year ending 30 June 2021.

4. REVENUE

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

Revenue from exchange transactions

All income is recognised at the time the services are rendered.
Interest is recognised when it is received.

Revenue from non-exchange transactions

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

Donations

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

Sponsorships

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

Non-cash sponsorship

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

4.1 REVENUE FROM GRANTS, SPONSORSHIPS AND DONATIONS

| | 2021 | 2020 |
|--|---------------|---------------|
| | \$ | \$ |
| Donations from online website | 670 | 440 |
| In Kind Support | 13,998 | 22,162 |
| Ministry of Education | - | 10,000 |
| Individual Donations and Other Revenue under \$10,000 each | 255 | 6,124 |
| | 14,923 | 38,726 |



Notes to the Financial Statements

For the year ended 30 June 2021

5. INVESTMENTS

| | 2021 \$ | 2020 \$ |
|---------------------------------|------------|------------|
| Term Deposit | | |
| (1 year term @ 1.20% per annum) | 3,000,000 | 3,040,762 |

6. RECEIVABLES (FROM EXCHANGE TRANSACTIONS)

| | 2021 \$ | 2020 \$ |
|--|------------|------------|
| Accounts Receivable | 37,383 | 46,903 |
| Total Receivables (from exchange transactions) | 37,383 | 46,903 |

6.1 RECEIVABLES (FROM NON-EXCHANGE TRANSACTIONS)

| | 2021 \$ | 2020 \$ |
|--|------------|------------|
| Sundry Receivables | 654,150 | 521,265 |
| Bond for Shipping Carnet for Arriscanner repairs | 77,841 | - |
| Total Receivables (from non exchange transactions) | 731,991 | 521,265 |

7. PAYABLES FROM EXCHANGE TRANSACTIONS

| | 2021 \$ | 2020 \$ |
|------------------|------------|------------|
| Accounts Payable | 493,267 | 148,340 |
| Sundry Accruals | 704,972 | 258,475 |
| | 1,198,239 | 406,815 |

8. INCOME RECEIVED IN ADVANCE

| | 2021 \$ | 2020 \$ |
|----------------------------------|------------|------------|
| Te Awe Kōtuku Project Grant | 489,667 | - |
| Total Income Received in Advance | 489,667 | - |

9. EMPLOYEE ENTITLEMENTS

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

| | 2021 \$ | 2020 \$ |
|------------------------|------------|------------|
| Annual Leave Provision | 225,444 | 247,498 |
| Salaries Payable | 67,113 | - |
| | 292,557 | 247,498 |



Notes to the Financial Statements

For the year ended 30 June 2021

10. PROPERTY, PLANT AND EQUIPMENT

| Group | Land and Buildings | Equipment | Motor Vehicles | Furniture and Fittings | IT Hardware | Radio Asset | Media Library | Research Library | WIP | Total |
|--|--------------------|----------------|----------------|------------------------|----------------|---------------|---------------|------------------|----------------|------------------|
| Cost | \$ | \$ | \$ | \$ | \$ | \$ | \$ | \$ | \$ | \$ |
| Balance as at 1 July 2020 | 1,802,240 | 980,361 | 50,499 | 66,905 | 1,418,536 | 244,652 | 969,266 | 40,084 | | 5,572,543 |
| Additions | 22,692 | 42,254 | - | 3,406 | 326,687 | - | - | - | 103,966 | 499,005 |
| Disposals | - | (17,013) | - | (27,128) | (60,377) | - | - | - | | (104,518) |
| Balance as at 30 June 2021 | 1,824,932 | 1,005,602 | 50,499 | 43,183 | 1,684,846 | 244,652 | 969,266 | 40,084 | 103,966 | 5,967,030 |
| <i>Accumulated depreciation and impairment</i> | | | | | | | | | | |
| Balance as at 1 July 2020 | 275,216 | 812,120 | 16,084 | 16,462 | 789,363 | 227,251 | 937,593 | 40,084 | - | 3,114,173 |
| Depreciation | 133,540 | 93,356 | 8,428 | 13,348 | 246,727 | 17,402 | 31,673 | - | - | 544,473 |
| Reverse depreciation on disposals | - | (9,082) | - | (12,507) | (34,165) | - | - | - | - | (55,754) |
| Balance as at 30 June 2021 | 408,756 | 896,394 | 24,512 | 17,303 | 1,001,925 | 244,652 | 969,266 | 40,084 | - | 3,602,892 |
| Net book value | | | | | | | | | | |
| As at 30 June 2021 | 1,416,176 | 109,208 | 25,987 | 25,880 | 682,921 | - | - | - | 103,966 | 2,364,138 |
| As at 30 June 2020 | 1,527,242 | 168,240 | 34,415 | 50,443 | 629,173 | 17,402 | 31,673 | - | - | 2,458,587 |

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 \$500 have been fully depreciated in the year of purchase.

Specific depreciation rates are:

| | |
|------------------------|----------------|
| Land and Buildings | 2% to 20% p.a. |
| Equipment | 2% to 20% p.a. |
| Motor Vehicles | 20% p.a. |
| Furniture and Fittings | 3% to 20% p.a. |
| IT Hardware | 2% to 20% p.a. |
| Radio Asset | 3% to 20% p.a. |
| Media | 5% to 8% p.a. |

Impairment

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



Notes to the Financial Statements

For the year ended 30 June 2021

11. INTANGIBLES

| Group | Software | TVNZ Card Catalogue | Total |
|--|----------------|---------------------|----------------|
| Cost or valuation | | | |
| Balance as at 1 July 2020 | 254,739 | 121,385 | 376,123 |
| Additions (acquired externally) | - | - | - |
| Disposals | - | - | - |
| Balance as at 30 June 2021 | 254,739 | 121,385 | 376,123 |
| <u>Accumulated amortisation and impairment</u> | | | |
| Balance as at 1 July 2020 | 169,464 | 11,127 | 180,591 |
| Amortisation | 29,200 | 2,428 | 31,627 |
| Balance as at 30 June 2021 | 198,663 | 13,555 | 212,218 |
| Net book value | | | |
| As at 30 June 2021 | 56,075 | 107,830 | 163,906 |
| As at 30 June 2020 | 85,275 | 110,258 | 195,533 |

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

Amortisation

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

Specific depreciation rates are:

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

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.

12. RESERVES

(a) Cash Reserve

The Treasury policy sets out that 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.

| | 2021 | 2020 |
|--|------------------|------------------|
| | \$ | \$ |
| Operational Reserve | 2,100,000 | 2,140,762 |
| (b) Proceeds from Sale of Taranaki St Reserve | | |
| Balance brought forward | 2,500,000 | 3,800,000 |
| Less Pipitea Fitout | Nil | 1,300,000 |
| Balance carried forward | 2,500,000 | 2,500,000 |



Notes to the Financial Statements

For the year ended 30 June 2021

12. RESERVES (Continued)

| | 2021 | 2020 |
|---|----------------|----------|
| | \$ | \$ |
| (c) Infrastructure Upgrade Reserve | 80,000 | - |
| Reserve set aside for future work to upgrade the mechanical equipment at the Whitireia vault. The full extent of the work required is currently being identified. | | |
| (d) Te Awe Kōtuku Reserve | 394,700 | - |
| 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 and Heritage | | |

13. FINANCIAL INSTRUMENTS

Fair Values

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

Credit Risk

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

14. TRANSACTIONS WITH RELATED PARTIES

There have been no transactions with related parties in the financial year ending 30 June 2021.

Key management personnel remuneration

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

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

Trustees are paid an honoraria of \$12,500 each annually. The Chair is also paid an additional \$12,500 annually. The Chief Executive and Leadership Team are employed as employees, on normal employment terms.

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

| | 2021 \$ | Number of Individuals | 2020 \$ | Number of Individuals |
|-----------------------------------|------------------|--------------------------|------------------|--------------------------|
| Trustees | 93,281 | 7 | 100,000 | 7 |
| Chief Executive & Leadership Team | 1,044,140 | 7 | 915,535 | 8 |
| | 1,137,421 | 14 | 1,015,535 | 15 |



Notes to the Financial Statements

For the year ended 30 June 2021

15. 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

| | 2021 | 2020 |
|---|----------------|----------------|
| | \$ | \$ |
| Not later than one year | 184,125 | 128,302 |
| Later than 1 year and not later than five years | 361,941 | 355,626 |
| Later than five years | 56,025 | 100,822 |
| | 602,091 | 584,750 |

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

16. CONTINGENT LIABILITIES AND CAPITAL COMMITMENTS

There are no significant contingent liabilities or capital commitments as at 30 June 2021.

17. SUBSEQUENT EVENTS

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

18. COVID-19

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

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



Te Poari Kaitiaki

Board of Trustees

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

During 2020/21 the Board of Trustees met on six occasions. Summaries of meetings and brief biographies of the trustees are available on Ngā Taonga Sound & Vision's website.

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

Trustees during 2020/21 were:

- Simon Murdoch
- Lisa Bates
- Whetu Fala
- Emily Loughnan
- Jock Phillips
- Dr Areti Metuamate
- Lynell Tuffery Huria





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

Ngā kaihomai pūtea me ērā atu o ngā kaitautoko

Funders and Supporters

Core Funders

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

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

New Zealand Lottery Grants Board **www.communitymatters.govt.nz**

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

Te Māngai Pāho **www.tmp.govt.nz**

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





Ampex VPR-31C VTR at our Motutawa Avalon facility. 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

National Library Building
70 Molesworth Street
PO Box 11449
Wellington 6142

+0800 NGA TAONGA
(0800 642 826)

www.ngataonga.org.nz

