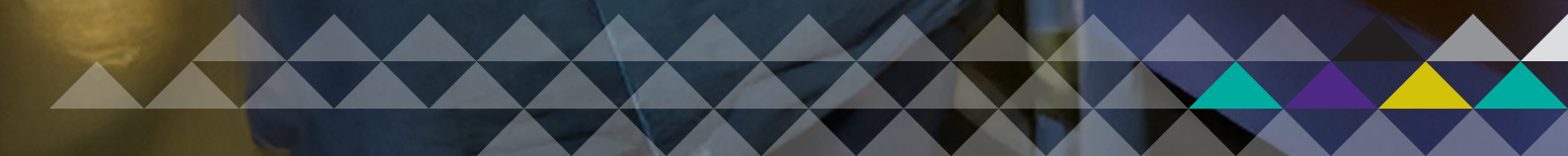


2025/26

# Te Mahere Pakihi Business Plan



NGĀ TAONGA  
SOUND & VISION







SHOT I.D.		
29/9	DEBATE PREVIEW	133
30/9	Trouse closes	01:36
1/10	PRICE	01:37-40
1/10	BLAIR	01:39-41
2/10	RALLY	01:40-
3/10	HARBOUR	01:42-
4/10	Princevid	01:44-37
5/10	CARJACK	01:47-5
5/10	FATHERSDEN	01:50
6/10	Victim wrap	01:51
7/10	TRUCKTRAN	01:55-42
8/10	SCHOOL THREAT	01:56-30
9/10	Canterbury US	01:57
10/10	Regional	01:58-13
TAPE FULL -		



# Rārangi Take

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# Kupu Whakataki nā te Tumu Whakarae

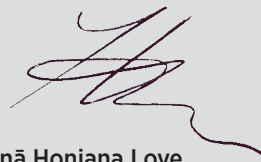
I te tīmatanga o te tau hou nei, ka whaiwhakaaro ai ahau ki mua rā me te titiro whakatemua ki te anamata. Neke atu i te ngahuru tau i te whakatōpū mai o Ngā Kaitiaki o Ngā Taonga Whitiāhūa, o Ngā Taonga Kōrero me te pūranga o Te Reo Tātaki i waenga i ngā tau 2012 ki ngā tau 2014. Ko tōnā hua, ko Ngā Taonga e tū ake nei.

Ko te whakaotinga i tēnei tau o ngā kaupapa whāroa pēnei i Utaina, tā mātou kaupapa nui whakaharahara, arā te whakamamati pāpāho autō, ko te tukunga i tētahi Pūnaha Whakahaere Kohinga me tētahi Pūnaha Whakahaere Whanaungatanga Kaihoko hoki, ko ēnei katoa e tohu ana i tō mātou whakawhitinga mai i Ngā Taonga Whitiāhūa i te tekau tau waru tekau ki te naiane nei hei pūranga matihiko. Ko te hangarau te tūāpapa o tēnei huringa, me tautoko ka tika mā te aro ki te āpōpō me te pūranga e hiahiatia ana e tātou.

Mahara ai ahau ki te tekau tau kua hipa, kua tino rerekē tō mātou whakahaere. Ahakoa e rima tau ki muri, i te mahi tonu mātou i tētahi ao e hāngai ana ā mātou kaimahi me ō mātou pūnaha ki ngā tikanga whakahaere i ahu tahi mai ai i ngā kohinga o tēnā, o tēnā. He koanga ngākau te kite atu i te whakakotahi o ngā kaimahi e mahi ana ki ngā mātāpono me ngā whanonga pono o Ngā Taonga. Ko tētahi o ngā huringa tino nui, ko te hūnuku mai i te aro ki ngā momo taonga me ō rātou huarahi tiaki ki te aro kē, arā ki ngā kaupapai ngā taonga i te kohinga. E hāngai ana ko ngā whakarerekētanga i mahia e mātou ki te whakawātea i ā mātou kohinga taonga. Koia tēnā ko te mahi tahi i te hunga tuatoru ki te whakarite i ngā huarahi e taea ai e ngā tāngata o Aotearoa te hono atu ki ngā taonga epuritia ana e mātou.

I a mātou e whakapiki tonu ana i te rahi o ngā taonga kua whakamamatitia, ka huri ō mātou whakaaro ināiane ki te mahi whakaputa i āua taonga ki te ao. I nga wā katoa e waimarie ana ahau ki te whaiwāhi ki ngā hui whakaatu taonga ki ngā hapori, me te kite i te hononga kare ā-roto o te tangata ki āua taonga e mātakitaki ana, e whakarongo ana rānei, ka tino whakapono ahau, he kiko i roto i ā mātou mahi, ā, he mea nui whakaharahara rawa atu ngā taonga e puritia ana e mātou ki ō rātou ake hapori.

Ka tino whakawhirinaki mātou ki ō mātou kaimahi e kaha ana ki te kawē i ā mātou ratonga ā, kei te pirangi au ki te mihi ki ā rātou mahi ahunui, tō rātou piripono ki a Ngā Taonga me tō rātou kaingākau ki a mātou kohinga. He tau mahi nui anō kei mua i te aroaro engari e mōhio ana ahau kua rite mātou ki te whakatutuki i te wero!



nā Honiana Love  
Tumu Whakarae – Chief Executive



# Chief Executive's Foreword


With the start of a new year, I find myself again reflecting both on the past and looking to the future. It has been over ten years since Ngā Taonga was formed through an amalgamation of the New Zealand Film Archive Ngā Kaitiaki O Ngā Taonga Whitiāhua, Sound Archives Ngā Taonga Kōrero, and the Television New Zealand Archive between 2012 and 2014.

The completion of a number of long-running projects this year (Utaina, our ground-breaking magnetic media digitisation project, delivery of a Collection Management System and delivery of our Customer Relationship Management System) marks the moment that we transition to being a digital archive from our beginnings as the Film Archive back in the 1980s. Technology is the keystone of this change, which we must support by focusing on the future and the archive that we want to be.

Reflecting on the past decade, we have been through remarkable change as an organisation. Even five years ago, we were still working in an environment where our staff and systems were aligned to the legacy organisations from which the collections in our care originated. Our cohesion as an organisation today is satisfying to see, with staff working to Ngā Taonga values and principles. One of the most significant changes is the shift from a focus on formats and their specific preservation pathways to an emphasis on the content held in the collection. Aligned with this has been the changes we have made around making the collections in our care accessible, by working collaboratively with third parties to grow the ways that New Zealanders can connect with the taonga we care for.

As we continue to increase the volume of content we have digitally preserved, we now turn our minds to getting the collections we hold out into the world. Whenever I am fortunate enough to be present when we share collection material with communities and see the emotional connection people have with the footage they watch or listen to, it really reinforces how meaningful our work is and how special our taonga are to their communities.

We depend heavily on our dedicated kaimahi to deliver our services, and I want to acknowledge their hard work and commitment to Ngā Taonga and their passion for the collections in our care. It will be another busy year but I know we are well set to meet the challenge!



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



# He Kupu Whakataki

## Introduction

Our Strategic Plan 2024 – 2030 includes the following  
**Vision, Mission and Guiding Principles:**

### OUR VISION

All New Zealanders can access the audiovisual taonga we care for,  
in the way they want and where they want.

### OUR MISSION

Ensuring New Zealand's audiovisual  
heritage is saved and protected for  
current and future generations.

### OUR GUIDING PRINCIPLES

Tūturu | Strong long-term sustainability  
Tuku Iho | Caring for treasures handed down  
Tūhono | Connecting New Zealanders with  
their audiovisual heritage

## He Pātaka Taonga

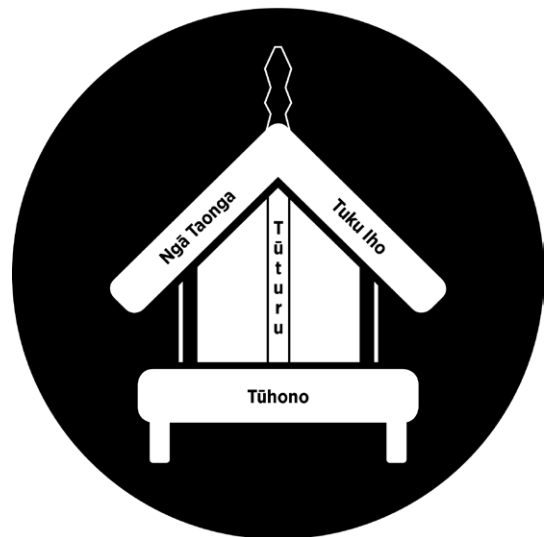
The concept of He Pātaka Tūturu has been informing the work of the Archive for some years.

The pātaka is a storehouse. The concept of a Pātaka Tūturu sits behind three guiding principles for our mahi: tūturu (strong long term sustainability), tuku iho (caring for treasures handed down) and tūhono (connecting New Zealanders with their audiovisual heritage). Together, these principles encompass the purpose of our pātaka tūturu: to preserve, protect and provide.

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

The pātaka tūturu concept brings inherent mātauranga Māori on how to approach our intergenerational responsibilities and the way in which Ngā Taonga can give due respect to taonga that are selected to be preserved and protected within the pātaka and shared for generations to come. The role of the traditional pātaka was a place where food or prized possessions were kept – the pātaka concept at Ngā Taonga ensures that taonga of national and cultural significance remain accessible to sustain the unique culture and history of Aotearoa New Zealand.

To fulfil our commitment to our Pātaka Tūturu, we must always carry with us the values of tika, aroha, hono, pono, tangata – doing what is right, having integrity and empathy, and valuing people and connection.







# Ā Mātou Kaupapa Matua

## Our Key Projects

Over the coming year, we will focus our efforts on the following significant projects:

### Evolution of the digital archive

In the coming year we will reach a number of milestones across digital-focused projects, that reflect a step-change in our evolution to a digital archive. Our ground-breaking Utaina project, to digitally preserve at-risk magnetic media, will reach the end of the digital preservation work in the first half of 2025/26. We are transitioning from a production line focused on timely delivery of material for digital preservation to applying the lessons of working at large scale on digital preservation into our day-to-day work without losing the ability to navigate pathways for analogue material. In all our work we remain committed to operating as a kaupapa-centred organisation that has appropriate practices in caring for and sharing mātauranga Māori in a digital format.

Our digital infrastructure forms the nexus of this change and is the enabler to scale our archival practice to working on large scale collections. Delivery of our new Collection Management System (CMS) and Customer Relationship Management System (CRM) will support multi-channel integration of the differing facets of the collections we hold – depositors, collection material, rights, inventory, meta data and discoverability.

The TV3 / Newshub collection is a great example of this, with the donation of 400,000 digital titles to us by Warner Brothers Discovery. Digital ingest, cataloguing, automated processing for our online catalogue and more – these activities cannot be managed on a title-by-title basis so our workflows will be adjusted to rethink what we consider our 'normal'. This volume of titles is the equivalent of half of the existing collections we care for, reflecting a significant increase to the size of the overall collection. We plan to install a new Scalar tape library to manage the magnitude of data in our care and future-proof our capacity to manage the ongoing growth of the size of the collections in our care.



Scalar i6000 digital tape library





## Investing in key relationships

At the heart of our mahi is the impact we deliver by making the collections we hold accessible to New Zealanders. We see this at in-person events where audiences view footage of themselves, family members or familiar faces on the screen. Tears for those no longer with us, laughter at the shared memories and a depth of feeling at engaging with times past. We put time and effort into developing and maintaining relationships with our key audiences; including iwi/Māori, GLAM organisations, education providers and third parties such as television and film producers and radio broadcasters because we know the importance and value of the connections these create. The direct connections of sharing content and mātauranga with these audiences, but also the indirect connections that come about when the taonga in our care are shared through these groups with larger, more diverse audiences, broadens the reach of the collections in our care.

Our internal relationships are also vital to our future, and we will continue to invest in our kaimahi. As we evolve as a digital archive this has significant implications for how we think about the role of an archivist, and we are committed to working with kaimahi to develop their skills and provide training for them. We also need to define how our archival teams integrate with our digital delivery teams, and whether we delineate the two. To support this transition, we will also be reviewing our standards and policies, to ensure that they articulate what we understand to be good practice and define expectations of what it means to be a professional archivist at Ngā Taonga. At an enterprise level, we will continue to deliver training and support to all kaimahi to work towards a certain level of knowledge in relation to te reo, tikanga and Te Tiriti o Waitangi, whilst retaining mātauranga Māori specialist roles. This is part of our commitment to being a kaupapa-centred organisation, consciously reflecting and validating Māori knowledge, perspectives and aspirations in our values, plans and actions.

Our sector relationships are the other area we will continue to invest in, connecting with partners both domestically and internationally. We work collaboratively with our GLAM sector partners, sharing knowledge and expertise and looking for opportunities to leverage each other's strengths. We believe our success in securing the TV3 / Newshub collection was a result of the strong relationships we have built across the sector and the credible reputation we have developed as a result of these. As a sector we are collectively working towards the same goal of ensuring a sustainable future for culture and heritage in Aotearoa New Zealand, and our sector partnerships are critical for this to succeed.



Warner Brothers Discovery TV3 / Newshub collection



## Consolidating the collections

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We have begun planning for life after the Utaina project, given that digital preservation work will come to an end in the first half of 2025/26. This particular area of focus brings a multi-disciplinary approach to consolidating the collection: ensuring that the best use of limited repository space is being made; that collection items are stored in climate conditions most appropriate to their format; that our facilities receive the upgrades they need to safeguard the collection and that the reconfiguration of space in our vaults will enable streamlined access to collection items as and when required for business delivery.

The Āhuru initiative will be a core input to our evolution as a digital archive. It will enable us to rationalise our physical footprint and invest more in our digital infrastructure. The name 'Āhuru' or 'safe shelter' reflects the fact that the intended outcome of this project is to have rationalised the contents of the collections we care for and ensure that collection material is stored in the most appropriate and safest environment for its format.

In the coming year, we'll focus on consolidating collection material across our repositories and addressing the physical maintenance of our storage buildings. We will begin to relocate the Crown-owned collection items that have been digitally preserved through Utaina and place them in long-term storage, thereby releasing space in our Motutawa vaults for collection material that requires the specific climate controls in place there or that needs to be onsite for digital preservation purposes.

This starts a complex iteration of collection moves; a jigsaw puzzle to identify what should move where, and when it should be relocated. To add to the complexity, we will also take advantage of the pockets of time where space is freed in our repositories, to upgrade and refit those buildings. To facilitate the moves, we will also complete a project that has been in train for the past couple of years, to QR code<sup>1</sup> each individual item in the collection so that our inventory systems can access real-time data on the location of collection items. The project to complete the QR coding of the collection will intersect with our project to consolidate our Collection Management Systems, by ensuring that inventory data is integrated with the new system.

Our newly developed Collection Development Prioritisation Model (CDPM) or Hakune will inform the movement of collection material by identifying what collection material should be a priority for preservation and hence needs to be moved to our Motutawa site, which is where the bulk of our preservation work is carried out. We also intend to start a review of how the contents of the collections rate against Hakune, to understand how well the collections in our care reflect our intent to hold a collection 'of national significance' (including mātauranga Māori) and assess whether we hold material that falls outside these parameters.



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<sup>1</sup> A QR code or 'Quick Response' code is a type of barcode with a distinctive square-shaped, pixel design. They can be read easily by a digital device and store information as a series of pixels within the square grid. QR codes were initially developed for the automobile manufacturing industry and are frequently used to track products through a supply chain.





# Ngā Whainga Nui

## Our Strategic Outcomes and Focus Areas

Our Strategic Plan outlines our four Strategic Outcomes and the five Focus Areas we will target our work in:

### Our Strategic Outcomes



### Our five Focus Areas are:

1. Te ao Māori	<p>We care for the largest body of historical recordings of te reo Māori and mātauranga Māori in the world; taonga which are unique to Aotearoa New Zealand. We are committed to biculturalism as a kaupapa-centred organisation, consciously reflecting and validating Māori knowledge, perspectives and aspirations in our values, plans and actions.</p> <p>We aim to embed mātauranga Māori as part of the genetic makeup of the organisation, and to support and uplift the capability of our kaimahi to work in this way.</p>
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<p><b>2. Innovation</b></p>	<p>We are constantly monitoring innovations so that we are in a position to adopt or adapt them to our suit our needs. Our small size limits our financial resources, but we can be agile and develop different ways of responding to the changing needs of the sector, supported by our highly skilled kaimahi.</p> <p>Our willingness to collaborate and partner with developers and partner agencies to test new ways of working puts us in a strong position to take advantage of technology opportunities where we see value for the collection.</p> <p>Nonetheless, innovation goes beyond technology. We are challenging the traditional definitions of what an archivist's role is, modelling a more respectful way of interacting with kaitiaki and have a highly mature approach to rights management.</p>
<p><b>3. Population Change</b></p>	<p>Demographic changes mean that we must take a wider consideration of what 'all New Zealanders' looks like, and how we ensure we have material in the collections that cover all groups.</p> <p>Our intent is to make the collections we care for available to all New Zealanders and we continue to explore ways we can target those who do not have easy access to our existing channels. At the same time, we also recognise that the increasing diversity in our population will result in a range of audience types and demands different to the ones we serve today.</p>
<p><b>4. Digital Capability</b></p>	<p>Technology is evolving exponentially and shows no signs of slowing. The proliferation of digital content being generated reflects an increasing interconnection between people via mediums such as social media; and provides far greater opportunity for us as an Archive to preserve the social history of Aotearoa New Zealand.</p> <p>While adapting to the increasing flow of digital content, we are also committed to supporting existing formats and adopting future formats whether this be those meeting the best possible industry standards or emerging ones.</p> <p>We are in a strong position to navigate the exciting changes technology brings and reshape the role of the Archive.</p>
<p><b>5. Community / Collaboration</b></p>	<p>We have shifted the way we think about making the collections we hold accessible, to focusing on creating collaborative relationships with third parties who have a greater reach than we could achieve alone. These networks help us reach larger, more diverse audiences and connect more New Zealanders with their stories.</p> <p>We will continue to seek new partnerships to help broaden the range of audiences for the collections in our care. In particular, we aspire to work at a community level, not only to provide access to the collections we hold but also to support the development of community archives that allow communities to manage, curate and share their own stories.</p>





# He Tauākī Whiriwhiri 2025/26

## Estimates of Appropriation 2025/26

The Estimates of Appropriation outlines the Government's spending proposals for each financial year. It includes information on what is intended to be achieved with the funding and how performance against each appropriation will be assessed and reported on.

Ngā Taonga performance measures are reported through the Ministry for Culture and Heritage | Manatū Taonga and are shown below.

Ngā Taonga Sound & Vision Performance Measures	Performance Targets
Total hours spent viewing from the online catalogue	4,000
Total number of material items made available through supply for reuse and through outreach activities	2,000
Total number of customer supply requests fulfilled	750
Percentage of collection stored in best practice conditions	60%
Total number of new titles added to the collection	5,000
Number of items digitally preserved (non-Utaina collection material)	3,000
Total number of titles catalogued	6,000
Number of titles added to the online catalogue that are available to view/listen online	2,000
Percentage of Crown-owned in-scope items digitised (cumulative across the Utaina project lifespan).	100%

As part of these measures, we also track the volumes of taonga Māori material in the collections we hold.







# Te Tahua Pūtea 2025/26

## Budget 2025/26

### OPERATING SUMMARY

	\$
	<b>BAU</b>
<b>Revenue</b>	
Ministry for Culture and Heritage <sup>1</sup>	\$15,409,000
NZ Lottery Grants Board	\$1,759,628
TVNZ Production Library Service	\$230,467
RNZ Access Fee	\$48,500
Archive Services (all collections)	\$40,000
Interest Income	\$720,000
<b>Total revenue</b>	<b>\$18,207,595</b>
Less interest income reserved for future projects	\$720,000
<b>Gross Revenue</b>	<b>\$17,487,595</b>
<b>Expenditure</b>	
People <sup>2</sup>	\$10,906,651
Accommodation	\$609,667
Depreciation and Amortisation	\$636,000
Overheads	\$4,077,071
<b>Total expenses</b>	<b>\$16,229,389</b>
<b>Net Operating Surplus/(Deficit)</b>	<b>\$1,258,206</b>

1. Approximately \$5M of the \$17.6M Baseline Funding received in the 2024/25 year remains unspent at year end. Due to a change in accounting treatment it has been moved to the 2025/26 budget and, together with this year's Baseline Funding of \$10.4M, recognised as revenue. We expect to spend the \$5M in the 25/26 financial year. The additional funding received in the last financial year was the final Utaina payment.

2. Includes salaries, consultants, Board fees, ACC, recruitment, professional development and other employment related costs.



# 2024/25 Arotakenga Ā-Tau

## 2024/25 Year Review

The table below shows how we have progressed last year's key projects. A number of these projects will continue into 2025/26 and remain a focus for the Archive.

Key Project 2024/25	Owner	Progress made/outcome
<b>Customer Relationship Management System (CRM)</b>	Pou Matihiko   Chief Digital Officer	<p>The project to stand up a CRM has been running since FY2023/24 and has been running in tandem with the Collection Management System (CMS) project this year. There are significant dependencies between the two projects. This year we completed the initial build and release of core modules for the CRM (Marketing and Events, Customer Supply, Māori Outreach &amp; Engagement and Depositor modules) and transitioned the system from being project-based to being managed by our business-as-usual teams.</p>
<b>Collection Management System (CMS)</b>	Pou Matihiko   Chief Digital Officer	<p>The CMS project aims to consolidate the multiple CMS systems we currently use into one system. The project is in the Discovery Phase. As part of this discovery work an approach to data migration has been developed, with a pilot proposed to test discrete data sets from our existing data sources. This will inform the assessment of the current platform's functional suitability.</p> <p>With the release of the core CRM modules, we have been able to begin the process of moving depositor data out of our CMS systems and into the CRM.</p>
<b>Property Projects</b>	Pou Waihanga   Programme Director, Property Planning  Pou Hāpai   Deputy Chief Executive, Organisational Performance	<p>In the first part of the year, we made the decision to restructure how we addressed our property projects and closed down the formal programme structure. At the same time a Property Operations Team was established which has responsibility for delivery of discrete property projects.</p> <p>While work was on track for us to fit-out and resume use of Lower Ground Floor space in the National Library building, this project was halted when we were invited to relocate to the new Heke Rua Archives building on Aitken Street. We are now working with our National Library and Archives NZ partners to scope the move and expect to relocate in late 2025.</p> <p>Work has commenced to set up Wairere House (Whanganui) to be used for long-term storage of digitally preserved material, in anticipation of starting the relocation of collection material in FY2025/26.</p>





Key Project 2024/25	Owner	Progress made/outcome
Sector Relationships	Tumu Whakarae   Chief Executive	<p>We have strong collaborative relationships across the archive, broadcast, and cultural heritage sectors (in particular the National Library and Archives NZ), and are working to engage local and regional communities. We are part of the Te Ara Taonga cultural sector agency group which works with iwi to support their cultural and heritage aspirations.</p> <p>We continue to apply our Audience Engagement Strategy to target key priority audiences including iwi/ Māori, GLAM organisations, education providers and third parties such as television and film producers and radio broadcasters. We are also actively working on our relationships with key stakeholders and depositors such as TVNZ, RNZ and Whakaata Māori.</p>
Preservation Prioritisation Framework	Pou Matihiko   Chief Digital Officer	<p>Our Collection Development Strategy envisaged the development of a Preservation Prioritisation Framework to articulate how we determine our priorities for preservation work. The model was developed to balance Risk, Access and Significance. It has since become clear that the framework has applications beyond just preservation and we now think of this as the Collection Development Prioritisation Model (CDPM) or Hakune.</p> <p>The model has been going through operationalisation and refinement and was used to inform a refreshed Selection &amp; Acquisition Policy. A Working Group has been set up, with representation from across the Archive (Share and Promote, Collection Management, Digital Preservation &amp; Technology and Pou Arahi) to ensure the model is embedded in day-to-day activities.</p>
Strengthening Māori relationships	Pou Ārahi   Deputy Chief Executive, Māori	<p>Developing new or refreshed formal and informal relationships with iwi and Māori communities, organisations and groups, especially for whom we hold significant collections is a priority for Ngā Taonga. We have an ongoing commitment to identify and assign kaitiaki rights to Taonga Māori, and to seek and record clearances that meet the needs of Māori. We are also working with iwi and Māori communities to understand how we provide access to Taonga Māori in the places and ways they wish, such as iwi digital Pātaka.</p>



Key Project 2024/25	Owner	Progress made/outcome
Mātauranga Māori Strategy implementation	Pou Ārahi   Deputy Chief Executive, Māori	<p>He Ara Whakamua, our Mātauranga Māori Roadmap, sets out the actions we need to take over the next five years to implement our He Rautaki Māori: Mātauranga Māori Strategy. He Ara Whakamua ensures that we have a solid foundation for mātauranga Māori across the Archive that is kaupapa and taonga-centric, that is an expression of our guiding values and that moves us further towards mātauranga Māori becoming part of the genetic makeup of the organisation.</p> <p>During the year we developed a framework for Mātauranga Māori KPIs across the Archive and are actively reporting against them. We launched a te reo Māori training module with kaimahi during Te Wiki o te Reo Māori, which we also shared with our Board of Trustees, to support a capability uplift in understanding and using te reo Māori more generally in the Archive. We have also developed a tikanga module specific to a Ngā Taonga context which is being delivered to all staff and as part of the induction of new kaimahi.</p>







# NGĀ TAONGA

SOUND & VISION

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

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