



NGĀ TAONGA
SOUND & VISION



TE AROTAKE I TE TAU NEI
OUR YEAR IN REVIEW

PŪRONGO Ā TAU
ANNUAL REPORT

24
25

TŌ MĀTOU WAITOHU

OUR LOGO

Between 2012 and 2014, the New Zealand Film Archive | Ngā Kaitiaki O Ngā Taonga Whitiāhua, Sound Archives | Ngā Taonga Kōrero, and the Television New Zealand Archive amalgamated to form Ngā Taonga Sound & Vision (Ngā Taonga), and a new logo was created to visually represent the mahi of this new entity.

As an audiovisual archive we endeavour to safeguard the voices and moving images that record our shared memories as a nation. This undertaking is visually echoed in the shape of our logo, which symbolises a waka huia — a canoe-shaped box or container used to store and protect precious *treasure or taonga*.

The focal point of our logo, an intersecting double spiral called Te Takarangi, represents the continuous flow of time and connection between the past, present and future. This resonates with us, and is highlighted in one of our three **Guiding Principles**, Tuku Iho, which means “to hand down”, “pass on” or “to inherit”.

The essence of Tuku Iho is to conserve and relay knowledge, values, and traditions across generations. This is especially relevant today as the world navigates a more digital future. As an archive we must consider the affect it will have on how Ngā Taonga preserves, stores, and shares Aotearoa New Zealand’s audiovisual legacy.

While together the waka huia and Te Takarangi symbols are the major components that form our logo, it also includes several abstract elements that reference ‘sound’ and ‘vision’. Can you see a simplified eye, film reel, ear, spinning record or transmission wave?

Throughout this report we have used Te Takarangi to represent our commitment to the connection between our nation’s shared past, present and future.



WHY WE EXIST

To collect, preserve, share, and care for Aotearoa New Zealand’s audiovisual taonga.

HE TĀTAKI KI TE AROTAKE I TE TAU NEI

A GUIDE TO OUR YEAR IN REVIEW

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HE KUUPU WHAKATAKI NĀ NGĀ TIAMANA TAKIRUA

MESSAGES FROM OUR CO-CHAIRS

Tēnei ahau te hoki kōmuri i roto i te tau mahi kua pāhure ake nei.

Tuatahi ake rā, he whakaaro tangi, he maimai aroha. I te tau nei, i pāngia mātou e te matenga ohorere, arā ko tētahi o ā mātou kaimahi i te wā tonu e mahi ana. He tangata ngākau nui, he ringa raupā i te whānau o Ngā Taonga. Nā reira, e te mareikura e moe koe i tō moenga roa. Moe mai rā, whakaoti atu. Heoi anō, rātou te hunga mate ki a rātou, hoki mai rā ki a tātou, te hunga ora.

I anga whakamua a Ngā Taonga ki te whakatinana i tō mātou rautaki hou, ka kawea te pātaka taonga nei ki te tau 2030. Ahakoa ngā piki me ngā heke o te wā, i tutuki pai ngā mahi. I noho pūmau a Ngā Taonga ki te kaupapa matua: te tiaki, te tohatoha, me te whakamana i ngā kōrero ataata-rongo o Aotearoa. Ko te whāinga nui, kia noho ēnei taonga hei puna mātauranga, hei taonga tuku iho e whakaatu ai i a Aotearoa o mua.

E koa ana te ngākau, e hāpai tonu ana te mātauranga Māori i roto i ngā mahi tiaki taonga. He nui te mātauranga Māori kei Ngā Taonga. E hia kē ngā tonotono mai ki ngā taonga Māori e purutia ana e mātou, hei aha, hei kai i te mātauranga. Ka mau te wehi. I tino rangatira mātou i te taenga mai o te ariki o Tūwharetoa, a Tā Tumu Te Heuheu me tōna makau ki runga i a mātou. Mō te aha, mō te mātakitaki me te whakarongo ki ngā taonga o Tūwharetoa. Kei warewaretia, nāna i tautoko mai i tā Ngā Taonga tonu pūtea ki te Kawanatanga mo te kaupapa Utaina. I kitea e ia ngā hua. I kawea atu hoki e mātou ngā taonga ki roto i te takiwā o Taupō moana, otirā, ki Kāpiti, ki Whanganui, ki Rotorua hoki, whakaatu ai. Ki reira, i whakatinatina te kōrero, he kānohi kitea, he hokinga mahara.

Nā runga i te mahi nui whakaharahara o Utaina i māmā ake ai te mahi kawea taonga pēnei nā ki wāhi kē, te tuku taonga rānei. Me mihi, ka tika ki tēnā kaupapa nui, kaupapa whakamatihiko i ngā rīpene. Mā te whakamatihiko e ora ai ngā taonga mā ngā uri kei te heke mai. Nō mātou te whiwhi, i whakaae mai te Rūnanga Whakamana i te Tiriti o Waitangi kia kuhu mai ō rātou taonga kōrero ki te kaupapa Utaina. E hia o aua taonga i whakamatihikotia i te paunga o te tau. Miharo ake rā me tōku mohio, he tino taonga ēnei, ko ngā kōrero o tēnā whānau, o tēnā hapū, o tēnā iwi. Ko te tokomaha o ngā kaikōrero, arā, he kaumātua, kua haere ki tua o te ārai. Engari, ko ā rātou kōrero e pūmau ana, e pūmāu ana.

Kāti rā, he ao pāhekeheke, he ao hurihuri tēnei. Ko tātou katoa kei te tāmia e te taha pūtea, ko Ngā Taonga hoki tēnā. Engari e hīkaka tonu ana ahau ki ngā tau kei mua i a aroaro. E tū pakari tonu ana a Ngā Taonga. E rapu ana mātou i ngā pūnaha me ngā huarahi hou e kawea ai ngā mahi kia eke pānuku, kia eke Tangaroa. He hoa pūmau te hunga whaipānga, te hunga hoa mahi kei tēnā tari, kei tēnā kamupene, kei tēnā hāpori. E mihi ana ki a koutou katoa.

E mihi ana hoki ki Te Kāhui Tātāriki me ngā kaimahi katoa, arā, ngā ringaringa me ngā waewae o Ngā Taonga. Kia kaha tonu, kia ū, kia manawanui i roto i ā koutou mahi rangatira.

Ngā manaakitanga



Lynell Tuffery Huria
Board Co-Chair



This is my last annual report as Trustee, Chair, and then Co-chair of Ngā Taonga.

It has caused me to reflect, in awe, at what this organisation has become.

This year we were able to quickly respond to the opportunity to preserve the Newshub Archive and other TV3 programmes, in partnership with Warner Bros. Discovery. We took in hundreds of thousands of items, digitising them to ensure they will be available to future generations, which is an absolute testament to our agility as an organisation.

Our kaimahi are key to our efficiency, our passion for the work, and our innovative approach, which lets us achieve a lot, with a little.

I believe our independence as a charitable trust, along with the ability to manage our governance as our organisational needs evolve, are also key to us having adapted, innovated, and become a digital archive - a centre of excellence for audio visual preservation, over a relatively short time.

Our digital archive now holds material from Warner Bros. Discovery, TVNZ, RNZ, Whakaata Māori and Te Māngai Pāho which is an impressive record of broadcast media for Aotearoa New Zealand. These collections tell the stories of our shared memories and history, shaping who we are as a country. They are integral to our cultural heritage and are taonga that we hold in our care to benefit both current, and future generations - all of which could have been lost.

We are grateful to successive governments who have supported the Utaia project, allowing us to achieve so much more. I know our kaimahi are working hard to make as much collection material available as possible, so that all New Zealanders are able to enjoy it.

While we continue to operate in a period of fiscal constriction, management have been future focussed and adaptive to the environment. Our work supports not just the heritage sector but has impacts across the wider society, and I remain proud of what we achieve as a small, but impactful organisation.



Emily Loughnan
Board Co-Chair



HE KUPU WHAKATAKI NĀ TE TUMU WHAKARAE

A MESSAGE FROM OUR CHIEF EXECUTIVE

Ina huritao au ki te mutunga o te tau me te nui o āna mahi, ka whakaaro au ki te āpōpō. I te tau kua pahure, e toru ā mātou tāpirihanga matua ki ngā kohikohinga o Ngā Taonga. I whakaritea e mātou te whakaaetanga kia kohaina te pūranga o Newshub e Warner Bros. Discovery, i whakaoti mātou i te whakaaetanga whakaputu mō ngā hopunga kōrero o te Rōpū Whakamana i te Tiriti o Waitangi, ā, i riro i a mātou ngā hopunga o Whakaata Māori kia tiakina e mātou.

He kohikohinga hiranga ā-motu ēnei kohikohinga katoa, ā, ka nui taku mihi i te whakapono o ēnei rōpū whakahaere ki Ngā Taonga ki te tiaki i te taonga nei ināianei, ā, haere ake nei. Ki a mātou, ehara mātou i te kaitiaki o ēnei taonga, ā, ehara i a mātou ēnei taonga, engari he kaipupuri noa mātou o aua taonga — he tuari e whakaponohia ana, e mahi ana hei kanohi mō te hunga nōna ngā taonga, mō ngā kaitiaki anō hoki.

E haere tonu ana te kaupapa whakamatihiko nui o Utaina, ā, i tāpirihia ēnei kohikohinga ki taua tūmomo mahi kia whakaukahia — kia whakatare i te tukanga e āhei ai ki ngā tāngata o Aotearoa. Engari, he wāhanga noa iho o tā mātou kōrero te whakauka. Me whakatūturu Ngā Taonga e noho haumarua ai ēnei rawa mō ngā tautini, kia taea e ngā whakatipuranga e heke mai nei te wheako i tēnei taonga.

Ko te tau kua hipa te tuatahi o tō tātou Whakaaetanga Hua me Manatū Taonga, e whakahua ana i ngā ratonga e whakaratoa ana e mātou. E poho kererū ana au ki ā mātou kaimahi e whakapau kaha ana ki te whakarato i ā mātou ratonga.

I a mātou e whakaaroaro ana ki te Atamai Hangahanga, pērā i ētahi atu tāngata, ko taku tūmanako he tino hua e puta mai i te hangarau nei — me te aha, e whakawāteahia ana ā mātou kaimahi kia whakapau kaha ki ngā wāhi e tino tika ai mō ō rātou pūkenga nui. Koinei tētahi noa iho o ngā whakatikahanga e whakaritea ana e mātou hei tautoko i te toitūtanga o ngā kohikohinga.

Ki te huri aku whakaaro ki te āpōpō, e whakapono ana au ka whiria ngātahitia tā mātou ara me te ara o ngā hāpori e mahi tahi ai mātou. Ahakoa ka tiakina e mātou ō rātou taonga ataata-rongo, ka tautoko rānei i a rātou kia tiaki i ō rātou ake taonga, ki ō rātou ake hāpori — e haere ngātahi ana mātou, e waihanga ana i ngā hononga kaha, tūroa hoki, ā, ko te whakapono te tūāpapa. E mōhio ana ō mātou hāpori, kei konei mātou, ā, ka taea te whakawhirinaki ki a mātou, ahakoa pēhea te āhua.

He kaupapa nui Utaina i roto i ngā tau, ā, i kitea te pāpātanga i te tau kua hipa. Ka taea e mātou te whakahoki i ngā whakarōpūtanga nui o ngā tūemi i whakaukatia matihikotia, nā te mea i hātepehia mā Utaina. Ko tētahi o ēnei tukunga, neke atu i te 7,400 ngā taitara oro mō tētahi kaupapa i waenga i Te Hiku Media, RNZ me Ngā Taonga, kia auaha i ngā taputapu Atamai Hangahanga hei whakarākei i te ako i te reo Māori. Ka tautoko tēnei kaupapa i te whakarauora i te reo Māori. Ka whakaatu hoki ka pā atu ā mātou mahi ki tua atu i tō mātou mātanga pūranga anake. Ko taku tūmanako, ka uru atu ki ētahi atu o ēnei kaupapa e arahina ana e ngā hāpori.

Ka mutu, e tika ana kia mihi ki ngā kaimahi katoa o Ngā Taonga i te hīkaka, i te tūhono hoki ki ngā kohikohinga kei a mātou. Ka hipa ngā tau, ka whakamihia ā rātou mahi e ngā tāngata o Aotearoa e āhei ana te whai wāhi atu ki ngā taonga e tiakina ana e mātou.

Reflecting on the end of another busy year, is prompting me to think about the future. Over the past year we made three major additions to the Ngā Taonga collections, we brokered a donation agreement with Warner Bros. Discovery for the Newshub archive, finalised a depositor agreement for the recordings of the Waitangi Tribunal, and received recordings from Whakaata Māori into our care.

These are all collections of national significance and I am deeply grateful for the trust that these organisations have placed in Ngā Taonga to care for this taonga, both now and into the future. We see ourselves not as guardians or owners of this taonga, but instead as kaupupuri or 'holders of the taonga' — trusted stewards acting on behalf of those owners or guardians.

With our Utaina mass digitisation project ongoing, these three collections were added to its workflow for preservation — speeding up the process to make them available to New Zealanders. But preservation is just one part of our story, Ngā Taonga must ensure we keep this material safe for the long-term, so that the generations to come can experience this taonga as well.

The past year was the first of our new Outcome Agreement with Manatū Taonga | Ministry for Culture & Heritage, which outlines the services we provide. I have great pride in how hard our kaimahi have worked to deliver our services.

As we, like so many others, grapple with the introduction of Artificial Intelligence, I hope we can make the most of this new technology — to allow our kaimahi to put their time into areas that maximise the use of their expert skills. This is just one of the solutions we are putting in place to support the longevity of the collections.

As I think about the future, I believe it is inevitable that our path is entwined with the communities that we work with. Whether we hold their audiovisual taonga in our care or support them in caring for their taonga, in their own community — we journey together building strong and lasting relationships based on trust. Our communities know we are here and they can rely on us, in whatever form that takes.

Utaina has been a significant project for a number of years, and we saw its impact over this past year. We were able to repatriate large volumes of digitally preserved items because they had been processed through Utaina. One of these deliveries was for over 7,400 audio titles for a joint project between Te Hiku Media, RNZ and Ngā Taonga, to create ethical Artificial Intelligence tools that will enhance te reo Māori learning. This project will contribute to the revitalisation of te reo Māori and highlights how the impact of our mahi goes beyond our archival expertise. I hope to engage in more of these community-led projects over time.

I could not end without thanking all those who work at Ngā Taonga for their enthusiasm and connection to the collections we hold. It is their mahi that will be appreciated in years to come, by the New Zealanders who are able to access the taonga in our care.



Honiana Love

Tumu Whakarae - Chief Executive



MŌ NGĀ TAONGA

ABOUT NGĀ TAONGA

Ko Ngā Taonga te pūranga ataata-rongo o Aotearoa, ā, e noho haepapa ana mātou, ki ngā whakatipuranga o mua, onāiane, o te wā e heke mai nei hoki, o ngā tāngata o Aotearoa, kia whakauka i ngā reo motuhake me ngā ata nekeneke o te hītori o tō tātou whenua.

Ko tā mātou mahi matua, hei pūranga, he kohikohi, he whakauka, he tiaki, he tuari anō hoki i ngā taonga ataata-rongo haumako o tō tātou whenua. E tuku ana ā mātou kaituku i ō rātou taonga marihi, ā, e mōhio ana mātou ahakoa he kawenga nui tēnei, he hōnore nui tā tātou mahi.

E noho haepapa ana Ngā Taonga ki te ahunga me te kaupapa kei te iho, ā, e whakaute ana i ngā tirohanga ā-ao rerekē. Ka āta whakawhanake mātou i ā mātou hononga ki ngā whānau, ngā hapū, ngā iwi, ngā rōpū whakahaere Māori hoki hei āwhina ki te whakarato i te tiaki tautini pai rawa atu mō ō rātou taonga ataata-rongo.

E kapi ana te kohikohinga i te 130 tau o te ao o Aotearoa, i mauhangatia ki te kiriata, pouaka whakaata, kiriata o te kāinga, reo irirangi, puoro, hopunga oro hoki. Nā te mea neke atu i te 840,000 ngā tūemi i roto i te kohikohinga, ka whawhai mātou, hei pūranga, kia whakauka a-matihiko i ngā hōputu e noho tūrarua ana kia whakakinohia, kia matangarongarohia hoki — hei aha, hei whakatūturu e pūmau tonu ana ēnei tūemi, ā, e āhei ana mō te wā e heke mai nei.

He rōpū whakahaere iti mātou, e mahi ana hei tarahiti ohaoha motuhake. E marama ana mātou ki te hiranga o te mahi tahi me ngā hinonga rāngai pūranga, pāpāho, ahurea hoki, hei whakawhānui i te torohanga me te pāpātanga o ngā pūrākau ataata-rongo i roto i te kohikohinga.

Nā runga anō i tā mātou kaupapa whakamatihiko nunui, Utaina, he kaupapa auaha, kua matihikohia te 58 ōrau o te kohikohinga ināiane — me te aha, ina kōtuitia ki te aro haere tonu ki ngā tukanga whakamarohi, kua nui ake te āheinga o Ngā Taonga ki te whakarato i ngā rawa. Waihoki, e tautoko ana tā mātou rārangi tuihono i ngā tāngata o Aotearoa, puta noa i te motu, kia whakapāpā ā-matawhaiaro nei ki ngā taonga ataata-rongo o tō tātou motu.

E ngākau nui ana mātou, te hautūtanga o Ngā Taonga, me ā mātou kaimahi ki tā mātou mahi whakauka i te hītori ataata-rongo o Aotearoa — e noho haepapa ana mātou kia whakatūturu e taea ai e ngā tāngata o Aotearoa te tūhonohono ki ngā taonga haumako ā-oro, ā-ata nekeneke o tō tātou motu.

Ngā Taonga is the audiovisual archive of Aotearoa New Zealand, and we have a duty to past, present and future generations of New Zealanders, to preserve the unique voices and moving images of our nation's history.

As an archive, our principal role is to collect, preserve, care for, and share our nation's rich audiovisual taonga. Our depositors trust us with their precious taonga, and we acknowledge this is an immense responsibility that we are honoured to undertake.

Ngā Taonga is committed to a kaupapa-centred approach and respect that there is more than one world view. We actively cultivate our relationships with whānau, hapū, iwi and Māori organisations to assist in providing the best long-term care for their audiovisual taonga.

The collection spans 130 years of life in Aotearoa New Zealand, chronicled in film, television, home movies, radio, music, and sound recordings. With over 840,000 items in the collection, as an archive, we work against time to digitally preserve formats at risk of degradation and obsolescence — to ensure these items endure and are accessible for years to come.

As a small organisation operating as an independent charitable trust, we understand the importance of collaborating with archive, broadcast and cultural sector entities, to amplify the reach and impact of the audiovisual stories in the collection.

Due largely to our innovative mass digitisation project, Utaina, 58% of the collection is now digitised — this, along with a continued focus on optimising processes, has given Ngā Taonga greater agency over the supply of material. While our online catalogue allows New Zealanders from across the motu to engage on a personal level, with our nation's audiovisual taonga.

Ngā Taonga and our kaimahi revere the role we play in preserving Aotearoa New Zealand's audiovisual history — and are dedicated to ensuring that New Zealanders, now and in the future, can connect with our nation's rich sound and moving image taonga.

OUR VISION

For all New Zealanders to access the audiovisual taonga we care for, in the way they want and where they want.

KAUPAPA-CENTRED

To recognise and deeply embrace that in our work there is more than one world view (including in particular kaupapa Māori). This means committing, when needed, to resolve what is the most appropriate approach in particular situations through transparent, constructive, and critical engagement.

A SNAPSHOT OF NGĀ TAONGA, OUR MAHI, AND COLLECTION

120,000+

NUMBER OF AUDIO
ITEMS THAT DATE
BACK TO THE 1930S

6,389

NUMBER OF
DEPOSITORS



1895

YEAR THE OLDEST
TAONGA IN THE
COLLECTION WAS
CREATED



842,820

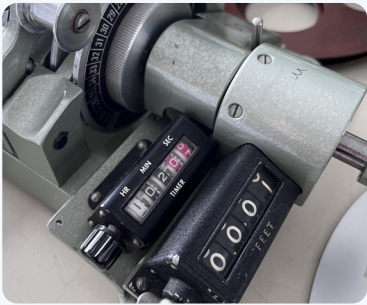
NUMBER OF TITLES IN
THE COLLECTION

60%

PERCENTAGE OF
THE COLLECTION THAT
IS CROWN OWNED

317,502

NUMBER OF ITEMS
DIGITISED THROUGH
UTAINA SO FAR



600,000+

HOURS OF VIDEO
FOOTAGE IN THE
TVNZ COLLECTION



96.6%

PERCENTAGE OF
IN-SCOPE ITEMS
THAT HAVE BEEN
DIGITISED THROUGH
UTAINA SO FAR

1938

YEAR OF THE
EARLIEST TE
REO BROADCAST
RECORDING IN THE
COLLECTION



THE COLLECTION

Items in the collection are from:

- The Crown
- Warner Bros. Discovery
- Whakaata Māori
- The Waitangi Tribunal
- Ngā Kaitiaki O Ngā Taonga Whitiāhua | New Zealand Film Archive
- Ngā Taonga Kōrero | Sound Archives
- The Radio New Zealand Archive
- The Television New Zealand Archive
- The NZ Broadcasting Service Mobile Unit
- Private collections

MŌ Ā MĀTOU MAHI

HOW WE WORK

Over the past year, as part of our transition to a more digitally focussed archive, we made some changes to our organisational structure. The most notable change was the creation of a Digital Preservation & Technology Group and it is now home to our various digital functions and expertise.

This new Group joins our five other core business Groups — Organisational Performance, Pou Ārahi, Share & Promote, Collection Management, and the Office of the Chief Executive.

Our mission guides the Board of Trustees who play a fundamental role in setting strategic direction. Trustees have a plethora of experience that informs their role as a member of the Board, and collectively they ensure we are meeting our operational obligations, while continuously moving towards realising our strategic goals.

The Leadership Team delivers our strategic objectives by managing the Archive's day-to-day operations. They are also responsible for developing and executing our Business Plan, setting long and short-term goals, and maintaining budgets.

Our Assurance & Risk (A&R) and Performance & Appointments (PAC) committees monitor performance and make sure Ngā Taonga fulfils its risk and compliance obligations.

As a national archive, we protect audiovisual taonga that represents people and communities across the motu. We do this from our office at the National Library building in Wellington and at Motutawa, which is our primary preservation facility at the old TVNZ Studios in Lower Hutt. We also have a number of storage sites in and around Wellington that house the physical items in the collection under controlled conditions.

Our Mission

To ensure Aotearoa New Zealand's audiovisual heritage is saved, protected and accessible for current and future generations.

OUR BOARD OF TRUSTEES



EMILY LOUGHNAN
Co-Chair, PAC



LYNELL TUFFERY HURIA
Co-Chair, A&R



JOCK PHILLIPS
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HONIANA LOVE
Chief Executive
A&R



JEANETTE BULLEN
Deputy Chief Executive
A&R, PAC

Organisational
Performance
Group



PAUL MEREDITH
Deputy Chief Executive
Pou Ārahi

Pou Ārahi
Group



STEPHANIE LAY
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KATE BUTTON
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RICHARD HULSE
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Digital Preservation
& Technology
Group



LOUISE MCCRONE
Group Manager

Collection
Management
Group



KATE ROBERTS
Director

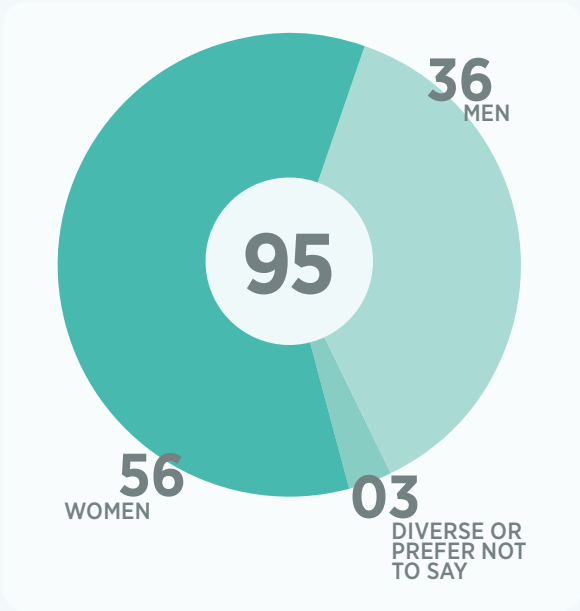
Utaina
Project



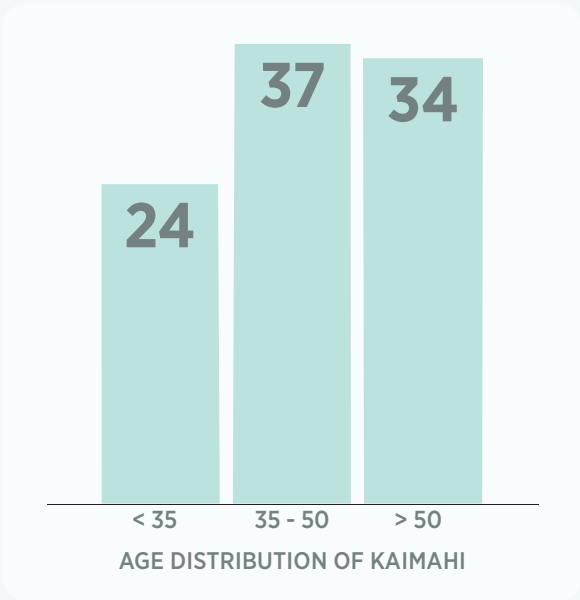
CLAIRE HALL
Strategic Advisor Archiving

A SNAPSHOT OF OUR WORKFORCE

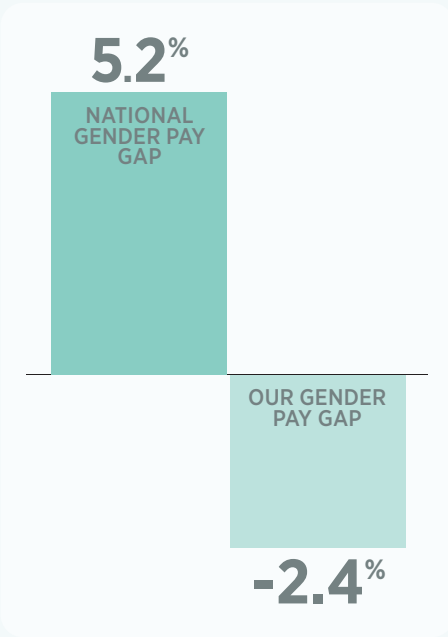
OUR KAIMAHI



Our kaimahi are dedicated to preserving, protecting and sharing our nation's audiovisual history and they practice tika, aroha, hono, pono and tangata — by doing what is right, having integrity and empathy, and valuing people and connection.



GENDER PAY GAP

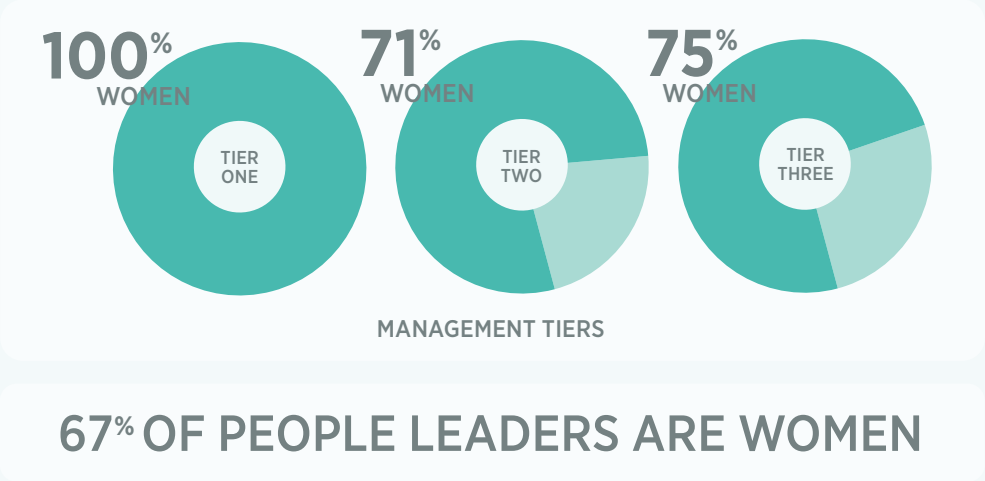


Our gender pay gap is reported at -2.4%, in contrast to the national result of 5.2%. The national gender pay gap infers that men are paid 5.2% more than women in Aotearoa New Zealand, while at Ngā Taonga our results indicate that female members of staff are paid 2.4% more than their male counterparts. This figure was the outcome of an organisational-wide gender pay gap study, rather than a like-for-like role review, which requires a larger sample size. Our gender-pay-gap figure is likely due to the high level of women in leadership and managerial roles at Ngā Taonga.

Aotearoa New Zealand's gender pay gap is based on median hourly wage and salary earnings. Ngā Taonga utilised this method to calculate our gender pay gap, allowing us to compare our results to the national figure.

Note Stats NZ reports a sampling error of plus or minus 1.9 percentage points in regard to the national gender pay gap.

WOMEN IN MANAGEMENT



67% OF PEOPLE LEADERS ARE WOMEN

[Statistical data as at 30 June 2025]

MŌ Ā MĀTOU PUTEA

HOW OUR FUNDING WORKS

As an independent charitable trust, Ngā Taonga is reliant on external funding to fulfil our responsibility as Aotearoa New Zealand's audiovisual archive. Over the past year we have been fortunate to have Manatū Taonga | Ministry for Culture & Heritage (the Ministry), Te Puna Tahua | New Zealand Lottery Grants Board and Te Māngai Pāho supporting our mahi.

Ngā Taonga would like to acknowledge this support and offer our thanks for their contribution in safeguarding our nation's audiovisual taonga.

[The Ministry](#) leads Crown work in the arts, heritage, broadcasting, and sports sectors, and as part of this role they control funding and monitor the mahi of the various cultural agencies that sit in their purview, including Ngā Taonga. We provide the Ministry with archiving services to preserve and care for taonga that is of cultural significance to Aotearoa New Zealand's heritage and as our primary funding partner, it is their financial contribution that covers a large proportion of our core operating costs.



[Te Puna Tahua | New Zealand Lottery Grants Board](#) is responsible for allocating the profits from Aotearoa New Zealand state lotteries. Its funding focusses on initiatives that benefit Aotearoa New Zealand communities, including those that champion conservation, protection and promotion of collections and stories that are significant to our cultural heritage and identity. Their support not only assists us in growing and sharing the collection, it also allows us to connect with Aotearoa New Zealand communities through speciality projects.



[Te Māngai Pāho](#) is a Crown Entity and is tasked with promoting Māori language and Māori culture to ensure that te reo Māori and tikanga Māori are spoken, heard, seen and valued. Their primary role is to fund Māori language programming for television and radio. As a funding partner, Ngā Taonga provides archiving services for two ongoing initiatives — the Māori Television Archiving Project, and the Irirangi Māori Archiving Project, which focusses on archiving iwi radio content.



Te Māngai Pāho



Collection material supplied by Ngā Taonga playing at the Waitangi Treaty Grounds on Waitangi Day
Courtesy of Waitangi National Trust

Ā MĀTOU MAHI

OUR MAHI

Ngā Taonga is responsible for Aotearoa New Zealand's most important audiovisual taonga and the mahi we undertake day to day centres around protecting this material and hence our nation's unique story.

Our three Guiding Principles, Tūturu, Tuku Iho and Tūhono, inform the Archive's mahi and stem from the notion of He Pātaka Tūturu.

A *pātaka* or *storehouse* preserves and protects items that are integral to a community's wellbeing, now and in the future, while *tūturu* denotes a sense of permanence and authenticity.

For Ngā Taonga, He Pātaka Tūturu symbolises a solid and reliable structure that safeguards taonga of national and cultural significance for the benefit of the people. This concept and its branching principles guide our long-term goals and strategic direction.

Our first-ever Strategic Plan came to an end in June of 2024, and the [2024 - 2030 Strategic Plan](#) is now in effect. It defines the Archive's desired outcomes, as well as our key areas of focus, which are:

- Digital Capability
- Community/Collaboration
- Population Change
- Te Ao Māori
- Innovation

As our Utaina project nears completion and with the technology wave showing no sign of slowing down, our digital capability and how we share the collection at a national level are at the forefront of our minds, informing our archival practices and future as an archive.

OUR GUIDING PRINCIPLES

Tūturu

strong, long-term sustainability

To ensure that the taonga in the collection is safe and retrievable for all New Zealanders, now and in the future, we will build and support future-focussed archival practices.

Tuku Iho

caring for treasures handed down

We take seriously our role as stewards of the collections, on behalf of those who have given them into our care, and the intergenerational responsibility we have to all New Zealanders.

Tūhono

connecting New Zealanders with their audiovisual heritage

We will find astute ways to enable access and share the collections so that we continue to contribute to enhancing New Zealanders' wellbeing, identity, social connections, education and skills.



THE IMPACT ON AOTEAROA NEW ZEALAND OF SHARING THE COLLECTION

As an archive, the impact of our mahi goes beyond the archival expertise we bring to preserving taonga in the collection. As trusted stewards of the material in our care, we have put in place archival practices that guarantee longevity, while also striving to connect Aotearoa New Zealand with audiovisual taonga in the collection. It is when this connection is made that the breadth of our impact is truly comprehended.

The preservation of Aotearoa New Zealand's audiovisual history is integral to our collective cultural memory. Future generations viewing or listening to collection material can explore who they are as individuals, as well as who we are as a nation. Sharing the collection and the unique stories it holds increases one's sense of belonging and identity, which assists in shaping our collective future.

The collection is used for a multitude of purposes, such as education, research, entertainment, creative arts, reconciliation and more. When the connection between the taonga in the collection and New Zealanders is made, it celebrates our identity as a nation, which significantly contributes to a strengthened social cohesion, as well as supporting the growth of knowledge and skills.

Deeply embedded in our Strategic Plan is a commitment to safeguard community taonga and fortifying our ongoing relationships with those communities. Working at a community level isn't just about providing access to the collections we hold, it is also about supporting the development of community archives. This initiative allows communities to manage, curate and share their own stories, moving away from a centralised archival model, and instead encouraging a more distributed archival approach, where possible. We believe this model also strengthens communities by empowering them to make decisions regarding their taonga, which represent their community's best interests and respects their mana.

The ripples of our impact extend even further, leading to stronger communities, strengthened social cohesion, and a sense of belonging, all contributing to a more positive outcome in regard to societal wellbeing. As a nation, we tend to see lower crime and mental health issues in communities where societal wellbeing is high. This in turn leads to better living standards and decreases the need for intervention by the justice and health sectors, with mental health concerns less likely to become critical or lead to drug or alcohol abuse.

Positive societal wellbeing also has educational benefits, such as lower levels of truancy and students staying at school longer, which leads to more students undertaking tertiary studies, resulting in higher levels of employment and earning potential.

A key factor influencing societal wellbeing is the understanding of one's own history, culture, community and country. One of the reasons that history is taught in schools is to give students a sense of identity and to better understand who we are collectively as a nation, which in turn strengthens our unique national identity.

An awareness of your own history and that of other cultures also encourages people to consider different perspectives and appreciate other people's customs and traditions. A deeper cultural understanding contributes to a collective national identity, which is critical in promoting order and stability in a cultural mosaic country like Aotearoa New Zealand.

The taonga Māori content we hold is imbued with mātauranga Māori, tikanga Māori and te ao Māori, and has immeasurable value in and of itself. By sharing this material, it supports the revitalisation of te reo Māori by increasing the number of te reo speakers — while enabling younger Māori to explore who they are within the troubled history of Aotearoa New Zealand.

Our mahi with Te Hiku Media represents just one way the collection material in our care is being used. In [collaboration with RNZ and Ngā Taonga](#), Te Hiku Media are developing groundbreaking natural language processing tools, with bilingual transcription and speech recognition for te reo Māori and Aotearoa New Zealand English that will make an invaluable impact in combating the loss of te reo for future generations of New Zealanders.

While we are discussing the impact our mahi has on Aotearoa New Zealand, we note that we are not alone in contributing to positive cross-sector outcomes. We work closely with partners across the culture and heritage sector whose work also contributes to these wider societal wellbeing outcomes. We share knowledge and expertise with our sector partners and look for opportunities to support and leverage each other's strengths.

Our success in securing the Newshub archive collection was a direct result of the strong relationships we have built across the sector and the trust we have built as an archive.

This also applies to our affiliation with international organisations who have an interest in understanding how our approach to working with Māori communities can be applied to the indigenous peoples in their countries.

Ngā Taonga has a commitment to New Zealanders to ensure we have played our part in guaranteeing our nation's audiovisual taonga is preserved and shared both now, and in the future. This is because the value and impact it has on our collective societal wellbeing extends across multiple sectors.

As a digital archive in an expanding digital world, we play a pivotal role in fostering a connection to the past, to give New Zealanders a foundation on which to ground themselves in the present.



Still from [‘Te Matakite o Aotearoa | The Māori Land March’](#)
used with the permission of Geoff Steven

OUR APPROACH TO SHARING THE COLLECTION IN A NEW DIGITAL WORLD

The notion of what an archive does is evolving and this is due, in great part, to technological advances that have changed not only archival preservation work practices, but also how society connects with their audiovisual history.

In this new archival landscape, Ngā Taonga identifies as a digital archive but one that still cares for analogue material — so what does that mean?

‘Analogue’ refers to the physical media that audiovisual records are stored on, such as audiocassettes, open reel tapes and vinyl records. The analogue archival preservation model focusses on the physical preservation of analogue media by utilising conservation treatments, storage techniques and environmental controls.

On the other hand, a true digital model focusses on the longevity and long-term accessibility of digital material while still needing to consider how to mitigate the risks associated with the deterioration and safety of physical materials, and the obsolescence of the technologies that read analogue media.

Over the past decade, Ngā Taonga has moved from having an at-risk and largely inaccessible collection stored on physical media to an archive with over half of its collection digitally preserved. By adopting a preservation model that recognises the importance of both digital and analogue, we have been able to combine the strengths of both a traditional and digital archive, in turn forging a robust and agile approach to managing our archival practices. This allows Ngā Taonga to protect the analogue items in the collection while embracing a more digital approach.

Our Guiding Principle, Tūturu, expresses our commitment to the long-term sustainability and accessibility of the collection by exploring future-focussed archival practices. This principle underpins our new Access Strategy.

As the storyteller for future generations, our Access Strategy is an integral part of defining how we share collection items. It is informed by our Strategic Plan, which highlights our outward focus as an archive by engaging, collaborating, and supporting the various ways we provide access to the items in the collection.

As a small organisation we must be aware of what our limitations are and ensure our funding and resources are used to maximum effect. Despite our small size, we have high aspirations, and we know that collaborations and partnerships are essential initiatives in assisting us in achieving our strategic goals as our nation’s audiovisual archive.

We developed a strategic partnership model to foster relationships with entities interested in using digital content from the collection, including museums, art galleries, education providers, television and film producers, and online portals, like [DigitalNZ](#) and [Digital Pasifika](#) (developed as part of the Pacific Virtual Museum programme). These entities can reach larger and more diverse audiences than we can alone. For instance, when an item in the collection is featured on the television programme *Country Calendar*, it has the potential to be seen by over 500,000 viewers — a reach we can only dream of with our in-house resources.

We value these partnerships and acknowledge the part these entities play in not only sharing the moving images and sound recordings in the collection with a wider audience, but also in advocating for the mahi we do as our nation’s audiovisual archive.

People are increasingly using digital media and digital platforms to connect with content of all kinds, including the collection material we care for. Our online catalogue houses over 14,000 audiovisual items that are available to view or listen to, and this number will grow as we continue to digitally preserve, catalogue and clear applicable rights. Ngā Taonga ensures discoverability of the items in our online catalogue by using both descriptive and technical metadata.

Material in our online catalogue spans over 110 years, with one of the earliest films [‘Auckland’s Expeditionary Force: The Minister for Defence Reviews the Troops’](#), recorded in 1914. When Ngā Taonga is approached by third parties to use collection material, we must adhere to a complex network of rights approvals, which alongside the more recognisable areas of copyright and intellectual rights, also include our commitment to managing kaitiaki rights.

As our online catalogue expands, we will continue to identify initiatives that assist us in connecting New Zealanders with their audiovisual heritage and allow us to streamline how we share the collection. One future-focussed archival initiative that Ngā Taonga believes will benefit the accessibility of the collection is a self-service approach. This proposed model would not only empower New Zealanders to connect with the taonga that they want to, when they want to, but would also allow Ngā Taonga to divert resources from labour intensive manual processes to larger engagements that require more intervention from us.

It is relatively early in our transition to a digital archive and we understand the need to have strategies and an archival preservation model that honours the collection, depositors, and our own analogue history as an archive, all while looking to the future to ensure our nation’s rich audiovisual heritage is accessible for decades or even centuries to come.



Celebrating 40 years of Te Māori at the Waiwhetu Marae
Courtesy of Waiwhetu Marae & Te Māori Manaaki Trust

TUKUNGA IHO OUTCOMES

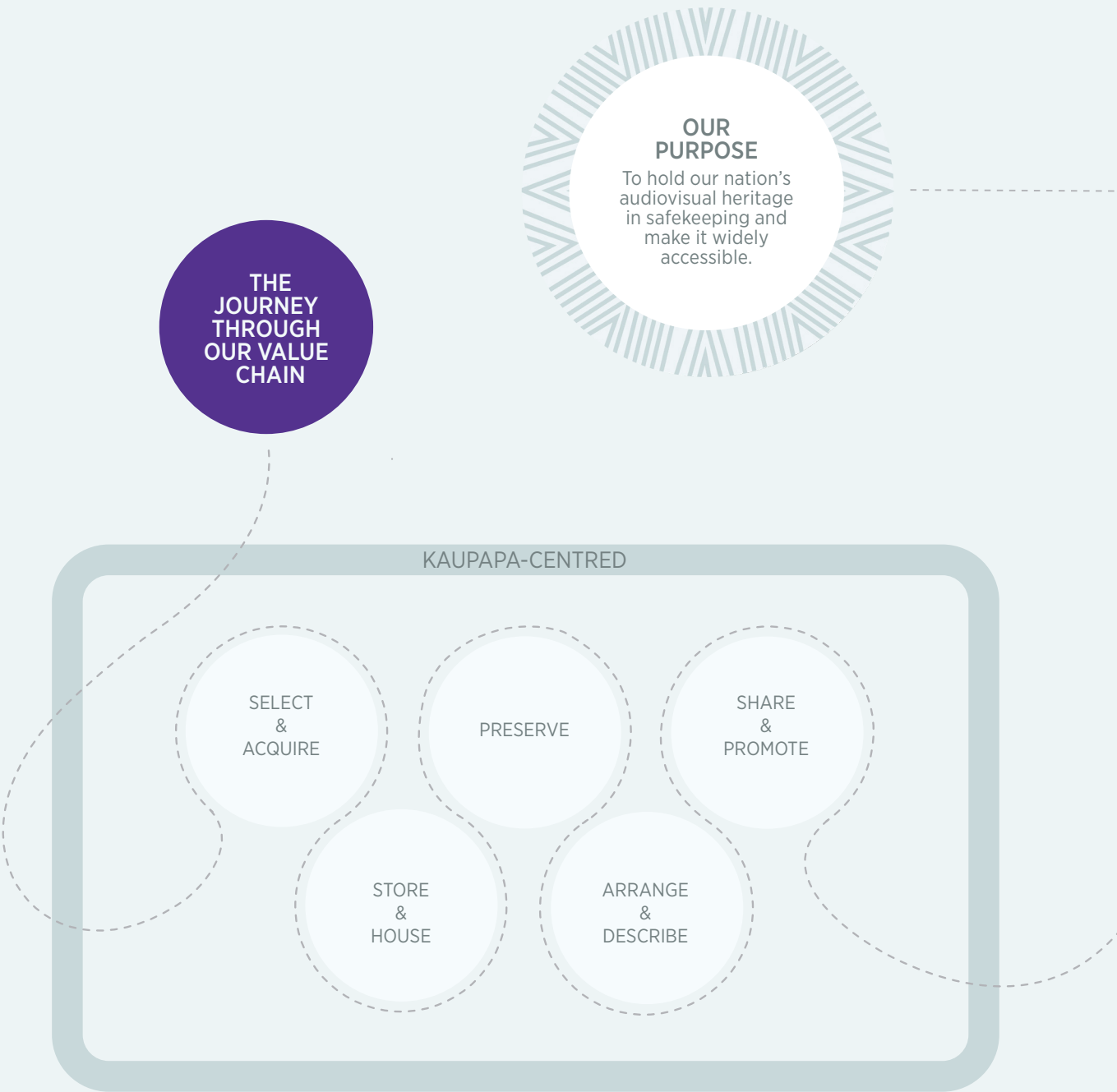
Our outcomes are the result of the mahi we do to honour our purpose as an archive. While some outcomes are a direct result of meeting our set deliverables, others are from broader, less tangible activities that we undertake to achieve our strategic objectives and goals.

These outcomes can sometimes arise from collaborative initiatives with our cultural heritage partners or from speciality projects, such as Utaina. When considering what mahi Ngā Taonga should commit resources to, our purpose and the five steps in the Archive’s Value Chain are never far from our minds, and heavily influence the final decision.

The five steps in our Value Chain encompass our core operational mahi and while not always linear, it maps the high-level journey taonga in our care takes. If an item ends its journey in our online catalogue, it is the beginning of a new adventure as it is now discoverable by not only the general public, film makers, media, education sector, researchers, and museums in Aotearoa New Zealand, but the world.

The first step in our Value Chain is *Select & Acquire* and its associated mahi informs how we decide what items should be in the collection, and how we seek these out to grow the collection. *Store & House* represents how we care for collection items to support their longevity, which encompasses both digital and physical storage conditions, and the containers used to store items. *Preserve* encompasses the work we do to safeguard collection items in digital format so that they can be accessed by current and future generations. Our *Arrange & Describe* function is how we ensure that taonga are discoverable by creating catalogue records for them by adding a description of the item’s content to our database to make it easy to find. The final step, *Share & Promote*, is how we meet our commitment to make the collections we hold widely accessible.

As an archive, we make sure that the mahi we do adds value to the care of, safekeeping of, and accessibility of our nation’s rich audiovisual heritage.



OUR OUTCOMES HIGHLIGHT REEL



Ā-PUTA OUTPUTS

Outputs are the results of our mahi that are quantifiable and as a Tier 2 not-for-profit entity, Ngā Taonga is required to provide this Service Performance Information in our Annual Report.

Statutory Compliance

To meet our statutory reporting requirements under the Public Benefit Entity Financial Reporting Standard 48 - Service Performance Reporting (PBE FRS 48) we have selected six key performance measures that best embody our mahi as an archive.

Measuring Our Performance

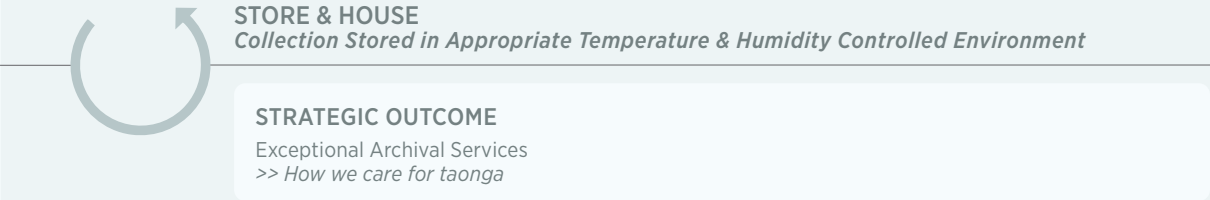
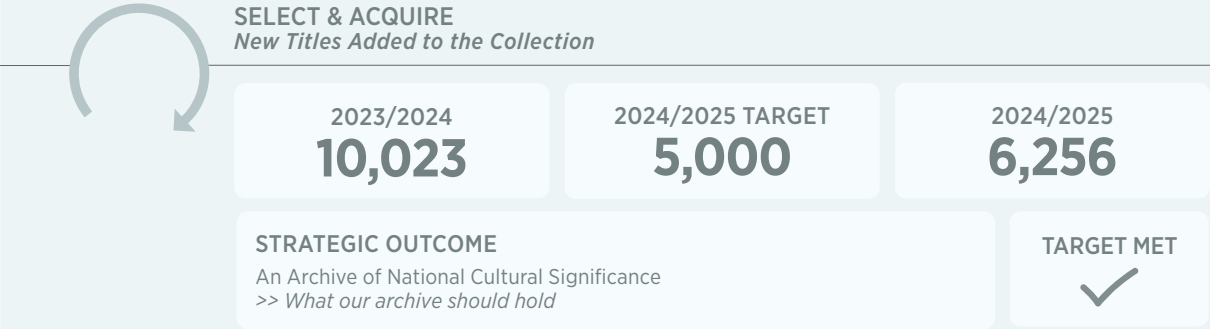
Our Outcome Agreement with the Ministry outlines how we measure, track and report our performance. This agreement sets the mandatory measures and targets that monitor our performance and the delivery of the services we provide to the Ministry, in return for ongoing funding.

The output measures we have chosen are a cross section of the measures we report to the Ministry, and they represent the five different steps in our **Value Chain** — Select & Acquire, Store & House, Preserve, Arrange & Describe, and Share & Promote.

*A full list of the measures, targets and results for the year ending 30 June 2025 that were provided to the Ministry can be found in the **Appendix**.*

Our Strategic Outcomes

Our Strategic Plan and the associated outcomes underpin the Archive's organisational functions and goals, and our outputs demonstrate how our mahi is informed by these strategic outcomes.



Part of our role as Aotearoa New Zealand's audiovisual archive is to care for collection items by ensuring they are stored and housed in conditions that support their longevity. To do this, we have adopted Image Permanence Institute (IPI) principles to define the appropriate environmental conditions for the audiovisual material in our care, enabling Ngā Taonga to prioritise a standard of care that strongly aligns with film and photographic archive conservation.

Ngā Taonga has three sites that are used to store and house collection items, namely Motutawa (AV1, AV2, AV4, Server Room and iScalar Room), Whitireia and Taupō Pa. We endeavour to place material in spaces with temperature and humidity controls appropriate to their media format. Our major holdings can be categorised as videotape, audiotape, optical disc, audio disc, film, datatape, and some paper-based material.

While our Whitireia site is a dedicated nitrate storage facility, Taupō Pa and Motutawa store and house a number of media formats. A significant proportion of our videotape and film media is stored in the vaults (AV1 and AV2) at our Motutawa site, which were custom-built to house audiovisual media.

We have opted to present this measure as a narrative, rather than numerical target due to the complexities of sourcing like-for-like inventory information from each of our existing Collection Management systems. A number of projects are in train that will address this issue by consolidating these systems, standardising the way we record inventory data and QR coding all collection items with the intention that in future years we can report at a numerical level on this measure.

Last year we described this measure as 'Items Stored in Best-Practice Conditions' and also reported in a narrative form. This year, the measure has been revised to 'Collection Stored in Appropriate Temperature and Humidity-Controlled Environment'. This change was made to better align with our mandatory performance measures with the Ministry, and to more accurately reflect our commitment to preserving the collection under optimal conditions.

HE PĀTAKA TŪTURU
an archive of national cultural significance

HE RINGA REHE
exceptional archival services

HE MAHI TAHI
leadership in kaitiakitanga and partnership

HE TŪHONOHONO
stronger connections between New Zealanders and their audiovisual heritage



PRESERVE

New Titles Digitally Preserved

2023/2024
10,340

2024/2025 TARGET
3,000

2024/2025
5,581

STRATEGIC OUTCOME

Exceptional Archival Services
>> *How we care for taonga*

TARGET MET



Over the past year Ngā Taonga completed preservation of 'The Neglected Miracle' (1985 - Barry Barclay, Ngāti Apa) — a multi-year project that spanned two location moves, a full scanner upgrade and global pandemic. This project started by scanning the original 16mm Master Camera Negatives to restore the film's original quality and characteristics. We stabilised, cleaned and digitally repaired scratches and damage using our digital film restoration software, Diamant. The film's editor, Annie Collins, consulted on the colour grade to ensure the new version aligned with the original — while the titles and subtitles were painstakingly recreated in Da Vinci Resolve to match the font and other attributes seen in the original release. This newly preserved work (bottom) was previously only available as an analogue projection print or an SD digital file (top), but is now available in a 4K format suitable for modern screening venues and channels. It premiered at the Wairarapa Film Festival in May 2025 and is stored safely in our digital vault, Kohinga, to ensure it can be shared with many generations to come.

Frames from before and after the preservation of 'The Neglected Miracle' used with the permission of Te Puna Ataata / Aotearoa New Zealand Film Heritage Trust

ARRANGE & DESCRIBE

Titles Catalogued

2023/2024
14,561

2024/2025 TARGET
6,000

2024/2025
6,552

STRATEGIC OUTCOME

Stronger Connections Between New Zealanders and their Audiovisual Heritage
>> *How we provide to New Zealanders, now and in the future*

TARGET MET





SHARE & PROMOTE
Items Made Available for Sharing

2023/2024	2024/2025 TARGET	2024/2025
2,818	2,000	15,020

STRATEGIC OUTCOME
Leadership in Kaitiakitanga and Partnership
>> *How we engage with others*

TARGET MET
✓

Our Utaina mass digitisation project has significantly increased the number of digital files available for sharing, which has resulted in a large volume of requests for collection material being serviced. For instance, it enabled us to deliver 7,437 digital files to Te Hiku Media, which they use to train te reo Māori natural language processing tools they are developing in collaboration with RNZ and Ngā Taonga. We also repatriated 455 episodes of Country Calendar and 530 episodes of Shortland Street to their rights holders, and 980 audio files to Maniapoto FM.

SHARE & PROMOTE
Titles Added To The Online Catalogue

2023/2024	2024/2025 TARGET	2024/2025
2,053	2,000	2,609

STRATEGIC OUTCOME
Stronger Connections Between New Zealanders and their Audiovisual Heritage
>> *How we provide to New Zealanders, now and in the future.*

TARGET MET
✓

We have seen an increase in the number of titles added to our online catalogue this year and several factors have contributed to this, including the volume of digitised content that is available as a result of our Utaina project. The development of new back-end processes testing how we can upload content in bulk and the use of our Collection Development Prioritisation Model, Hakune, which gives kaimahi greater clarity about what material they can select and prioritise for uploading, have also contributed to the increase.



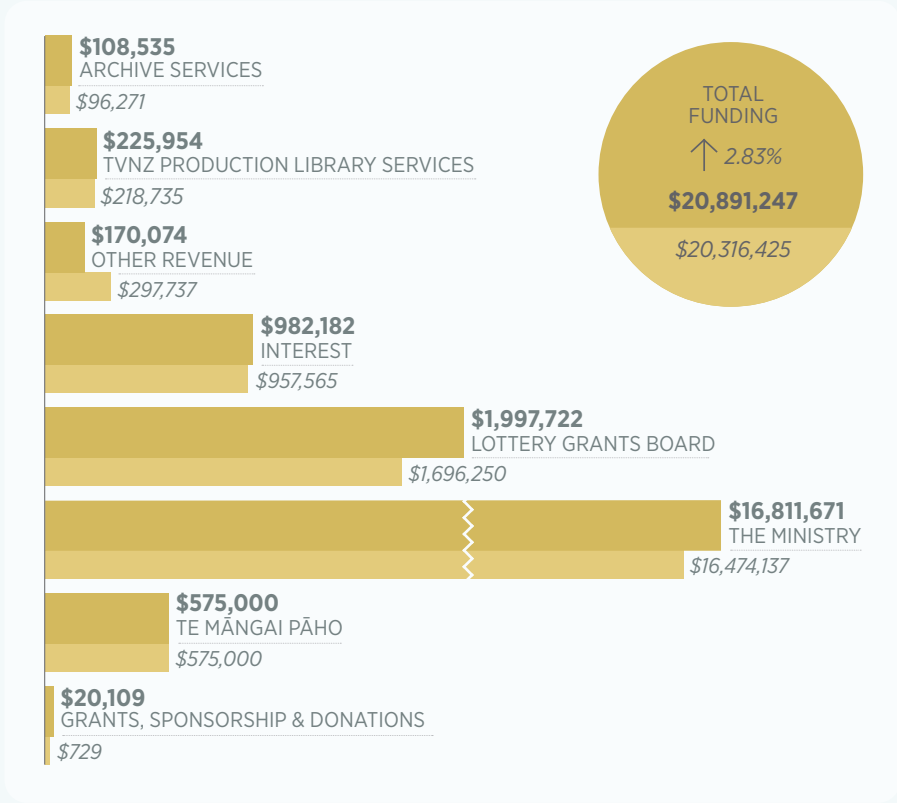
TĀ MĀTOU TAHUA PŪTEA | Our Financials

NGĀ PŪRONGO PŪTEA Ā-TAU ME TE RĪPOATA A TE KAITĀTARI KAUTE MOTUHAKE
ANNUAL FINANCIAL STATEMENTS AND INDEPENDENT AUDITOR'S REPORT
FOR THE YEAR ENDED 30 JUNE 2025

Ā MĀTOU PŪRONGO PŪTEA

A SNAPSHOT OF OUR FINANCIALS

WHERE OUR FUNDING CAME FROM



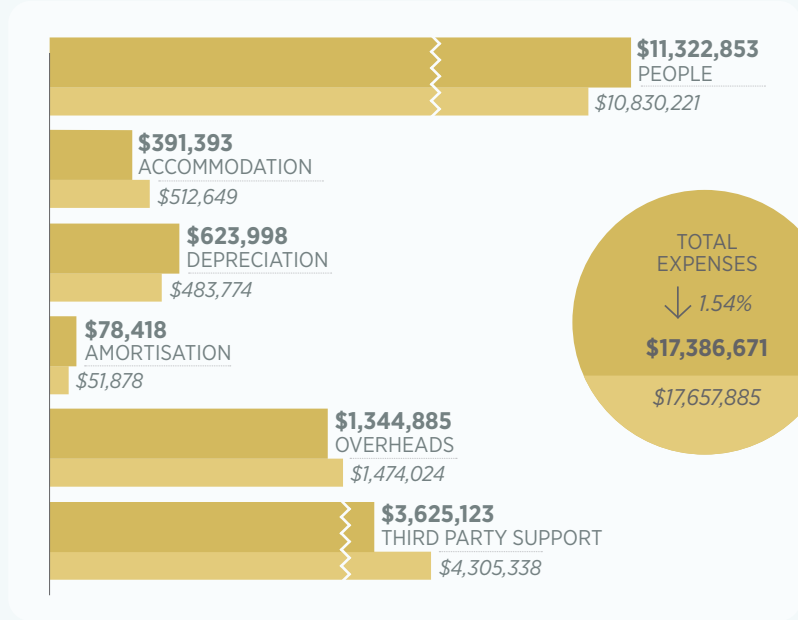
WHAT LIABILITIES WE HOLD



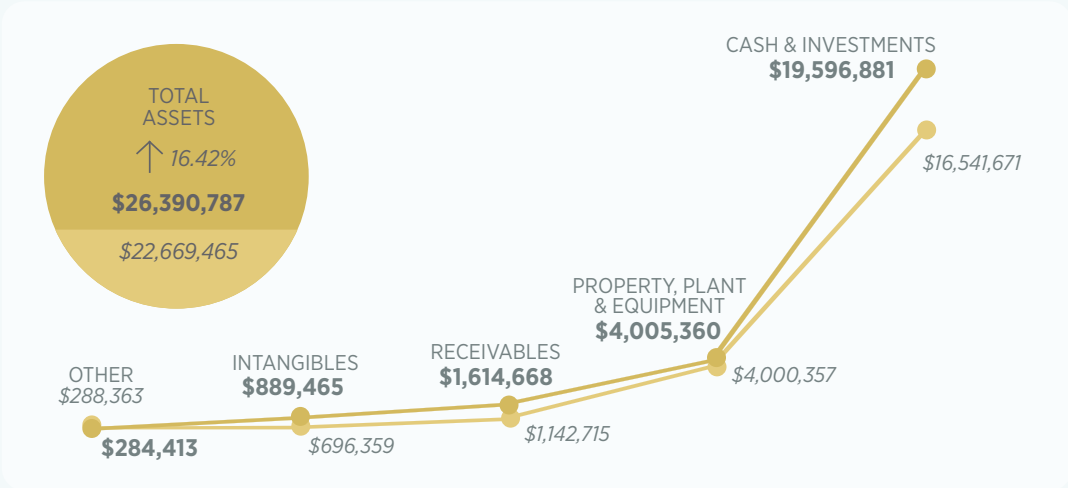
HOW WE USED OUR FUNDING

This year the Ministry provided a one-off increase of approximately \$7M to baseline revenue to support the completion of the Utaina project, and the ongoing management of the digital collection. The income received in advance liability represents the baseline revenue not yet spent as at 30 June 2025. Ngā Taonga expects to recognise these funds as revenue in the 2025/2026 financial year as costs are incurred to complete the Utaina project, and maintain the collection items digitally preserved through Utaina.

- 2024/2025
- 2023/2024



WHAT ASSETS WE HOLD



TAUKĪ WHĀNUI MONI WHIWHI

STATEMENT OF COMPREHENSIVE REVENUE & EXPENSES

For the year ended 30 June 2025

	Note	2025 (\$)	2024 (\$)
Revenue			
Revenue from Exchange Transactions:			
Archive Services		108,535	96,271
TVNZ Production Library Service		225,954	218,735
Other Revenue		170,074	297,737
Interest Received		982,182	957,565
Revenue from Non-Exchange Transactions:			
Lottery Grants Board		1,997,722	1,696,250
Ministry for Culture & Heritage		16,811,671	16,474,137
Te Māngai Pāho		575,000	575,000
Grants, Sponsorships & Donations	4.1	20,109	729
Total Revenue		20,891,247	20,316,425
Expenditure			
People	5.1	11,322,853	10,830,221
Accommodation		391,393	512,649
Depreciation	10	623,998	483,774
Amortisation	11	78,418	51,878
Overheads	5.2	1,344,885	1,474,024
Third Party Support		3,625,123	4,305,338
Total Expenditure		17,386,671	17,657,885
Surplus/(Deficit) for the Year		3,504,575	2,658,539
Gain/(Loss) on Disposal of Fixed Assets		-	-
Total Comprehensive Revenue & Expense for the Year		3,504,575	2,658,539

TAUKĪ TAPATAHI REREKĒTANGA

STATEMENT OF MOVEMENTS IN EQUITY

For the year ended 30 June 2025

	Note	Retained Surpluses (\$)	Cash Reserve (\$)	Taranaki Street Reserve (\$)	Te Awe Kōtuku Reserve (\$)	Infrastructure Upgrade (\$)	Special Project Reserve (\$)	Total Equity (\$)
Balance at 30 June 2023		8,152,855	2,140,762	2,500,000	282,779	458,478	-	13,534,875
Comprehensive Revenue & Expense for the Year		2,658,539	-	-	-	-	-	2,658,539
Transfer to Cash Reserve		(859,238)	859,238	-	-	-	-	-
Transfer to/(from) Income in Advance		(287,522)	-	-	-	287,522	-	-
Transfer to/(from) Infrastructure Upgrade		(488,051)	-	-	(282,779)	-	770,830	-
Balance at 30 June 2024		9,176,583	3,000,000	2,500,000	-	746,000	770,830	16,193,415
Comprehensive Revenue & Expense for the Year		3,504,575	-	-	-	-	-	3,504,575
Transfer to Cash Reserve		(145,000)	145,000	-	-	-	-	-
Transfer to/(from) Infrastructure Upgrade		(702,416)	-	-	-	702,416	-	-
Transfer to/(from) Special Project Reserve		(538,852)	-	-	-	-	538,852	-
Balance at 30 June 2025	12	11,294,890	3,145,000	2,500,000	-	1,448,416	1,309,682	19,697,990

RIPANGA KAUTE

STATEMENT OF FINANCIAL POSITION

As at 30 June 2025

	Note	2025 (\$)	2024 (\$)
Equity		19,697,990	16,193,415
<i>Represented by:</i>			
Current Assets			
Cash & Cash Equivalents		596,881	1,041,671
Current Investment	6	14,000,000	15,500,000
Receivables (from exchange transactions)		425,480	390,964
Receivables (from non-exchange transactions)		1,058,032	425,000
GST Receivable		131,156	326,751
Prepayments		284,413	288,363
		16,495,963	17,972,750
Less Current Liabilities			
Payables (from exchange transactions)	7	456,333	1,083,507
Income Received in Advance	8	5,472,741	4,689,645
Employee Entitlements	9	763,725	702,900
		6,692,799	6,476,052
Net Working Capital		9,803,164	11,496,698
Non Current Assets			
Non-Current Investment	6	5,000,000	-
Property, Plant & Equipment	10	4,005,360	4,000,357
Intangibles (finite life)	11	889,465	696,359
Total Net Assets		19,697,990	16,193,415

The Trustees of Ngā Taonga Sound & Vision approve and issue the Financial Statements for the year ended 30 June 2025.



Trustee (Co-Chair)

16 October 2025



Trustee (Co-Chair)

16 October 2025

TAUKĪ AURERE PŪTEA
STATEMENT OF CASH FLOWS
For the year ended 30 June 2025

	Note	2025 (\$)	2024 (\$)
Operating Activities Cash was Provided from:			
Cash Received from:			
Grants & Sponsorships, Donations & Receipts from Customers		20,024,612	18,445,647
GST Payments/Receipts (Net)		195,595	(67,721)
Cash Receipts from Operating Activities		20,220,208	18,377,926
Cash Applied to:			
Payments to Suppliers & Employees		17,238,940	16,921,351
Net Cash Flows Inflow (Outflow) from Operating Activities		2,981,268	1,456,575
Investing Activities Cash was Provided from:			
Cash Received from:			
Interest Received		956,851	901,176
Cash Received from Investments		4,833,043	12,793,392
Cash Receipts from Investing Activities		5,789,894	13,694,568
Cash Applied to:			
Purchase of Property, Plant & Equipment		590,073	843,559
Purchase of Intangibles		292,836	541,105
Cash Spent on Term Deposits		8,333,043	15,793,392
Cash Applied to Investing Activities		9,215,952	17,178,056
Net Cash Inflow (Outflow) from Investing Activities		(3,426,058)	(3,483,488)
Net Cash Flows from Financing Activities		-	-
Net Increase/(Decrease) in Cash		(444,790)	(2,026,913)
Cash at the Beginning of Year		1,041,671	3,068,584
Cash at the End of the Year		596,881	1,041,671

PITOPITO KŌRERO MŌ NGĀ TAUKĪ PŪTEA

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2025

1. REPORTING ENTITY

Ngā Taonga Sound & Vision (Ngā Taonga) was incorporated under the Charitable Trusts Act 1957 on 09 March 1981, and is a charitable entity under the Charities Act 2005.

Ngā Taonga 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 2025 comprise the individual entity, Ngā Taonga.

Ngā Taonga operates a film, radio and television archive to preserve our nation's audiovisual taonga for the enrichment 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 qualifies as a Tier 2 reporting entity, as for the two most recent reporting periods it has had between \$5M and \$33M operating expenditure and is not publicly accountable.

The Financial Statements were authorised for issue by the Trustees on 16 October 2025.

(b) Changes in Accounting Policy

All other accounting policies have been applied on a basis 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, which 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 is for charitable purposes and Ngā Taonga 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

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

(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 ended 30 June 2025.

(c) Changes in Accounting Estimates

There are no significant changes in accounting estimates in the year ended 30 June 2025.

4. REVENUE

Revenue is recognised when the amount of revenue can be measured reliably and it is probable that economic benefits will flow and is 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 it is earned. This includes interest revenue, and revenue for services such as archive services.

Revenue From Non-Exchange Transactions

All grants received, including from the Ministry for Culture & Heritage, Te Māngai Pāho, and the Lottery Grants Board, are recognised as income when received, unless the income is subject to conditions which must be met. Where these conditions exist, revenue is recognised when those conditions have been met.

4.1 REVENUE FROM GRANTS, SPONSORSHIPS AND DONATIONS

	2025 (\$)	2024 (\$)
Donations from online website	426	586
In-Kind Support	148	142
Len Lye Foundation Royalties	19,535	-
	20,109	728

5. EXPENDITURE

5.1 PEOPLE

	2025 (\$)	2024 (\$)
Salaries	10,457,094	9,122,982
Consultants	504,882	1,237,381
Other costs	360,878	469,859
	11,322,853	10,830,221

5.2 OVERHEADS

	2025 (\$)	2024 (\$)
Audit Fees	29,500	30,305
Computer Leasing	11,131	90,077
General Overheads	559,856	707,563
Hosted Infrastructure	123,370	147,803
Insurance	129,391	100,150
Legal Expenses	8,535	6,015
Software Subscriptions	483,102	392,111
	1,344,885	1,474,024

The cost of a Xero subscription was on-charged by BDO Wellington to Ngā Taonga.

Audit fees incurred during the year ending 30 June 2025 totalled \$29,500 (2024: \$30,305). These fees were paid entirely to BDO Wellington for the audit of the Financial Statements and Service Performance Information of Ngā Taonga.

The audit engagement was solely for the purpose of providing assurance services in relation to the Financial Statements and Service Performance Information, and no other assurance or non-assurance services were provided by BDO Wellington during the financial year.

6. INVESTMENTS

	2025 (\$)	2024 (\$)
Term Deposit - 1 Year Term @ 5.40% per annum	2,500,000	2,500,000
Term Deposit - 1 Year Term @ 4.60% per annum	3,000,000	5,000,000
Term Deposit - 1 Year Term @ 4.70% per annum	1,000,000	5,000,000
Term Deposit - 2 Year Term @ 4.13% per annum	5,000,000	3,000,000
Term Deposit - 1 Year Term @ 3.76% per annum	4,000,000	-
Term Deposit - 1 Year Term @ 3.51% per annum	3,500,000	-
	19,000,000	15,500,000

7. PAYABLES FROM EXCHANGE TRANSACTIONS

	2025 (\$)	2024 (\$)
Accounts Payable	391,898	632,976
Sundry Accruals	62,705	447,275
Visa Card Balance	1,730	3,256
Total Payables (from exchange transactions)	456,333	1,083,507

8. INCOME RECEIVED IN ADVANCE

	2025 (\$)	2024 (\$)
Utaina Project Grant	21,701	4,689,645
Ministry for Culture & Heritage Baseline Revenue	5,451,040	-
Total Income Received in Advance	5,472,741	4,689,645

This year, the Ministry for Culture & Heritage provided a one-off increase of approximately \$7M to baseline revenue to support the completion of the Utaina project, and the ongoing management of the digital collection. The income received in advance liability represents the baseline revenue not yet spent as at 30 June 2025. Ngā Taonga expects to recognise these funds as revenue in the 2025/2026 financial year as costs are incurred to complete the Utaina project, and to maintain the collection items digitally preserved through Utaina.

9. EMPLOYEE ENTITLEMENTS

<i>Annual Leave is recognised on an entitlement basis, and costs are calculated using present values.</i>	2025 (\$)	2024 (\$)
Annual Leave Provision	533,040	517,461
Salaries Payable	230,684	185,438
Total Employee Entitlements	763,725	702,900

10. PROPERTY, PLANT AND EQUIPMENT

Property, Plant and Equipment is recorded at cost less accumulated depreciation. An insurance valuation has been made for the collections of film, videos and documentation material, which form part of the collection.

The collection consists of around 850,000 titles ranging from 30-second television commercials to full-length feature films, radio programmes, and sound recordings. In most cases, Ngā Taonga acts as a steward and does not own the rights to commercially exploit the collection. Ashley & Associates have valued the collection at a total of \$21,624,156, as at 06 August 2020.

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.

Depreciation

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

Specific depreciation rates are:

Land & Buildings	2% to 20% p.a.
Equipment	20% p.a.
Motor Vehicles	20% p.a.
Furniture & Fittings	20% p.a.
IT Hardware	20% p.a.
Radio Asset	20% p.a.
Media & Research Library	5% to 20% p.a.
Dry Pipe	10% 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.

	Land & Buildings (\$)	Equipment (\$)	Motor Vehicles (\$)	Furniture & Fittings (\$)	IT Hardware (\$)	Radio Asset (\$)	Media & Research Libraries (\$)	Dry Pipe (\$)	Film Preservation Relocation Project (\$)	Work In Progress (\$)	Total (\$)
<i>Cost</i>	2,795,863	955,589	50,499	125,323	2,971,254	244,652	1,009,350	120,233	861,700	184,515	9,318,979
Balance as at 01 July 2024											
Additions	-	-	-	-	494,429	-	-	-	-	148,952	643,381
Transfer to/(from) Work in Progress	135,989	-	-	-	37,708	-	-	-	70,994	(244,690)	-
Disposals	(6,570)	-	-	-	(7,810)	-	-	-	-	-	(14,380)
Balance as at 30 June 2025	2,925,282	955,589	50,499	125,323	3,495,581	244,652	1,009,350	120,233	932,694	88,777	9,947,980
<i>Accumulated Depreciation & Impairment</i>											
Balance as at 01 July 2024	1,049,410	942,672	49,796	68,920	1,929,275	244,652	1,009,350	3,006	21,543	-	5,318,623
Depreciation	163,701	6,628	703	19,269	330,267	-	-	12,023	91,408	-	623,998
Reverse Depreciation on Disposals	-	-	-	-	-	-	-	-	-	-	-
Balance as at 30 June 2025	1,213,111	949,300	50,499	88,189	2,259,542	244,652	1,009,350	15,029	112,951	-	5,942,622
Book Value as at 30 June 2025	1,712,170	6,289	-	37,134	1,236,039	-	-	105,204	819,743	88,777	4,005,360
Book Value as at 30 June 2024	1,746,453	12,917	703	56,403	1,041,980	-	-	-	-	184,515	4,000,355

11. INTANGIBLES

	Software (\$)	TVNZ Card Catalogue (\$)	CRM Module (\$)	Work In Progress (\$)	Total (\$)
Group					
<i>Cost or Valuation</i>					
Balance as at 01 July 2024	582,306	121,385	-	407,488	1,111,179
Additions (acquired externally)	28,600	-	-	242,925	271,525
Transfer to/(from) Work In Progress	-	-	650,413	(650,413)	-
Disposals	-	-	-	-	-
Balance as at 30 June 2025	610,906	121,385	650,413	0	1,382,704
<i>Accumulated Amortisation & Impairment</i>					
Balance as at 01 July 2024	293,435	121,385	-	-	414,820
Amortisation	67,578	-	10,840	-	78,418
Reverse Amortisation on Disposals	-	-	-	-	-
Balance as at 30 June 2025	361,013	121,385	10,840	-	493,238
<i>Net Book Value</i>					
As at 30 June 2025	249,893	-	639,572	-	889,465
As at 30 June 2024	288,871	-	-	407,488	696,359

There are no items of intangible assets with restrictions to title, nor pledged as security, against any liabilities (2024: Nil).

Amortisation

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

Specific depreciation rates are:

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

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

	2025 (\$)	2024 (\$)
Balance bought forward	3,000,000	2,140,762
Transfers to/(from) reserve	145,000	859,238
Balance carried forward	3,145,000	3,000,000

The Treasury policy sets out that the target minimum cash reserve is equal to three months average operating costs. The minimum is calculated based on the average over the previous 12 months, and the resulting figure is the fixed reserve amount for the next 12 months.

(b) Proceeds From Sale of Taranaki Street Reserve

<i>The Board created reserve to hold the funds received from the sale of the Taranaki Street Property. It can be used for any purpose approved by the Board.</i>	2025 (\$)	2024 (\$)
Balance bought forward	2,500,000	2,500,000
Balance carried forward	2,500,000	2,500,000

(c) Te Awe Kōtuku Reserve

<i>This reserve was created to hold the funds received for Te Awe Kōtuku project, and can only be used for that purpose. The project was finished, and all funds utilised, in 2024.</i>	2025 (\$)	2024 (\$)
Balance bought forward	-	282,779
Funds released in 2024/2025 financial year	-	(282,779)
Balance carried forward	-	-

(d) Infrastructure Upgrade Reserve

<i>The Board created this reserve to hold funds for the purpose of upgrading and renewing assets. It can be used for capital expenditure on Board approval.</i>	2025 (\$)	2024 (\$)
Balance bought forward	746,000	458,478
Transfers to/(from) Reserve	702,416	287,522
Balance carried forward	1,448,416	746,000

(e) Special Project Reserve

<i>This reserve was created by the Board to hold funds for special projects. It can be used to fund special projects approved by the Board.</i>	2025 (\$)	2024 (\$)
Balance bought forward	770,830	-
Transfers to reserve	538,852	770,830
Balance carried forward	1,309,682	770,830

13. FINANCIAL INSTRUMENTS**(a) Recognition and Initial Measurement**

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

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

Ngā Taonga derecognises a financial asset when:

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

(b) Classification and Subsequent Measurement**Financial Assets**

On initial recognition, all financial assets of Ngā Taonga are classified and measured at amortised cost.

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

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

These assets are subsequently measured at amortised cost using the effective interest method.

The amortised cost is reduced by impairment losses. Interest income, foreign exchange gains and losses, and impairment are recognised in surplus or deficit. Any gain or loss on derecognition is recognised in surplus or deficit.

(c) Financial Liabilities

All financial liabilities of Ngā Taonga are classified and measured at amortised cost. Financial liabilities are subsequently measured at amortised cost using the effective interest method.

Interest expense and foreign exchange gains and losses are recognised in surplus or deficit. Any gain or loss on derecognition is also recognised in surplus or deficit.

(d) Impairment of Financial Assets

Ngā Taonga recognises loss allowances for Expected Credit Losses (ECLs) on financial assets measured at amortised cost.

Ngā Taonga measures loss allowances at an amount equal to lifetime ECLs, except when bank balances for which credit risk (i.e., the risk of default occurring over the expected life of the financial instrument) has not increased significantly since initial recognition. Instead, these are measured at 12-month ECLs.

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

Ngā Taonga assumes that the credit risk on a financial asset has increased significantly if it is more than 30 days past due. Ngā Taonga considers a financial asset to be in default when the financial asset is more than 90 days past due (2024: Nil).

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

		2025 (\$)	2024 (\$)
Financial Assets			
Bank and Cash	Amortised Cost	596,881	1,041,671
Receivables (from exchange transactions)	Amortised Cost	425,480	390,964
Receivables (from non-exchange transactions)	Amortised Cost	1,058,032	425,000
Term deposits	Amortised Cost	19,000,000	15,500,000
		21,080,394	17,357,635
Financial Liabilities			
Trade Payables & Other Payables	Amortised Cost	456,333	1,083,507
		456,333	1,083,507

14. TRANSACTIONS WITH RELATED PARTIES

There have been no transactions with related parties in the financial year ended 30 June 2025.

Key Management Personnel Remuneration

Ngā Taonga 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 honorarium of \$12,752 each annually, and the two Co-Chairs are paid \$20,400 each 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 'headcount' (HC) for Trustees, and 'full-time-equivalents' (FTE) for the Leadership Team) in each class of key management personnel is presented below:

	2025 (\$)	FTE	HC	2024 (\$)	FTE	HC
Trustees	91,806	-	6	104,558	-	6
Chief Executive & Leadership Team	1,729,843	9	-	1,344,627	7	-
	1,821,649	9	6	1,449,185	7	6

15. EXPLANATION OF FISCAL YEAR 2024/2025 SURPLUS AND FINANCIAL MANAGEMENT STRATEGY

The Statement of Comprehensive Revenue & Expenses shows a year-end operating surplus of just over \$3.5M. This is against a budgeted surplus of \$6.26M. The decrease in the surplus to budget is due to the accounting treatment of additional baseline revenue we have received from the Ministry for Culture & Heritage this year. While the budget was set based on recognising all of the revenue in the 2024/2025 financial year, we have only recognised the actual amount spent, with \$5.4M remaining as a liability in revenue, in advance. We expect to recognise the rest of the revenue in the 2025/2026 financial year.

Without the variance above, the operating surplus would have been \$2.6M higher than budgeted. A key driver of this surplus is the cost saving measures implemented during the year. There were reductions in some expected costs due to a delay in the timing of activities, for example, lower freight and courier costs due to delays in collection moves, and lower salary expenses due to a delay in recruitment of vacancies in the Collection Management Group until after the appointment of the new Group Manager. Third party support costs were also lower than budgeted due to the timing of activities in the Utaina project.

Another driver of the surplus was additional revenue received. Most significantly, we received a grant of \$575,000 from Te Māngai Pāho, which was not budgeted. We had originally not planned to apply for this grant, so it was not budgeted. However, following discussions with Te Māngai Pāho close to year end, we applied, and received the grant.

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

16. NON-CANCELLABLE OPERATING LEASE COMMITMENTS

Ngā Taonga has entered into a number of material operating leases for buildings and ICT equipment, including printers.

Ngā Taonga holds leases and sub-leases at:

- Transmitter Street, Titahi Bay, Porirua
- National Library of New Zealand, corner of Molesworth and Aitken Streets, Wellington
- Wairere House, Bates Street, Whanganui
- Motutawa, 181 Taita Drive, Taita, Lower Hutt

Ngā Taonga leases printers from Ricoh New Zealand.

The future aggregate minimum lease payments to be collected under non-cancellable operating leases are as follows:

	2025 (\$)	2024 (\$)
Not later than one year	18,556	46,380
Later than one year & not later than five years	34,787	40,140
Later than five years	23,355	31,356
	76,698	117,876

17. CONTINGENT LIABILITIES AND CAPITAL COMMITMENTS

Ngā Taonga has a capital commitment to Memnon Archiving Services for digitisation services related to the Utaina project.

The full value of this commitment was \$15,851,197 when signed. Up to balance date, Ngā Taonga has paid \$15,518,053 to Memnon for services performed under this contract. As such, the remaining commitment as at 30 June 2025 was \$333,144 (2024: \$3,497,460).

18. SUBSEQUENT EVENTS

There are no subsequent events identified prior to the finalisation of these Financial Statements (2024: Nil).

19. GOING CONCERN

The Board assesses Ngā Taonga as a going concern as the majority of its funding comes from government sources. Revenue will continue to be realised either when earned 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 resources as efficiently and effectively as possible, and to actively monitor services delivery in the external environment including any changing circumstances.

TE RĪPOATA A TE KAITĀTARI KAUTE MOTUHAKE

INDEPENDENT AUDITOR'S REPORT



TO THE TRUSTEES OF NGĀ TAONGA SOUND AND VISION

Opinion

We have audited the general purpose financial report of Ngā Taonga Sound and Vision ("the Trust"), which comprises the financial statements on pages 23 to 34, and the statement of service performance on pages 13 to 20. The complete set of financial statements comprise the statement of financial position as at 30 June 2025, the statement of comprehensive revenue and expense, statement of changes in net assets/equity, statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

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

- the financial position of the Trust as at 30 June 2025, and its financial performance, and its cash flows for the year then ended; and
- the statement of service performance for the year ended 30 June 2025, in that the service performance information is appropriate and meaningful and prepared in accordance with the Trust's measurement bases or evaluation methods,

in accordance with Public Benefit Entity Standards Reduced Disclosure Regime ("PBE Standards RDR") issued by the New Zealand Accounting Standards Board.

Basis for Opinion

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

Our firm on-charges subscription costs for access to accounting software. Other than our capacity as auditor we have no other relationship with, or interest in, the Trust.

Other Information

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

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

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

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

The Trustees' Responsibilities for the General Purpose Financial Report

The Trustees are responsible on behalf of the Trust for:

- a) the preparation and fair presentation of the financial statements and statement of service performance in accordance with PBE Standards RDR;
- b) the selection of elements/aspects of service performance, performance measures and/or descriptions and measurement bases or evaluation methods that present a statement of service performance that is appropriate and meaningful in accordance with PBE Standards RDR;
- c) the preparation and fair presentation of the statement of service performance in accordance with the Trust's measurement bases or evaluation methods, in accordance with PBE Standards RDR;
- d) the overall presentation, structure and content of the statement of service performance in accordance with PBE Standards RDR; and

e) such internal control as the Trustees determine is necessary to enable the preparation of the financial statements and statement of service performance that are free from material misstatement, whether due to fraud or error.

In preparing the general purpose financial report the Trustees are responsible for assessing the Trust's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless 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 General Purpose Financial Report

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole, and the statement of service performance are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (NZ) and NZ AS 1 (Revised) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate or collectively, they could reasonably be expected to influence the decisions of users taken on the basis of this general purpose financial report.

A further description of the auditor's responsibilities for the audit of the general purpose financial report is located at the [XRB's website](#).

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
16 October 2025



KŌRERO HINONGA

ENTITY INFORMATION

Legal Name

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

Type of Entity and Legal Basis

Registered as a charity under the Charitable Trusts Act 1957

Registration Number

CC22250

Physical Address

70 Molesworth Street
Thorndon
Wellington 6011

Postal Address

PO Box 11449
Wellington 6142

Phone

0800 642 826 or +64 4 384 7647

Website

ngataonga.org.nz



HE KUPU ĀPITI

APPENDIX

MINISTRY FOR CULTURE & HERITAGE REPORTING

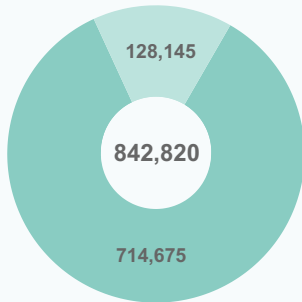
The Ministry leads Crown work in the arts, heritage, broadcasting, and sports sectors, and as part of this role, they control funding and monitor the mahi of the various cultural agencies that sit in their purview, including Ngā Taonga. We provide the Ministry archiving services to preserve and care for taonga that is of cultural significance to our nation's heritage. In our Outcome Agreement with the Ministry, we are required to meet certain targets, and track the progress and delivery of the agreed services and performance measures. The charts on the following pages outline the results of performance measures and targets for the 2024/2025 reporting period, organised by the steps in our Value Chain.





SELECT & ACQUIRE

Total Titles in the Collection

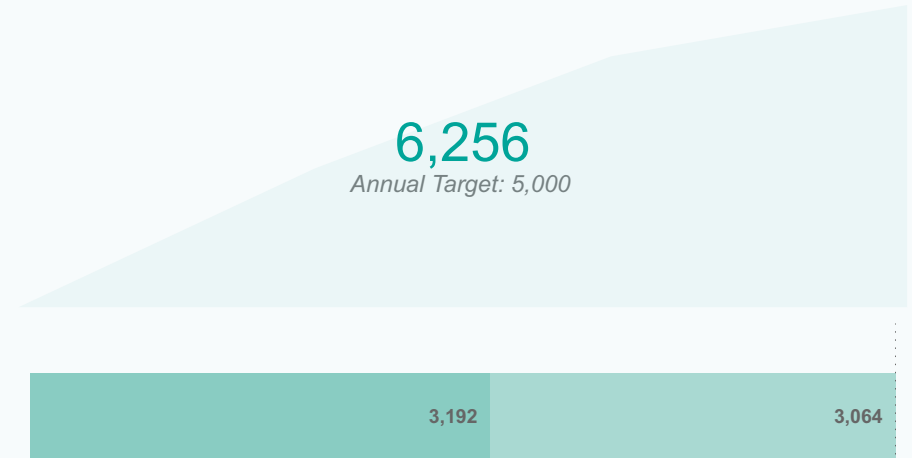


Collection Insights

The 2024/2025 reporting period kicked off with analysis of our collection using Hakune, our Collection Development Prioritisation Model, to prioritise preservation and cataloguing mahi. This preparation ensured the Archive was primed to accept three major additions to our collection this past year – the Warner Bros. Discovery, Waitangi Tribunal and Whakaata Māori collections. These significant deposits were added to the Utaina workflow and will be processed before the project wraps up in late 2025. We are also currently processing the SOUNZ Collection, which contains clips of Aotearoa New Zealand composers and will be of interest to those with a keen interest in music, whether personally or professionally.

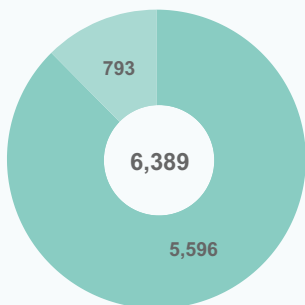
M1

Total Number of New Titles Added to the Collection



M2

Total Number of Depositors



Number of Deposit Agreements Signed

63

M3

Depositor Insights

When assessing which deposits to accept, the Archive uses Hakune, our Collection Development Prioritisation Model, to ensure that we are collecting a representation of Aotearoa New Zealand's audiovisual history, while being practicable about the number of items we can care for. One interesting depositor this past year was the daughter of an RNZAF pilot. The deposited material features family recordings spanning from 1935 to 1950, and shares footage of planes, holidays, and homelife during WWII.

Taonga Highlights

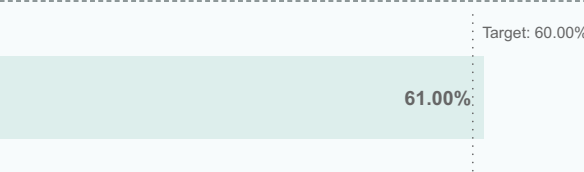
Over the past year, Ngā Taonga accepted an audiovisual deposit from the Office of the Clerk of the House of Representatives at Parliament. This material includes numerous speeches and debates that have taken place in Aotearoa New Zealand Parliament. The Archive also completed the accessioning of 1,517 audiocassettes from one of the Radio Ngāti Porou (Ruatoria) collections, and this mahi reflects our commitment to preserving the iwi radio legacy collection.

Other notable taonga includes:

- the Duke of Edinburgh Culture Festival held in Aitutaki (Cook Islands) featuring Mangaia College performing a Pe'e, titled 'Pe'e of Taipiro' (1978)
- 18 reels of film featuring Christchurch and Pōhara Beach (1950s – 1960s)
- audiovisual material of the Māori Women's Welfare League
- episodes from the RNZ series called 'Off The Record: The Kiwi Jazz Show' (1996)
- early colour home movies and coverage of the Ballentynes department store fire in Christchurch, an event which prompted a major review of Aotearoa New Zealand fire regulations.

● Taonga Māori ● Other

Percentage of the Collection in a Temperature and Humidity-Controlled Environment Appropriate to the Format



Breakdown by Format
(percentage of the collection stored in an appropriate environment)

49.40%	6.90%	0.30%
Videotape	Audiotape	Optical Disc
0.00%	0.00%	3.80%
Audio Disc	Film	Paper Based
0.50%		
Datatape		

Linear Metres of Holdings by Vault

Vault	Videotape	Audiotape	Optical Disc	Audio Disc	Film	Paper Based	Datatape	Total
AV1	8,801	1,401	71	6	3,191	738	60	14,268
AV2	428	0	0	0	1,266	0	0	1,694
AV4*	0	0	0	194	0	0	0	194
FIL*	0	0	0	0	858	912	0	1,770
Taupō Pā	863	126	0	0	1,148	45	47	2,229
Wairere House	0	0	0	0	0	0	0	0
Whitireia	0	0	0	0	270	0	0	270
Total	10,092	1,527	71	200	6,733	1,695	107	20,425

*Not Climate Controlled

Climate is appropriate Climate is inappropriate

Environmental Insights

Over the past year we have focussed on addressing the environmental conditions in our storage spaces to ensure Ngā Taonga meets international preservation standards. The Archive is guided by the recommendations of the IPI, who are specialists in the preservation of cultural heritage collections.

The mahi to improve systems, equipment performance, standards and processes has been ongoing and results have steadily improved. One outcome of this mahi was in regard to the relative humidity in AV1, which was operating below its ideal operational range. After an adjustment to the HVAC system, it now sits within an acceptable range for relative humidity in this space.

Another storage space that the Archive has been making changes to is the iScalar room. It is now achieving acceptable relative humidity results, and while it is within the manufacturer's range for temperature, we would still like to see an improvement to this figure in the future.

We note that the relative humidity level in AV4 is above the ideal operational range and is currently not fit for purpose regarding the storage of collection items. AV4 is a standard office environment and there is no ability to control the relative humidity, instead relying on external air being circulated through the vault.

The Archive will continue to identify improvements to optimise our storage spaces.

Average Temperature and Relative Humidity

	AV1 (Motutawa) MSQR Environment Category - Cool	AV2 (Motutawa) MSQR Environment Category - Cool	AV4 (Motutawa) Standard Office Environment Only	Whitirea MSQR Environment Category - Cool	Taupō Pā MSQR Environment Category - Room	Server Room (Motutawa) Digital Storage Only*	iScalar Room (Motutawa) Digital Storage Only*
Relative Humidity	32.81% Aim (+/- 5%): 35%	23.56% Aim (+/- 5%): 25%	64.76% Aim (+/- 10%): 50%	39.04% Aim (+/- 10%): 40%	44.85% Aim (+/- 10%): 40%	39.30%	49.99%
Temperature	13.76° C Aim (+/- 2° C): 14° C	8.69° C Aim (+/- 2° C): 8° C	17.24° C Aim (+/- 4° C): 18° C	14.93° C Aim (+/- 3° C): 15° C	14.33° C Aim (+/- 3° C): 14° C	19.52° C	22.04° C

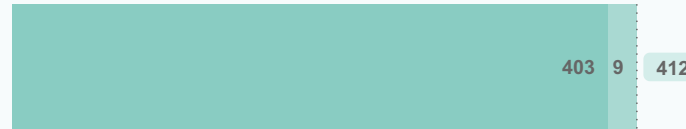
*These figures do not form part of the aggregate percentage for the amount of the collection stored in temperature and humidity-controlled environments.

Number of Titles Digitally Preserved (Non-Utaina)

5,581
Annual Target: 3,000

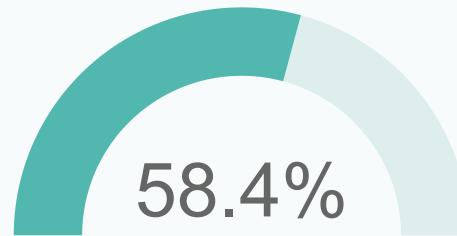


Number of Titles Preserved on Demand (Non-Utaina)



● Taonga Māori ● Other

Percentage of Total Titles in the Collection Digitally Preserved (including Utaina)



Total Number of Titles in the Collection Digitally Preserved (including Utaina)

492,059

Preservation Highlights

Ngā Taonga has been prioritising high risk taonga Māori items due to their high engagement potential and the significance of the subject matter to Aotearoa New Zealand. This mahi included preservation of Te Māori Exhibition Umatic wild tapes.

Other notable items preserved over the past year include:

- a documentary series on the writings of Katherine Mansfield (c1988) recorded on Open Reel Tape – mahi like this ensures Aotearoa New Zealand's rich sound recording history remains accessible for future generations
- the 'Investiture Makea Nui Ariki - Mere Maraea' (1995 - Cook Island VHS Collection), which serves as a record of the investiture of Mere Maraea Macquarie as Makea Nui Ariki – this mahi underscores the complexities involved in conserving our nation's audiovisual heritage to safeguard community identity and tradition, while dealing with the challenges of deteriorating formats (in this case mould played a part).

After the successful preservation of the 'Tangata Whenua' (2023) series, Ngā Taonga continued the work of preserving the films of Barry Barclay (Ngāti Apa). The Archive completed the preservation of 'The Neglected Miracle' (1985), a feature-length documentary that looks at the relationship between indigenous farmers and the seeds they have cultivated for generations, and the corporations vying to profit from owning the DNA of major crop seeds.

This preserved version premiered at the Wairarapa Film Festival in May 2025 as part of a retrospective on the film's editor, Annie Collins. This film is not only an important piece of work to Aotearoa New Zealand, but also internationally due to its impactful argument surrounding a contentious subject, still relevant today. The documentary also features interviews and footage from across the world, including Peru, Nicaragua, Costa Rica, the Netherlands, Italy, France and Australia.

We note there is a discrepancy of 332 between the figure we are presenting in this Annual Report and the figure we reported to the Ministry for the purpose of the Estimates of Appropriation, in regard to the 'Total Number of Titles in the Collection Digitally Preserved (including Utaina)' measure. This has resulted from the ongoing quality control processes we perform in our systems, as well as the timing of when the figures were generated from our systems for the different reports.

M5



ARRANGE & DESCRIBE

Total Number of Titles Catalogued

6,552

Annual Target: 6,000

4,359

2,193

Cataloguing Highlights

Cataloguing is an important part of our mahi and Value Chain steps. Adding descriptive metadata ensures collection items are easily discoverable, even if someone is researching a broad topic and is not sure what records may be relevant.

The Archive has been cataloguing the RNZ Mobile Unit J Series for the 80th anniversary of VJ (Victory over Japan Day) on 15 August, 2025. The series is a selection of recorded messages from Aotearoa New Zealand soldiers serving overseas during WWII and the associated descriptive metadata now includes more details about the service people, which will be of interest to descendants, the public and researchers.

Ngā Taonga has also been cataloguing series one of Mōteatea by Raukauri Production in te reo Māori. The series includes performances of mōteatea (traditional Māori songs) and interviews with iwi to explore the depth of the language used and the meaning of the waiata. Other items catalogued over the past year include:

- Wellington Rocks! was an independent podcast by Aimee Eastwood, which covered the Wellington music scene from the late nineties until COVID-19 halted live performances
- Tihei Taiao was a series produced by Te Amokura Productions that profiled various native flora and how they could be used for kai and medicinal purposes.

● Taonga Māori ● Other

Percentage of the Collection Catalogued

62.58%

Number of Titles Added to the Online Catalogue that are Available to View/Listen to Online

2,609

Annual Target: 2,000

M6

Online Catalogue Highlights

Sharing items from the collection we care for is integral to our role as an audiovisual archive. Items that have been added to our online catalogue over the past year include:

- the RNZ Mobile Unit U Series (similar to the RNZ Mobile J Series) features the recorded experiences of service people during WWII along with messages to their loved ones at home, which were played on a weekly radio programme
- several personal films from Aotearoa New Zealand motor racing enthusiast Barry Cashman from the 1960s
- a seven-part web series that explores the music and challenges of hip hop and homeless artist KD Lok (Matty Paparao)
- programmes from the RNZ Ngā Taonga Kōrero Collection spanning the 1960s, 1970s and 1980s, which are a rich source of mātauranga Māori.



SHARE & PROMOTE

Number of Video/Sound Views/Listens in Online Catalogue

49,152

Percentage of the Collection Available on the Online Catalogue

1.7%

Total Hours Spent Viewing from the Online Catalogue

2,818

Annual Target: 4,000

Number of Website Sessions on the Ngā Taonga Website

384,168

Number of Social Media & E-Newsletter Engagements

143,569

Digital & Social Media Highlights

In the past year the most popular item in our online catalogue was the preserved nitrate film of 'Hackenschmidt-Rogers: The Great Wrestling Match' from 1908. This very rare film of the famous wrestler George Hackenschmidt drew both national and international attention.

The second most popular item was a Cadbury Pinky Bar advertisement from 1976. Its profile was raised online in 2024 when it featured in the NZ Marketing Association's 'Vogel's Toast to the Greatest Campaigns of the Last 50 Years' competition.

We note a decline in the 'Total Hours Spent Viewing from the Online Catalogue' in the 2024/2025 reporting period, compared to the 2023/2024 reporting period. Our analysis shows that social media is a key driver for audiences visiting our website and the online catalogue. Ngā Taonga has seen a slight drop in our social media engagements since the 2023/2024 reporting period due to platform algorithms constantly evolving and becoming more unpredictable, and this has impacted the number of hours spent viewing our online catalogue. We are working to adapt to this rapidly changing space, and will continue to monitor performance.

M7

Number of Requests for Content

2,930

Annual Target: 750

Number of Requests Resulting in Content Shared

727

247

974

Items Shared Insights

Our Utaia mass digitisation project has significantly increased the number of digital files available for sharing, which has resulted in a large volume of requests for collection material being serviced. For instance, it enabled us to deliver 7,437 digital files to Te Hiku Media, which they use to train te reo Māori natural language processing tools they are developing in collaboration with RNZ and Ngā Taonga. We also repatriated 455 episodes of Country Calendar and 530 episodes of Shortland Street to their rights holders, and 980 audio files to Maniapoto FM.

2,152 778

Number of Collection Items Made Available for Sharing

15,020

Annual Target: 2,000

4,728

10,292

● Taonga Māori ● Other

Number of Audience Engagements Managed or Supported by Ngā Taonga

38

M8

Audience Engagement Highlights

Ngā Taonga shared local historical taonga at Te Ao Marama Hall, Te Pākira Marae for Ngāti Whakaaue, Ngāti Wāhiao Tūhourangi kaumatua in Rotorua, and during these screenings, many of those in attendance saw footage of friends, parents and grandparents. We collaborated with Te Puni Kōkiri and The Community Led Trust to screen a compilation of Whanganui-based Māori footage and over 150 locals of all ages attended, including the Mayor. The Archive also took the opportunity to promote the urgency of digitising at-risk media held in the community, having spent the previous two days in Whanganui digitising an important collection of VHS tapes related to the Hui Aranga (the annual Māori Catholic gathering at Easter). Other audience engagement highlights in the 2024/2025 reporting period include:

- our Matariki compilation, which was shown at approximately 35 libraries, museums and galleries around the country
- 'Tangata Whenua' being inscribed into UNESCO Memory of the World Register, with Ngā Taonga presenting the seminal series and screening a short clip.

